



U.S - CHINA COLLEGE
ART SUMMIT

中美高等艺术教育峰会



2019

2019年11月14-16日
南京

The Artwork on the cover is **Stone Quartering In Spring** (part) by artist Zhaoman Zeng, see page 65
封面作品为艺术家曾昭满作品《打石场的春天》(局部), 详情请见内文第65页。

The U.S. – China College Art Summit

第二届中美高等艺术教育峰会

2019

China Arts Link
中美艺术交流协会



The U.S-China College Art Summit is sponsored by the Penn State University Libraries, Penn State School of Visual Arts, and China Arts Link.

中美高等艺术教育峰会是由美国宾夕法尼亚州立大学主办，由宾夕法尼亚州立大学图书馆、视觉艺术学院和美国中美艺术交流协会承办。

U.S.-China College Art Summit 2019

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中美高等艺术教育峰会2019

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画册为在宾夕法尼亚州立大学举办的第二届中美高等艺术教育峰会印制。本次峰会由宾夕法尼亚州立大学主办,宾夕法尼亚州立大学图书馆、视觉艺术学院和中美艺术交流协会协办。

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Exhibition: “Heterotopia - Platform” on view from Aug. 26 to Sept. 6

Dinner Reception + Artist Talk: August 28, 5:00 to 7:00 p.m.

Edwin W. Zoller Gallery, School of Visual Arts, Penn State

Forum: September 4, 9:00 a.m. to 6:00 p.m.

Foster Auditorium, Paterno Library

Lunch + informal gathering: Sept. 4, 11:40 a.m. to 1:00 p.m.

Mann Assembly Room, Paterno Library

展览: “异境——平台”

展览时间: 2019年8月26日至9月6日

开幕酒会+艺术家座谈: 2019年8月28日, 下午5:00-7:00

展览地点: 宾夕法尼亚州立大学视觉艺术学院左勒美术馆

研讨会时间: 2019年9月4日上午9:00至下午6:00

宾夕法尼亚州立大学图书馆主楼福斯特礼堂

午餐会+学术交流: 2019年9月4日上午11:40至下午1:00

宾夕法尼亚州立大学图书馆主楼福斯特礼堂曼理会议室

All events free and open to the public.

Sponsored by the Penn State University Libraries, Penn State School of Visual Arts, and China Arts Link.

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本次峰会由宾夕法尼亚州立大学主办,宾夕法尼亚州立大学图书馆、视觉艺术学院和中美艺术交流协会协办。

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Introduction

The U.S. - China College Art Summit is dedicated to the advancement of global art education by promoting the exchange of knowledge, ideas, and experiences of leading art educators from the U.S. and China through equal dialogues, group exhibitions, and professional development programs.

The Summit brings scholars, artists, designers, crafts-people, business professionals, and policy-makers from China and from the U.S. together to share the best practice in art education program design, research, community development, and social impact. It also provides a platform for collaborations and partnerships among participants. The Summit broadens the horizon of the students and provides them great opportunities to work on international cultural projects through internships and volunteer opportunities.

The U.S. - China College Art Summit is hosted by the Penn State School of Visual Arts (SoVA). SoVA offers degree programs at both the undergraduate and graduate levels in three areas of study, including Studio Art, Art Education, and Digital Arts and Media Design. Their nationally and internationally recognized faculty are dedicated to the learning, research, and educational imagination that take place in the studios and classrooms at SoVA.

The U.S. - China College Art Summit is organized and sponsored by China Arts Link, a 501(c)(3) non-profit organization based in New York. The mission of China Arts link is to organize, sponsor, promote and present Chinese and American art professionals internationally to encourage cultural exchange and mutual understanding.

前言

中美艺术高等教育峰会旨在通过中美两国艺术高等院校教师合作学术论坛、联合展览、工作坊等形式，积极推动中美两国的大学教师、研究生、本科生、职业艺术家、设计师在教育项目设计、职业发展、国际文化交流、城市社区发展等领域的交流与合作，促进全球艺术教育事业的发展。

首届中美艺术高等教育峰会暨学术展于2018年4月在美国宾夕法尼亚州立大学成功举办。中国知名艺术院校的优秀学者、艺术家、设计师与美国同行就多个主题进行讲座和研讨。本次峰会还通过展览，工作坊等形式为中美参会人员提供了深度交流的机会。第二届峰会暨学术展将于2019年8月至九月在美国宾夕法尼亚州立大学举办。

中美艺术高等教育峰会的主办单位为美国宾夕法尼亚州立大学。发起和承办单位为中美艺术交流协会。

宾夕法尼亚州立大学是美国最好的公立大学之一，也是世界顶级大学之一。宾夕法尼亚州立大学建筑艺术学院汇聚了美国顶尖的艺术家和设计师。

中美艺术交流协会是注册于美国纽约州的非营利组织，协会的宗旨是为中美艺术家、艺术机构、教育机构搭建交流平台，组织交流活动，以促进中美两国人民的相互交流和理解。



The Inaugural U.S.-China College Art Summit at Penn State

The U.S.-China College Art Summit at Penn State sprung from Xinxin Guo's mentor Gayle Weitz's introduction of Xinxin to me, a professor of art education in the School of Visual Arts (SoVA) at Penn State. Xinxin described a compelling and feasible idea to hold a U.S.-China College Art Summit at Penn State. Dr. Gayle M. Weitz is a long-time friend, art educator, scholar, and artist, whose larger than life-sized wooden sculptural furniture brings humor and poignancy to contemporary global issues.

In 2017-18, I worked with Xinxin to coordinate the inaugural U.S.-China Art Summit and Exhibition, which was held at Penn State in April 2018. With funding secured by Xinxin from the Chinese government for art faculty to travel from China for a week, and to support the programming, my first task to garner the interest and support of the director and faculty in the School of Visual Arts to participate and

host went smoothly. Fostering cross-cultural exchanges is one of the School of Visual Arts' strategic goals, which aligns with the College of Arts and Architecture and University's strategic goals. The exhibition at the inaugural summit included the work of 22 art faculty members from acclaimed universities in China.

Coordination on my part included finding a week that the Zoller Gallery at Penn State could be reserved that fit with the schedule of the faculty members from China, who needed to acquire VISAs. With Xinxin, we conceptualized the panels and groupings of faculty for panel presentations and then invited faculty and developed the schedule and overall summit program. Xinxin and I paired two Penn State professors with two Chinese artists/scholars on each of the nine panels.

Dr. Graeme Sullivan was the first presenter. As

director of the School of Visual Arts (SoVA), he welcomed all and presented in Panel 1 on “Curricular Matters in Art Education” followed by three others on the topic of art curricula in schools of visual arts. Panel 2 was on “Arts & Design Research & Pedagogy,” again with two presenters from universities in China and two from Penn State in the United States. There were five “Artist Talk” panels, each with four presenters, two artists from China and two from Penn State. I presented along with Teng Xiaobo, Ming Zhang, and Wanda B. Knight on a panel and we co-facilitated a workshop on “Feminist Art Pedagogy.” Panel 9 was the closing of the summit that “Looked to the Future” considering global issues. Xinxin Guo and Paul Chidester closed the summit in a way that opened possibilities.

We held two days of panel discussions, some concurrent. Reserving rooms was another huge coordination effort, and then to make sure guests could find the rooms. Guests from China preferred to travel from each location as a group. Walking together was a pleasure for informal conversation, which was possible when one in the group could speak English and Chinese; and translate. Even when no one in the group spoke both Chinese and English, we communicated with gestures, drawings, and translator apps.

Presentations were in English and Chinese languages, both visually on the slides and aurally. For many, presenting with live translation was a new experience. The translators were excellent and it helped tremendously to translate titles of the work and other art-specific language in advance. We all gained new insights and departed from assumptions in hearing the speaker and translation from more than 40 art professors and artists in China and the United States. We could ask questions and have informal dialogue, thanks to the outstanding translators, all doctoral students at Penn State in the School of Visual Arts’ Art Education program.

One of the many, perhaps seemingly small, things

that I learned as co-coordinator of the summit was that the Chinese guests preferred hot water rather than cold water. Fortunately, many had thermoses of hot water. I thought then that next time we need to set up stations in the presentation rooms with hot water. There are many details in the coordination that are necessary to attend to in advance and some to problem-solve at the moment to make the summit an enriching experience for all. The inaugural U.S.-China Art Summit, held in April 2018, had nine panels, with all but three were held concurrently, during the course of two days. From evaluations of the inaugural summit, which were overall highly supportive of the value of the summit and positive regarding participants’ experience, we also received constructive suggestions, and, therefore, revised the format accordingly. The 2019 summit will have five panels, none concurrent, and all in one location. An adjacent room will be to gather informally and have lunch and refreshments together, including both hot and cold water. The exhibition will include art by art faculty members from China’s universities (i.e., Tsinghua University, China Art Academy, Beijing Institute of Graphic Communication, China Women’s University, Jilin University, and Inner Mongolian Normal University) and from the School of Visual Arts at Penn State in the United States. The cultural exchange is beyond monetary worth as it is imperative for a sustainable future in which art and art education play a significant role.



Karen Keifer-Boyd
Professor of Art Education and
Women's, Gender, & Sexuality Studies
in the School of Visual Arts
at Penn State

See

<http://gaylemarieweitz.com/gallery>

<https://www.collegeartsummit.org/copy-of-speakers>

2018 Summit Schedule: <https://www.collegeartsummit.org/agenda>

2019 Summit Schedule: <https://www.collegeartsummit.org/>



宾夕法尼亚州立大学 首届中美高等艺术峰会

宾夕法尼亚州立大学中美高等艺术峰会的溯源应从郭欣欣的顾问 Gayle Weitz向我介绍欣欣开始。欣欣描述了在宾夕法尼亚州立大学举办中美高等艺术教育峰会的这一令人信服且可行的想法。Gayle M. Weitz博士是一位老朋友，也是一位艺术教育家、学者和艺术家，她的大型木雕家具作品呈现出一种幽默和严肃的对当代问题的思考。

在2017至2018年期间，我与欣欣合作策划组织了2018年4月在宾夕法尼亚州立大学举行的首届中美高等艺术峰会和展览。欣欣从中国的参展艺术家和教师处获得了资金支持，因而可以安排参展艺术家和教师们在美国为期一周的展览和旅行。我的第一项任务是

获得视觉艺术学院院长和教师们的关注与支持，使他们积极地参与峰会的活动。

促进跨文化交流是视觉艺术学院的战略目标之一，同时它也符合艺术与建筑学院的战略目标。首届峰会上展览了来自22位中国知名大学的艺术教师的作品。在我与宾夕法尼亚州立大学的佐勒美术馆的策展委员会协商，为峰会的东风西渐艺术展安排一周的档期。我与欣欣共同构思了分论坛2+2的概念，并对全体教师进行了分组，然后邀请了全体教师投稿，并制定出会议日程和总体计划。我们在九个小组之中分别安排了两名宾夕法尼亚州立大学的教授和两名中国艺术家/学者。

格雷姆·苏利文博士是第一位演讲人，作为视觉艺术学院的院长，他首先对所有人表示欢迎，并针对“艺术教育课程设计”这个专题发表了关于视觉艺术学院在教学和科研方面的创新的演讲，随后小组中的三人就视觉艺术学院的艺术课程设计主题进行阐释。第二个小组探讨的主题是“艺术、设计与教育学”，此小组中同样有两名来自中国大学和两名来自美国宾夕法尼亚州立大学的演讲者。共有五个“艺术家演讲”小组，每个小组均有四名演讲者，分别包含了两名来自中国的艺术家和两名来自宾夕法尼亚州的艺术家。我与滕晓铂，张明和Wanda B. Knight共同组成一个小组，我们协同推进了一个关于“女性艺术教育”的研讨会。第九小组讨论的是以“展望未来”为题的关于艺术教育全球化的问题，随着他们演讲的结束，我们也迎来了峰会的尾声。郭欣欣和Paul Chidester以中美两国教育学者将持续开放合作的演讲结束了峰会。

我们举行了为期两天的小组讨论。预订演讲厅是另一项巨大的协调工作，并且我们需要确保听众能够找到分论坛所在地。来自中国的客人更喜欢结伴而行。一起散步是一种愉快的非正式交流，小组中可能有人可以讲中英双语，并且能够进行互译。即使小组中没有人能够同时说中英双语，我们也可以用手势、绘图和翻译软件进行交流。

演讲采用英文和中文两种形式进行，既有幻灯片上的视觉感受，也有语言交流。对于许多人来说，提供实时翻译是一种全新的体验。翻译人员都十分出色，提前翻译作品的标题和其他艺术语言对现场交流有很大的帮助。我们从四十多位来自中国和美国的艺术教授和艺术家的演讲和翻译中获得了新的见解。我们可以提出问题并进行非正式的交流，这要感谢杰出的翻译人员和宾夕法尼亚州立大学视觉艺术学院艺术教育项目的所有博士生。

作为这次峰会的协调者，我了解到许多事情，例如一件小事：中国客人更喜欢喝热水。幸运的是，大多数

人都有热水可喝。我当时想，下次我们需要在有热水的报告厅里设置茶水间。协调工作中有许多细节需要提前处理，也有一些需要在当时解决问题，这使这次峰会成为一次丰富各方经验的会议。2018年4月举行的首届中美高等艺术峰会共有九个小组，其中六个小组在两个场地同时举行，为期两天。在学校师生对首届艺术峰会的评价中，总体上对会议的价值给予了高度赞扬，观众们都保持了积极的态度。同时，我们也从这些评价中也收到了一些建设性的建议，因此我们将对会议的形式作出相应的调整。2019年中美高等艺术峰会将分为五个小组，并且没有小组同时举行，所有小组都被安排在同一地点。在一个提供热水和冷水的相邻房间中可以举行非正式的交流聚会，一起吃午餐和点心。展览将包括来自中国大学（即清华大学，中央美术学院，鲁迅美术学院，中国美术学院，北京印刷学院，中华女子学院，吉林大学珠海分校和内蒙古师范大学）的艺术教师、宾夕法尼亚大学视觉艺术学院的艺术作品。文化交流超越了金钱的价值，因为艺术和艺术教育在可持续发展的未来中发挥着不容忽视的重要作用。



凯伦·基弗·波伊德 博士
宾夕法尼亚州立大学视觉艺术学院
艺术与教育、性别与性研究教授

备注：

<http://gaylemarieweitz.com/gallery>
<https://www.collegeartsummit.org/copy-of-speakers>
2018 Summit Schedule: <https://www.collegeartsummit.org/agenda>
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Heterotopia-Platform

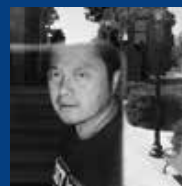
U.S.-China College Art Summit is hosted by the School of Visual Arts at Penn State and organized by the China Arts Link based in New York. It comprises three parts: The Summit Symposium, International Group Exhibition, and Artist Residencies.

Held in the Edwin W.Zoller Gallery at Penn State, the Heterotopia-Platform international group exhibition aims to provide a platform for college art teachers and professional artists from both America and China to showcase their artworks and exchange thoughts. The exhibition is a space that consists of different cultural backgrounds, academic ideas, and languages where a great variety of artistic subjects can converge. Thus curators, painters, sculptors, performance and installment artists, photographers, graphic designers, and college art teachers could be together and have fruitful conversations.

We hope by this exhibition, some preconceived ideas are challenged, and some we never heard are suggested, which could be discussed and developed in the forthcoming artistic practices and international discussions. And maybe some boundaries of existing art theories could be pushed further; or the sensitive topics about society, nations, and the world could be touched on, which shall kindle people's greater interest in transboundary cultures. Thus, the activities of the artists and the international exchange of ideas makes the art historically and globally relevant and influential.

One can easily get the impression that the international group exhibition East to West held in 2018 is more based on the scene of "Eastern Culture", then the second U.S.-China College Art Summit's exhibition "Heterotopia-Platform" which places artists from the United State and China into an environment where they aren't familiar with each other, and possibly don't find a common ground. Yet, through mutual respect, a space is created for artists from different cultures to listen to each other, to expose oneself, as well as to know the other—a conducive mutual-study and culture-interaction.

Culture Exchange Programmes between Eastern and Western countries should be held constantly and perennially. Accumulating day by day, year by year, the effort of collisions and conversations shall help artists better understand each other, and, thus, gradually something valuable for the world transacts, and becomes notable in art history.



Zheng Xuewu
April 15, 2019
In the library of The State University
of New York

异境平台

中美高等艺术教育峰会，由美国宾夕法尼亚州立大学主办、纽约中美艺术交流协会承办。中美高等艺术教育峰会，由学术高峰论坛、中美国际艺术展和艺术家工作坊三大内容构成。

在美国宾夕法尼亚州立大学佐勒美术馆实施的“异境平台”中美国际艺术展，是通过中美两国高等艺术院校及职业艺术领域的艺术从业者间的艺术作品展示和综合学术研讨，来完成一次将极具个性的一个个艺术命题，汇聚在一个由不同文化背景、不同学术观点以及不同语言的空间之下，策展人、画家、雕塑家、行为艺术家、摄影家、装置艺术家、平面设计师、院校艺术教师们精诚合作来完成一次有成效的对话。

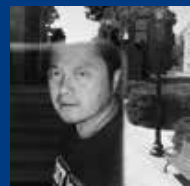
期待这次国际艺术展在艺术观念方面，或许能生发对已有认知的否定，提出些许新的理论问题，留待在未来的艺术创作和国际交流中去逐一解决；或许会延展了已有艺术理论所界定的边界；或许对社会、国家及世界范围人们所关注的话题的有效触及，而引起人们对跨界文化更大的兴趣。

让艺术家、艺术工作者和他们的各种国际艺术活动拥有

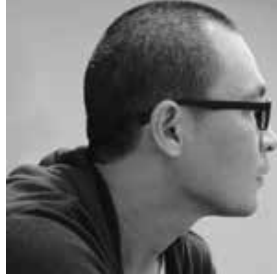
历史价值，对世界产生影响。

如果说，二零一八年第一届中美高等艺术教育峰会的艺术展“东风西渐”，更多的是建立在呈现“东方文化面貌”上的对话活动。那么，二零一九年第二届中美高等艺术教育峰会的艺术展“异境平台”，将中美双方艺术家共同置放于一个相互不熟悉、不了解甚至难有标准共识的状态之下，则更多地是在彼此尊重的前提下进行相互触摸、相互倾听，呈现自我的同时也了解和认识别人的一次相互研究和文化互动。

东西方国家之间的文化艺术交流活动，应该是一个特别长远和持续发生的事情。日积月累的对话和相互碰撞，会使艺术家们慢慢达成相互认知，也一点一滴地为美术史、为世界文化做成些事情。



郑学武
二零一九年四月十五日
于纽约州立大学图书馆







Huaxiang Wang

王华祥

- 1962 Born in Guizhou
1981 Graduated from Guizhou Provincial Art Academy
1988 Graduated from and started working at Central Academy of Fine Arts (CAFA), Beijing

Vice President of School of Fine Arts, Central Academy of Fine Arts (CAFA)
Director and Doctoral Supervisor of Printmaking Department, CAFA
President of the Printmaking Alliance of the International Academy of Printmaking
Assistant Dean of Printmaking Committee of Chinese Artists Association
Vice President of School of Printmaking, Chinese National Academy of Arts
Visiting Professor at Xi'an Academy of Fine Arts
Curator of Wanshenggu Art Museum
Honorary Dean of Jiangsu Printmaking Academy
Honorary President of Feidi Art Workshop

- 1962年 生于中国贵州
1981年 毕业于贵阳贵州省艺术学校
1988年 毕业于北京中央美术学院版画系留校任教

现为中央美术学院造型学院副院长
中央美术学院版画系主任、教授、博士生导师
国际学院版画联盟主席
中国美术家协会版画艺委会副主任
中国艺术研究院中国版画院副院长
意大利罗马美术学院客座教授
西安美术学院客座教授
万圣谷美术馆馆长
江苏版画院名誉院长
飞地艺术坊名誉校长



King's Dictionary No.6, Silkscreen, 100cm x70.5cm, 2018

《“王的词典”系列之六》，丝网版画，100厘米x70.5厘米，2018年





Xuewu Zheng

郑学武

Xuewu Zheng had solo exhibitions at the National Art Museum, Red Gate Gallery, Ackland Museum, UNC-Chapel Hill, Turchin Center of Visual Art at Appalachian State University, Woo Jae-Gil Art Museum, Palmer Art Gallery at Vassar College, Vermont Studio Center, etc. He had joined group exhibitions at Samuel Dorsky Museum of Art of SUNY New Paltz, Henan Art Museum, 798 Space, Arbazaar Art Museum, Gwangju Art Museum, Kaethe Kollwitz-Museum, etc.

Xuewu Zheng also worked as a visiting professor at University of North Carolina at Chapel Hill, Appalachian State University. He gave lectures at Columbia University, Emory University, Guildford College, Vassar College, The New School in NYC, Tsinghua University School of Art and Design, Zibo College, Heilongjiang Normal University, and University College Cork - National University of Ireland.

Xuewu Zheng graduated from the Harbin Normal University and Tsinghua University School of Arts and Design. He is working toward an MFA of Printmaking from the State University of New York at New Paltz.

郑学武，版画家和装置艺术家、国际艺术活动策划人，纽约哈德逊艺术中心创始人之一。现居纽约。

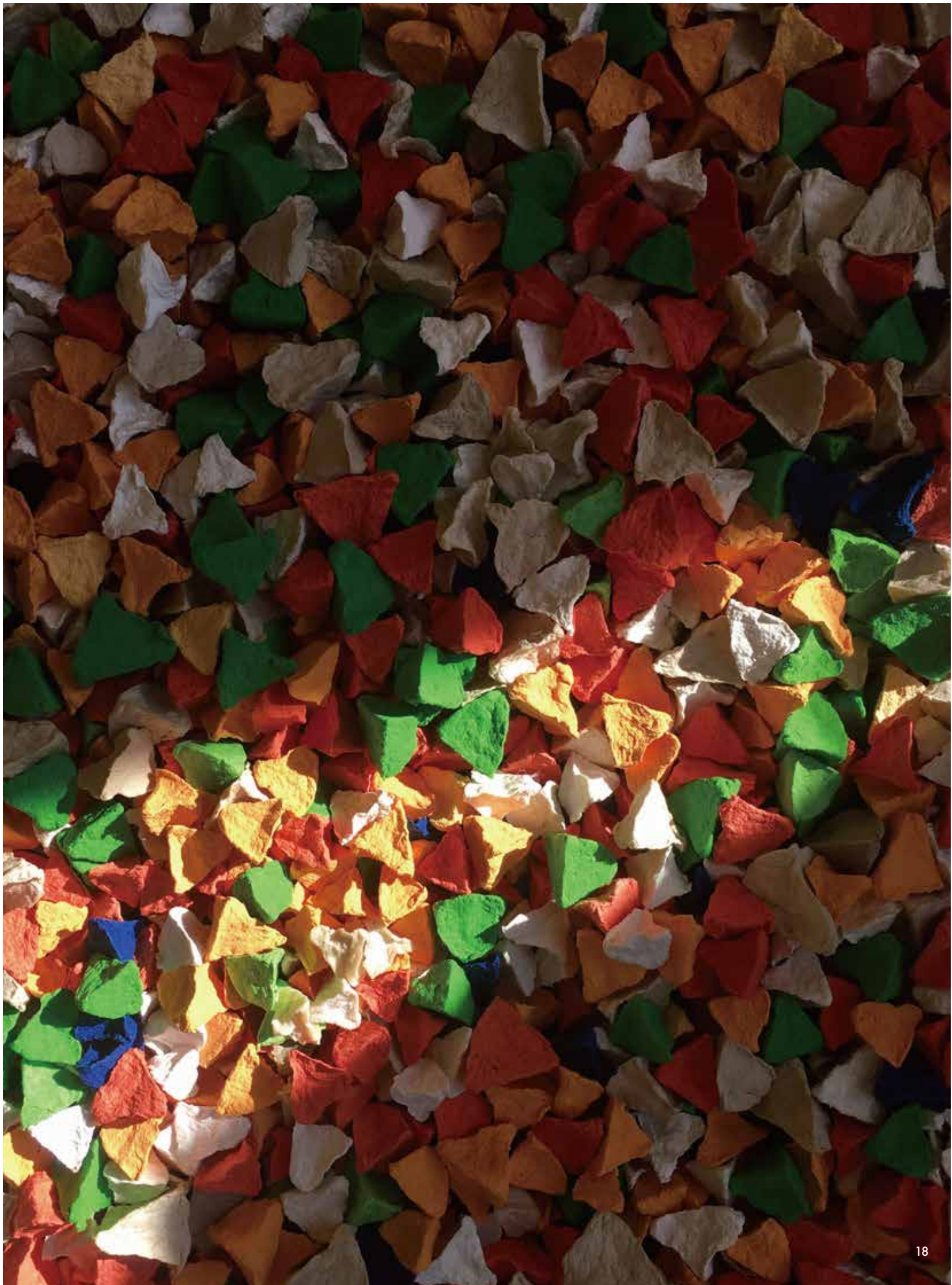
六十年代出生于中国黑龙江省，先后毕业于哈尔滨师范大学艺术学院美术系、中央工艺美术学院装饰艺术系、纽约州立大学美术学院版画系。是美国北卡罗来纳大学、阿巴拉契亚州立大学客座教授；美国哥伦比亚大学、艾莫瑞大学、吉尔福德学院、威瑞·威尔逊学院、瓦萨尔学院、帕森斯学院和爱尔兰考克大学访问学者；美国佛蒙特艺术中心、美国内布拉斯卡艺术农场、美国罗森戴尔艺术中心、韩国光州市立美术馆、比利时马瑟瑞尔艺术中心等国际驻访项目艺术家。

在中国美术馆、红门画廊；美国阿克兰博物馆、特尔钦博物馆、瓦萨尔学院美术馆等地举办个展。在德国科勒惠支博物馆；美国威廉姆斯纸艺博物馆、独立战争博物馆、多斯基博物馆；韩国光州市立美术馆；爱尔兰考克美术馆；中国南京金陵美术馆等地参加联展。作品为中国美术馆；美国阿克兰博物馆、特尔钦博物馆；韩国光州市立美术馆；德国科勒惠支博物馆；澳大利亚驻华大使馆；中国美术馆、河南省美术馆、宁波美术馆及众多国家的私人收藏。

Meditation Series, installation, Handmade paper, Variable size, 2019



《禅说系列》，装置，手工纸，尺寸可变，2019年





Holly Cheng

程惠莉

Holly Cheng is a member of Chinese Women Contemporary Art Association, Art Rating Network Cooperative Artists, and the AISART Sino-Italian Cultural and Art Exchange Association. Holly graduated from Zhejiang Sci-Tech University. In 2016 and 2017, her works were consecutively selected in the "Chinese Contemporary Art Achieve". Holly studied Italian classical silver-point painting with the famous artist Gianluigi Mattia, a professor at the Roman Academy of Fine Arts.

In 2017, Holly had a solo exhibition, "Candy is sweet ~ and you too," in Songyang Museum of Art in China. In 2018, she had a solo show, "The Presence of Omission...", in Rome, Italy.

惠莉, 纽约哈德逊艺术家协会会员、纽约海外华人艺术家协会会员、中国当代女子画会会员。艺评网合作艺术家。AISART中意文化艺术交流协会会员。

毕业于浙江理工大学服装设计专业, 2016、2017连续入选《中国当代艺术文献》, 师从罗马美院教授, 著名艺术家 Gianluigi Mattia, 学习意大利古典银针画。

2017年在宋阳美术馆举办个展《糖是甜的~你也是》, 2018年在罗马举办个展《缺席者的光亮》。

Indefinitely, oil on canvas, 140cm x 90cm, 2018 
《遥遥无期》, 布面油画, 140cm x 90cm, 2018年

We All Have the Reason...for The Movement, oil on canvas, 100cm x 80cm, 2018 
《我们都有理由.....移动》, 布面油画, 140cm x 90cm, 2018年





Qi Cui

崔齐


Cui Qi, a teacher living in Beijing. In recent years, I have also been walking, watching and participating in some important international art exhibitions (Salon/Casel Documentation Exhibition, Basel Art Exhibition, Venice Biennale, Independent Artist of the Grand Palace of France, etc.). From the perspective of this comparative view, I think Chinese artists must do Chinese contemporary art, and their works should be based on the root of Chinese culture. In absorbing the nutrients of Chinese folk art tradition, I express and present them in contemporary thinking.

In 2017, I participated in the 132nd French Grand Palace Independent Artists Works Exhibition of the annual French Art Festival "Art Fortune Salon". The works on display were "Charm" and "Ushuaia" China Contemporary Art Exhibition in South America and Argentina in 2018. 2018 Paper First; 2017-2018 Paulie's "Academy Star" Contemporary Art Exhibition, National Tour; 2017 Genesis-First Overseas Chinese Artists' Association Art Exhibition, Beijing Earth Art Center; 2017 Shanghai City Light Space Art Season - Zhou Renfushi International College of Higher Arts Public Visual Art Exchange Exhibition, Shanghai Hongmiao Art; 2016-2018 Central Academy of Fine Arts National Tour Exhibition, Beijing Agricultural Exhibition Hall in 2015, Shanghai Contemporary Paper-cut Exhibition in 1989, Shanghai Art Museum.


崔齐，居住于北京，教师。近些年来，我也不断行走、观看和参加一些国际重要的艺术展览（法国大皇宫独立艺术家沙龙/卡塞尔文献展/巴塞尔艺术展/威尼斯双年展...）。在这种对比观看的视角下，我觉得中国艺术家一定要做中国的当代艺术，作品要建立在中国文化的根脉之上。我在吸取中国民间艺术传统的养料中，将它们进行当代的思维表达和呈现。

我在2017年，参与了法国年度艺术盛会“艺术财富沙龙”第132届法国大皇宫独立艺术家作品展，展出的作品是《粲 charm》；2018 南美阿根廷乌斯怀亚 《惟其》中国当代艺术展；2018 《纸上至上》；2017-2018两届保利《学院之星》当代艺术展，全国巡展；2017 创世纪-海外华人美术家协会首届艺术大展，在北京大地艺术中心展出；2017 上海城市之光空间艺术季--周而复始国际高等艺术学院公共视觉艺术交流展，上海虹庙艺术中；2016-2018两届中央美院“周而复始”全国巡展；2015 艺术·北京，北京农展馆；1989 上海当代剪纸展，上海美术馆。



Beaming, Mixed Media, 90cm x 160cm, 2015 
《粲》，油画综合材料，90cm x 160cm，2015年



Curly, Mixed Media, 90cm x 160cm, 2015 
《鬃》，油画综合材料，90cm x 160cm，2015年



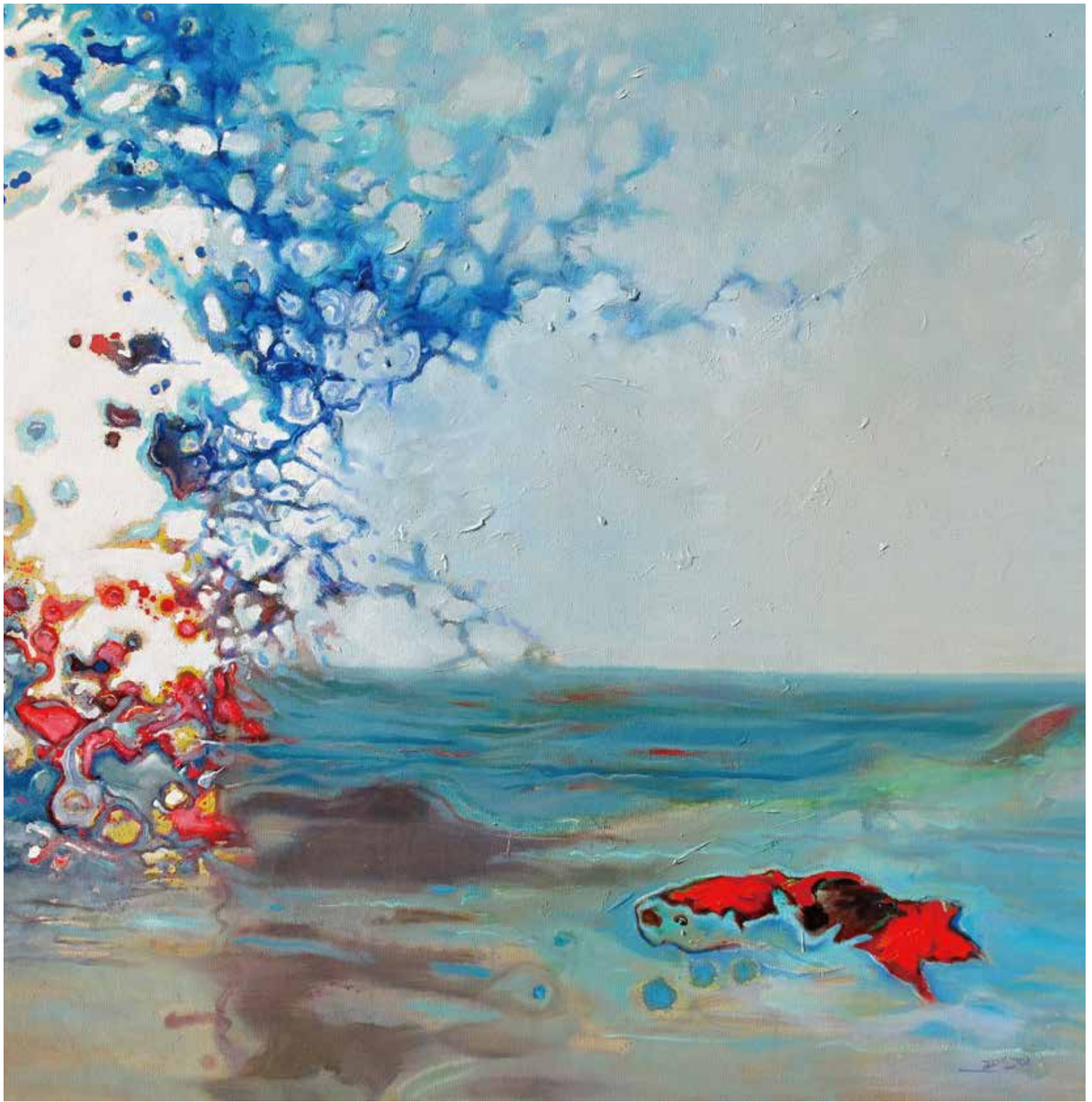
Jianqi Du

杜建奇

Jianqi Du is a professor at Hebei Normal University. He is a member of the Chinese Artists Association and president of China art college entrance examination. Since 1989 he has had art exhibitions around the world, including Tokyo Metropolitan Museum of Art, today's Art Museum etc.

His main collection was included in Japan Qiandaimei Art Museum, Pairs Sino-French Culture Communication Center, South Korea Nansong Art Museum and Belgium Mather Riel Arts Center. His works have been published in *Art*, *Art Observation*, *Chinese Oil Painting*, *Decoration*, *Chinese Art*, *Art World*, *Chinese Culture Newspaper*, *China Contemporary Art*, *Focus of Art and Chinese Art Collection* and *Du Jianqi Sketch Art*.

杜建奇，河北师范大学教授，中国美术家协会会员，美国纽约哈德逊美术家协会会员，中国美术教育联盟会长。1989年至今多次在亚洲、欧洲和北美参与国际艺术展览，作品被日本千代田美术馆、巴黎法中文化交流中心、韩国南松美术馆等收藏。



Dream No.9, oil painting, 120cm×120cm, 2011
《梦》系列之九, 120cm×120cm, 布面油彩, 2011年





Yanhua Gao

高燕华

Yanhua Gao is an assistant professor, research supervisor, and dean of the Department of Ceramics at the School of Art and Crafts, Inner Mongolia Normal University (IMNU). She is also director of Ethnic Ceramics Institute and director of 3D Modeling Innovation and Entrepreneurship Education Base, IMNU.

高燕华，1975年5月出生于内蒙古根河市。

内蒙古师范大学工艺美院 副教授
陶艺系主任 硕士研究生导师
内师大民族陶艺研究所 所长
大学生立体造型创新创业实践教育基地 主任

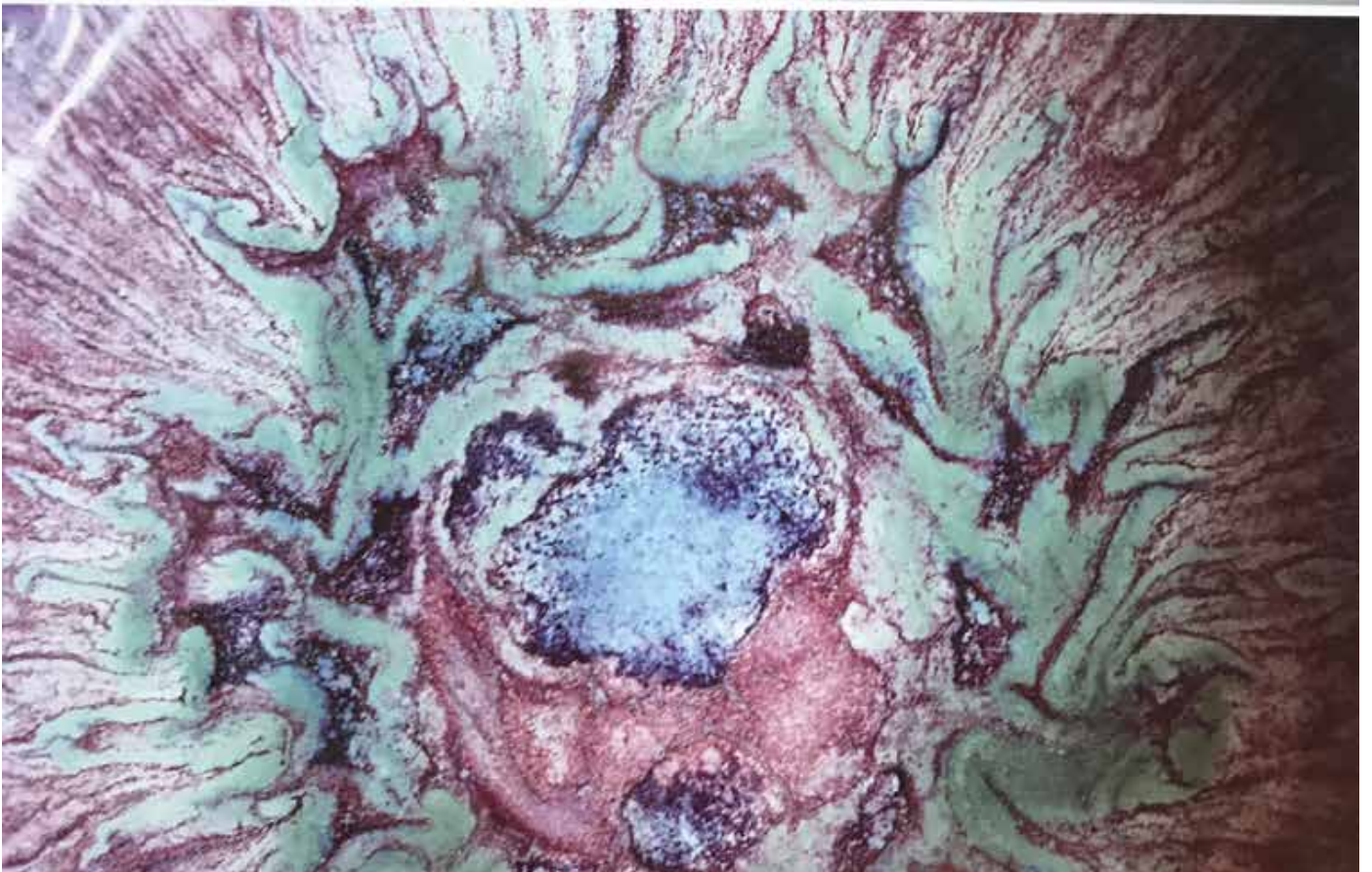
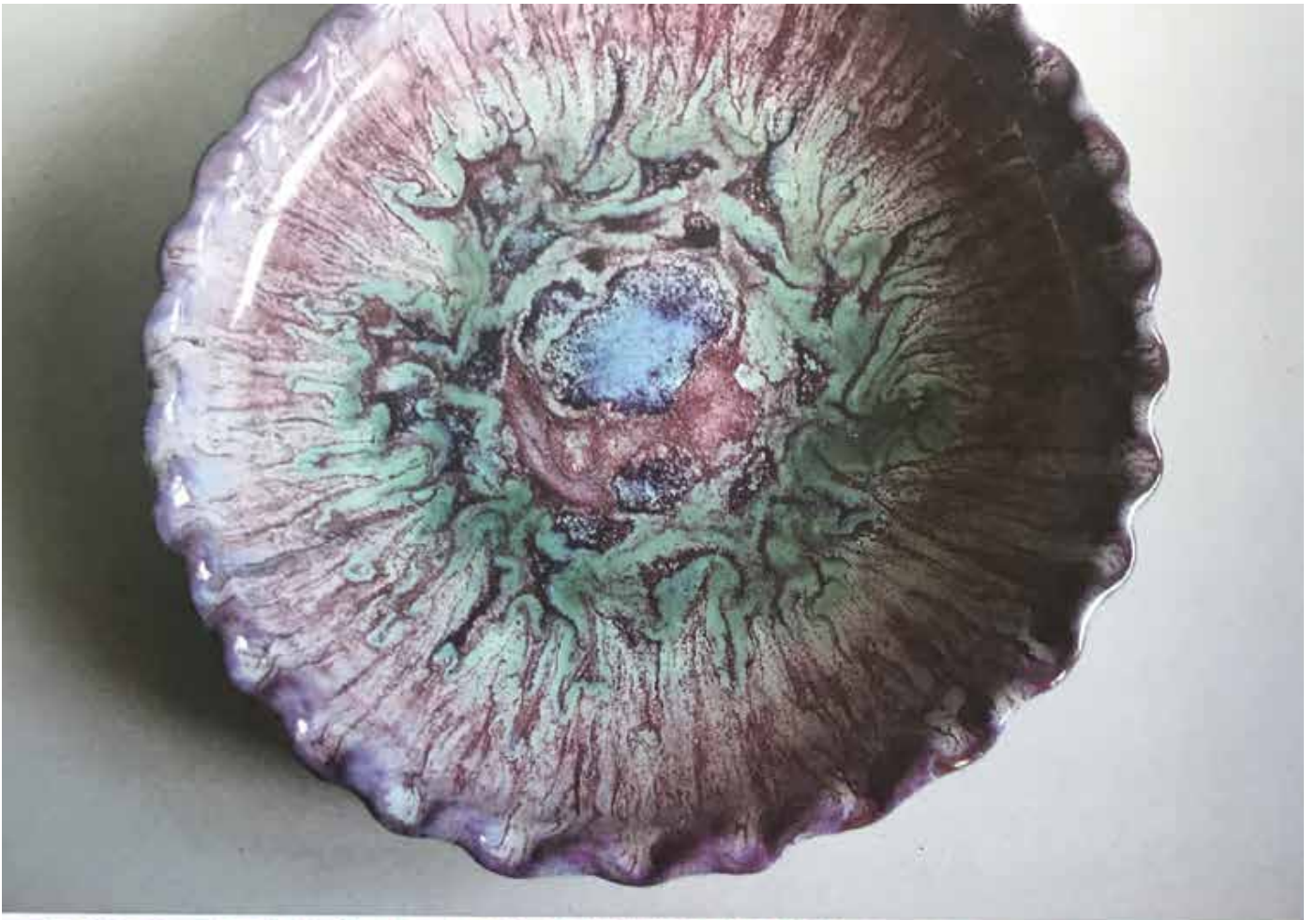
1994年——1998年	在中央工艺美术学院陶艺系 本科学习
1998年	毕业分配至内蒙古师范大学美术系任教
2003年——2006年	清华大学美术学院陶艺系 硕士研究生学习
2006年——2018年7月	在内蒙古师范大学雕塑艺术研究院任教
2018年9月——至今	在内蒙古师范大学工艺美术学院陶艺系任教

Full Bloom, ceramics, 50 cm in diameter, 2005

《怒放》，陶瓷，直径50厘米，2005年

Ceramic glazes of various colors were flowing and mingling in the fire, and when they cooled down, they fused to a ceramic body looks like a flower in full bloom.

中间似有一朵盛开的鲜花的瓷盘，名称为《怒放》，此通过釉色在高温状态下相互流淌、交融而产生的强烈的色彩对比效果，似一朵盛开的花朵，因此叫做《怒放》。





Zhen Guo

郭桢

Zhen Guo is a Chinese-American artist and curator. Born in Rizhao, Shandong, China, Zhen Guo graduated from the Fine Arts Department of Shandong Art School in 1976 and from the Chinese Painting Department of the China Academy of Art in 1982, where she stayed as a teacher. Guo was one of the earliest explorers of ink art after the reform of China. In 1986, she came to the United States to study at the San Francisco Art College, and in 1987 she went to the School of Art of York University in Toronto, Canada, as a visiting scholar. She established the Zhen Guo Art Studio in New York in 1988. Zhen Guo is a female ink artist active in the international art world, and an Asian American contemporary female ink art pioneer. She has participated in many international art exhibitions and has long been committed to the research and exploration of international contemporary women's art. Sotheby's and other international auction companies have repeatedly promoted her work. In recent years, she has organized and participated in the "Existence" International Women's Art Exhibition in Changsha, China, the "Please Touch: Body Boundaries" exhibition at the Mana Museum of Contemporary Art in the United States, and South Korea's Jeonbuk Museum of Art "Asian Women Artists Exhibition." Zhen Guo has had solo shows at several galleries in and around New York City. She often does academic lectures at universities at home and abroad.

郭桢，美籍华人艺术家，策展人。她是山东日照人，1976年毕业于山东艺术学院美术系，1982年毕业于中国美术学院国画系，并在该系任教。郭桢是中国改革开放以来最早探索水墨艺术的人之一。1986年，她来到美国旧金山艺术学院学习，1987年她作为访问学者前往加拿大多伦多约克大学艺术学院学习。1988年她在纽约建立了郭桢艺术工作室。郭桢是活跃在国际艺术界的女性水墨艺术家，也是亚裔美国当代女性水墨艺术的先驱。她曾参加过许多国际艺术展览，长期致力于国际当代女性艺术的研究和探索。苏富比和其他国际拍卖公司多次宣传她的作品。近些年来，她组织并参加了在中国长沙举办的“存在”国际女性艺术展、在美国玛娜当代艺术博物馆举办的“请触摸：身体界限”展览，以及在韩国的全北艺术博物馆举办的“亚洲女性艺术家展”。郭桢曾在纽约市及其周边的几家画廊举办过个人画展。并且她经常在国内外大学做学术讲座。

I sewed those breasts on to the canvas punching bags, adding a soft layer. At once exposed and vulnerable to the hard fists of a boxer, the breasts reclaim the surface of the brutish column. At the same time, the rough canvas, which absorbed the bare handed strikes of the fighter, tearing their knuckles and beating their hands raw, is overcome by the multicolored breast. Latching onto this new habitat that rejects the very existence of the breast is no simple task, and the resilience of women to survive in a hostile world is here documented.

我把那些胸部缝在帆布打孔袋上，再加上一层柔软的布料。一旦暴露在拳击手的硬拳头之下，乳房就会重新回到野蛮的柱子的表面。与此同时，粗糙的画布吸收了拳手赤手空拳的打击，撕裂了他们的指关节，把他们的手打得生疼，被五彩斑斓的胸膛所征服。锁定这个新的栖息地，拒绝乳房的存在并不是一个简单的任务，在这里记录了女性在充满敌意的世界中生存的韧性。



Pouching Bag, Mixed Midia, 189cm x 60cm x 60cm, 2014-2018

《沙袋》，综合材料，189厘米x 60厘米x 60厘米，2014-2018年



Hei Zi

黑子

Hei Zi (Hei Fen) is an American artist and thinker born in China, founder of the "Fantasy Violence Aesthetics," Hei Zi, an explorer and practitioner of arts, has created arts with different themes and schemata. He is versatile and has left his footprint in quite a few artistic fields, including painting, sculpture, installation, and digital arts, and has held more than 30 exhibitions around the world.

Hei Zi is also a poet. His works include poetry collection "Exiled Soul," an essay collection "Send You a Bullet of Love," a semi-auto-biographical novel "Grandfather, Father and I," art theory book "Fantasy Violence Aesthetics," alongside with more than a dozen albums of artworks.

黑子(黑峰),华裔美国艺术家,思想家,“魔幻暴力美学”理论的创立者。黑子是一个艺术的探索者和实践者,不同时期有着不同的艺术主题与图式。他涉猎广泛,绘画、雕塑、装置、数字艺术等领域都留下了他的足迹。

著有诗集《流放灵魂》,杂文集《送你一颗爱你的子弹》,传记小说《追日——爷爷·父亲·我》,艺论《魔幻暴力美学》以及十几种画册。曾在世界各地举办过三十多次个展。



One Winged Angel, Oil on canvas, 48"x60", 2018
《一只翅膀的天使》，布面油画，48英寸x 60英寸，2018年



Weihong Jiang

江卫红

When I was young, the greetings we met were: "Have you eaten yet?" It doesn't mean that the person who greets you invites you to dinner. It's just about a concern. Just like when you meet someone in your family after an earthquake, is it okay? Years of hunger have changed human culture and language. At that time, not only insects but sparrows were also defined as food-grabbing pests. People had an obligation to eliminate sparrows. From childhood, they knew that insects were not good things. They were basically pests. Insects were pests. As the main body, people were pests. Everything that competed with people for interests was pests. So I could be there all summer. Herbicide and catch insects, but in autumn I will eat the beans in the field. Locusts are still suffering from severe protein deficiency. Later, I was relieved to see that people in many parts of the world also ate insects. I didn't know until I was very old that the colorful butterflies were all changed by various pests. The disgusting pine caterpillar turned into a very precious beautiful butterfly. God created the world, all life is reasonable.

This batch of ceramics was fired in one time with large cylinder materials and stoneware clay underglaze color processes more than ten years ago. Insects made from large cylinders are fired in coal kilns and stoneware ceramics in gas kilns. The material conforms to the characteristics of the insect and the touch of the hand is in place.

在我小的时候大家见面的问候语是：“您吃了么”。这并不代表问候你的人要邀请您吃饭，仅仅是关切，就像地震以后见面就问家里其他人没事吧？成年累月的饥饿改变了人类文化与语言，那时候不仅是虫子就是麻雀也被定义为掠夺粮食的害虫，人们有义务去消灭麻雀，因此从小就知道虫子不是好东西，基本都是害虫，害虫就是害人虫，人作为主体，凡是与人争夺利益的都是害虫，于是我一个夏天都可能在地里除草捉虫，可是秋天里我会去吃地里的豆虫。蝗虫还是因为蛋白质的严重匮乏。后来从纪录片里看到世界很多地区的人也吃虫子一颗心便释然了。等到我很大的时候才知道那些缤纷的蝴蝶都是各种害人虫变化来的，看起来很恶心的松毛虫竟然变成了异常珍贵的美丽蝴蝶。上帝创造了这个世界，一切生命都是合理的吧。

这批陶艺是在十多年前用大缸料，炻器瓷泥釉下彩工艺一次烧制成型。用大缸料做的虫子是用煤窑烧成，炻器瓷用气窑烧成。材料符合虫子的特征，手的触感也很到位。



Worm, Mixed Media, 200X30X30 cm, 2006 →
《虫子》，树脂烤漆，200厘米x30厘米x30厘米，2006年



Shufeng Kuang

况枢锋

1970, Born in Qingdao, China

1994-1998 Graduate from the Art Academy of Tsinghua University (the Central Academy of Art and Design), Beijing China, Bachelor of Fine Arts degree

2010-2013 Graduated from the Central Academy of Fine Arts. Master of Fine Arts degree

Member of Beijing Arts and Crafts Society

Member of the Hong Kong Sculptor Association

Member of the California Watercolor Association

Member of the American Watercolor Society

Member of the Arts Mid-Hudson

Painting is the work I have been doing and loving, and many works have been customized and collected. In the meantime, I have also been invited to draw many large Chinese traditional religious murals for many religious sites, such as the temples of Wutai Mountain in China, Shanxi Heshun, Wuxi Lingshan, etc. and created many historically theme sculptures and mural paintings, and these public art projects have been completed for some memorials and important venues. I also took part in some of the exhibitions I was interested in such as: 2018 East to West Art Exhibition, Edwin W Zoller Gallery, Penn State.

1994-1998年 毕业于清华大学美术学院（原中央工艺美术学院），获学士学位。

2010-2013年 毕业于中央美术学院壁画系第二工作室，获硕士学位。

北京工艺美术学会会员

香港雕塑家协会会员

美国加利福尼亚水彩协会会员

美国水彩协会会员

哈德逊美术家协会会员

创作之余独立完成和参与了众多公共艺术项目。并在大型传统宗教壁画方面有深入的研究，如：为山东省蓬莱、山西省和顺、无锡灵山大佛、山西五台山等绘制传统宗教壁画。



Permanent (partial), ink on rice paper, 130cm x 60cm, 2016 

《恒》局部，纸本水墨，130 cm x 60 cm，2016年



Bo Li

李波

Bo Li is an artist from China. His works are inspired by his travels between mountains and rivers in China and around the world. He graduated from the College of Fine Arts, Capital Normal University in Beijing.

He showed his work in the Capital Normal University in Beijing, Mid-Hudson Heritage Center in New York State, and Shijiazhuang Museum of Art.

李波是一位来自中国的艺术家。八十年代末期毕业于师范院校，他一直在现实与梦想之间自由穿梭。历年来游荡于山川大河之间，搜寻绘画纯粹性语境，沁浸在情感和意识行态之中。2014年至2018年混迹于首都师范大学美术学院表现性方向高研班。

他曾多次进行德国、法国、荷兰、西班牙、比利时、葡萄牙、意大利等国考察，徘徊在各美术馆、博物馆、教堂、画廊之间，赴高等美术院校交流学习。2016年、2018年先后两次参加中国油画院“首都师范大学美术学院表现性油画工作室作品展”（中国油画院，北京）、纽约哈德逊历史博物馆第二届“出口”国际艺术展（美国 纽约）及北京、上海、苏州、无锡、石家庄等美术馆、艺术空间联展。



Corners, Mixed Media on paper, 27cm x 39cm, 2016



《石崩》，综合纸本，27厘米×39厘米，2016年



Zhen Li

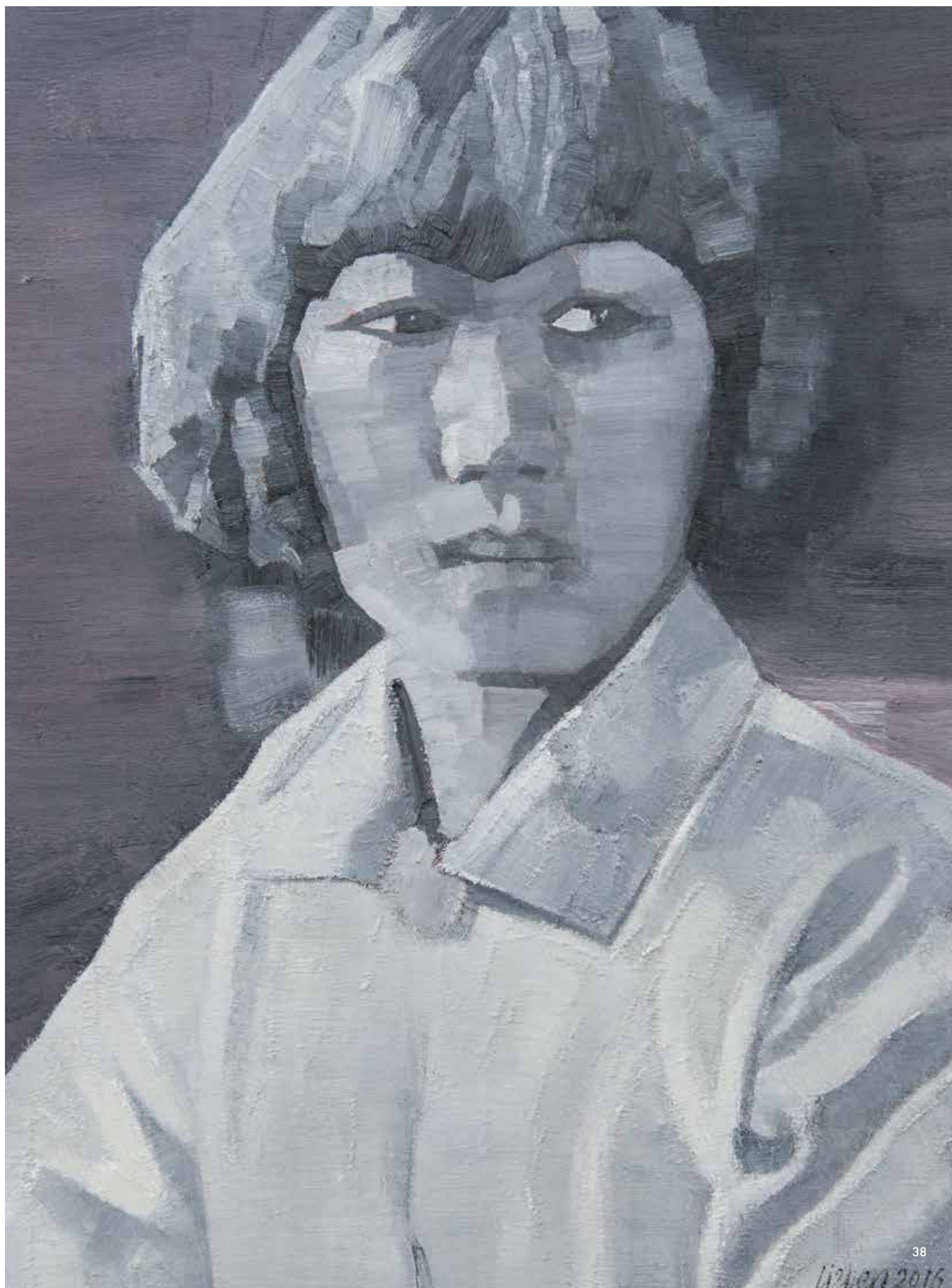
李镇

Born in Qinghai in 1976 to parents from Beijing, Zhen Li graduated from the Painting Department, Academy of Art & Design, Tsinghua University and received a Ph.D. in 2008. He also won a scholarship from the China Scholarship Council and studied abroad in the TrAIN Research Centre, University of the Arts London as the first batch of national, "joint training doctoral students." He is the associate professor and assistant dean of the School of Art & Design, China Women's University now. He has published two books that are "24 European Paintings in 19th Century" and "The Difference of Body and Similarities of Nature in Chinese and Western Paintings: Research on the Comparison of Arts between Shi Tao and Paul Cezanne." He also translated a book that is "Drawing: The process" and edited a book that is "Ceramics and Paintings about the World: The Painting Masters of Contemporary China Meet the New Cizhou Kiln." His recent research interests include art history, curatorial history, gender and art, art and technology. At the same time, he is also active in various art exhibitions at home and abroad as an artist or a curator.

李镇，祖籍北京，1976年生于青海，2008年毕业于清华大学美术学院绘画系，获艺术学博士学位，博士在读期间曾作为国家留学基金委首批“联合培养博士生”在英国伦敦艺术大学跨国艺术、身份和国家研究中心留学，现为中华女子学院艺术学院副教授、副院长。曾出版专著《十九世纪欧洲经典二十四画》《中西绘画“体异性通”论：石涛与塞尚艺术比较研究》，译著《作为过程的素描》，编著《人间瓷画：当代中国绘画名家与新磁州窑》。目前研究领域包括艺术史、策展史、性别与艺术、艺术与科技，同时作为艺术家、策展人活跃在国内外各类艺术展中。

Yuliang Pan, Oil on Canvas, 60cm x 45cm, 2016 

《潘玉良》，布面油画，60厘米x45厘米，2016年





Zhimi Li

李知弥

Zhimi Li is a contemporary ink painting artist and a published writer. His books are collected by the Metropolitan Museum of Art. Also, books are the best seller in China. He graduated from China Academy of Art. He won the Asian Imagination Park Competition in 2000, the Chinese top 10 IP of China competition in 2018, and protégé of the Chinese National Art Fund in 2018. He has collaborated with several publishing houses, and published books such as "Mr. Zhimi's Soul of Painting," "You Come from Homeland" and "Forever Soul Mate," which is collected by the Library of Metropolitan Museum of Art. He also illustrated several books such as "Zhou Zuoren's Anthology," "Zhu Guangqian's Philosophy Series," "the Beauty of Book of Songs," "Happiness is One Family having Three Meals in Four Seasons." Over the years, he has participated in several important academic exhibitions and taught in colleges and schools. Zhi is also a philanthropist. He supports k-12 education in China and abroad.

李知弥，2003年获得中国美术学院学士学位。奖项：2000年想象力乐园大赛亚洲地区优秀奖，2018获得中国国家艺术基金立项。出版：上海人民美术出版社《知弥先生心画》，收录于大都会博物馆图书馆，上海三联书店《常相知》《君自故乡来》，插图绘本有上海三联书店《周作人文集》系列，中信出版集团《朱光潜书系》，重庆出版社《美丽诗经》，中国工信出版社和电子工业出版社《幸福就是一家人共度三餐四季》等书籍。



The Road, Ink on paper, 47cmx35cm, 2019
《大路朝天》，纸本水墨，47cmx35cm，2019年





Chunjie Liu

刘春杰

Curator of Jinling Art Museum and President of Nanjing Municipal Academy of Arts
Member of Engraving Arts Council of China Artists Association
Member of China Artists Association
Visiting Professor at Central Academy of Fine Arts
Distinguished Research Fellow at Chinese National Academy of Arts
Judge of China National Arts Fund and National Engravings Exhibition

Collection: British Museum, The Art Institute of Chicago, Turchin Center for the Arts, etc.

Awards: National Printmaking Juried Show 1998 Gold Award, LuXun Printmaking Award 1999, National Silkscreen Printmaking Award 2000, Japan Printmaking Triannual Award 2002, etc.

刘春杰，男，生于1965年，中国南京金陵美术馆馆长、南京市艺术研究院院长。

兼任：中国美术家协会版画艺术委员会委员、中央美术学院客座教授、中国艺术研究院特聘研究员、国家艺术基金评委、全国版画展评委。

中国美术家协会会员，国家一级美术师。

曾获“第六届全国版画藏书票展”铜奖（1998年），“鲁迅版画奖”（1999年），“首届全国丝网版画精品展优秀奖”（2000年）、第五届日本国际版画三年展“佳作奖”（2002年），“第二十届全国版画展”优秀奖”等。作品被美国特尔沁博物馆、美国阿巴拉契亚大学图书馆、美国芝加哥艺术馆、大英博物馆等机构收藏。



Divine Buddhism Landscapes: The Autumn Gale, Ink on paper, 96cm x 190cm, 2017 [↑](#)

《禅山圣水之秋风烈》，纸本水墨，96cm×190cm，2017年



Lao Liu

老六

Lao Liu was born in Daqing, northeast China, 1963.

He ventured to Pyongyang, the capital of North Korea, in 2005, and shot a world-shocking and authentic recording of North Korea's 55th anniversary of independence with the title "Dance and Cross the 38th Parallel." Among others, his journalistic documentary photos with the title "Our New York" recorded the homeless with a unique perspective, had a widespread influence on the international photography circle.

Lao Liu was the cover artist of Asia Pacific Art of 50 years classic special issue. He held solo exhibitions in Chelsea Art Gallery, Elga Wimmer Gallery and Hudson Art Center, NY and so on.

His joint exhibitions were held in Asian Art Festival, NY; Shiroyama Art Museum, KR; GuanYin-Tang Art Street, Beijing; TS1 Contemporary Art Museum, Shanghai; International Photography Festival, Pingyao, Shanxi, Bookhouse, KR, NYU, etc.

老六，1963年生于中国东北的大庆市。2005年冒险前往朝鲜首都平壤，拍下了震惊世界的、真实记录朝鲜纪念独立55周年时的《舞过三八线》作品，他的用新闻纪实的方式拍摄无家可归者，具有独特视角的《我们的纽约》作品也是在国际摄影届形成广泛影响。

世界著名艺术杂志《亚太艺术》五十年经典专刊封面艺术家。

个展在纽约的切尔西艺术馆、ELGA WIMMER画廊、美国纽约哈德逊艺术中心等。
联展在纽约亚洲艺术节、韩国城山美术馆、北京观音堂文化大道、上海TS1当代艺术馆、山西平遥国际摄影节、韩国BOOKHOUSE、纽约大学等。

Dance Across The 38 Parallel series, photography, 150cm x 226cm, 2019 

《舞过三八线》系列，摄影，150cm x 226cm / 幅，2019年





Ren Qian

任前

Ren Qian was born in 1971. He graduated from the Teacher's College of Sichuan Fine Arts Institute. He is an artist based in Chongqing. Since 1999, he has been working with multiple media across multiple disciplines. His works include performance arts, installation, photography, audio, and video arts. So far, he has participated in many national and international art shows. He was also the curator of the contemporary art shows of "Traverse" and "Dumb" at Chongqing. Ren took part in the residency at Chinese Art Center, Manchester 2005. He was awarded the prize by the Antony Gormley Foundation in 2006. He was awarded the prize by the Kulturstadt Landeshauptstadt Dusseldorf Germany invited to become the resident artist in 2017. Access to outstanding artists in the United States and living in New York in 2017. December 2013, Ren Qian was invited to the Sichuan Academy of Fine Arts in New Media Department & Chongqing University Graduate School of journalism and taught performance art and contemporary art.

Although his recent works have again turned to the discussion and research on the clash of civilizations in the context of society and geopolitics, media and landscape under the background of globalization and introspection on the current dilemmas and interrogations.

1971年出生于中国重庆。1995年毕业于四川美术学院美术教育系油画专业。现生活工作于重庆。从1999年至今，任前的跨媒介和跨领域工作包括：现场行为表演，装置，声音与录像艺术，摄影、绘画等，曾经组织策划过重庆早期的《失语》观念艺术展，《渡》新媒体艺术展。2006年获得英国著名雕塑家安东尼·格姆雷“亚洲的土地”艺术基金奖。2005 - 2006年获得英国文化协会Artistlinks的邀请，到英国曼切斯特华人艺术中心和伦敦盖斯沃克斯工作室进行驻地创作。2009年《取水》艺术作品获得德国ProArt机构和英国BananaPark画廊举办的录像艺术展特别奖。2017年5月获得德国杜塞尔多夫城市文化局邀请为驻留访问艺术家。2017年6月获得美国杰出艺术家申请。旅居美国纽约。2013年12月至今，任前也被邀请在四川美术学院新媒体系和重庆大学新闻学院讲授行为艺术课程和当代艺术。

在近期作品中，从个人化的内省式体验中，重新转向对广阔的社会问题、地缘政治冲突以及全球化语境背景下媒介与景观的再现与后再现。同时面对这个后历史时代下，以美学符号化的方式追问和探索，从当代的立场与构架出发，反思人类在今天所面临的数种诘难与困境。

Simulate the scene of border between Shenzhen and Hong Kong by using the materials like wire entanglement, water and boundary stones in the exhibition hall. Hang some photos on the wire entanglements. Some photos are the documents of human smuggling to Hong Kong many years ago, and some are the photographs which I took at the border area of Shenzhen.

在展厅用铁丝网，以及草地、河流，界桩、路牌，设置一虚拟的深港边境场景，在防护栏上安装有几台电视机，放映港片偷渡电影和纪录片视频。铁丝网上挂有当年偷渡香港的历史图片，以及我历年来到香港深圳边界的一些摄影图片。



This Shore, The Other Shore, Installation, video and image, 2017 Bi-City Biennale of Urbanism|Architecture
《此岸，彼岸》，装置、影像、摄影图片，地点：2017第七届深港城市建筑双城双年展



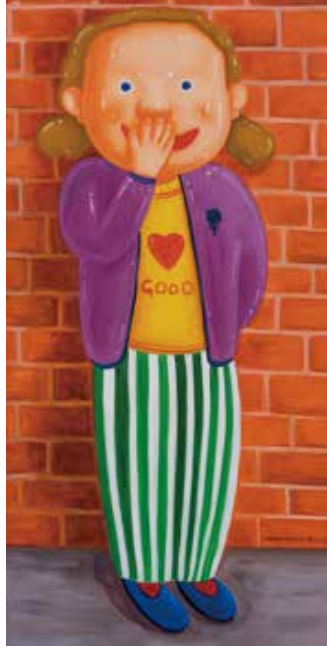
Jingdong Shen

沈敬东

Jingdong Shen is a Chinese contemporary artist. He has shown his works in Today Art Museum in Beijing; Museum of Contemporary Art, in Jacksonville, Florida; Time Space in 798 Factory in Beijing; Nanjing Museum; Shanghai Duolun Museum of Modern Art; Genoa National Modern Art Gallery in Italy; East China Normal University; Nanjing Normal University; Wurth Museum in Spain, etc.

- | | |
|------------|---|
| 1965年 | 生于中国江苏省南京市 |
| 1984年 | 毕业于南京晓庄师范学校美术班 |
| 1991年 | 毕业于南京艺术学院美术系版画专业获刘海粟奖学金。毕业后在南京军区政治部前线文工团从事舞台美术工作。 |
| 1991-2009年 | 南京军区政治部前线文工团从事舞台美术 |
| 2010年 | 入住宋庄艺术区 |
| 2014年 | 中国当代美术研究院油画院院长 |

Hide-and-Seek series, oil on canvas, 120cm x 60cm, 2019
《“捉迷藏”系列》，布面油画，120cm x 60cm / 幅，2019年





Tao Sun

孙涛

Tao Sun is a college teacher from Jilin University Zhuhai College. He got his Bachelor's degree and Master's degree from Nankai University. He likes reading and art. His works are including ink painting, printmaking, seal cutting and comprehensive materials, etc.

In 2012, the large-scale ball-point pen experimental painting "Consumption-Tower" was reported by the Zhuhai Special Zone Daily and the Zhujiang Evening News.

In 2015, the ink painting "The Rhyme of the Earth" won the first prize of the Youth Group of Hebei Art Exhibition.

In 2015, the printmaking work "Beijing, Beijing" was selected for the second Macao International Printmaking Triennial.

In 2015, he participated in the Teacher Professional Skills and Management Seminar organized by the National Higher Education Architecture Steering Committee at the Chinese University of Hong Kong.

From 2010 to present, he participated in many exhibitions such as the Zhuhai City Art Biennale and the Zhuhai Youth Art Exhibition. And his works have been collected by international friends from the USA and Singapore.

孙涛，吉林大学珠海学院教师，本科，硕士皆毕业于南开大学。喜爱读书，热爱艺术，创作涉及水墨，版画，篆刻，综合材料等领域。

2009年，水墨作品《墨点秋声》入选第十一届天津美术作品展。

2012年，创作大幅圆珠笔实验绘画《消耗-塔》被珠海特区报，珠江晚报 大幅专门报道。

2015年，水墨作品《大地之韵》，获河北省艺术联展青年组一等奖。

2015年，版画作品《北京，北京》，入选第二届澳门国际版画三年展。

2015年，于香港中文大学参加全国高等教育建筑学专业指导委员会举办的教师专业技能与管理研习班。

2010年-今，多次参加珠海市美术双年展，珠海市青年美术作品展等展览。多幅作品被美国，新加坡友人收藏。



Landscape In Memory No.1, Ink on paper, 46cm×49cm, 2018



《“记忆中的风景”系列：一》，纸本水墨，46cm×49cm，2018年

I'm trying to use Chinese traditional materials and elements, create artworks in a modern light. Such as in "The Lost City" series, I used water and ink thick or thin, lines winding, endless, and unreturnable, just as the life itself. In "The Landscape In My Memory", I used traditional water and ink techniques, to imitate the feel of Impressionism, to convey my blurred memory of a landscape.

我试图用传统笔墨的材料，元素，以新的视角进行现代创作。《迷城》系列，用水墨线条，浓淡干湿，无限延伸，曲折迂回，去而不返，就像人生。《记忆中的风景》，采用传统积墨的方式，用墨点的变化寻找印象派的感觉，描绘记忆中的风景。



Qiongzhaio E. Schicktanz

艾伦·赵琼

Qiongzhaio Ellen Schicktanz is an Asian American public professional artist, Doctor of Literature, President of the Goddess Art Museum and Deputy Secretary General of the Rodin International Artists Foundation. She graduated from Kyoto University of Art and Design in Japan, Writers class of the Northwest University of China, and Waseda University of Japan, where she earned a doctorate in art history. Her oil paintings and sculpture works were often shown in international exhibitions, including the United States, France, China, Japan, and the United Nations . She also won many art awards, including the Japanese Fuji Art Award, the International Cultural Peace Prize, American Ellis Island Medals of Honor and the American Chinese Cultural Foundation Art Award, and she received honors from the United Nations and the Museum of the American Revolution. Her many art works have been collected by the Japanese Fuji Art Museum, Museum of the American Revolution, and other institutions, companies and foundations. Two large bronze relief sculptures and two large marble relief sculptures have become part of the landscape outside the buildings and square decorations of the United States.

艾伦赵琼，美籍亚裔公共艺术家，文学美术史博士，美国女神艺术博物馆馆长，罗丹国际艺术家基金会副秘书长。毕业于日本京都造型艺术大学，中国西北大学作家班，日本早稻田大学。油画雕塑艺术作品多次在美国，法国，中国，日本，联合国等展览获奖。包括日本富士美术奖，美国爱丽斯岛国家杰出移民奖，美国革命历史博物馆和联合国艺术荣誉奖等。多件作品被日本富士美术馆，美国革命历史博物馆,美国国家宪法中心等机构收藏。部份巨型青铜高浮雕和大理石高浮雕成为美国一些国家博物馆和广场的室外建筑艺术装饰。



New First Thanksgiving, oil painting, 96in x 204in, 2017- 2018 [↑](#)

《新的第一个感恩节》，布面油画,96英寸x204英寸, 2017-2018年



Washington Crossing the Delaware, bronze relief sculpture, 300cm x 600cm, 2017 [↑](#)

《华盛顿率军渡河》，青铜浮雕,3米x6米, 2017年



Xiaobo Teng

滕晓铂

Xiaobo Teng, PhD, associate professor, engaged in the research field of art history and modern design history, particularly focused on the feminist methodological study of art history and design history.

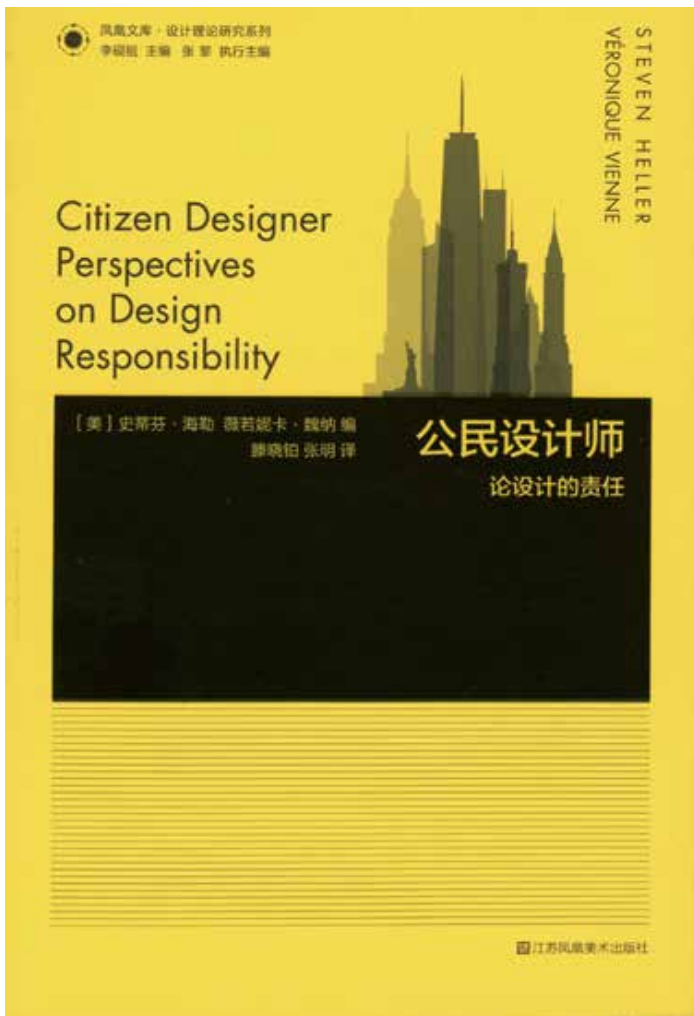
1998-2008, studied in Academy of Arts and Design, Tsinghua University, obtained B.A., M.A., and Ph.D degree; 2008-2010, assistant researcher of the Post-doctoral research station of Tsinghua University; since 2010, has been working in the School of Art and Design, Beijing Institute of Graphic Communication.

Board member of the China Arts Link; secretary-general of the Art and Science Committee of Chinese Society for the History of Science and Technology; deputy secretary-general of the Art Sub-committee of the Post-doctoral Alumni Association of Tsinghua University; membership of China National Arts and Crafts Society; staff writer of ZHUANGSHI (Decorate) magazine (sponsored by Academy of Arts & Design, Tsinghua University); and guest editor of MINYI (Folk Art) magazine (sponsored by Chinese Folk Literature and Art Association).

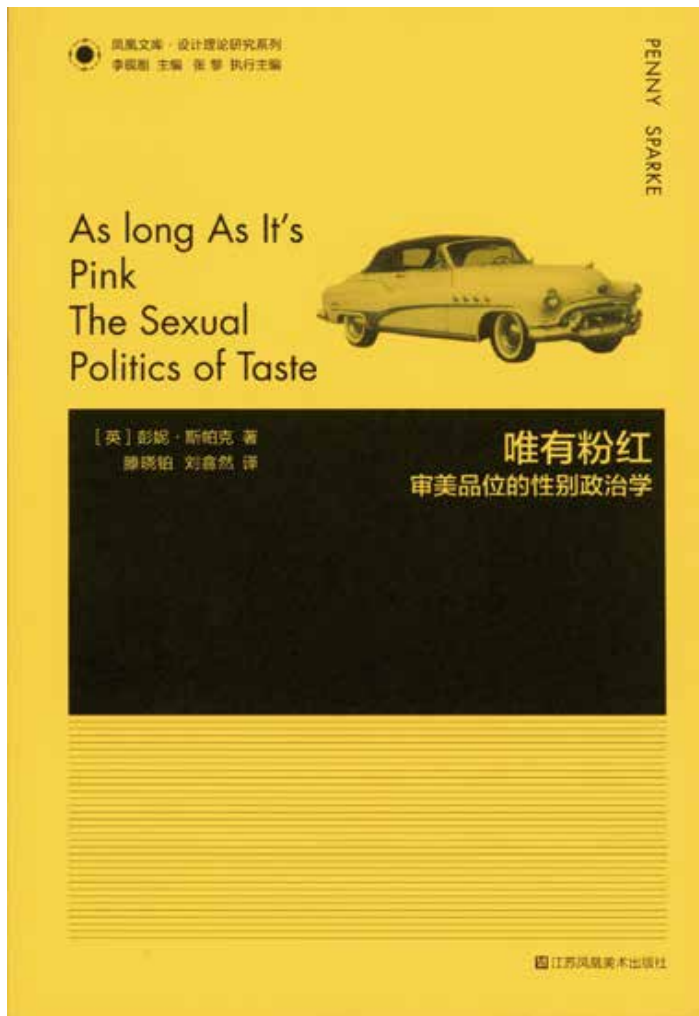
滕晓铂，博士，副教授。主要研究领域为艺术史论和设计史论，学术兴趣为艺术史与设计史的女性主义方法学研究。

1998-2008年就读于清华大学美术学院，获学士、硕士、博士学位；2008-2010年任清华大学博士后流动站助理研究员；2010年起就职于北京印刷学院设计艺术学院。

中美艺术交流协会理事；中国科学技术史学会艺术与科学专业委员会秘书长；清华大学博士后校友会艺术分委会副秘书长；中国工艺美术学会会员；中文艺术类核心期刊《装饰》杂志特约撰稿人；中国文联民间文艺家协会《民艺》杂志特邀编辑。




Translation: Citizen Designer 
译著：《公民设计师》



Translation: As long As It's Pink 
译著：《唯有粉红》



 **MINYI (Folk art)** magazine of the association of folk writers and artists of Chinese Folk Literature and Art Association, guest edited by Xiaobo Teng

由滕晓铂担任特邀编辑的中国文联民间文艺家协会《民艺》杂志



Jun Wang

王军

Born in Harbin, Heilongjiang Province. Graduated from the Academy of Arts of Harbin Normal University and Central Academy of Fine Arts with excellent marks.

Mainly engaged in the artistic creation of oil painting. Has participated in relevant art events of Central Academy of Fine Arts and art exchange exhibitions at home and abroad multiple times.

Has made contributions to public art as well, including designing and building multiple domestic museums and creating murals and sculptures in the public space of memorial halls. Has organized and planned various local art festivals and art programs of TV channel media.

出生于黑龙江省哈尔滨市

以优异成绩先后毕业于哈尔滨师范大学艺术学院及中央美术学院

主要从事油画的艺术创作。多次参加中央美术学院相关艺术活动及国内外艺术交流展。

公共艺术方面亦有所建树，设计制作多个国内博物馆，纪念馆公共空间的壁画及雕塑。多次组织策划了各地方艺术节及电视频道媒体艺术节目。

Fishing village of Penang, oil on canvas, 80cm x 120cm, 2018

《滨城渔村》，布面油画，80cm x 120cm, 2018年



Taba Town, oil on canvas, 80cm x 120cm, 2018

《打巴小镇》，布面油画，80cm x 120cm, 2018年





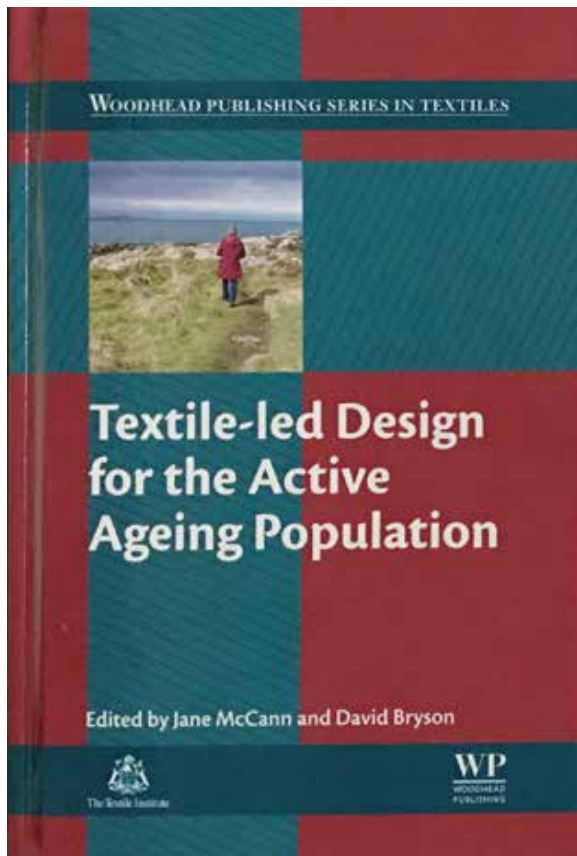


Lu Wang

王露

Lu Wang, dean and professor of Art, College of China Women's University; director of China Fashion Designers Association. She started the first sportswear design course in China in 2003. Many of her students work for well-known Chinese brands, such as Anta Sports, Li Ning and Pathfinder. She is also the director of the Ministry of Culture of the People's Republic of China project, social needs for aging: inclusive design theory and practice research. She has published a monograph on innovations in sportswear design and a translation of design: core concepts, and has published in various journals. She is also the co-author of TEXTILE DESIGN FOR AN AGING POPULATION.

王露，中华女子学院艺术学院院长、教授，中国服装设计师协会理事。她于2003年在中国开设了第一个运动装设计课程。她培养的许多学生都进入中国著名品牌如安踏、李宁和探路者工作。她还是中国文化部项目“面向中国老龄化社会的需求：包容性设计的理论与实践研究”的负责人。她曾出版专著《运动装设计创新》（中国轻工业出版社，2008）和译著《设计：核心概念》（清华大学出版社，2014）并在各类期刊发表论文。她还参与撰写了英文编著《服务积极老龄化人口的纺织主导设计》（伍德海德出版社，2012）。



- ④ Textile-led Design for the Active Ageing Population
《老年运动装面料设计》
- ① Sportswear Design Innovation
《运动装设计创新》，中国轻工业出版社
- ② Design: The Key Concepts
《设计：核心概念》，清华大学出版社



Yan Xie

谢雁

Yan Xie is an artist, educator and curator. In 2000, her works were exhibited at the National Art Museum of China, and the work "Secluded" was collected by the National Art Museum of China. In 2001, her works were selected in the International Printmaking Biennale at the Taipei Art Museum. She participated in the 2007 and 2008 Songzhuang International Art Festival. In October 2013, she curated the exhibition "The Grass Shed borrowed butterfly." In 2014, she curated the group exhibition "Traces of the passage of time." In 2015, she curated the group exhibition "Constantly Watching" Contemporary Art Exhibition. In April 2017, she was invited by the Chinese Ministry of Culture to participate in the "National Printmaking Masters Walk the Taihang Mountains" Art Exhibition. In 2018, she curated the "Sound east hit west" contemporary art exhibition.

谢雁是一位艺术家、教育工作者和策展人。

2000年	作品在中国美术馆展出，作品《幽》被中国美术馆收藏
2001年	作品入选国际版素描双年展于台北美术馆
2006年	入驻北京宋庄画家村参加2007、2008年宋庄艺术节活动并著书
2013年10月	策划装置展《草棚借蝶》
2014年12月	策划谢雁个人创意材料装置展《回顾》
2014年	策划群展《岁月留痕》
2015年	策划群展《恒常的守望》当代艺术展
2017年4月	被中国文化部河北画院邀请全国版画名家走太行在梨园创作
2017年7月	作品《象形石头村》在《全国版画名家版画展》中被河北美术馆收藏
2018年	策划《声东击西》当代艺术展

The Materializing No.2, installation, 500cm x 400cm, 2015
《“来物”系列之二》，纸本装置，500厘米x400厘米，2015年



The Materializing No.1, installation, 60cm x 380cm, 2015
《“来物”系列之一》，纸本装置，60厘米x380厘米，2015年







Hui Laurine

许惠

Hui Xu (Hui Laurine) is an artist, curator, art promoter and children's art educator based out of Beijing, China. She graduated from Tianjin academy of Fine Arts, Central Academy of Fine Arts and Toulon Academy of Fine Arts in France. Her work is in the collections of Tianjin Academy of Fine Arts, Chinese private collector and American collector. She has been engaged in artistic creation while doing some promotion and popularization of art to the general public for the past fifteen years. She also set up an art space called "3S—Single Small Space" in 798 Art District, curating artists' exhibitions and related discussions.

许惠，来自中国北京的艺术家、策展人、艺术推广者和儿童美术教育者。她曾就读于中央美术学院、天津美术学院以及法国土伦美术学院。她的作品曾被天津美术学院、中国私人收藏家，以及美国私人收藏家所收藏。在过去的15年里，她一边从事艺术创作，一边做一些面向大众的艺术推广和普及工作。她也曾在北京的798艺术区成立名为“3S—单个小空间”的艺术活动空间，策划艺术家的展览以及相关讨论活动。

Fantasies about freedom, Conceptual Photography, 2019



《与自由有关的幻想》，观念摄影，2019年

What had happened to this woman?

Who is she?

Is it her? Is it you? Or is it me?

这个女人身上究竟发生了什么？

她是谁？

是她？是你？还是我？

What is that strange leg, indeed?

What is that scattered hay bred out ?

那条奇怪的腿究竟是什么？

那堆“生”出来的散开的干草？是什么？

Does she want to transform?

"To release the light of the soul through the raw hay!"

难不成她想幻化一番，

将灵魂的光芒从那团粗糙的干草中释放出来？！





Zheng Xue

薛征

Zheng Xue is a Beijing-based artist, who works on mixed media, painting and sculpture. He attended more than 30 exhibitions, including 3 solo ones. Mr. Xue majored in industrial design and graduated from the Central Academy of Art & Design. Most of his works use hard-edged pictures to enrich conflicting lines and colors to interpret his illusory world.

薛征是一位来自北京的艺术师，从事综合材料，绘画以及雕塑方面作品的创作，参加过大约30次集体展览，包括三次个人展览。毕业于清华大学美术学院，工业设计系。作品风格大都是运用硬边风格的画面将丰富冲突的线条以及色彩来阐释自己的幻像世界。



Atlantis No.001, mixed media, 59cm x 68cm, 2019 

《亚特兰蒂斯001》，综合材料，59厘米x68厘米，2019年



Zhaoman Zeng

曾昭满



Stone Quartering In Spring, ink on paper, 200cm x 450cm, 2018 

《春天的打石场》，纸本水墨，三联，200厘米x450厘米，2018年

Zhaoman Zeng (also known as Xiao Man or Aman) is an artist and poet. He was born in China and graduated from Central Academy of Fine Arts, Oil Painting Department. Zeng Zhaoman focuses on creating contemporary art. He published his English poetry book "Going Home Alongside the Flow of Water" in 2019.

"Painting to me is a kind of redemption. When facing brightness or darkness, I need to stay vigilant and ready to react instantly, and give out A Man's voice. (Coincidentally, my Chinese nickname is also pronounced "A Man")"

曾昭满（笔名：小满、阿满），艺术家、诗人。1973年出生于湖南，1997年毕业于中央美术学院油画系，现居北京。虽然精通中国传统绘画和西方油画，曾昭满专注致力于当代艺术创作。2019年，他出版了英文诗集《沿着水流的方向回家》。

“绘画对我来说是一种拯救，面对黑暗和光明，保持警醒并有能力快速做出反应，发出A man（一个人，或我的名字）的声音。”



Liang Zhang

张亮

Liang Zhang is a professional artist, being an expert in extreme realistic oil painting. He graduated with a bachelor's degree of western oil painting from Sangmyuan University in South Korea. He has studied at Guangxi Arts University and Hubei Institute of Fine Arts in China. He lives in Toronto as a professional oil painting artist now.

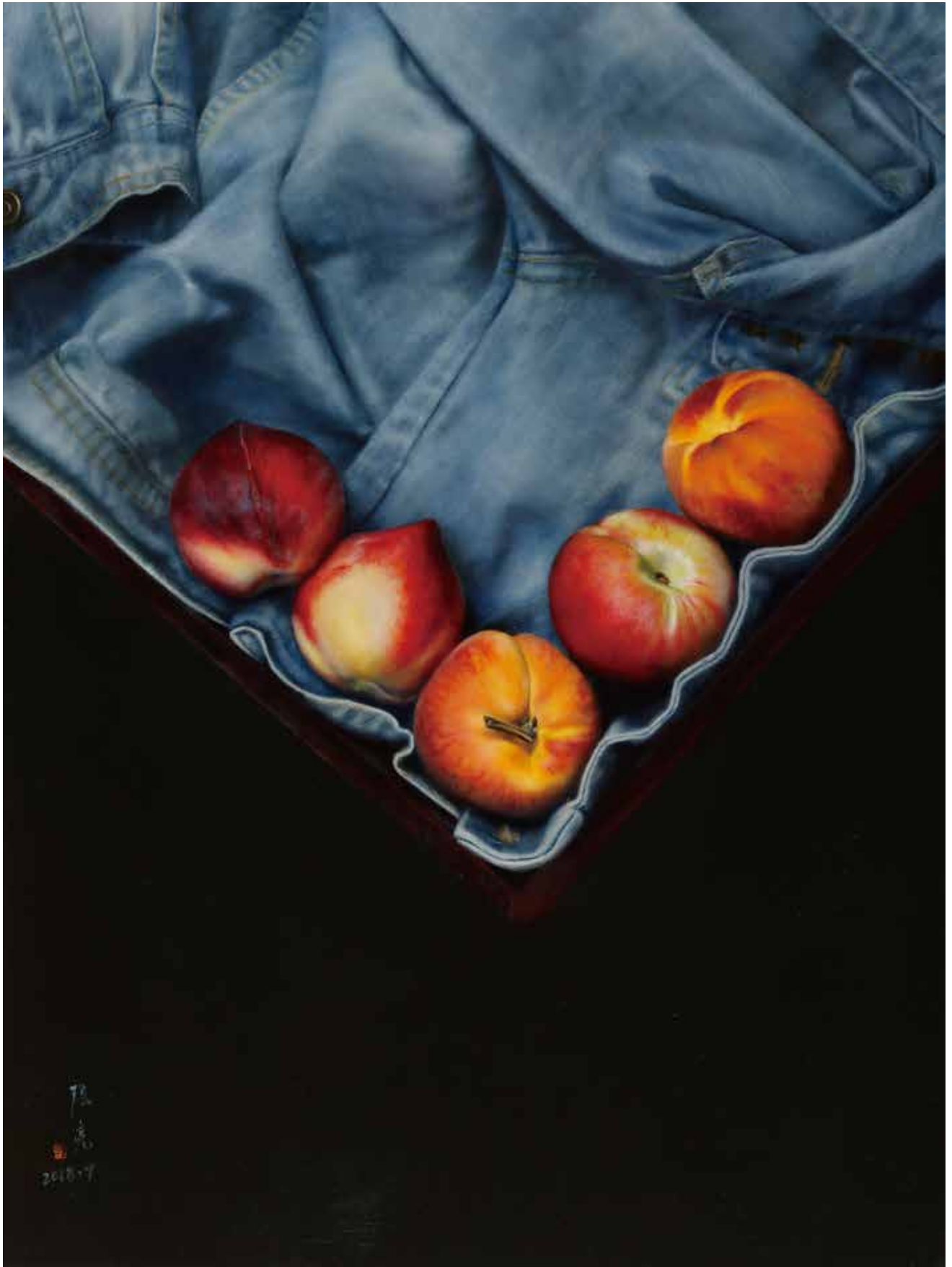
Participation in Exhibitions:

- 2019 Concept - Insights, Contemporary Art, France-England-China Tour Exhibition, Shanghai Station, Xinhua Center
- 2018 Insights, Contemporary Art, England-China Tour Exhibition, London Station, Sunny Art Centre
- 2018 Concept and knowledge, Paris-Shanghai, Galeris 1618 (France), New Art Trend
- 2015 China Pavilion for Expo Milano

張亮先生擅長極致寫實油畫。他畢業於韓國祥明大學造型藝術西洋畫系，並先後就讀於中國廣西藝術學院和湖北美術學院，現居加拿大，是一名職業畫家。

主要參展經歷：

- 2019年 觀念 - 知解力，當代藝術 法國英國中國巡展，上海站，上海新華中心
- 2018年 知解力—中國當代藝術英國 中國 巡展 倫敦，太陽藝術中心
- 2018年 觀念與知識，巴黎- 上海，Galerie 1618 (法國) 藝術前潮
- 2015年 意大利米蘭世博會，米蘭世博園中國館



Fate, oil painting, 45cm x 60cm, 2018



《桃之夭夭之一》，布面油画，45厘米x60cm，2018年



Ding Zhong

钟鼎

Ding Zhong, a contemporary artist, is engaged in comprehensive art of installation, oil painting, behavior and lighting.

During the past 30 years, He has been thinking about everything with contemporary physics theory and presenting a wonderful world with visual art. His works are enthusiasm, fantasy, and rich in color, which makes the viewer feel the strong life force.

In recent years, his works have participated in several joint exhibitions, and he has held several solo exhibitions in Beijing and New York. His works have been collected by many institutions and world-class collectors.

当代艺术家，从事装置、油画、行为、灯光等综合艺术。

过去近30年来一直以当代物理理论思考万物，以视觉艺术来呈现奇妙的世界。其作品语言热情、奇幻、色彩丰富浓烈，使观者感受到浓浓的生命原力。近年来作品参加过多个联合展览，在中国北京及美国纽约举办过个人展览，其作品被多个机构及世界实力藏家收藏。



Coercer No.21, oil on canvas, 135cm x 135cm, 2018 
《能幻系列之：二十一》，布面油画，135厘米x135厘米，2018年



Weibin Zhu

朱维彬

Weibin Zhu is a contemporary artist based in Beijing, and has shown works for the past thirty years, nationally and internationally. After many years of experimentation, Zhu has innovated on his skills in oil and ink, blending Chinese and Western concepts and techniques to develop his own brand of artistic language. Recent solo shows include Line Series in Tsukuba, Japan in 2017, The Interwoven Jungle and Line in Beijing in 2016. Also in Beijing in 2016, a joint show Dialogue with Swiss artist Luciano Castelli was held in the NING SPACE of the well-known 798 Art District. Selected group shows include Export 2019 at Mid-Hudson Heritage Center in New York, Song-zhuang Modern Art Exhibition in Dusseldorf, Germany in 2016 and Abstract Art Exhibition in Asia at Beijing's Poly Museum in 2015. In 2019, Zhu has been selected as one of the participating artists to show at the US-China Art Summit and Exhibition "Heterotop-Platform", to be held at the Edwin W. Zoller Gallery of Pennsylvania State University.

朱维彬，是根基于北京的当代艺术家。在三十年内，他的作品在国内外参加过很多的展览。通过多年的艺术实践与实验，他创新了自己的艺术技术及艺术风格，他在油画与水墨之间，融合了东西文化的概念与技巧，同时也发展出了他自己独特的艺术语言方式。

近期个展：

2017, 日本筑波“朱维彬作品展”

2016, 由彭锋策展, 张宁女士做学术主持的“交织的丛林”个展在北京798宁空间

2016, 在宁空间, 由张宁女士策展, 与欧洲著名艺术家卢西亚诺·卡斯特利“对话”双个展

近期群展:

2019, “出口”国际展在纽约哈德逊历史博物馆

2016, 杜塞尔多夫“宋庄当代艺术展”

2015, 北京保利艺术博物馆“亚洲抽象艺术展”



Line Image No.17, oil on canvas, diameter 150cm, 2019

《线象系列之十七》，布面油画，直径150厘米，2019年



Brian Alfred

布莱恩·阿尔弗雷德

Brian Alfred is an artist, musician, and curator based out of Brooklyn, and has shown his work internationally for the past seventeen years. Alfred is the recipient of an American Academy of Arts and Letters Purchase Award, the New York Foundation of the Arts Inspiration Award, and the Pollock-Krasner Foundation Grant. He is an alumnus of Yale, Skowhegan, and Penn State. His work is in the collections of institutions such as the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, and the San Francisco Museum of Modern Art, among others. Alfred is also the creator and host of the Sound & Vision podcast, which features conversations with contemporary artists and musicians. He is represented by Miles McEnery Gallery in NYC, Maho Kubota Gallery in Tokyo, Studio La Citta in Verona and Hezi Cohen Gallery in Tel Aviv.

布莱恩·阿尔弗雷德，布鲁克林的艺术家、音乐家和策展人，在过去的17年里，他一直在国际上展示自己的作品。曾获American Academy of Arts and Letters Purchase Award、the New York Foundation of the Arts Inspiration Award以及Pollock-Krasner基金会的奖项。他曾就读于耶鲁大学、斯科霍根大学和宾夕法尼亚州立大学。所罗门·R·古根海姆博物馆、惠特尼美国艺术博物馆和旧金山现代艺术博物馆等机构都有收藏他的作品。阿尔弗雷德同时也是Sound & Vision播客的创建者和主持人，该播客以与当代艺术家和音乐家对话为特色。他的作品被纽约Miles McEnery画廊、东京Maho Kubota画廊、维罗纳La Citta工作室和特拉维夫Hezi Cohen画廊代理。



Lightstill, Digital painting, variable, 2019
《仍有光》, 数字绘画, 尺寸可变, 2019年



John Bowman

约翰·鲍曼

John Bowman works in a variety of media, including painting, drawing, and sculpture. He is represented by Winston Wachter Gallery in New York and Seattle. He has exhibited internationally, and is represented in private and museum collections. He is a co-founder of "First Street Green," an artist's collective in the East Village of New York, providing flexible cultural space, and a forum for the arts and community action. He taught at the New York Academy of Art, and is a professor of art at Penn State.

约翰·鲍曼使用多种媒介创造艺术，其中包括油画、素描和雕塑。他是纽约Winston Wachter画廊的签约艺术家。他曾经在世界各地举办展览，作品被私人 and 博物馆收藏。他是纽约东村艺术家组织“First Street Green”的联合创始人，为艺术家们提供具有灵活的展示空间，以及艺术和社区活动的论坛。他在纽约艺术学院任教，而且是宾州州立大学的教授。

Uptown, Graphite on wood panel, 60"x36", 2018

《闹市区》，木板和铅笔，60英寸x36英寸，2018年



A cut-crystal city carved into a chandelier, a castle in the air.

玻璃雕刻，呈现城市、枝状吊灯和空中城堡的形式。





Paul Chidester

保罗·奇德斯特

Paul Chidester received his B.F.A. in Painting and Drawing from the University of Colorado, Boulder and M.F.A. in Painting and Drawing from the School of the Art Institute of Chicago. He is currently an Associate Professor of Art at Penn State University. His work has been shown at the Chicago Cultural Center; the Painting Center, New York; VIAFARINI, Milan; the Royal Hibernian Academy of Art, Dublin; John Post Lee Gallery, New York; Zolla Lieberman Gallery, Chicago; The Delaware Center for the Contemporary Arts, Wilmington; Future Tenant, Pittsburgh; and is represented by Zg Gallery, Chicago. Reviews of his works have appeared in *ARTFORUM*, *The Chicago Tribune*, and WBEZ, Chicago Public Radio. He has received a Heinrich Boll Foundation Award; a Ballinglen Foundation Award, Ireland; a Studio Art Centers International (SACI) Consortium Residency, Florence; and a Pollock-Krasner Foundation award.

保罗·奇德斯特，科罗拉多大学博尔德分校绘画学士，芝加哥艺术学院绘画硕士。他目前是宾夕法尼亚州立大学的艺术副教授。他的作品曾在芝加哥文化中心、纽约绘画中心、米兰VIAFARINI中心、都柏林皇家希宾艺术学院、纽约约翰·波斯特·李画廊、芝加哥佐拉·利伯曼画廊、威明顿特拉华当代艺术中心以及匹兹堡未来租户等地展出。现在作品被芝加哥Zg画廊代理。《艺术论坛》、《芝加哥论坛报》和芝加哥公共广播电台WBEZ都有发表过对他的评论。曾获海因里希·波尔基金会奖、爱尔兰巴林基金会奖以及波洛克-克拉斯纳基金会奖，参加过佛罗伦萨国际艺术工作中心联盟驻访计划。



Steerage, flashe on panel, 15.75"x13.5", 2019



《船舱》，木板丙烯，15.75英寸x13.5英寸，2019年



Bonnie Collura

邦妮·科罗拉

Bonnie Collura received her Bachelor of Fine Arts degree from Virginia Commonwealth University in 1994 and her Master of Fine Arts degree from Yale University in 1996. She is the recipient of a 1997 Emerging Artist Award from the Aldrich Museum of Contemporary Art, a 2003 Rolex Protégé nomination, a 2005 John Simon Guggenheim Memorial Foundation Fellowship, a 2010 United States Artists Fellowship nomination, a 2010 MacDowell Colony Fellowship, and has received six research grants from Penn State, including a 2010 Stuckeman Endowment for Design Computing. Collura's sculptures, textiles, drawings, and outdoor works have been exhibited in national and international galleries and museums spanning the United States, France, Italy, Belgium, Germany, and India. Her recent sculpture has been described in the *New York Times* as "silent and deadly"; reviews of other work can be seen in the *New York Times*, *The New Yorker*, *Art Forum*, *Art in America*, *Art News*, *Art Net*, *Flash Art*, *BOMB magazine*, *Beautiful Decay*, *Teme Celeste*, *Sculpture Magazine*, *Time Out New York*, and numerous print and on-line publications. Toggling a rigorous studio practice with a dedicated teaching career, she has been invited to speak about her work and/or teaching practice at numerous art schools and universities in North America.

Collura is currently a full professor at Penn State, teaching in the School of Visual Arts. Prior to her appointment at Penn State she taught at Yale University, Columbia University, Virginia Commonwealth University, Rhode Island School of Design, Tyler School of Art, University of the Arts, and Parsons The New School for Design. Collura currently lives and works in Bellefonte, Pennsylvania, preparing for 2020 solo exhibitions in the United States and Spain. She lives with her born-to-build husband, Matthew J. Olson, and their extraordinary cat, Louise Bourgeois.

邦妮·科罗拉，1994年获弗吉尼亚联邦大学美术学士学位，1996年获耶鲁大学美术硕士学位。获得奖项：1997年奥尔德里奇当代艺术博物馆新兴艺术家奖，2003年劳力士门徒提名，2005年约翰·西蒙·古根海姆纪念基金会奖学金，2010年美国艺术家奖学金提名，2010年麦道维尔殖民地奖学金，六次宾夕法尼亚州立大学助学金，以及2010年斯图克曼设计计算基金会奖。她的雕塑、纺织、绘画和户外设计作品曾在美国、法国、意大利、比利时、德国和印度的国内及国际画廊和博物馆展出。最新的雕塑作品被《纽约时报》形容为“沉默却致命”，其他作品评论可在《纽约时报》、《纽约客》、艺术论坛、《艺术在美国》、艺术新闻、艺术网、《闪光艺术》、《BOMB杂志》、《Beautiful Decay》、《Teme Celeste》、《雕塑杂志》、《纽约生活杂志》等线上线下出版物看到。她将严谨的工作实践和专注的教学态度相结合，多次被邀请讲述她在北美各艺术学院和大学的工作和教学实践。

科罗拉曾在耶鲁大学、哥伦比亚大学、弗吉尼亚联邦大学、罗德岛设计学院、泰勒艺术学院、艺术大学和帕森斯设计学院任教，目前是宾夕法尼亚州立大学视觉艺术学院的全职教授，和天才建筑师丈夫马修·J·奥尔森以及棒极了的猫咪路易斯·布尔乔亚生活在宾夕法尼亚州的贝勒方特，为2020年在美国和西班牙的个人展览做准备。



Installation shot of the exhibition, *Prince*, at Smack Mellon, 2019 

《展览装置图》、《王子》、《At Smack Mellon》, 2019年

Image courtesy of Etienne Frossard

图片由艾蒂安·弗罗萨尔提供



Michelle Bae-Dimitriadis

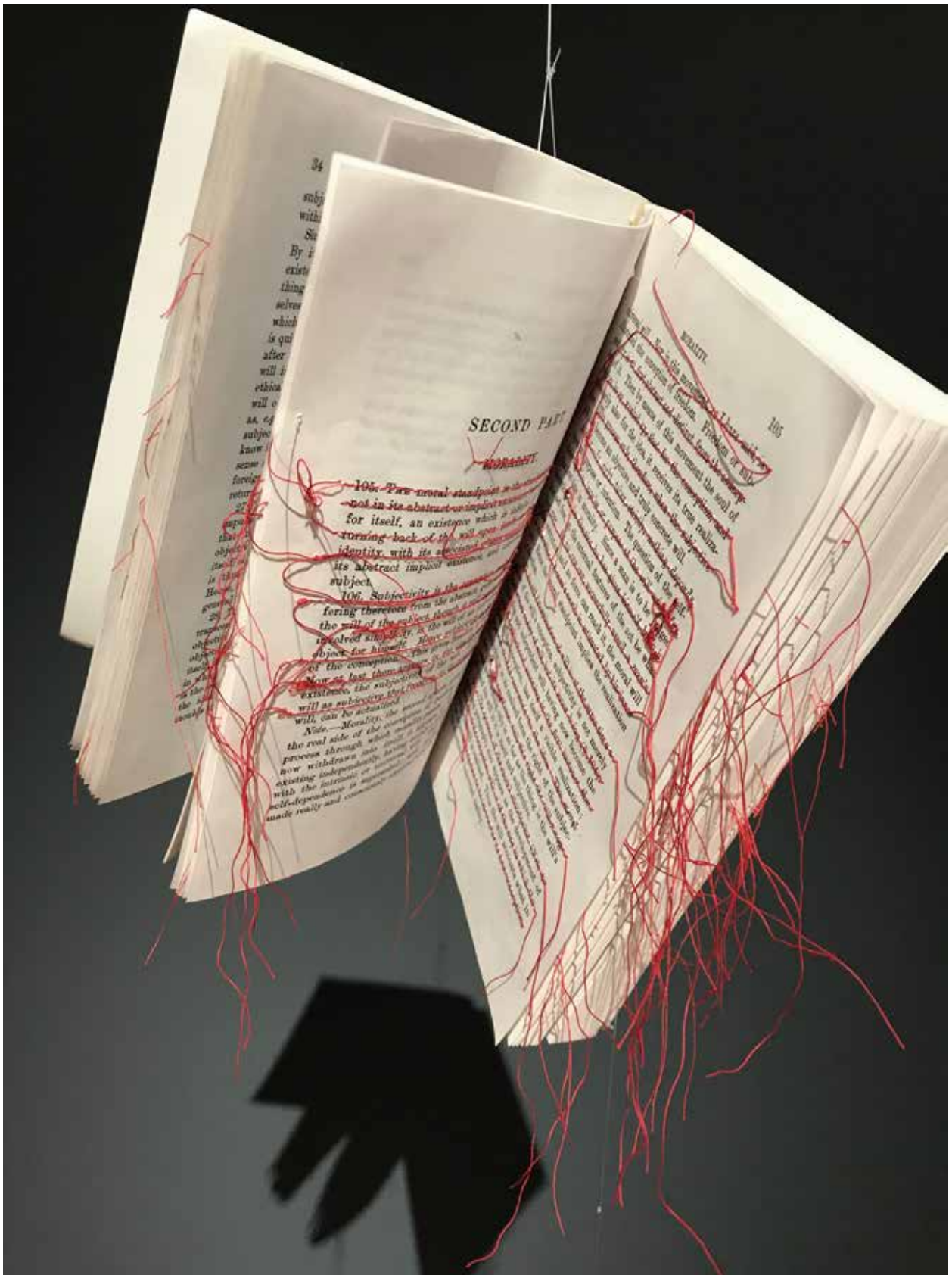
米歇尔·贝·迪米特里亚迪

Dr. Michelle Bae-Dimitriadis' research and writing is on art and media cultural production of minoritized girls. She is interested in the potential value and importance of nontraditional, informal art education curricula, programs, and institutions in the lives of minoritized girls, particularly focusing on immigrant and refugee girls. Her interdisciplinary research interest spans girl/youth culture, globalization and Asian contemporary arts, intersectional feminist approach, community-oriented art/media practice, social justice and urban education, and critical geography. Her current research has been on Karen-Burmese refugee girls' counter-cartography through creating their own mobile oral/sound stories in relation to the land in Western New York, concerning history, environmental racial justice, and geography.

米歇尔·裴-迪米特里亚迪博士的研究和写作是关于美国被边缘化的女孩的艺术和媒体文化产品。我感兴趣的是非传统 / 非正规的艺术教育课程、项目和机构对于被边缘化的女孩，尤其是移民和难民中的女孩的潜在价值和重要性。我的跨学科研究涉及女孩 / 青年文化、全球化、亚洲当代艺术、交叉的女权主义方法、以社区为导向的艺术 / 媒体实践、社会公正与城市教育，以及辩证地理学。我目前的研究是关于克伦-缅甸难民营女孩们的反制图。女孩们通过创建移动APP和网站来呈现她们自己和纽约西部的故事的，这些故事涉及历史，环境种族公正和地理。

Using books and yarn, the Subversive Stitch employs a method of sequential reading-sawing to erase and replace lines and pages of books to disrupt the Euro-centric male-dominated philosophy authored by Descartes, Hegel, and Kant, etc.. I aim to intervene the western logics of dualism and dialectical thought as "the" epistemological center to create social, cultural hierarchy. This western logical thinking particularly has cemented the universalized notion and construction of both women and women of color as the subordinated, exorcized other. This work expresses quiet but aggressive resistant refusal to the white male dominated epistemological/ontological realm.

颠覆性的针法是利用书籍和渴望，采用顺序阅读锯断的方法，抹去和替换书籍的行与页，颠覆笛卡尔、黑格尔、康德等人以欧洲为中心的男性主导的哲学。我的目的是介入西方逻辑的二元论和辩证思维作为“认识论”的中心，创造社会、文化层次。这种西方逻辑思维尤其巩固了女性和有色人种女性作为从属的、被驱除的他者的普遍概念和建构。这部作品表达了对白人男性主导的认识论/本体论领域的平静而积极的抵抗性拒绝。



Subversive Stitch, Mixed medium, 5 ft x 2 ft, 2016

《颠覆性的针脚》，混合材料，5英尺 x 2英尺，2016年



Robin Gibson

罗宾·吉布森

I have been a practicing artist while teaching at the university level for thirty eight years. My creative work circumnavigates the world of printmaking processes, incorporating lithography, etching, collagraphs, mezzotints, screenprint, monoprints/monotypes, digital transfers, laser cutter, pochoir, woodcuts, CNC router, handmade paper and most recently artists books. Drawing has always been a very important component of my printmaking and is part of the iterative process that eventually leads to the finished print. My process of drawing, creating the matrix, layering and printing is fluid and malleable yet at the same time grounded in a personal commitment to formal, conceptual and technical considerations and finesse. As I work from nature, I am inclined to interpret and transpose, allowing experience and imagination to predominate over what has literally been seen. I am interested in images that suggest rather than define; a landscape view that remains anonymous, devoid of identifying details that might reveal any particular place or viewpoint. As I am working on either the cutting of wood or the manipulation of grease across the lithographic stone, I am treating the surfaces as flexible, evolving matrixes, thus enabling me to reflect on the fluidity and indefiniteness of objects, environments, relationships, experiences, memories and ideas.

在大学任教的38年里，我从没停止过作为艺术家的实践活动。我的艺术创作涵盖了版画的全部领域：石版画、铜版画、拓印、镂刻凹板、丝网、独版版画、数码转印、光刻、木刻、镂刻喷绘、CNC加工、手工造纸和最新的艺术书籍印刷法。素描一直是我版画创作的重要组成部分，也是完成最终版画前迭代创作的一部分。在绘画过程中，我创建矩阵，使分层和印刷都是可变动的，可塑的，但同时也具有仪式感，产生概念，运用技术，力求完美。依靠自然界创作时，我倾向于解释和变换，让我的体验和想象支配所见之物。比起定义，我更喜欢暗示，比如那些没有显示鲜明特征，不可能从细节中分辨出地点和视角的风景。当我在制作木刻或处理石版上的油脂时，我会将表面视为一个灵活的、不断变化的矩阵，从而使我能够反思物体、环境、人际关系、个人经验、记忆和思想的易变性和不确定性。



Mahwah, Woodcut, 30" x 40", 2018 
《新泽西州莫沃市》，木刻版画，30 x 40英寸，2018年

This is the single color version of the woodblock but it has also been printed as a 3 color reduction woodcut.

这是一个单色木版画，但它的木版也被用作制作三色木刻版画



Lonnie Graham

朗尼·格雷厄姆

Lonnie Graham, a Pew Fellow and Penn State professor, is former director of photography at Manchester Craftsmen's Guild in Pittsburgh, Pennsylvania, an organization where he developed innovative pilot projects cited as a National Model for Arts Education. He created the "African/American Garden Project," a cultural exchange between urban mothers and Kenyan farmers. Graham was cited as Artist of the Year and presented the Governor's Award by Governor Rendell. Graham served on the National Endowment for the Arts in Washington, D.C. He is the recipient of a National Endowment for the Arts/Pew Charitable Trust Travel Grant for travel to Ghana and is a four time Pennsylvania Council for the Arts Fellowship recipient. His book, "A Conversation with the World," has been published by Datz press in Seoul, Korea. Exhibitions include the Goethe Institute, Accra, Ghana; Christchurch, New Zealand; La Maison de Etat-Unis, Paris, France; the Smithsonian Institution in Washington, D.C.

朗尼·格雷厄姆，宾夕法尼亚州立大学教授，皮尤研究中心研究员，曾任宾夕法尼亚州匹兹堡市曼彻斯特工匠协会摄影总监，并在该协会开发“国家艺术教育模式”创新项目。创建“非洲&美国花园项目”，该项目致力于探讨城市母亲和肯尼亚农民之间的文化交流。四次获得宾夕法尼亚州艺术奖学金，被评为年度艺术家，由伦德尔州长颁发“州长奖”，是美国国家艺术基金会——皮尤慈善信托基金加纳之旅赠款的获得者。著作《与世界对话》，由韩国首尔的达茨出版社出版发行。其艺术作品曾在加纳阿克拉歌德学院、新西兰克赖斯特彻奇、法国巴黎埃塔特-尤尼斯之家，以及华盛顿史密森学会展览。曾做过TED演讲《现代文化中的传统艺术》。

Bethune Beach, Florida, Digital chromogenic print, 40x60 inches, 2016 →

《白求恩海滩》，佛罗里达州，数字显色印刷，40x60英寸，2016年

Mary Bethune purchased the beach so blacks could enjoy the water.

玛丽·白求恩买下了海滩，这样黑人就可以享受这里的水域了。






Gulia Huber

古里亚·胡贝尔

Born in Uzbekistan, Central Asia, Gulia Huber is a Pennsylvania-based visual artist, designer, and educator. She received a B.A. degree in applied arts from the Art College in Tashkent, Uzbekistan, an MA degree in Art History from Bloomsburg University, and an M.F.A. in sculpture from Penn State. At the time of her graduation, Gulia Huber was nominated for the 2008 Outstanding Student Achievement in Contemporary Sculpture Award by Penn State, School of Visual Arts. She has been exhibiting her work nationally and internationally. In 2008 she was a recipient of the Textile Study Group of New York award. In 2012 she founded an art and design studio, Pelagoz.

古里亚·胡贝尔，出生于中亚乌兹别克斯坦，是宾夕法尼亚州的视觉艺术家，设计师和教育家。她分别在乌兹别克斯坦塔什干艺术学院、布卢姆斯堡大学、宾夕法尼亚州立大学获得应用艺术学士、艺术史硕士、雕塑艺术硕士学位。毕业时，获得2008年宾夕法尼亚州立大学视觉艺术学院当代雕塑杰出学生奖提名。2008年获纽约纺织研究小组奖，2012年创办了一家名为Pelagoz的艺术设计工作室。在国内外都展出过她的作品。



Inside Out, mixed media , oil pastels, 14,5"x18,5", 2018 
《内外反转》，混合材料、蜡笔，14.5英寸 x 18.5英寸，2018年

"Inside Out" is one in a series of artworks that explores issues of identity and language in the context of immigration, refugee, and diaspora communities.

《内外反转》是探索移民、难民和离散社群背景下的身份特征和语言问题的系列艺术作品之一。




Ann Shostrom

安·舒斯特罗姆

Ann Shostrom is represented by Elizabeth Harris Gallery in New York City, and exhibits internationally. Her hybrids cross painting with sculpture, installation, activism, and performance. Her public art projects include a mural in Crete, sculpture from decommissioned weapons in Albania, and Mir2, winning Dance Theater Workshop's Bessie award for Performance, Installation, and New Media. Shostrom is an associate professor at Penn State. She lives and works in New York City, where she is a co-founder and director of First Street Green Art Park in the East Village.

安·舒斯特罗姆是纽约Elizabeth Harris画廊的签约艺术家，曾经举办过国际展览。她打破了油画、雕塑、装置、行为艺术的界限。她的公共艺术项目包括在克里特岛上的壁画，阿拉巴马州用退役武器制成的雕塑，以及“Mir2”——一个获舞蹈剧场Bessie奖的行为、装置和新媒体艺术。舒斯特罗姆是宾州州立大学的助理教授。她在纽约生活和工作，在这里她成为了纽约东村艺术家组织“First Street Green”的联合创始人。



The Rising, fabrics, variable, 2019 
《升起》, 纤维、综合材料, 尺寸可变, 2019年

"The Rising" is a symposium of 17 fabric sculptures, conjuring personages from herstory and mythology. Made of old clothes and scraps, they suggest marble, the 'stone of light.'

《升起》是17个纤维雕塑，表现了历史和神话中的名人。用旧布料和废弃物做成，它们使人想起大理石雕塑。



Karen Keifer-Boyd

凯伦·基弗-博伊德

Karen Keifer-Boyd, Ph.D., is professor of art education and women's, gender, and sexuality studies at Penn State. Honors include two Fulbright Awards, National Art Education Association's (NAEA) 2015 Technology Outstanding Research Award, 2018 Lifetime Achievement Award, and Distinguished Fellow. Her research on feminist pedagogy, visual culture, inclusion, disability justice, transdisciplinary creativity, cyberart activism, transcultural dialogue, and social justice arts-based research is in numerous publications and translated into several languages. She co-authored four books: *Including Difference* (NAEA, 2013); *InCITE, InSIGHT, InSITE* (NAEA, 2008); *Engaging Visual Culture* (Davis, 2007); and *Real-World Readings in Art Education* (Falmer, 2000); she is co-founder and editor of *Visual Culture & Gender*.

凯伦·基弗-博伊德博士是宾州州立大学艺术教育和女性研究的教授。获得的荣誉包括富布兰特奖、2015年度美国国家美术教育协会突出技术研究奖，2018年终身成就奖，以及“优秀成员”称号。她的研究领域包括女性主义教育学、视觉文化、特殊人群融入社会、特殊人群正义、跨学科创新、网络空间行为艺术、跨文化对话，以及社会正义基础上的艺术研究。她的研究成果被多次出版，并且翻译成多种语言。她和别人合写了四本书，包括《差异》、《视觉文化的互动》、《艺术教育中的真实世界解读》，同时是《社会艺术和性别》杂志的联合创始人及编辑。



Write / Erase, watercolor, 140cm x 76cm, 2001 

《书写与擦除》，水彩，140厘米 x 76厘米，2001年

Write/Erase is an interactive watercolor installation that calls attention to erased cultural memory of women's contributions to society. A bowl, reflecting an empty womb, is filled with water so that viewers could dampen a cloth and erase another's history written on the stones at her feet, and then write their own stories on the stones. In this way the artwork connects the history of a woman painted at Paint Rock, Texas, 9000 years ago, to contemporary issues of feminist archival sensibilities to redress how dominant patriarchal culture has omitted or erased feminist research, science, art, and other important contributions by women to society.

书写/擦除是一个互动水彩装置艺术，提醒人们注意女性对社会的贡献在文化记忆中被抹除的现象。一个碗，象征着空的子宫，里面装着水，观众可以用布沾水擦去写在母亲脚下的母亲的历史，然后写下他们自己的历史。以这种方式艺术作品连接了德克萨斯州Paint Rock上9000年之前画的一个女性形象，和当代女性事件纪录出现的问题，提醒人们占优势的父权文化如何抹去女性在科学、艺术和其他重要领域对人类的贡献。



Wanda B. Knight

旺达·奈特

Wanda B. Knight, Ph.D., is an associate professor of art education, african american studies, and women's, gender & sexuality studies and is professor-in-charge of the Art Education Program at Penn State. She has served as a Pre-K-12 art teacher, registrar and curator of an art museum, and principal of both elementary and secondary schools. Her research is published widely, and her presentations span national and international locations, including Austria, Canada, Finland, Germany, Korea, Puerto Rico, Sweden, Taiwan, and other locations. Her honors include the Penn State Faculty Way Pavers Award, the Pennsylvania Art Education Association Outstanding Higher Education Art Educator Award, the National Art Education Association J. Eugene Grigsby Jr. Award for outstanding contributions to the field of art education, and the Kenneth Marantz Distinguished Alumni Award from The Ohio State University, where she earned her Ph.D.

旺达·奈特博士，是美国宾夕法尼亚州立大学艺术教育学院、负责非裔美国人研究女性研究项目的副教授，也是该校艺术教育项目的教授。曾担任幼儿及小学美术教师、美术博物馆馆长、中小学校长。她的研究成果被广泛发行，并且在多个国家和地区展示。在艺术领域做出了突出贡献，获宾夕法尼亚州立大学“Faculty Way Pavers Award”，宾州艺术教育协会“Outstanding Higher Education Art Educator Award”，全国艺术教育协会“J. Eugene Grigsby Jr. Award”，她获得俄亥俄州立大学博士学位，获得该校“Kenneth Marantz杰出校友”奖。

This image is a response to the 2011 Penn State University Intercollegiate Athletics child sex abuse scandal in which University officials remained silent despite knowing about the abuse.

2011年宾夕法尼亚州立大学校际田径赛中发生儿童性侵案件，学校官员虽然知道这件丑闻，但一直保持沉默，该照片是对上述事件的回应。



Shhh!, digital image on paper, 9 1/2" x 12", 2012 

《嘘!》, 数码喷绘, 9 1/2 英寸 x 12 英寸, 2012年




Aaron D. Knochel

亚伦·D·诺克尔

Aaron D. Knochel, Ph.D., is associate professor of art education in the Penn State School of Visual Arts and an affiliated faculty at the Art & Design Research Incubator (ADRI) at Penn State. Dr. Knochel's art practice and research focuses on intersections between art education, transdisciplinarity, and social theory. His forms of social practice explores distributed creativity within the dynamics of pedagogical provocations in a variety of visual arts spaces including schools, museums, and community arts organizations both domestically and internationally. Publications include articles in *Studies in Art Education*, *Visual Arts Research*, *The International Journal of Education through Art*, *Parallax*, and *Kairos*.

亚伦·D·诺克尔博士，是宾夕法尼亚州立大学视觉艺术学院艺术教育、艺术与设计研究孵化室的副教授。他的艺术实践和研究主要集中于艺术教育、跨学科和社会理论之间的交叉。其社会实践探索了在各种视觉艺术共享空间（如国内外的学校、博物馆以及社区艺术组织）教学式活动中激发的分散式创新。出版《艺术教育研究》、《视觉艺术研究》，曾在《国际艺术教育杂志》、《视差》和《Kairos》中发表文章。



Drawing Together, mixed media, variable, 2017 

《一起画》，综合材料，多种布展方式，2017年

Installation of drawing machines in a group exhibition titled Expanded Practice at the Palmer Museum of Art, University Park, PA, USA.

自动素描机器装置，展览于美国帕克市大学公园帕尔默艺术博物馆



Helen O' Leary

海伦·奥利里

Helen O' Leary was born in Wexford, Ireland. She attended NCAD and earned a B.F.A. and M.F.A. at the School of the Art Institute of Chicago, IL. She has been honored with the Rome Prize from the American Academy in Rome; Hennessy Purchase Award, IMMA, Dublin; John Simon Guggenheim Fellowship; two Pollock-Krasner awards; the Joan Mitchell Award for painting and sculpture; and several grants from the Arts Council. She has attended many residencies. Exhibitions include the American Academy of Arts and Letters, NY, USA; National Gallery of Art, Ireland. She currently lives in the U.S. and Ireland.

海伦·奥利里生在爱尔兰的韦克斯福德。她曾就读于都柏林的国家艺术与设计学院，获得了芝加哥艺术学院的学士和硕士学位。她曾经获得罗马美国学院的“罗马奖”、都柏林爱尔兰现代艺术博物馆“Hennessy Purchase Award”，Joan Mitchell奖，两次Pollock-Krasner奖，并且是约翰·西蒙·古根海姆协会会员。她曾经参加过多项艺术驻访计划。展览地点包括纽约的“美国艺术和文学学院”，爱尔兰国家美国馆等等。她现在穿梭于美国和爱尔兰。



Home is a Foreign Country, linen on constructed wood, egg tempera, metal, gold, varied, 2016 ↻
《家是一个异域国家》, 亚麻搭建木头、蛋彩画、金属、黄金, 尺寸可变, 2016年

She shelf life of Facts, linen on constructed wood, egg tempera, metal, gold, varied, 2016 ↻
《她对事实守口如瓶》, 亚麻搭建木头、蛋彩画、金属、黄金, 尺寸可变, 2016年

I knit with wood, i take things apart, surface, support and re-piece them back together again with awkward carpentry. I see my studio as an archeological site, a compendium of armatures, erasures, deliberate archaisms, renovations and restorations, a space punctuated by a lifetime of remembering and ultimately, forgetting. The "paintings" that emerge from this process know their family history, a narrative of greatness fallen on hard times. Yet, for all that, they remain remarkably un-defensive, wobbly, presuming no need to disavow the past or defy the present.

我编织木头, 我把东西撕碎, 用笨拙的木工把它们重新组合。我把我的工作室看作一个考古现场, 一个人体框架的汇编, 不断删除, 故意地使用废语, 重新发明和翻新, 一个用一生记忆, 最终会被遗忘的地方。我的“油画”从这种过程中产生, 从中得知它们的“家族史”——伟大在艰难岁月中倾覆。虽然如此, 它们保持着非同寻常的天真, 孩子一样摇摇晃晃地走路, 就好像不用否定过去, 抵御当下。



Carlos Rosas

卡洛斯·罗萨斯

Carlos Rosas is a new media artist, designer, and scholar of Chilean descent whose creative works and collaborative explorations engage a range of media, technologies, and disciplines. His conceptually layered creative work and research seek to open a critical space to reflect upon digital culture and to chronicle latent technology-impelled impositions, emerging ideologies, and ironies at play. Rosas received his graduate degree from the Cranbrook Academy of Art and has presented, lectured, and exhibited his creative research at notable national and international venues, media festivals, and symposia. He is professor-in-charge of the Interdisciplinary Digital Studio Program in the School of Visual Arts at Penn State.

卡洛斯·罗萨斯，智利裔新媒体艺术家，设计师，学者。他创造的作品和内涵丰富的探索涵盖了一系列媒体、科技和学科建设领域。他通过概念上的层次性创作和研究，力图打开一个批判性空间来反映数码文化，记录潜在的技术驱动，新兴意识形态，以及具有讽刺性的现实。罗萨斯在克兰布鲁克艺术学院获得研究生学位，曾在国内外知名场馆、媒体节、研讨会上展示他的创造性研究成果。目前是宾夕法尼亚州立大学教授，负责于视觉艺术学院跨学科数字工作室项目。



Leanna Rosas

黎安·罗萨斯

Leanna Rosas is a new media artist, designer and educator. Her studio work is concerned with issues surrounding identity, irony, and manipulation. Her most recent work is in the areas of experimental animation and music composition in collaborative audio and visual new-media environments. Much of this work seeks to explore means in which one identifies with the continually evolving conditions within a technology-driven culture. Rosas received her graduate degree from the Cranbrook Academy of Art and is on the faculty in the School of Visual Arts at Penn State.

利安娜·罗萨斯是一位新媒体艺术家、设计师和教育家。她的作品多数围绕身份、讽刺和操作问题展开。她最近的作品是在视听协同的新媒体环境中，创造实验动画和音乐作曲。大部分作品致力于探索一种让人们可以在技术驱动型文化中认知那些不断发展的情况的方法。罗萨斯毕业于克兰布鲁克艺术学院，现就职于宾夕法尼亚州立大学视觉艺术学院。

Project MAMA II: Above Board will feature short motion graphics and animated works by selected artists projected on the media art mobile attack (mama) unit's main sail. MAMA II is the latest iteration of an ongoing series of collaborative curatorial projects that first came to fruition in 2006. The project makes use of a large, road-ready utility trunk designed to function as a self-contained exploration vessel equipped to facilitate, mobilize, and exhibit a wide range of new media works.

MAMA II: Above Board将短运动视图和精选艺术家的动画作品，投射到最吸引人眼球的主帆上。MAMA II是这一系列合作策展项目继2006年首次完结后的最新版本。该项目运用了一个大号公路车辆后备箱，设计成一个独立的勘探船，是一个非常便于组织，展示的新媒体作品。卡洛斯·罗萨斯和利安娜·罗萨斯两人都是新媒体艺术家，设计师，学者，他们的创造作品与合作探索涵盖了一系列媒体、科技和学科建设领域，反映了媒体文化中技术主导力的加强、新兴的意识形态以及讽刺手法的运用。两人目前都就职于宾夕法尼亚州立大学。



Project MAMA II: Above Board, New Media, Variable (Installation), 2018-19

MAMA II项目: Above Board, 新媒体, 装置, 2018-2019年



Steven Rubin

史蒂文·鲁宾

Steven Rubin is a documentary photographer whose work highlights numerous critical and contemporary issues, including health disparities, rural poverty, refugee migration, immigrant detention, and the social and environmental impacts of energy development. He has photographed for national and international media publications, non-profits, and human rights organizations, and has published and exhibited across the United States and in Europe, Asia, and Latin America. A Fulbright-Nehru Scholar in India, he was also a Nieman Fellow at Harvard, an Alicia Patterson Journalism Fellow, an Open Society Institute Media Fellow, and a Fellow with the New York Foundation for the Arts. His current projects investigate the rise of wind energy in the Midwest, the precarious conditions of Burmese Chin refugees in India, and the upsurge of diabetes and other non-communicable diseases in Sub-Saharan Africa. A graduate of Reed College in Portland, Oregon, he obtained his MFA in Visual Arts from the University of California, San Diego. He currently teaches photography as an associate professor of art at Penn State, where he is an Embedded Researcher in the Arts and Design Research Incubator (ADRI). His new book *Shale Play: Poems and Photographs from the Fracking Fields* with poet Julia Spicher Kasdorf, was published in August 2018.

史蒂文·鲁宾，纪实摄影师，毕业于俄勒冈州波特兰市里德学院，获加州大学圣地亚哥分校视觉艺术硕士学位。他的作品突出许多当代关键性问题，包括健康差异、农村贫困、难民移民、移民拘留，以及能源开发对社会和环境的影响。他为国内外媒体出版物、非营利组织以及人权组织拍照，并在全球各地出版和展览。是印度富布赖特-尼赫鲁学者、哈佛大学尼曼研究员、艾丽西亚·帕特森新闻学研究员、开放社会研究所媒体研究员、纽约艺术基金会研究员。他目前在调查中西部风能的兴起、印度缅甸钦族难民的不稳定状况，非洲撒哈拉以南的地区糖尿病等其他非传染性疾病激增。是宾夕法尼亚州立大学摄影教授，艺术与设计研究孵化器(ADRI)的嵌入式研究人员。2018年8月，他与诗人朱莉娅·斯皮切尔·卡斯多夫合作出版了新书《页岩油气的戏剧》(Shale Play: Poems and Pictures from the Fracking Fields)。



Fatiguée? Jamais! (Are you tired? Never!), Pigmented inkjet print (photograph).18" x 27", 2017 

《你累吗？永不！》，喷墨打印（相片），18英寸 x 27 英寸，2017年

Women with the Walo Randonnee Exercise Club exercise along the streets of Saint-Louis, Senegal, fighting the global epidemic of diabetes one step at a time.

妇女们与Walo Randonnee健身俱乐部在沿着塞内加尔圣路易斯街道锻炼，她们坚定地全球性的糖尿病作斗争。



Jean Sanders

吉恩·桑德斯

Jean Sanders studied art, at Southern Illinois University, earning a B.F.A. in printmaking in 1987. She earned her M.F.A. in 1990 at the University of Wisconsin at Madison with a focus in printmaking and was one of the first student printers at UW's Tandem Press. She has taught printmaking at Penn State since 1991. For almost thirty years Sanders has exhibited her works on paper throughout the United States and abroad. She is a certified Iyengar Yoga teacher and she integrates her passion for yoga and her love of animals into her printed artworks.

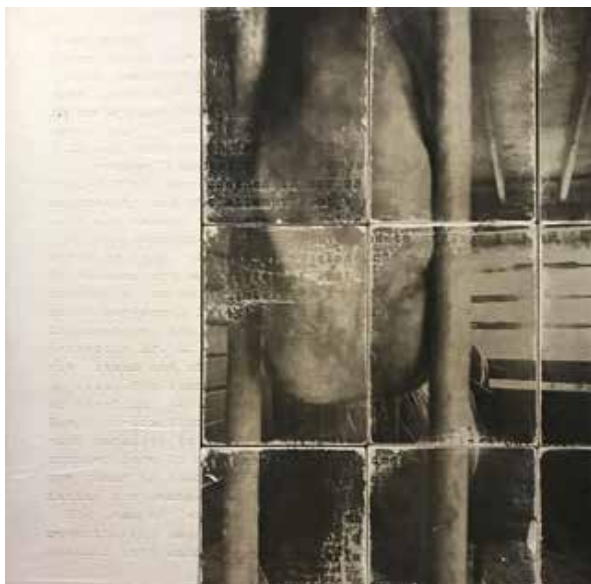
吉恩·桑德斯是宾夕法尼亚州立大学视觉艺术学院的副教授。她的作品与瑜伽哲学和版画工艺有关。作为一个视觉艺术家，感官世界对她来说即有趣又重要。不过，她也因此陷入一种折磨，因为对瑜伽哲学的研究使她渴望一种无欲无求的精神状态。脱离欲望是她的目标，从她的创作作品中可以看出她内心的挣扎。版画是一种人工密集的、过程主导的艺术形式，她沉浸其在这种艺术形式中，从而达到一种冥想的心境。

研究生期间，她是威斯康辛大学“Tandem”出版社的印刷助理。她在那里收获了许多美术版画的加工与熏陶的技能，尤其是在平版印刷和凹版印刷领域。作为一名印刷工人培养起来的这些技能使她拥有娴熟的技能，同时也给了她表达和实验的自由。

她乐忠于在国内外的评委邀请展中展出她的作品，如佐治亚州立大学第十届全国版画展览Pressed and Pulled X、第十五届Parkside全国小型版画展览、洛杉矶版画学会第十三届全国版画展览以及日本横滨神奈川第十七届国际版画独立展。



Carousel Photogravure, 7.5" x 10", 2018 [↑](#)
《旋转木马》, 凹版印刷, 7.5英寸 x 10英寸, 2018年



It's Not What's in Your Head, Photogravure, 26" x 26", 2018 [↑](#)
《它不是你脑子里的东西》, 凹版印刷, 26英寸 x 26英寸, 2018年



Tom Seay

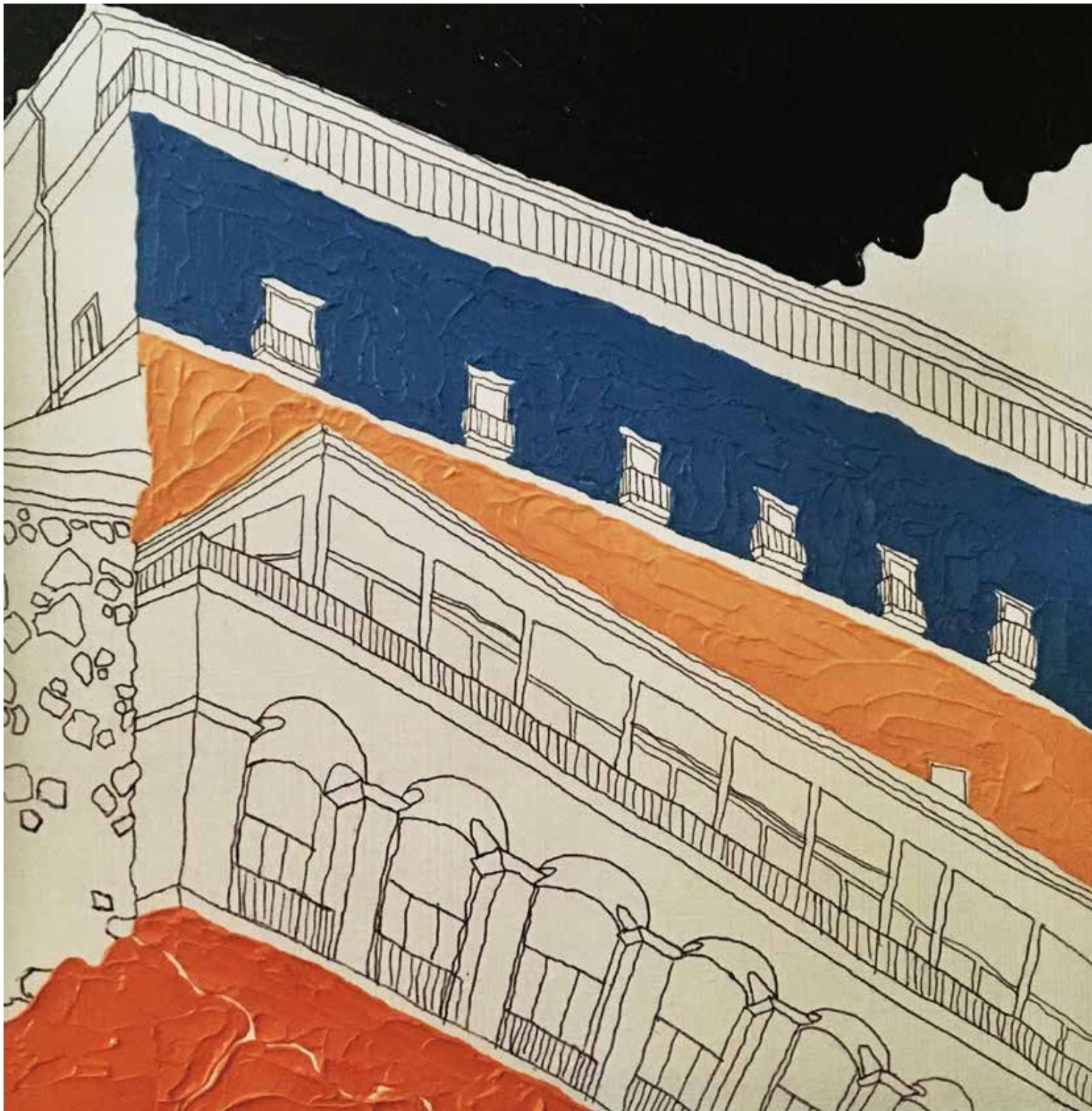
汤姆·西伊

Thomas is originally from the State College, PA area and attended Edinboro University of Pennsylvania, where he received a Bachelor of Science in Art Education and Graphic Design. Upon graduation in 2005, he moved to the Charlotte, North Carolina area, where he taught art in the public school system for seven years. During this time, Thomas continued to expand his skill and body of work through painting courses and exhibits in Charlotte, N.C. while working as an educator.

Thomas completed his M.F.A. in general studios with a concentration in painting and sculpture at Winthrop University in Rock Hill, South Carolina in May 2016. During his graduate program, Seay spent two years working as the graphic designer for the Department of Fine Arts, creating websites, social media updates, posters, and videos promoting the department and its events. During the final year of his program he managed the metal shop, assisting students with projects and ensuring organization and safety in the work environment. Throughout his graduate program, Thomas served as an artist assistant to well-known Charlotte, N.C. sculptor Shaun Cassidy. This work involved grinding, polishing, transporting, and installing pieces of art. He also created digital images of original drawings by Cassidy. These digital files were sent for large-scale laser cutting on steel and glass etching pieces for the new Light Rail in Charlotte, NC. Seay was a teaching assistant for drawing I and painting I courses in the fall and spring semesters of the 2015-2016 school year at Winthrop University. Thomas relocated to Danville, PA, where he has completed public arts projects, including bike racks and three mini murals in Danville, as well as had solo exhibitions at the Bellefonte Art Museum and participated in numerous regional art shows. Seay continues to explore art in a variety of media and is an active participant in the regional art scene.

托马斯来自宾夕法尼亚州州立大学，获宾夕法尼亚州的爱丁堡大学艺术教育和平面设计学士学位。自2005年毕业后的7年里，他搬到了北卡罗来纳州的夏洛特市，在那里的公立学校教授艺术。任教期间，托马斯通过绘画课程和在北卡罗来纳州夏洛特市举行的展览，不断扩展自身技能和作品的深广度。

怀着对绘画和雕塑的热情，2016年5月，托马斯在工作室完成了南卡罗来纳州罗克希尔的温斯洛普大学艺术硕士学业。在研究生期间的前两年里，Seay担任美术学院的平面设计师，负责创建网站、更新社交媒体、制作宣传该学院及其活动的海报和视频。在研究生期间的最后一年里，他管理金属加工车间，协助学生项目，确保工作环境的组织与安全。在整个研究生阶段，托马斯担任夏洛特市著名雕塑家肖恩卡西迪的艺术助理，工作内容包括艺术品的研磨、抛光、运输及组装。他还创作了卡西迪原画的数码图像，这些数字文件经过大规模的激光切割，由钢铁和玻璃切割成蚀刻件，被运用于北卡罗来纳州夏洛特市的新轻轨上。2015-2016年Seay在温斯洛普大学担任秋季和春季学期绘画课程的助教。托马斯曾搬迁到宾夕法尼亚州丹维尔，完成了公共艺术项目，包括丹维尔的自行车架和三幅迷你壁画，多次参加地方文艺汇演，并在贝尔方特艺术博物馆举办过个展。Seay目前继续在各式媒体中探索艺术，是区域艺术舞台的积极参与者。



Perfect for the Bedroom, Oil and Ink on panel, 10 x10 inches



《挂卧室最好》，木板油彩和墨水，10x10 英寸

This piece is a portion of a series exploring the idea of artwork that matches items within a house. This is a reaction to the numerous times I have heard comments similar to "That matches our couch," meaning I would buy that because of its palette rather than actually appreciating the individual work of art.

这个系列表现的是人们对艺术品是否和自己的家居装饰合拍，而不是探讨艺术本身。我曾不止一次的听见有人说“那张画和我的沙发挺相配”这样的话。



Rudy Shepherd

鲁迪·谢博德

Rudy Shepherd received a B.S. in Biology and Studio Art from Wake Forest University and an M.F.A. in Sculpture from the School of the Art Institute of Chicago. He has been in group exhibitions at P.S.1 Contemporary Art Center, NY, The Studio Museum of Harlem, NY, Bronx Museum of Art, NY, Institute of Contemporary Art, Boston, Art in General, NY, Triple Candie, NY, Socrates Sculpture Park, NY, Cheekwood Museum of Art, TN, Contemporary Museum, Baltimore, MD, Aldrich Museum of Contemporary Art, CT, Southeastern Center of Contemporary Art, NC, Museum of Science and Industry, Chicago, IL, Tart Gallery, San Francisco, CA, Analix Forever Gallery, Geneva, Switzerland, Chert Gallery, Berlin, Germany, Vanessa Quang Gallery, Paris, France, and solo exhibitions at Mixed Greens Gallery, NY, Regina Miller Gallery, Carnegie Mellon University, Pittsburgh, PA, and 1708 Gallery, Richmond, VA. He has been awarded Artist in Residence at PS1 National/International Studio Program, P.S.1 Contemporary Art Center, Long Island City, NY, Artist in Residence Visual + Harlem, Jacob Lawrence Institute for the Visual Arts, New York, NY, Emerging Artist Fellowship, Socrates Sculpture Park, Long Island City, NY, Artist in Residence, Location One, NY, and Process Space Artist in Residence Program, Governors Island, Lower Manhattan Cultural Council, New York, NY.

鲁迪·谢博德获得了维克森林大学生物学和工作室艺术学士学位，芝加哥艺术学院雕塑硕士学位。他曾在纽约PS1当代艺术中心、纽约哈莱姆工作室博物馆、纽约布朗克斯艺术博物馆、波士顿当代艺术学院、纽约苏格拉底雕塑公园、巴尔的摩当代博物馆、奥尔德里奇当代艺术博物馆、芝加哥的科学与工业博物馆、瑞士日内瓦的Analix Forever 画廊、德国柏林的Chert画廊和法国巴黎的Vanessa Quang画廊参加过集体展览，以及在纽约混合绿色画廊、里贾纳米勒画廊、卡内基梅隆大学、匹兹堡、宾夕法尼亚州和里士满的1708画廊举办过个人展览。他曾在PS1国家/国际工作室项目中获得驻校艺术家奖，并在PS1当代艺术中心、艺术家驻地视觉+哈莱姆、纽约雅各布劳伦斯视觉艺术学院、纽约和新兴艺术家奖学金、苏格拉底雕塑公园、纽约Location One艺术家驻地、长岛州过程空间艺术家项目，纽约曼哈顿下城文化委员会获得奖项。



Trayvon Martin and His Father, Acrylic on canvas, 22 1/2" x 34 1/2", 2014 [↑](#)

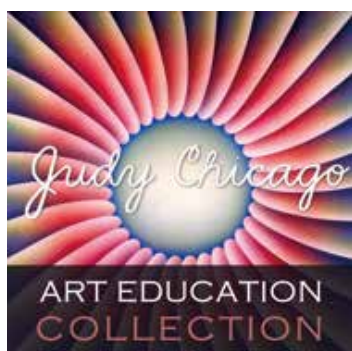
《特雷沃恩·马丁和他的父亲》，布面丙烯，22 1/2英寸 x 34 1/2英寸，2014年



U.S.-China Art Summit:

Feminist Perspectives on Art Education

AUTHOR : Karen Keifer-Boyd



For the inaugural U.S.-China Art Summit in April 2018, women art faculty in China proposed a panel on feminist art education. On the second morning of the two-day 2018 summit, a panel from Penn State and China presented on feminist art pedagogy, which began with Karen Keifer-Boyd, professor of art education and women's, gender, & sexuality studies at Penn State, introducing the Judy Chicago Art Education Collection and participatory art pedagogy informed by feminist principles. Teng Xiaobo, associate professor at Beijing Institute of Graphic Communication, spoke about employing feminist methods to reinterpret Chinese art history: not only to add the many female artists who have been neglected in the currently existing art history, but also to reconstruct Chinese art history from feminist perspectives. Ming Zhang, a postdoctoral researcher at Tsinghua University and curator at the Tsinghua University Art Museum, presented about the achievements of women designers in China today. Wanda Knight, associate professor at art education at Penn State, presented about how her life experiences as a female person and an African American have defined and informed her pedagogy; and how her pedagogy, which is Black feminist in nature, acts as an agent of social change in and outside the art/education classroom. The Feminist Art Pedagogy panel was followed by an afternoon feminist art pedagogy workshop. Given that the teaching materials from the Feminist Art Program, founded in 1970 by Judy Chicago in Fresno, California, along with Chicago's other teaching projects between 1970 and 2018, are historically significant in the development of feminist art pedagogy, we used the Judy Chicago Art Education Collection (JCAEC) to generate discussion. A flyer about the Collection



was provided in both English and Chinese. Each table of a group of summit participants, facilitated by the morning panel presenters on feminist art pedagogy, looked at and discussed the materials in selected boxes from the JCAEC guided by carefully designed questions (see Figure X). Each group then shared with all in the room their discoveries, insights, and concerns that arose within the three groups' explorations. The conversations that arouse among the Chinese women and men ignited by the Judy Chicago archives was passionate and substantive.

Feminist scholarship is necessary for Chinese art education to recover the contributions of women artists absent from China's art history texts and to change attitudes about women, which have limited their opportunities and potentials as artists, designers, educators, and administrators. While there have been efforts in China such as Li Jianqun, who has translated, from English to Chinese, feminist theory; and the 1999 publication *Feminine Art: Feminism as a Method* by Liao Wen, which is the first work written by a Chinese feminist to introduce feminist research methods into Chinese art history research, there is an urgency expressed by several Chinese art professors to develop feminist art education in China. A summit in China that brings together feminist art education scholarship would serve as a catalyst for new approaches and awareness by men and women of how systemic sexism operates to prevent Chinese women from achieving their potential and recognition for their work. The U.S.-China Art Summit 2019 is an opportunity to continue the contentious conversation about feminist art education.



Karen Keifer-Boyd, Ph.D., is Professor of Art Education and Women's, Gender, and Sexuality Studies at Penn State. She co-authored several books: *Including Difference* (NAEA,

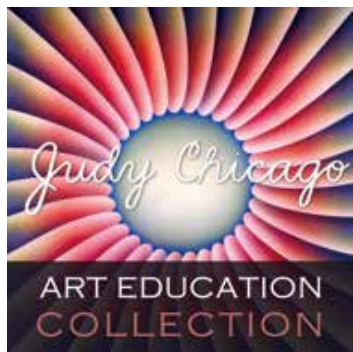
2013); *InCITE, InSIGHT, InSITE* (NAEA, 2008); *Engaging Visual Culture* (Davis, 2007); co-edited *Real-World Readings in Art Education: Things Your Professors Never Told You* (Falmer, 2000); and has numerous journal publications. Her research on transdisciplinary creativity, inclusion, feminist art pedagogy, visual culture, cyberart activism, transcultural dialogue, action research, and eco-social justice art education has been translated and published in Austria, Brazil, China, Columbia, Finland, Oman, and S. Korea. Co-founder and editor of *Visual Culture & Gender*, she has received Fulbright Awards (Austria, 2012; Finland, 2006) and residencies (Austria, 2009; Uganda, 2010). She leads a curricula team on social justice art education, coordinates the Judy Chicago Art Education Collection, and serves as consultant to VSA, an international organization on arts and disability. She has received several National Art Education Association (NAEA) awards and has been elected as NAEA Distinguished Fellow Class of 2013, NAEA Women's Caucus president (2012-2014), Coordinator of the Caucus of Social Theory in Art Education, Research Steering Committee for the Art Education Research Institute, Council for Policy Studies in Art Education, and 2012 Fulbright Distinguished Chair in Gender Studies at Alpen-Adria-Universität Klagenfurt, Austria.





中美艺术峰会： 女性主义艺术教育观

作者：凯伦·基弗·波伊德



在2018年4月举行的首届中美高等艺术教育峰会上，中美两国高等艺术院校的学者提议成立一个女性艺术教育小组。在为期两天的峰会的第二天上午，来自宾夕法尼亚州立大学和中国的一个小组就女性艺术教育进行了演讲和交流。该小组从宾夕法尼亚州立大学艺术与女性研究专业的教授凯伦·基弗·波伊德博士开始，介绍朱迪·芝加哥所发起的“女性主义艺术教育”理念。北京印刷学院副教授滕晓铂，谈到了采用女性主义的方法重新解读中国艺术史：不仅要在现有的艺术史中增加许多被忽视的女性艺术家，而且要从女性主义的视角重新构建中国艺术史。清华大学博士后研究员、清华大学美术馆负责人张明，主要介绍了当今中国女性设计师的成就。宾夕法尼亚州立大学艺术教育副教授 Wanda Knight，介绍了她作为一名女性和一名非裔美国人的生活经历是如何定义和启发了她的教学方法；以及一名黑人女性主义者的教育学，是如何在艺术/教育课堂内外发挥社会变革的作用。在女性主义艺术教育研讨会之后，下午又举行了一次女性主义艺术教育工作坊。鉴于1970年由加利福尼亚州弗雷斯诺市的朱迪·芝加哥所发起的“女性主义艺术教育”项目，以及她在1970-2018年的许多其他教学项目，都对女性主义教育学的发展具有十分重要的历史意义，我们根据这些艺术教育收藏的档案进行了讨论与研究。提供了有关该收藏的中英文手册。在上午的女性主义教育学小组演讲者的协助下，每一组峰会参与者都在



精心设计的问题的指导下，观察并讨论了JCAEC中选定框中的材料。然后，每个小组与会议室的其他参与者分享他们的发现、经历以及在三组探索中产生的新的想法。朱迪·芝加哥档案工作坊引发的对于中国两性话题的对话充满热情，内容丰富。

女性艺术教育研讨对于中国的艺术教育来说是有必要的，它可以恢复中国艺术史文本中缺失的女性艺术家的贡献，并且改变对社会上女性的态度。因为一些带有偏见的态度和观点会限制女性作为艺术家、设计师、教育者以及管理者的机会和潜力。李建群把许多英文著作翻译成中文，将女性主义艺术史观首次呈现给国内学界。在中国也有一些学者像李建群一样，在女性主义理论方面作出许多努力。1999年出版的、由廖雯所著的《女性艺术：女性主义作为方式》是中国女性学者较早的一部尝试用西方女性主义研究方法介入中国艺术史研究的著作，多位中国艺术教授都表示，在中国发展女性艺术教育迫在眉睫。在中国举行一次女性艺术教育峰会，汇集女性艺术教育研究人员和艺术家，将成为一种催化剂，促使男性和女性认识到系统性的性别歧视是如何产生和发展的，性别歧视阻止中国女性实现自己的潜力和对自己工作的认可。2019年的中美艺术峰会将是一个继续研究和探讨女性主义教育这一话题的机会。



凯伦·基弗·波伊德博士是宾夕法尼亚州立大学艺术教育及女性研究专业教授。她的专著有：《包容差异》（全美艺术教育协会NAEA, 2013）、《煽动、洞察、暗示》（NAEA, 2008）、《参与视觉文化》（Davis出版社, 2007）、《艺术教育的现实世界阅读：教授们永远不会告诉你的事情》（Falmer出版社, 2000），并且出版了许多期刊。

她对跨学科创造力、包容性、女性主义艺术教育、视觉文化、网络行动主义、跨文化对话、行为学研究以及生态社会正义艺术教育的研究成果已在奥地利、巴西、中国、哥伦比亚、芬兰、阿曼和韩国翻译出版。她是学术期刊《视觉文化与性别》的联合创始人和编辑，曾获得富布赖特奖（奥地利，2012年，芬兰，2006年）和驻留计划（奥地利，2009年；乌干达，2010年）。她领导着一个社会公正艺术教育课程团队，担任朱迪芝加哥艺术教育收藏中心主任，并担任国际艺术和残疾组织VSA的顾问。她曾获得多项国家艺术教育协会（NAEA）奖项，并被选为2013年NAEA杰出研究员，NAEA女性艺术研究核心小组主席（2012-2014），艺术教育社会理论核心小组理事，艺术教育研究所研究指导委员会，艺术教育政策研究委员会和2012年奥地利克拉根福大学性别研究富布赖特奖学金杰出主席。



About the U.S.-China College Art Summit

In October 2017, I had this idea of having a conference focusing on art education in the U.S and China, providing an opportunity for college teachers and artists in both countries to share experiences and knowledge. The first U.S-China College Art Summit was held at Penn State in April 2018, and the second summit will be held at the Pennsylvania University in August - September 2019.

As a former college teacher in China and an invited scholar in the States, I saw the positive impact of international exposure on teachers and students in both contexts. Given the political and economic environment today, it is especially important to keep a dialogue on arts, art education, and culture between the two countries.

At China Arts Link, our mission is to facilitate knowledge sharing in arts, business innovation, and social change through conferences, residencies, exhibitions, performances, and education programs.

The U.S.-China College Art Summit is dedicated to the advancement of global art education by promoting the exchange of knowledge, ideas, and experiences of leading art educators from the U.S. and China through dialogue, group exhibitions, and professional development programs. The Summit brings scholars, artists, designers, entrepreneurs, and

policy-makers from China and from the United States together to share and discuss art education program design, research, community development, and social impact. The Summit also provides a platform for collaborations and partnerships among participants. Moreover, the Summit provides students opportunities to work on international cultural projects through internships and other opportunities. These events are sponsored by the Penn State University Libraries, Penn State School of Visual Arts, and China Arts Link.

As the initiator and coordinator, I want to acknowledge my co-coordinators Dr. Karen Keifer-Boyd and Mr. Xuewu Zheng. Special thanks to Mr. Henry Pisciotta, Dr.B. Stephen Carpenter II, and Dr. Jeremy Fisher. I also want to thank our volunteers and staff, Qian Jian, Kuang Chu, and Fanyi Du. Last but not least, our board members Gayle Marie Weitz, Adam Short, Zhen Jin, and Ed Dadey. Thank you!



Xinxin Guo
Founder & Director
China Arts Link

关于中美高等艺术教育峰会

2017年10月,我有了这样一个想法:举办一个中美之间的高等艺术教育会议,为中美两国的艺术家、设计师、教育工作者、理论家等等提供一个交流的平台。第一届中美高等艺术教育峰会于2018年4月在美国宾夕法尼亚州立大学成功举办。第二届中美高等艺术教育峰会也将于2019年8月至9月在美国宾夕法尼亚大学举行。

我在中国的大学教书的时候和在美国大学做访问学者的时候,对于国际文化交流对于老师和学生的积极影响体会颇深。尤其是通过灵活多样的形式,专业人员之间对共同研究领域的对话,特别精彩。在当今的政治经济环境下,中美两国在艺术、艺术教育和文化方面保持对话尤为重要。

我所服务的中美艺术交流协会的宗旨是通过组织策划展览、会议、演出、教学活动为中国和美国的艺术家在两国提供职业发展的机会,也为两国的公众提供文化交流的机会。中美高等艺术教育峰会恰符合我们的宗旨。峰会致力于推动全球艺术教育的发展,通过对话、学术展览和职业发展项目促进美国和中国顶尖艺术教育工作者之间对于创作、教学、科研等

方面的成果和经验交流。峰会也为学生提供参与国际文化项目的机会。这些活动由宾夕法尼亚州立大学主办,宾夕法尼亚州立大学图书馆、宾夕法尼亚州立大学视觉艺术学院和中美艺术交流协会协办。

作为发起人和组织者,我要感谢和我并肩为中美艺术交流而工作的凯伦·凯弗-博伊德博士和郑学武先生。特别感谢宾夕法尼亚州立大学图书馆人文部负责人亨利先生代表图书馆收藏这本画册;感谢宾夕法尼亚州立大学视觉艺术学院代院长史蒂·卡朋特为艺术家们签发邀请函;感谢宾夕法尼亚州立大学建筑与艺术学院出版物总编审艾米女士为画册所做的编辑工作。我还要感谢我们的志愿者团队:姜倩、光诸、杜凡怡、王帧灵。最后,中美艺术交流协会理事会、顾问委员会全体成员,谢谢!



郭欣欣
中美艺术交流协会创始人及总监

The U.S.-China College Art Summit Coordinators:

Karen Keifer-Boyd, Ph.D., Professor of Art Education and Women's, Gender, & Sexuality Studies at Penn State
Xinxin Guo, Founder & Director, China Arts Link

Exhibition Curator (China part) :

Xuewu Zheng, Director of Hudson Center for Contemporary Art

Exhibition Juries (China part) :

Huaxiang Wang, Professor, Central Academy of Fine Art
Yigang Wang, Professor, Luxun Academy of Fine Art

Feminist Art / Education Forum Coordinators :

Karen Keifer-Boyd, Ph.D., Professor of Art Education and Women's, Gender, & Sexuality Studies at Penn State
Xiaobo Teng, Ph.D., Associate Professor at Beijing Institute of Graphic Communication
Zhen Li, Ph.D., Associate Professor and Assistant Dean of the School of Art & Design, China Women's University

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The committee of Edwin W. Zoller Gallery
Limin Song, Director of Executive Education, Academy of Arts and Design, Tsinghua University
Zhen Jin, Founder & Director of Beijing Qianyi Design LTD.
Ed Dadey, Director, Art Farm NE
Adam Short, Associate Director of Development, Virginia Tech
Kuang Chu, Artist and Writer
Qian Jiang, Curator and Designer, Traveling Gallery, Beijing
Fanyi Du, Graduate student at Beijing Institute of Graphic Communication
Zhenling Wang, Undergraduate student at Xi'an University of Finance and Economics

2019中美高等艺术教育峰会总策划：

中美艺术交流协会创始人及总监 郭欣欣
美国宾州州立大学美术学教授、博士生导师 凯伦·基弗·波伊德 博士

2019艺术展策展人：

美国纽约哈德逊艺术中心总监 郑学武

2019艺术展学术主持：

中央美术学院教授 王华祥
鲁迅美术学院教授 王易罡

2019女性艺术与教育论坛策划人：

北京印刷学院副教授 滕晓铂 博士
北京女子学院副教授 李镇 博士
美国宾州州立大学美术学教授、博士生导师 凯伦·基弗·波伊德 博士

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美国宾州州立大学美术学院左勒画廊组委会
宾夕法尼亚州立大学建筑与艺术学院出版与媒体部总编辑 Amy Milgrub Marshall
清华大学美术学院教授 宋立民
北京千一企业策划有限公司创始人及总监 金真女士
美国艺术农场艺术中心总监 Ed Dadey
美国弗吉尼亚理工大学发展部主任 Adam Short
艺术家，作家 光诸
北京“流动的画廊”策展人，设计师 姜倩
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西安财经大学外国语学院商务英语系本科生 王祯灵

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Xinxin Guo

郭欣欣

Xinxin Guo is a social entrepreneur based in Boston, MA. She is the founder of China Arts Link, which is a 501(c)(3) nonprofit organization focusing on knowledge exchange on arts, business innovation, and social change between China and the U.S. She is the organizer of the U.S.-China College Art Summit at Penn State. Before she immigrated to the U.S. in 2012, Xinxin was the founder and director of Beijing Studio Center, an artists-in-residency for international creators in Beijing. She led the organization to be the founding partner of World Event Young Artists, a Cultural Olympic Event of 2012 London Olympic Games. She was also a board member of ResArtis, a worldwide network of artists-in-residency programs. Xinxin has a B.A. in art history from Tsing University in Beijing, and an M.B.A. from Babson College in Wellesley.

郭欣欣是美国中美艺术交流协会的创始人和运营总监。她毕业于中国清华大学美术学院史论系和美国百森商学院。她是美国宾夕法尼亚州立大学中美高等艺术教育峰会的总策划。郭欣欣大学毕业后在大连理工大学建筑与艺术学院从事教师工作,于2004年创立北京工作室中心为国际艺术家提供在北京驻留的展示和工作场地。她曾担任总部位于荷兰的全球艺术家驻留中心协会理事、2010第十四届欧洲及地中海艺术家双年展艺术家奖项评委。她带领北京工作室中心成为2012伦敦奥运会文化奥林匹克项目世界青年艺术节发起机构及中国唯一官方合作伙伴。她还是2008年美国北卡罗来纳州立大学布恩分校客座教授。在她的MBA职业生涯中,她曾担任美国第一大健康保险公司双蓝保险创新与策化部项目经理,负责投融资及企业内部创新与培训。



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