

ARNOLD CHANG

张洪



FU QIUMENG 画秋
廊萌

FINE ART NEW YORK

ARNOLD CHANG



Born in 1954 in New York, lives and works in New Jersey.

A Chinese art curator, researcher, scholar, and teacher of Chinese painting and connoisseurship, Arnold Chang received traditional literati painting training in his early life. He applies the materials, tools and techniques that were widely used in China since the 10th century to create; and is dedicated to exploring the beauty of balance in water, ink, brushwork, and linear rhythm. His work includes ink linear experiments, abstract landscape, and collaborative works that combine photography and painting.

While Chang's painting technique adheres closely to tradition, his analysis of Chinese landscape painting is informed by the present. He continues to find contemporary relevance in the brushwork and composition of literati ink painting. In 2010, in response to curator Hao Shen's invitation to create a painting in dialogue with a work in the Boston Museum of Fine Art's collection, Chang chose Jackson Pollack's No. 10 (1949). Chang's creation was exhibited alongside the Pollack, both lying flat in a case like a Chinese handscroll. Both works read well when viewed from any direction, and provided audiences with a visual pairing of Eastern and Western abstract art.

In his scholarship, Chang proposes that both the techniques of Chinese literati painting and western abstract expressionism possess a similar principle—fractal expression, Chinese painted landscapes' tendency to be composed of forms within like forms. Henceforth, Chang analyzes orthodox Chinese painting from the lens of Western abstract expressionism. He explores the ever-changing viewpoint and angle of vision in Chinese landscape painting and argues that there is no fixed viewpoint, creating, instead, a non-directional image in space. In the realm of abstract expressionism, Chang still practices traditional Chinese literati painting's principle of handling the brushwork in a balanced and fused manner while breaking away from the limitations of traditional compositional structure.

Chang studied art history with Professor James Cahill and holds a master's degree from the University of California, Berkeley, and a bachelor's degree from the University of Colorado. Chang studied painting and connoisseurship with C.C. Wang for twenty-five years. He also studied painting with Kuo Yen-ch'iao in Taipei and calligraphy with Wang Chi-yuan in New York. Chang served for many years as Vice President and Director of Chinese Paintings at Sotheby's, where he is presently a consultant. Chang has previously taught Chinese art at the University of Colorado, San Francisco City College, Connecticut College, and Arizona State University. He has organized several exhibitions, and is the author of a book and numerous exhibition catalogues and articles on Chinese painting. Through years of work, research and connoisseurship experience, he has established an individual artistic style.

Chang's paintings have been exhibited internationally and are in the permanent collections of many museums, including the Metropolitan Museum of Art, British Museum, Asian Art Museum, Los Angeles County Museum of Art, The Art Institute of Chicago, The Minneapolis Institute of Arts, The Brooklyn Museum, Phoenix Art Museum, Norton Museum of Art, Crocker Art Museum, Yale University Art Gallery, Princeton University Art Museum, and Harvard University Art Museum.

张洪号巨川，1954年生于纽约，现居纽约。

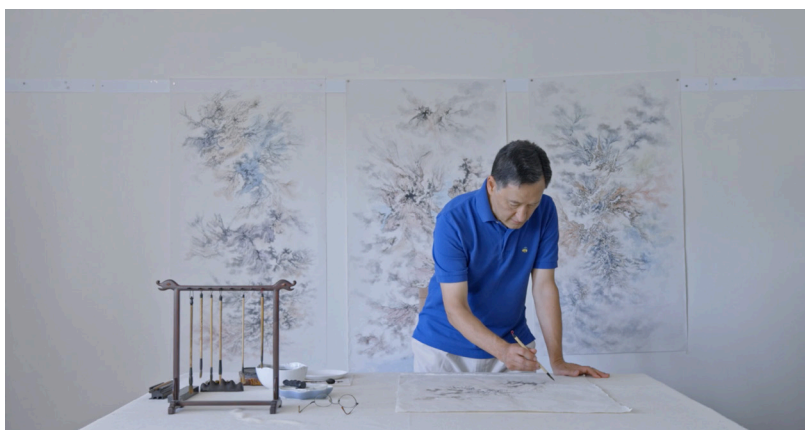
张洪是一位接受过中国正统文人水墨绘画训练的艺术家，同时身兼策展人、艺术史学者、鉴定家等身份。他运用十世纪中国文人广泛使用的材料、工具和技法来创作，致力于探索水、墨、笔触和线条运动的平衡之美。他的作品包括水墨线型实验、抽象山水以及影像绘画。

张洪坚持文人水墨绘画中水、墨、笔触，构图的中庸平衡之道，并将其运用到当代艺术实践之中。2010年应波士顿美术馆策展人盛昊的邀请，创作新作品以回应馆藏中的历史作品。张洪选择了抽象表现主义代表人物杰克逊·波洛克的《第十号》(1949)，当“新墨—中国十画家画展”开展时，他特意要求，把波拉克作品像中国的古代手卷一般平铺展示，正如旁边他的作品一样可以从不同视角观赏，给观者以中西方抽象绘画平行对比的视觉冲击。

他提出了中国古典文人绘画方法与西方抽象表现主义的创作方式有着相似的原理—形环相套的分形几何结构 (Fractal Expression)。自此以后，张洪在作品中尝试更加抽象的表达方式，通过西方抽象绘画方式重新评估中国绘画传统，作品意在探索中国山水绘画中变换的视角和视点的问题。这些作品中固定的视角已无踪迹，取而代之的是非定向性空间图像，耐人琢磨。在其抽象的表现下，依旧坚持中国古典文人绘画中笔触和用墨的基本准则，即运笔的平衡和圆融，并挣脱了传统构图格式的束缚。

张洪毕业于加州大学伯克利分校艺术史硕士，师从 James Cahill (高居翰) 教授。1970年纽约同王济远先生学习书法，1976年旧金山师从王己千先生学习水墨绘画。师承正统中国文人绘画。同时也是纽约苏富比中国书画部的创立者，在多年的工作、鉴定、理论研究中，确立了自己的风格。

张洪



张洪的作品已被多所国际艺术机构收藏，包括纽约大都会博物馆，纽约布鲁克林艺术博物馆，伦敦大英博物馆，芝加哥艺术学院，旧金山亚洲艺术博物馆，纽约皇后学院 Godwin-Tembach 博物馆，亚利桑那州凤凰城艺术博物，康纳尔大学艺术博物馆，耶鲁大学艺术馆，普林斯顿大学美术馆，哈佛大学美术馆，香港文化博物馆，徐展堂中国艺术馆，香港高盛集团，台北高盛集团，加拿大亚伯达大学，康州学院 Griffis-Chu 收藏，明尼亚波利艺术学院，台中国立台湾美术馆，加州沙加缅度克拉克美术馆，成都现代艺术馆，佛州西棕榈滩 Norton 美术馆，洛杉矶郡立美术馆。

1954 Born in New York, USA

EDUCATION

1978 - 2003 C.C. Wang Studio, New York, NY, USA
Studied Chinese painting and connoisseurship with C.C. Wang.

1976 - 1978 University of California, Berkeley, CA, USA
MA, Asian Studies

1972 - 1976 University of Colorado, Boulder, CO, USA
BA, Chinese Language and East Asian Studies
Honors: Phi Beta Kappa

TEACHING EXPERIENCE

1999 - Present Private Instruction, Forest Hills, NJ, USA
Teach Chinese painting and connoisseurship to a group of students in Arnold Chang studio.

2016 - 2019 Adjunct Professor, Columbia University, New York, NY, USA
Taught in the History of Art Department.

2008 Fellow in the Council of the Humanities and the Tang Center for East Asian Art, Princeton University, Princeton, NJ, USA
Taught a workshop for students in art history and studio art.

2007 Distinguished Visiting Scholar, Marilyn and Roy Papp ASU-Phoenix Art Museum Chinese Painting Program, Phoenix, AZ, USA
Taught at Arizona State University and the Phoenix Art Museum.

2005 Connecticut College, New London, CT, USA
Visiting Instructor in Art History.

1977 - 1978 City College of San Francisco, San Francisco, CA, USA
Instructor, Asian Art History
Taught undergraduate course in history of Chinese, Japanese, and Indian art.

1973 - 1976 University of Colorado, Boulder, CO, USA
Instructor, Chinese Calligraphy and Painting
Taught undergraduate studio course.

SOLO EXHIBITIONS

- 2010 “Mind Scapes”, Plum Blossom Gallery, Hong Kong, China
- 2006 “Recent Paintings by Arnold Chang”, Eskenazi Gallery, London, England
“Embracing Tradition: Ink Landscapes by Arnold Chang”, Crocker Art Museum, Sacramento, CA, USA
- 2004 “A Brush With Fate: Landscapes by Arnold Chang”, Charles Chu Asian Art Reading Room, Conn. College, New London, CT, USA
“Reflections: Zhang Hong at 50”, Kaikodo Asian Art Gallery, New York, NY, USA
- 2002 “Mind Scapes”, Phillips Museum of Art, Franklin & Marshall College, Lancaster, PA, USA
- 1996 “Backward Glances”, Kaikodo Asian Art Gallery, New York, NY, USA

GROUP EXHIBITIONS

- 2019 “ININK: Current Trends of Ink Art”, NanHai Gallery, Millbrae, CA, USA
- 2017 - 2019 “Streams and Mountains without End: Landscape Traditions of China”, Metropolitan Museum of Art, New York, NY, USA
- 2018 “Chinese Ink Conceptual Art Exhibition”, China Art Museum, Shanghai, China
“Purity of Mind”, Fu Qiumeng Fine Art, New York, NY, USA
“All Under Heaven: Landscapes of China by Arnold Chang and Michael Cherney”, Art Design & Architecture Museum, UC Santa Barbara, Santa Barbara, CA, USA
“Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang”, Cantor Center for Visual Arts, Stanford University, Stanford, CA, USA
“From Two Arises Three: Michael Cherney and Arnold Chang in Asia”, Hong Kong University Museum and Art Gallery (UMAG) of the University of Hong Kong (HKU), Hong Kong, China
“Beyond Ink”, Chinese Art Museum, Shanghai, China
- 2017 “A Literati Dialogue Through Lens and Brush”, NanHai ART, Millbrae, CA, USA
“Landscape Relativities: The Collaborative Works of Arnold Chang and Michael Cherney”, Crow Collection of Asian Art, Dallas, TX, USA
“Wuhan Ink Art Biennale - Pursuit by ink”, Wuhan Art Museum, Hubei, China
- 2016 “The Literati Within”, Sotheby’s S2, New York, NY, USA
“Rhythms of Abstraction: Landscape Duets of Arnold Chang and Michael Cherney”, Kalamazoo Institute of Arts, Kalamazoo, MI, USA

- "Chinese Landscape Duets of Arnold Chang and Michael Cherney"*, Cleveland Museum of Art, Cleveland, OH, USA
- "The Literati Within"*, Sotheby's S2, New York, NY, USA
- 2015 *"The Art of the Chinese Album"*, Metropolitan Museum of Art, New York, NY, USA
- "Ink Painting and Construction of Contemporary Chinese Art"*, Chinese American Museum, Los Angeles, CA, USA
- "From 2 Arises 3: The Collaborative Works of Arnold Chang and Michael Cherney"*, Asian Art Museum, San Francisco, CA, USA
- 2014 *"Meditations in Nature: New Ink"*, Ben Brown Fine Arts, Hong Kong, China
- "Shuimo, Water Ink: Enchanted Landscapes"*, Sotheby's S2, New York, NY, USA
- 2013 *"Faces and Facets: Recent Acquisitions"*, Princeton University Art Museum, Princeton, New Jersey, USA
- "Picturing Heaven and Earth"*, 798 Bridge Artbridge gallery, Beijing, China
- "Shuimo, Water Ink"*, Sotheby's S2, New York, NY, USA
- 2012 *"The Persistence of Pollock"*, Pollock Krasner House, East Hampton, NY, USA
- "Modern Chinese Ink Paintings"*, The British Museum, London, England
- 2011 *"Fresh Ink: Ten Takes on Chinese Tradition"*, Museum of Fine Arts, Boston, MA, USA
- 2009 *"Soaring Peaks, Lofty Spirits"*, Museum rotation, The Chicago Art Institute, Chicago, IL, USA
- "Outside-In"*, Princeton University Art Museum, Princeton, NJ, USA
- "Re-view"*, Arthur M. Sackler Museum, Harvard University, Cambridge, MA, USA
- 2008 *"Meditation in Contemporary Chinese Landscape"*, Godwin-Ternbach Museum, Queens College, Flushing, NY, USA
- "Dislocating the Center: Contemporary Chinese Art Beyond National Borders"*, Emerson Gallery at Hamilton College, Clinton, NY, USA
- 2007 *"Reboot: the Third Chengdu Biennale"*, New International Convention Center, Sichuan, China
- "Contemporary Combustion: Chinese Artists in America"*, New Britain Museum of American Art, New Britain, CT, USA
- 2006 *"The Educated Brush"*, Bowman Gallery, Allegheny College, Meadville, PA, USA
- 2004 *"In Celebration of Wu Hufan"*, Shanghai Painting Academy, Shanghai, China

- “Gaoshan Liushui (*Tall Mountains and Flowing Rivers*)”, Shanghai Art Museum, Shanghai, China
- “China on the Cusp: Chinese Contemporary Works on Paper, Oil Paintings & Sculpture”, Sotheby’s, New York, NY, USA
- “Through Masters’ Eyes”, Los Angeles County Museum of Art, Los Angeles, CA, USA
- 2003 “The Light of Infinite Wisdom: Asian Art from the Godwin-Ternbach Museum and Other Collections”, Godwin-Ternbach Museum, Queens College, Flushing, NY, USA
- “The Educated Brush: Classical Chinese Painting in the 21st Century”, Lockhart Gallery, SUNY Geneseo, Geneseo, NY, USA
- “Spring Exhibition”, Wuyuan Culture Institute, Shanghai, China
- 2002 “Mountains and Rivers”, Liu Haisu Museum Shanghai, China
- “Past / Present / Future”, Kaikodo, New York, NY, USA
- “Qi: Vital Spirit, Traditional Chinese Painting in the 21st Century”, The Little Gallery, Nazareth College, Rochester, NY, USA
- 2001 “Ten”, Kaikodo, New York, NY, USA
- “Beauty Without Regret”, Bellas Artes, Sante Fe, NM, USA
- “Seven Chinese Artists From North America: An Invitational Exhibition”, Duo Yun Xuan Art Center, Shanghai, China
- 2000 “Big Apple Chinese”, Kaikodo, New York, NY, USA
- 1999 “In Concert: Landscapes by Li Huayi and Zhang Hong”, Kaikodo Asian Art Gallery, New York, NY, USA
- 1998 “A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China”, Guggenheim Museum, New York, NY, USA; Bilbao, Spain
- “The World Chinese Calligraphy and Painting Exhibition”, National Art Gallery of China, Beijing, China
- 1997 “The Flowering Field: Contemporary Chinese Painting”, Kaikodo & Luen Chai, New York, NY, USA; Hong Kong, China
- 1996 “Connoisseur Series No. 1”, Art Beatus Gallery, Hong Kong, China; Vancouver, Canada
- “Contemporary Chinese Painting”, Duoyun Xuan Art Center, Shanghai, China
- “Backward Glances”, Kaikodo, New York, NY, USA
- 1989 “Beyond the Magic Mountains: Chinese Paintings and Calligraphy by Artists in North America”, Hanart Gallery, Hong Kong, Taiwan, China; New York, USA

- 1988 “Nature’s Image in Chinese Painting”, Flushing gallery, Queens, NY, USA
- 1986 “The Mountain Retreat: Landscape in Modern Chinese Painting”, Aspen Art Museum, Aspen, CO, USA
- 1984 “Ink Painting”, Asia Society, New York, NY, USA
- 1983 “Exhibition of Works by Chinese Artists in New York”, Oriental Gallery, New York, NY, USA
- 1981 “Wu Hufan and Disciples”, Shanghai Exhibition Center, Shanghai, China
- 1978 “Mei-shu”, Chinese Cultural Foundation, San Francisco, CA, USA
- 1975 “The Chinese Brush”, University of Colorado, UMC, Boulder, CO, USA

SYMPOSIA

- 2018 “In Pursuit of Depth and Breadth: the Impact of C. C. Wang, Wai-kam Ho, and Wang Fangyu on Chinese Painting Studies,” lecture delivered at conference Chinese Calligraphy and Painting Studies in Postwar America, University of Maryland.
- 2016 “Connoisseurship of Chinese Painting,” lecture delivered at symposium Issues in Connoisseurship for Collectors of Asian Art, Asia Week SF Bay Area, NanHai Auditorium, Millbrae, CA.
- 2015 “C. C. Wang, Wu Hufan’s Disciple in America,” lecture delivered at symposium Wu Hufan’s Connoisseur and Collector, Shanghai Museum.
- 2009 “From Fengshui to Fractals: A User’s Guide to Chinese Landscape Painting,” Princeton, NJ. Delivered a paper at the symposium ARTiculations, Princeton University.
- 2007 “Chinese Painting, 1900-1950: A Cultural Conundrum,” Cambridge, MA. Delivered a paper at the symposium Chinese Painting: the Twentieth Century and Beyond, Harvard University.
- “Reboot: the Third Chengdu Biennale,” Chengdu, PRC. Delivered a paper on his own work.
- “Two Wangs in New York: Tradition and Modernization in the Diaspora,” Seattle, WA. Delivered a paper at a symposium at the Seattle Art Museum.
- 2006 “Curating East Asian Art in the United States,” Champaign-Urbana, IL, Panel discussion at the Krannert Art Museum, University of Illinois.
- 2005 “Ink, Oils and Video: the Past, Present and Future of Chinese Painting” Delivered a paper at Arizona State University and Phoenix Art Museum.
- 2002 “Contemporary Chinese Arts in the International Arena” London, England, Delivered a paper at international symposium at the British Museum.

- 1999 *“The Future of Chinese Art: Traditionalism vs. Modernism”* San Francisco, CA
Panel discussion at the Asian Art Museum.
- 1998 *“Collecting Chinese Art: Past, Present, and Future”* Ithaca, NY
Participant in symposium at Herbert F. Johnson Museum, Cornell University.
- 1984 *“Symposium on 20th Century Chinese Painting”* Hong Kong Delivered a paper
on “Tradition in the Modern Period.”

SELECTED COLLECTIONS

Asian Art Museum, San Francisco
Phoenix Art Museum
Herbert F. Johnson Museum of Art, Cornell University Brooklyn Museum of Art
T. T. Tsui Museum, Hong Kong
Duoyun Xuan, Shanghai
Goldman Sachs, Hong Kong
Goldman Sachs, Taipei
Yale University Art Gallery
University of Alberta, Canada
Griffis-Chu Collection, Connecticut College Godwin-Ternbach Museum, Queens College
Art Institute of Chicago
Minneapolis Institute of Arts
Princeton University Art Museum
National Taiwan Fine Arts Museum, Taichung
The British Museum, London
Crocker Art Museum, Sacramento
Chengdu Contemporary Art Museum, Sichuan Harvard University Art Museums
Norton Museum of Art, West Palm Beach
Los Angeles County Museum of Art
The Metropolitan Museum of Art
Kalamazoo Institute of Arts
Berkeley Art Museum and Pacific Film Archives Portland Art Museum

1954 生于美国纽约市

学历

1978 - 2003 王季迁工作室，纽约，美国
与王季迁研究学习中国绘画和鉴赏

1976 - 1978 加利福尼亚大学，伯克利，加州，美国 获亚洲研究硕士学位

1972 - 1976 科罗拉多大学，博尔德，科罗拉多州，美国 获中文与东亚研究学士学位

任职

1999 - 至今 私人指导课程，新泽西州，美国
在张洪工作室指导学生并传授中国画和鉴赏技巧。

2016 - 2019 哥伦比亚大学，纽约，美国
就任于艺术史部门客座教授

2008 普林斯顿大学，普林斯顿，新泽西州，美国
就任人文理事会

2007 亚利桑那州立大学；凤凰艺术博物馆中国画部门，亚利桑那州，美国
就任讲师

2005 康涅狄格学院，康涅狄格州，美国
就任艺术史客座教授

1977 - 1978 旧金山城市学院，旧金山，加州，美国
就任亚洲艺术史教授

1973 - 1976 科罗拉多大学，博尔德，科罗拉多州，美国
就任中国书画教授

个展

2010 《心境》，万玉堂画廊，香港，中国

2006 《张洪近期画作》，埃斯卡纳齐画廊，伦敦，英国
《拥抱传统：张洪山水画》，克罗克艺术馆，加利福尼亚州，美国

2004 《命运的刷子：张洪山水画》，康涅狄格学院，康涅狄格州，美国
《思考：张洪的五十岁》，怀古堂亚洲艺术馆，纽约，美国

2002 《心境》，菲利普美术馆，宾州，美国

1996 《落后一瞥》，怀古堂亚洲艺术馆，纽约，美国

群展

2019 《墨艺：当下的水墨艺术》，南海艺术中心，加利福尼亚州，美国

- 2017 - 2019 《溪山无尽：中国传统山水》，大都会艺术博物馆，纽约，美国
- 2018 《水墨概念艺术大展》，中华艺术宫，上海，中国
《澄怀味象》，秋萌画廊，纽约，美国
《天下：中国山水》张洪、秋麦作品双人展，圣芭芭拉艺术设计和建筑博物馆，加利福尼亚州，美国
《墨镜：杨致远中国当代艺术收藏》，斯坦福大学康托艺术中心，斯坦福，加利福尼亚州，美国
《三生三：张洪、秋麦合作作品》双人展，香港大学美术博物馆，中国香港
《水墨概念》，中华艺术宫，上海，中国
- 2017 《镜头与画笔的文人对话：张洪、秋麦合作山水》双人展，南海艺术中心，加利福尼亚州，美国
《双眸善识：张洪秋麦合作展》，克洛亚洲艺术收藏，达拉斯，德克萨斯州，美国
《首届武汉水墨双年展》，武汉美术馆，湖南，中国
- 2016 《文心内秀》，苏富比拍卖行S2，纽约，美国
《抽象的韵律：张洪和秋麦的山水二重奏》，卡拉马祖艺术学院，密歇根州，美国
《张洪和秋麦的中国山水二重奏》，克利夫兰美术馆，俄亥俄州，美国
《文心内秀》，苏富比联展，纽约，美国
- 2015 《中国册页艺术》，大都会艺术博物馆，纽约，美国
《水墨画与当代中国艺术建构》，华美博物馆，加利福尼亚州，美国
《三生三：张洪、秋麦合作作品》双人展，旧金山亚洲艺术博物馆，加利福尼亚州，美国
- 2014 《在自然中冥想》，本布朗美术馆，香港，中国
《水墨：梦幻仙境》，苏富比联展，纽约，美国
- 2013 《面与面：近期藏品展》，普林斯顿大学艺术博物馆，新泽西州，美国
《描绘天地》，北京798桥艺术空间，北京，中国
《SHUIMO——当代中国水墨画》，苏富比联展，纽约，美国
- 2012 《波拉克的延续》，杰克森·波拉克美术馆，纽约，美国
《现代中国水墨画》，大英博物馆，伦敦，英国
- 2011 《新水墨：十大中国传统的延续》，波士顿美术馆，马萨诸塞州，美国
- 2009 《飙升的山峰，崇高的精神》，芝加哥艺术馆，伊利诺伊州，美国
《由内而外》，普林斯顿大学艺术博物馆，新泽西州，美国
《回顾》，哈弗大学亚瑟·萨克勒博物馆，马萨诸塞州，美国
- 2008 《当代中国景观中的冥想》，皇后学院戈德温-特恩巴赫博物馆，纽约，美国

- 《中心的移动：超越国界的中国当代艺术》，汉密尔顿学院艾默生画廊，纽约，美国
- 2007 《重新启动：第三届成都双年展》，成都新国际会议中心，四川，中国
《当代的燃烧：美国华人艺术家》，新不列颠美国艺术博物馆，康涅狄格州，美国
- 2006 《教育之笔》，阿勒格尼学院鲍曼画廊，宾夕法尼亚州，美国
- 2004 《庆祝吴湖帆》，上海画院，上海，中国
《高山流水》，上海艺术博物馆，上海，中国
《风口浪尖上的中国：中国当代的纸本作品展》，苏富比拍卖行，纽约，美国
《透过大师之眼》，洛杉矶郡艺术博物馆，加利福尼亚州，美国
- 2003 《无限的智慧之光：戈德温-特恩巴赫博物馆及其他的亚洲艺术集合》，皇后学院戈德温-特恩巴赫博物馆，纽约，美国，
《教育之笔：21世纪 传统中国绘画展》，纽约州立大学杰纳西奥分校洛克哈特画廊，纽约，美国
《春季展览》，五缘文化研究所，上海，中国
- 2002 《高山流水》，刘海粟美术馆，上海，中国
《四维空间》，富兰克林和马歇尔学院菲利普斯艺术博物馆，宾夕法尼亚州，美国
《气：生命的活力，21世纪传统中国绘画展》，拿撒勒学院“小”画廊，纽约，美国
- 2001 “Ten”，怀古堂亚洲艺术馆，纽约，美国
“Beauty Without Regret”，Bellas Artes，圣塔菲，新墨西哥州，美国
《北美华人画家七人作品邀请展》，朵云轩艺术中心，上海，中国
- 2000 “Big Apple Chinese”，怀古堂亚洲艺术馆，纽约，美国
- 1999 《李华式与张洪合作山水画展》，怀古堂亚洲艺术馆，纽约，美国
- 1998 《危机中的世纪：二十世纪中国艺术的现代性与传统》，古根汉博物馆，纽约，美国
《中国国际书画展》，中国美术馆，北京，中国
- 1997 《嘉树新苗：当代中国水墨画》，怀古堂亚洲艺术馆，纽约，美国
演讲。
- 1996 《鉴赏家系列一号》，精艺轩画廊，香港，中国；温哥华，加拿大
《当代中国画》，朵云轩艺术中心，上海，中国
“Backward Glances”，怀古堂亚洲艺术馆，纽约，美国

- 1989 《超越魔法的山脉：北美艺术家中国画与中国书法展》，汉雅轩，香港，台湾，中国；纽约，美国
- 1988 “Nature’s Image in Chinese Painting”，法拉盛画廊，纽约，美国
- 1986 《山庄：中国现代绘画中的山水》，阿斯彭美术馆，科罗拉多州，美国
- 1984 《水墨画》，亚洲协会，纽约，美国
- 1983 《美国华人艺术家作品展》，东方画廊，纽约，美国
- 1981 《吴湖帆师生展》，上海展览中心，上海，中国
- 1978 《美术》，旧金山中国文化中心，加利福尼亚州，美国
- 1975 “The Chinese Brush”，科罗拉多大学，科罗拉多州，美国

座谈会

- 2018 在马里兰大学战后美国中国书法与绘画研究会议上发表演讲。
演讲题目：“In Pursuit of Depth and Breadth: the Impact of C. C. Wang, Wai-kam Ho, and Wang Fangyu on Chinese Painting Studies,”
- 2016 在加利福尼亚州密尔布雷市南海礼堂举行的亚洲艺术周SF湾地区亚洲艺术收藏家鉴赏研讨会上发表的演讲。
演讲题目：“Connoisseurship of Chinese Painting,”
- 2015 在上海博物馆的吴虎帆座谈会上发表了演讲。
演讲题目：“C. C. Wang, Wu Hufan’s Disciple in America,”
- 2009 在普林斯顿大学的ARTiculations研讨会上发表了论文。
论文题目：“From Fengshui to Fractals: A User’s Guide to Chinese Landscape Painting,”
- 2007 在哈佛大学中国画研讨会上发表论文：《二十世纪及以后》。
论文题目：“Chinese Painting, 1900-1950: A Cultural Conundrum,”
发表了关于张洪工作的论文。
论文题目：“Reboot: the Third Chengdu Biennale,”
在西雅图美术馆的座谈会上发表了论文。
论文题目：“Two Wangs in New York: Tradition and Modernization in the Diaspora,”
- 2006 “Curating East Asian Art in the United States,”
在伊利诺伊大学克兰纳特美术馆的研讨会。

- 2005 在亚利桑那州立大学和凤凰艺术博物馆发表论文。
论文题目：“Ink, Oils and Video: the Past, Present and Future of Chinese Painting”
- 2002 在大英博物馆国际研讨会上发表论文。
论文题目：“Contemporary Chinese Arts in the International Arena” London, England
- 1999 在旧金山亚洲美术馆的研讨会
“The Future of Chinese Art: Traditionalism vs. Modernism”
- 1998 参加了康奈尔大学赫伯特·约翰逊博物馆的座谈会。
“Collecting Chinese Chinese Art: Past, Present, and Future”
- 1984 发表了有关“现代传统”的论文。
论文题目“Symposium on 20th Century Chinese Painting”

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Art Salon: The Culture Of Contemporary Chinese Art (China Institute, New York)

Jing Daily / October 20, 2010

Painter Arnold Chang And Photographer Michael Cherney Discuss Artistic Process, Recent Collaborations At Sold-Out Event



Arnold Chang (L) and Michael Cherney (R) display one of their collaborative works

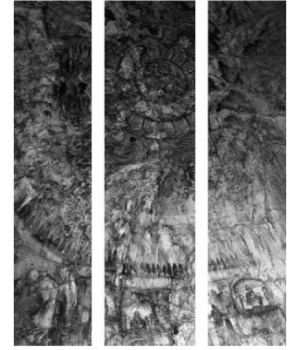
Last night, at the [China Institute](#) in New York, Jing Daily attended the first of two Art Salons for the fall season, focusing on the work of two American contemporary artists working in uniquely Chinese styles: painter Arnold Chang and photographer Michael Cherney. Introduced by China Institute President Sara Judge McCalpin to the sell-out crowd, Chang and Cherney discussed their artistic backgrounds and processes, turning then to the topic of their recent collaborations, which blend aspects of traditional Chinese ink painting with photography and speak to a broader theme in today's art world of what Chang referred to as

“artistic globalization.”

Speaking first, Arnold Chang discussed his early artistic education, which began – coincidentally enough – in the area near the China Institute, where he studied under the influential artist and collector C.C. Wang. Spending two days a week studying artistic theory and technique at Wang's studio and one day a week at Wang's classes at the China Institute in the late 1970s, Chang was able to obtain something akin to the classical artistic training traditionally taught in China. Following years of study under the tutelage of Wang, copying the works of old Chinese masters, Chang said he finally had a “breakthrough” with brush and ink, fusing together the austerity of traditional Chinese painting techniques with the spontaneity of automatic painting. Inspired by the work of Wang and other modern Chinese painters like “splash ink” pioneer [Zhang Daqian](#) and “grid” painter [Wucius Wong](#),

Chang, working in his New Jersey studio, has become one of the world's most respected painters working in the traditional Chinese style. Chang described his works as abstract and improvisational in nature, saying he simply lets his hand and wrist react to the paper semi-

Photographer Michael Cherney spoke next, discussing his upbringing in upstate New York and his ongoing photographic series on the Yangtze River (长江). Cherney's photography, which involves painstakingly cropping the landscape photographs he takes throughout the Chinese countryside, calls back to the work of ancient Chinese masters, often to the point that Cherney traces the exact geographic sources of paintings of the Song, Yuan and Qing Dynasties and reimagines them in the photographic medium. Cherney discussed his method for choosing locations to photograph, which involves significant online and museum research, as well as the use of Google Earth. Cherney discussed the preoccupation with history in his work, saying one feels surrounded and overwhelmed by history in China, and that – despite recent efforts to the contrary – it's hard to destroy it all.



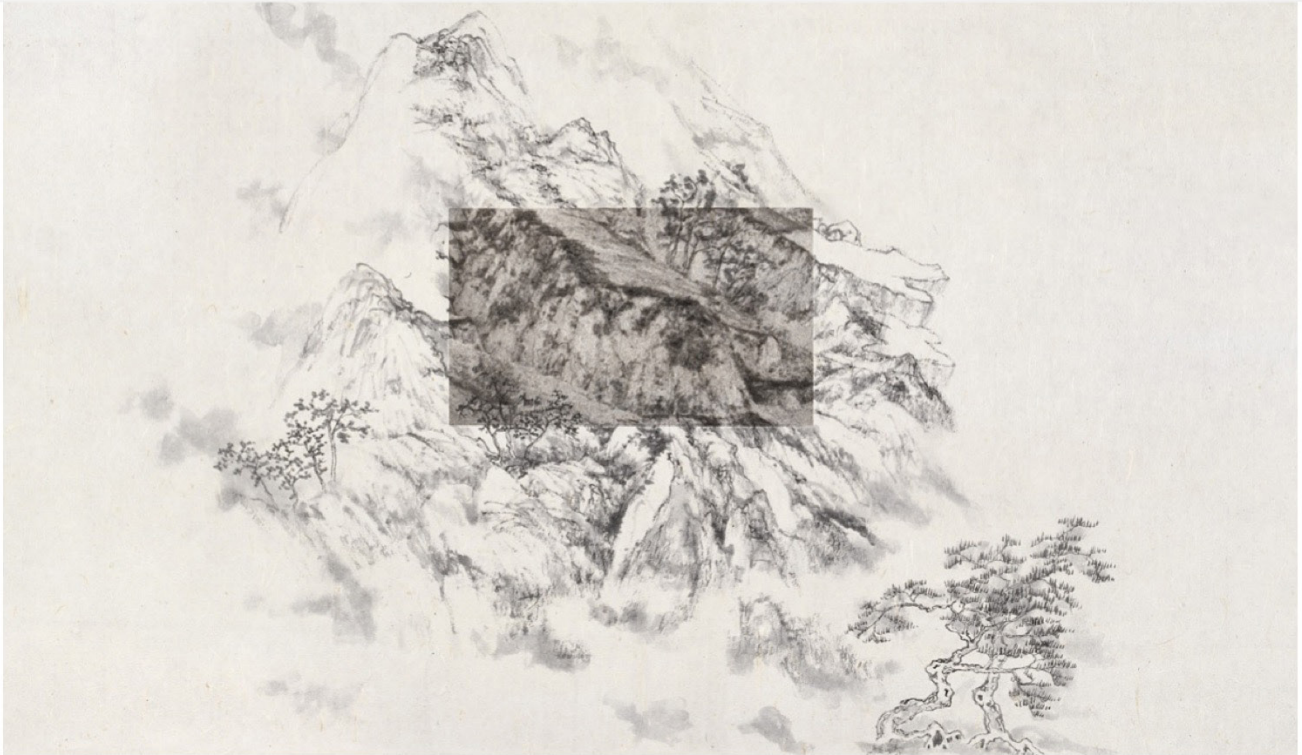
Michael Cherney (Qiu Mai): "Shadow Curtains
Series: #1 Longmen
Grottoes, Henan"

Cherney and Chang then spoke about how they came to be friends and, later, collaborators. Cherney said he first met Chang in 2007 at the Chengdu biennial, where the two were among the roughly 70 artists from China and abroad included in the event. Chang noted some similarities and a “common essence” in their work, and the two began experimenting with ways to combine Cherney's photography – printed on traditional *xuan* paper – with Chang's ink painting as a way to “bring both media forward” into the 21st century. Cherney and Chang first showed their collaborative works at Princeton in 2009, with observers noting similarities with the work of Yuan Dynasty painter Huang Gongwang (黄公望).

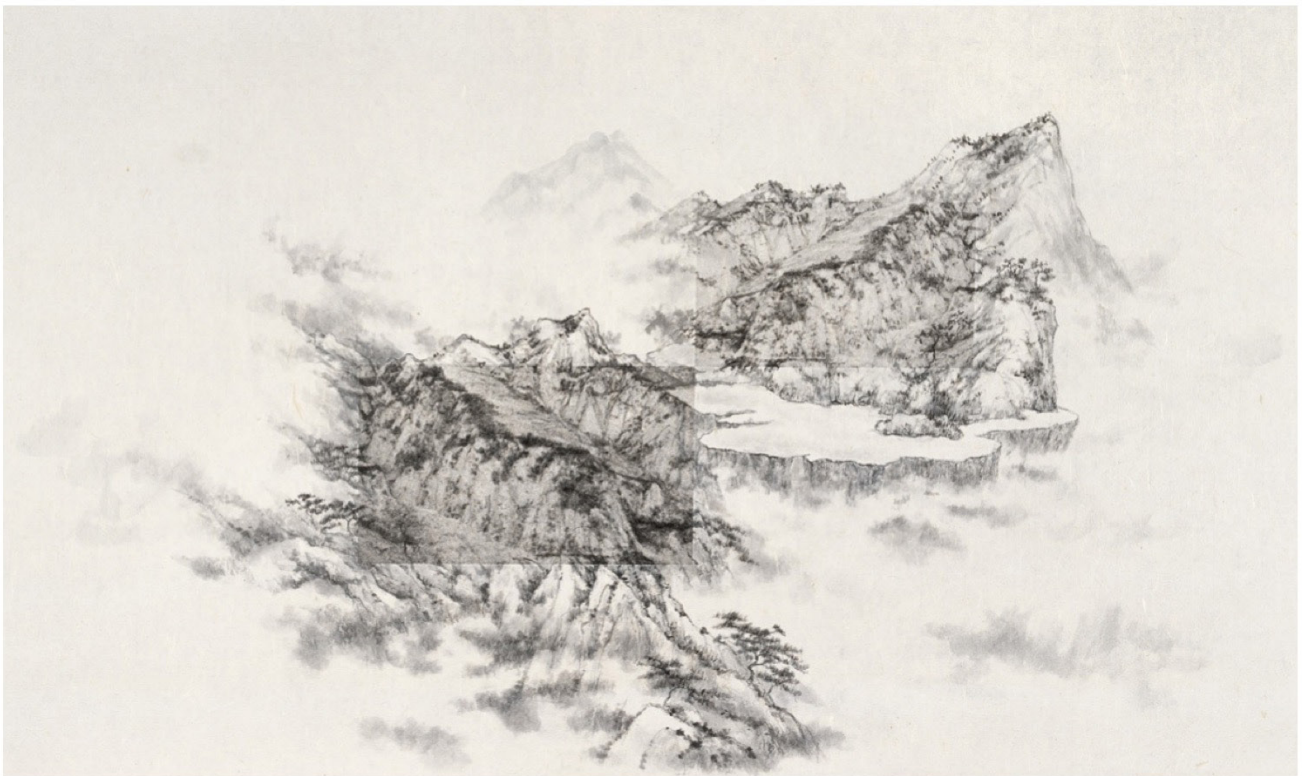
Discussing with the audience their collaborative method, Cherney said he first crops and digitally alters his film images then prints them in pigment on *xuan* paper before shipping them from his studio in Beijing to Chang, essentially “challenging” Chang to fill in the image. Chang, speaking on the process, said he views it as “a game, a sport, a challenge,” as he only gets one chance with each print.

Despite these pressures, Chang said, his collaboration with Cherney has been “so far, so good.”

Images of works created by Cherney and Chang:



Michael Cherney and Arnold Chang, "After Huang Gongwang 1" (Photography and ink on xuan paper)



Michael Cherney and Arnold Chang, "After Huang Gongwang 2" (Photography and ink on xuan paper)

Michael Cherney for organizing this fascinating event. Don't miss the China Institute's next Art Salon event on December 16, where curator Hao Sheng will discuss his upcoming exhibition at Boston's Museum of Fine Arts, "Fine Arts, Fresh Ink: Ten Takes on Chinese Tradition." Information about this event is available [on the China Institute website](#).

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News

Artist Talk - From 2 Arises 3 : The Collaborative Works of Arnold Chang and Michael Cherney, 2009-2014

July 13, 2014 - 7PM to 8:30PM (A hosted reception will start at 6:30PM)

The unbroken Chinese ink painting tradition that has been perfected over the course of more than a millennium of history continues its evolution into the present day, as evidenced by the current popularity of contemporary ink. As Chinese contemporary art has gained prominence over the past couple of decades, there has been a dichotomy between purely contemporary works and works with a stronger connection to tradition. This division seems to be shrinking as traditional aesthetics begins to merge with newer media in more harmonious ways. The collaborative work of Arnold Chang and Michael Cherney is a particularly vivid example of this phenomenon.

Both Chang and Cherney are hybrid artists. Chang is of Chinese and Western heritage; his strong foundation in traditional ink painting is balanced by myriad Western art influences. Cherney has been based in China for many years; his work centers around combining photography with the subject matter, aesthetics, materials and formats most closely associated with traditional Chinese ink painting.

Since 2009, Chang and Cherney have been experimenting at merging traditional ink with photography in a manner that remains true to the essence of traditional Chinese landscape yet also brings both media forward; in a manner that creates something greater than the sum of its parts. At the edges where two worlds meet



sum of its parts. At the edges where two worlds meet, where film grain and ink dots come together, they are able to look beyond rigid categorization; beyond specific cultures, definitions, borders and geographies.

The title “From Two Arises Three (二生三)” comes from the *Tao Te Ching (Daodejing)*, describing how the works of two artists allow for the creation of a third space:

The Tao gave birth to One.

One gave birth to Two.

Two gave birth to Three.

Three gave birth to the Ten Thousand Things

Arnold and Michael will talk about their collaborative and solo works at NanHai Art. There is an [exhibition \(http://www.asianart.org/exhibitions_index/two-arises-three\)](http://www.asianart.org/exhibitions_index/two-arises-three) scheduled to open at the Asian Art Museum in San Francisco on July 15th, 2014.

Speaker: Arnold Chang (Zhang Hong) and Michael Cherney (Qiu Mai)

Michael Cherney (Qiu Mai)

One would be hard-pressed to find a “more Chinese” artist than Qiu Mai (b. 1969). Photographer, calligrapher, and book artist, Qiu Mai’s work is done with the great sophistication that draws on the subtleties of China’s most scholarly and esoteric traditions. Based in Beijing and a successful artist whose works have been collected by The Metropolitan Museum of Art’s Department of Asian Art (the first photographic works ever to enter the collection of that department), Qiu Mai’s art is less provocative than it is intellectually engaging, meditative, and often simply beautiful. What is provocative is his identity: Qiu Mai is the Chinese name for Michael

Cherney, born in New York of Jewish parentage. Cherney's work is the cutting-edge demonstration of artistic globalization: if Asian artists can so readily "come West," then what is to prevent large numbers of future Western artists from "going Asian"? Or, like Qiu Mai/Michael Cherney, going both ways at once, both American and Chinese, modern and traditional.

(Jerome Silbergeld, P. Y. and Kinmay W. Tang Professor of Chinese Art History, Princeton University)

Arnold Chang (Zhang Hong)

Arnold Chang (Zhang Hong), alias Juchuan, was born in 1954 in New York City. He is a native of Jiashan, Zhejiang Province. He studied art history with Professor James Cahill, and holds a master's degree from the University of California, Berkeley, and a bachelor's degree from the University of Colorado.

Primarily a landscape painter, Chang studied painting and connoisseurship with C.C Wang for twenty-five years. He also studied with Kuo Yen-ch'iao in Taipei and Wang Chi-yuan in New York. His landscape paintings have been exhibited internationally and are in the permanent collections of many museums, including the Metropolitan Museum of Art, British Museum, Asian Art Museum, LACMA, The Art Institute of Chicago, The Minneapolis Institute of Arts, The Brooklyn Museum, Phoenix Art Museum, Norton Museum of Art, Crocker Art Museum, Yale University Art Gallery, Princeton University Art Museum, and Harvard University Art Museum.

He has previously taught Chinese art at the University of Colorado and San Francisco City College, Connecticut College, and Arizona State University, has organized several exhibitions, and is the author of a book, and numerous exhibition catalogues and articles on Chinese painting. Chang served for many years as Vice President and Director of Chinese Paintings at Sotheby's, and was

formerly a painting specialist at KAIGODO in New York.

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College Museum shows Distinguished Collection of Contemporary Chinese Brush-and-Ink Painting

May 6, 2006

Collection”

June 29–August 13, 2006

For immediate release: 5/10/06

For further information contact: Colin Mackenzie, Robert P. Youngman Curator of Asian Art, (802) 443-5558

Middlebury, VT— On Thurs., June 29, the Middlebury College Museum of Art opens the exhibition *The Past within the Present: Contemporary Classical Chinese Paintings from the John and Alice Z. Berninghausen Collection*. Comprising more than 50 paintings by 28 artists, the exhibition showcases the distinguished collection of contemporary Chinese painting assembled over the course of twenty years by John Berninghausen, Truscott Professor of Chinese Studies at Middlebury College, and his wife Alice. The exhibit will remain on view through Aug. 13.

Of the 28 artists represented in the exhibition, the majority are well known within China and many are attached to prestigious provincial or national painting academies. The exhibition also includes works by two overseas artists, Li Xubai, who resides in Canada, and Arnold Chang, an American born in China. What unites these artists is their use of traditional painting materials—brush, ink, and paper—to create fresh works that draw inspiration from both the past and from their current environment. The works are thus simultaneously classical and contemporary. In keeping with the contemporary sensibility of the works, the majority are framed in the Western mode although a minority are mounted in the traditional manner—as vertical hanging scrolls, horizontal handscrolls, or as fans.

The works in this exhibition show beyond doubt that China’s venerable tradition of ink painting stretching back almost two thousand years has undergone a remarkable revival during the last two decades. During the first thirty years of Communist rule, ink painting was severely constrained by political pressures, especially during the Cultural Revolution. With the opening up of China during the 1980s and the lifting of the most repressive censorship, artists have become free to experiment in terms of both subject matter and technique.

The traditional theme of landscape, for centuries the canonical genre of Chinese painting, continues to inspire, but it has become a vehicle for new explorations of color, ink, and brush that go far beyond the ambitions of earlier artists. In Zhu Daoping’s “Red Cliff” the deep crimson that suffuses the rocky outcrop is used as much for its emotive qualities as any descriptive role, while in Liu Ergang’s “Traveling to the Ends of the Earth” bold spontaneous brushwork lends his theme an almost Zen air. In “Landscape with Pale Men” by the Beijing artist Tian Liming, figures in traditional scholar’s garb enjoy a boating outing. Although the theme may be traditional, the artist uses a washed-out palette of pale pinks and grays, creating an ethereal yet somehow disquieting atmosphere as if both figures and setting are a mere dream. There is a dream-like quality also, albeit a more somber one, to Liu Qinghe’s haunting figure of a couple arm in arm. Strangely lit by an orange glow, their downcast faces, popping eyes and awkward limbs seem to express deep alienation from society or even some weird mental derangement.

Interest in the psychological interaction between figures is also a trait of a number of other artists, including Xu Lele. Her subjects are often drawn from ancient stories, but her treatment of them is humorous, irreverent, and instantly accessible. In “The Poet Ruan Ji Lies Drunkenly Asleep” one does not need to know the story to appreciate the bemusement of the woman, apparently also tipsy, in the presence of the poet sleeping off his intoxication. If Xu Lele’s humor is gentle, Li Jin’s is more sardonic, or at least less

“The Past within the Present:
Contemporary Classical Chinese
Paintings from the John and
Alice Z. Berninghausen

sympathetic. In “If You’ve Got it, Eat It” a couple oblivious to each other stare out at the viewer from either side of a table laden with a meal. Here the artist seems to be making a distinctly pessimistic comment on married life.

In all of these works, the psychological impact of the paintings derives as much from the deliberate distortions of form and spacing and the manipulation of wash and brush-line as from the subjects themselves.

Consummate mastery of technique is also apparent in a number of other figure paintings, such as those by Peng Xiancheng. Unlike the artists mentioned above, Peng’s approach is evocative and romantic rather than humorous. His remarkable blending of different colors of wash creates a rainbow of hues that lend his subjects special vitality. There is a Matisse-like playfulness to the forms, especially in his breathtakingly beautiful horizontal painting of the Tang dynasty (618–906) imperial concubine Yang Guifei playing polo.

Wang Mengqi also uses themes drawn from antiquity, but treats them in a way that would have been impossible only thirty years ago. “On Shaman Mountain Dreaming of Clouds of Chu” depicts a nude juxtaposed with a large flower and teapot that seem to accentuate her nakedness. But while the idea of the nude is unarguably borrowed from Western art, Wang’s interpretation of the genre has infused it with an entirely Chinese sensibility.

Some of the most striking compositions are in the bird and flower genre. Qin Tianzhu’s “Egrets” lies on the borderline between image and pure form. Even more striking are Chen Jialing’s paintings in which the lotus dissolves into a semi-abstract play of line and wash that seem to breath with a life of their own.

This exhibition is testimony to the achievement of Chinese artists in evolving the classical brush-and-ink tradition into a truly contemporary art form. With their freshness, vitality, and joie de vivre, these are paintings that would comfortably hang in any gallery in Manhattan, yet they are unmistakably Chinese. There could be no better showcase of China’s success at modernizing its culture without abandoning its legacy.

Also included in the exhibition are examples of Chinese painters’ tools—brush, ink, and inkstone—dating from the Qing dynasty (1644–1911) to the present.

The Middlebury College Museum of Art is free and open to the public Tues. through Fri. from 10 a.m. to 5 p.m., and Sat. and Sun. from noon to 5 p.m. It is closed Mondays. The Museum is accessible to people with varying disabilities. Parking is available in the Center for the Arts parking lot. For further information, please call (802) 443–5007 or TTY (802) 443–3155, or visit the Museum’s website at <http://museum.middlebury.edu>.

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The New York Times

ART REVIEW

Examining Chinese Identity

By Benjamin Genocchio

March 26, 2009

What is meant by “Chinese” art in our age of globalization and transnational migration? To answer that question, Jerome Silbergeld, Cary Y. Liu and Dora Ching, the curators of “Outside In: Chinese x American x Contemporary Art” at the Princeton University Art Museum, have selected six artists who are all United States citizens but have some connection to China. The result is a smart, visually impressive but somewhat strange and idiosyncratic exhibition.

Four of the artists are ethnically Chinese but either live or have lived in the United States. One is an American living in China; another is an American-born Vietnamese living in Everett, Wash., who has adopted Chinese art and culture as her own. I am all for shaking up the categories of national identity and cultural affiliation, but I wonder how this group can realistically be said to exemplify contemporary Chinese art or, as the catalog puts it, “Chinese-ness.”

Putting aside these issues (dealt with in more detail in the 300-page catalog), this is a handsome show that expands our understanding of Chinese art beyond the roster of experimental artists who tend to dominate art fairs and museum surveys. Here the emphasis is on artists working in what might be called traditional media, in particular ink and brush painting.



TRACES OF TRADITION A detail of Zhi Lin's "Drawing and Quartering," from his series "Five Capital Punishments in China" (2003).

This last point is important, because for too long the American public has been given only a partial view of contemporary Chinese art. We definitely need to take into account that many artists in China continue to specialize in traditional ink and brush painting. Their art is little known or even shown outside their own country. That needs to change.

Ink painting of one kind or another dominates the first room of the show, which includes one or two examples of work by all six artists; it is a thematic grouping, though the three exhibition themes (Diversity, Stylistic Origins and Outside In) don't really help us interpret the material. Fortunately, text panels and wall labels are useful in understanding the 50 or so pieces, including paintings, drawings and sculpture.

One especially lovely work in this first room is “Bridge to Heaven” (2006) by Arnold Chang, who was born in 1954 in New York and has worked as an art dealer at auction houses and commercial galleries. These days he paints full time, producing ink-on-paper scrolls of traditional Chinese landscapes – mountains and rivers. The emphasis is on the brushwork, the DNA of Chinese ink painting.

Nearby is Liu Dan’s “Bamboo Cabinet” (2002), a sweet, sensual ink painting of a Ming-period cabinet. Born in China in 1953, the artist moved to Hawaii in 1981, then to New York in 1993. His work tends to be realistic in style, though having returned to Beijing recently, he also paints imaginative landscape scrolls in ink. Several fine examples of these are in subsequent exhibition rooms, among them “Wangchuan Villa” (2000).



Zhang Hongtu’s “Bikers” (2001), a pair of hanging scrolls.

Zhang Hongtu moved from China to New York in 1982. He lived for a time in New Jersey, but now lives in New York. His painting and sculptures combine references to Eastern and Western art, giving them a Chinese voice while making reference to the experience of living elsewhere. On display here is “The Bikers” (2001), two hanging scrolls depicting computer-generated imagery of urban bicycle riders superimposed on a traditional Chinese landscape painting.

Born in China in 1959, Zhi Lin traveled in 1987 on a scholarship to London, where he stayed following the massacre of pro-democracy demonstrators in Tiananmen Square in 1989. He made his way to Seattle, where he now makes figurative paintings rooted in the tradition of social protest art. Showing here are sketches and paintings from his “Five Capital Punishments in China” series (1993-2007); the elaborate means of administering capital punishment is a theme in classical Chinese art.

Rounding out the roster of artists are Michael Cherney, an American living in Beijing who makes traditional-looking Chinese hand scrolls, books and albums using photographs of Chinese landscape imagery, and Vanessa Tran, a Vietnamese-American who produces subtle oil paintings of flowers and landscape imagery. Their works are nice enough to look at, though their presence can be confusing, given that neither of them is Chinese.

Still, Mr. Cherney's photographic books have an immediate, palpable connection to place; he is one of only two artists in this show living in China. The overly scholarly curatorial thesis also seems to come alive in them: They invite consideration of a world in which cultural identity is as much a product of imagination as birth.

"Outside In: Chinese x American x Contemporary Art," Princeton University Art Museum, through June 7. Information: princetonartmuseum.org or (609) 258-3788.

Contemporary East Asian art curators to meet, discuss their discipline

FEB 13, 2006 9:00 AM | BY MELISSA MITCHELL | 217-333-1085

CAMPUS LIFE

ARTS



Xu Bing, Square
Word Calligraphy
Classroom, 1994-96, Brian
mixed media
interactive
installation: 12
desk/chair/bookrest
sets, blackboard,
brushes, ink, and
ink stones; copy
books, tracing
books, and video;
detail of working
from the copy book
(reproduced by
permission of the
artist

CHAMPAIGN, Ill. - Art historians and curators from across the nation will gather at the University of Illinois at Urbana-Champaign Feb. 17-18 for "Making a Scene: Curating Contemporary East Asian Art in the U.S."

The free, public event is sponsored by the university's [Center for East Asian and Pacific Studies](http://www.eaps.uiuc.edu), (<http://www.eaps.uiuc.edu>) [Krannert Art Museum](http://www.kam.uiuc.edu), (<http://www.kam.uiuc.edu>) and [Illinois Program for Research in the Humanities](http://www.iprh.uiuc.edu) (<http://www.iprh.uiuc.edu>). It includes a panel discussion, performance, workshop and art exhibition.

Most events take place at the museum, 500 E. Peabody Drive, Champaign. A complete list of activities, including locations and times, is available on the [Web](http://www.eaps.uiuc.edu). (<http://www.eaps.uiuc.edu>)

"This is an important meeting of curators who are looking into contemporary Japanese, Chinese and Korean art," said event co-organizer Anne Burkus-Chasson, a U. of I. professor of [art history](http://www.art.uiuc.edu) (<http://www.art.uiuc.edu>) and of [East Asian languages and cultures](http://www.ealc.uiuc.edu) (<http://www.ealc.uiuc.edu>).

"Curators have the power to define and to frame what is contemporary East Asian art for their audience in the U.S. We have asked the curators to reflect on what they have chosen to exhibit and what they have chosen not to exhibit."



What the curators have to show and tell should appeal to at least two primary audiences: "people who take an interest in art, generally, and people interested in Asia, but not necessarily art," said the event's other co-organizer, U. of I. [anthropology](http://www.anthro.uiuc.edu) (<http://www.anthro.uiuc.edu>) professor and EAPS director Nancy Abelmann said.

"The number one question that will be looked at," she said, "is, 'What is contemporary Asian art?'"

"We are also interested in defining the difference - if any - between the reception of Chinese, Japanese and Korean art in the U.S.," Burkus-Chasson said.

Attention to contemporary Asian art began in the United States in the 1990s, Abelmann said. To date, much of that attention has been focused on the work of Chinese and Japanese artists. Among the highlights of the U. of I. program will be an expansion of that focus - "to pause and reflect" on the contributions of emerging Korean artists as well.

"In terms of cultural history, contemporary Korean art has not held that same attention (as work by Japanese and Chinese artists)," despite the fact that "there is a very healthy, Korean diasporic community in the U.S.," Abelmann said.



According to Burkus-Chasson, visiting curators planning to participate in panel discussions at the U. of I. are among the most active and influential people in their field.

"It's very remarkable to have these people in a room together - it probably won't happen again," Abelman said.

On the program:

- Arnold Chang (Zhang Hong), an artist, art historian, teacher, critic, appraiser and dealer whose own work is based on classical paintings dating to the 14th century. Chang will demonstrate his painting style and technique from 11 a.m. to 1 p.m. on Feb. 18 at the museum. His paintings also are on view there through Feb. 18 in an exhibition that includes selections from the Krannert's own collection of modern Chinese art.
- Britta Erickson, an independent scholar and curator whose work focuses on contemporary Chinese art. Erickson has curated a number of shows in the U.S., most recently, "On the Edge: Contemporary Chinese Artists Encounter the West."

The exhibition will travel to the Indianapolis Museum of Art in July.

- Yu Yeon Kim, an independent curator who has been a commissioner and a curator of various biennales, including the Kwangju Biennale in 2000. She recently curated the show "DMZ_2005: Demilitarized Zone between North and South Korea," which brought together a group of international artists in Paju, South Korea.
- Alexandra Monroe, former director of the Japan Society Gallery, New York City, and the newly appointed - and first - senior curator of Asian art at New York's Guggenheim Museum. Monroe is planning an exhibition there titled "Contemplating the East: Asian Ideas and Modern American Art."
- Julia F. Andrews, professor of Chinese art history at Ohio State University. Andrews was co-curator of the modern section of the Guggenheim's 1998 exhibition "China: 5,000 Years," the first comprehensive exhibition of modern Chinese art in this country. She also co-wrote the exhibition catalog, "A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China."

Catalogs from shows curated by visiting panelists will be on reserve prior to and during the event at the Ricker Library in the Architecture Building, 608 E. Lorado Taft Drive, Champaign.



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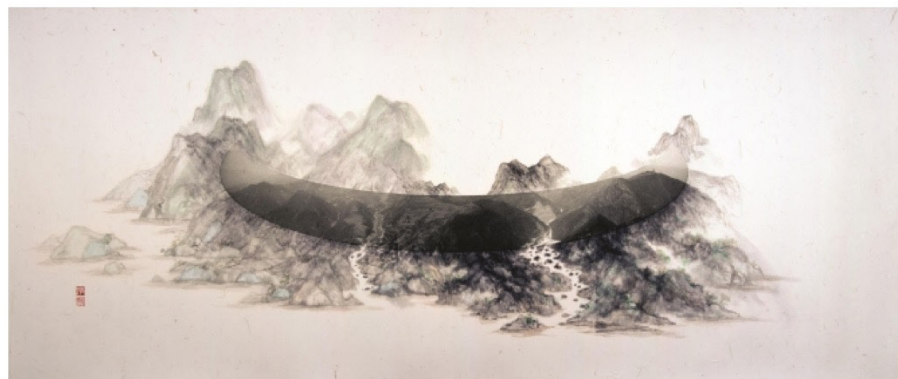
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From Two Arises Three: The Collaborative Works of Arnold Chang and Michael Cherney A visual duet of traditional ink painting and photography

01 Mar 2018



Wangchuan

Arnold Chang / Michael Cherney

Ink painting and photographic print on paper 2017

The University Museum and Art Gallery (UMAG) of the University of Hong Kong (HKU) will present *From Two Arises Three: The Collaborative Works of Arnold Chang and Michael Cherney* from March 2 to May 6, 2018, an exhibition highlighting the extraordinary collaboration of artists Arnold Chang and Michael Cherney. The unbroken Chinese ink painting tradition has developed continuously over the course of more than a millennium, and this evolution continues into the present day, as evidenced by the current popularity of contemporary ink. While

Chinese contemporary art has gained prominence over the past decades, there has been a clear dichotomy between purely contemporary works and those with a stronger connection to tradition. This division now appears to be fading as traditional aesthetics merges with newer forms of media.

An opening ceremony of the exhibition was held at UMAG today (March 1). Officiating guests included artist Michael Cherney, guest curator Tiffany Wai-Ying Beres, Chairman of the HKU Museum Society Yvonne Choi and UMAG Director Florian Knothe.

Since 2009, Chang and Cherney have experimented with merging traditional ink with photography in a manner that remains true to the essence of traditional Chinese landscapes, while simultaneously bringing both media into the 21st century. At the edges where two worlds meet, where film grain and ink dots come together, the artists are able to look beyond specific cultures, definitions, borders and geographies.

The full range of traditional formats is represented in the exhibition—hanging scrolls, handscrolls, albums, individual prints and fans—while the collaborative pieces display a highly contemporary feel. By also presenting several individual works from each artist, a clearer understanding is gained of the journey that each artist has taken to their collaborative works.

For more images and captions of the exhibit items, please click [here](#).

Details of the Exhibition

Period: March 2, 2018 (Friday) to May 6, 2018 (Sunday)

Opening Hours:

09:30 – 18:00 (Monday to Saturday)

13:00 – 18:00 (Sunday)

Closed on University and Public Holidays

Venue: 1/F & 2/F Fung Ping Shan Building, UMAG, HKU, 90 Bonham Road, Pokfulam

Tel/Email: (852) 2241 5500 (General Enquiry)

/ museum@hku.hk

Admission: Free

Website: <http://www.umag.hku.hk/en/>

Connect with UMAG on social media:

Facebook: <https://www.facebook.com/umag.hku>

Twitter: https://twitter.com/UMAG_HKU

Instagram: #ArnoldChang, #MichaelCherney, #UMAG



Saltscape #1

Arnold Chang / Michael Cherney

Ink painting and photographic print on paper 2017

Three Shadows +3 Gallery



The works of Michael Cherney and Arnold Chang are on exhibit in a two-artist exhibition entitled *All Under Heaven: Landscapes of China by Arnold Chang and Michael Cherney* at the University of

Three Shadows +3 Gallery

“Sincere appreciation of China’s classical tradition of art and culture proves to be a powerful unifying force in the art of ink-painter Arnold Chang and photographer Michael Cherney, whose works explore classical themes and allusions to create deft presentations of the mind, hand, and eye. In addition to their solo work, the exhibition highlights a number of collaborative pieces, in which a photographic image by Cherney becomes the starting point for Chang’s meandering, meditative brush.

Tianxia 天下, “all under heaven,” connotes the centrality of China, its geography and landscape, as well as its culture and history. In our increasingly shrinking, globalized world, it is a term that prompts questions not only of identity but the sustainability of both the physical and cultural realms in an age of profound transformation. Arnold Chang’s ink painting, inflected by knowledge of earlier masters, and Michael Cherney’s photography, chronicling not only the beauty of China’s mountains and rivers but also the toll of economic development, place landscape front and center in an exhibition that speaks eloquently of classical ideals but also reminds the viewer to look deeper and appreciate how the timeless is balanced by the fragile and ephemeral.”

— Curator Peter Sturman, Professor of Chinese Art History, University of California at Santa Barbara

Three Shadows +3 Gallery



Three Shadows +3 Gallery



Three Shadows +3 Gallery



Three Shadows +3 Gallery



Several museum exhibitions of the collaborative art of Arnold Chang and Michael Cherney have taken place since 2014, including the Asian Art Museum and Cleveland Art Museum. The Asian debut of the collaborations took place at the Hong Kong University Art Museum in the spring of 2018.

Works by both artists will be shown in the *Chinese Ink Conceptual Art Exhibition*, opening on November 11 in Shanghai.

Three Shadows +3 Gallery

小学
概念艺术
大展

CHINESE
INK
CONCEPTUAL
ART EXHIBITION

展览日期: 2019年11月11日-12日

主办方: 上海视觉艺术学院
协办方: 小学艺术社

承办单位: 上海视觉艺术学院·当代视觉艺术研究院
支持单位: 中国上海国际艺术节中心
特别鸣谢: 上海视觉艺术学院有限公司

CHINESE
INK
CONCEPTUAL
ART
EXHIBITION

参展艺术家

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高九 / KOO KYUNG SOOK / 那壹壹 / 卢禹舜 / 石渠 / 徐景 / 岳永亮 / 李君毅 / 陈春涛 / 林海钟 / 秋麦 / 任翀 / 张鹤峰 / 彭巍 / 杨彦荣

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PU Art Exhibit “Outside In” Poses Questions About Contemporary, Chinese, American Art

Dilshanie Perera

“Outside In,” a new exhibit at the Princeton University Art Museum, aims to dismantle any preconceived notions of what a mixture of Chinese, American, and contemporary art might look like.

Featuring six artists, all of whom are American citizens whose work may be classified as Chinese, the exhibition is curated by Jerome Silbergeld, director of the P.Y. and Kinmay W. Tang Center for East Asian art at the University, with Cary Liu, curator of Asian art at the art museum, and Dora Ching, associate director of the Tang Center.

“When people are crossing boundaries back and forth, they’re picking up things in a sophisticated way,” remarked Mr. Silbergeld of the fluidity of the characterizations of Chinese and American. “They’re producing something that’s not one or the other, but a third. Their work is a unique amalgamation of their experiences.”

One of the goals of the show is to broaden what people commonly think of as Chinese contemporary art, which is often classified as “avant-garde or experimental,” according to Mr. Silbergeld. “In fact, there is a wide range of styles and subject matter,” he said.

Suggesting that the featured artists draw upon sources from the past including artists and visual traditions, history, and philosophy, the second room of the exhibition showcases their artwork alongside work that may have served as inspiration. Mr. Silbergeld observed that the show also implicitly asks the questions, “What do the artists have in common? What is Chinese about their work? What is American?”

“America is the center of Chinese art production in the world today,” Mr. Silbergeld said, noting that all of the works present in the exhibition were made in the U.S., though photographs may have been taken, research may have been conducted, and some of the artists may currently reside in China.

One of the artists in the show, Arnold Chang, creates apparently traditional Chinese landscape paintings that are marked as contemporary in a very subtle, purposeful way. Mr. Silbergeld pointed out that the careful brushwork reveals how the painter holds his brush, and is an indelible indicator of Mr. Chang’s contemporary identity.

Born in New York, Mr. Chang became interested in the Chinese part of his heritage after college and subsequently began learning how to paint in a traditional style, which became one that was entirely his own.



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Michael Cherney, another featured artist, uses a mixture of photography and book arts to explore his interest in the mechanical reproduction and transmission of images. A New York-born artist, Mr. Cherney lives in Beijing and showcases work under the name Qiu Mai, according to Mr. Silbergeld, who added that his work — as an Asian artist — is collected by the Metropolitan Museum of Art.

The grainy blow-ups of Mr. Cherney's photographs refer to somewhat recognizable images, while simultaneously distancing the viewer from them. A striking example is an extreme close-up photo of a mountain top that visually mimics the brushstrokes of ancient scroll paintings depicting mountainous landscapes.

The Tiananmen Square massacre shifted the direction of Zhi Lin's art. Two hanging scrolls from his series "Five Capital Punishments in China" depict members of the public from different historical periods in China alongside the victims of the punishment. The work deals with silent complicity, and the indirect involvement of the public in matters such as the universal problem of torture. Mr. Silbergeld mentioned that Mr. Lin's style of painting and composition is influenced by Baroque art.

In another very different, almost minimalist painting, Mr. Lin tackles the history of the American railroad. Chinese laborers were largely written out of that industrial history, even though they contributed significantly to the construction of railroads in the western U.S. In the painting, Mr. Lin writes the names of all of the Chinese labor camps on the rocks that frame the bottom of the piece, while removing all people from the scene.

The other artists featured in "Outside In" are Liu Dan, Zhang Hongtu, and Vanessa Tran. The exhibition will be on view until June 7.

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