

全美华人美术教授协会

Chinese-American Art Faculty Association

《通讯》 第二期

CAAFA Newsletter Vol. 2

2014 / 05

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全美华人美术教授协会

Chinese-American Art Faculty Association

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编者的话 Editorial

段炼 Lian Duan

全美华人美术教授协会《通讯》第二期如期发行，皆大欢喜。回想协会发展至今的过程，比较感慨。协会的宗旨是为全美华人美术教授服务，而《通讯》的编辑过程，则是协会文献的记载过程，也是体验协会成长的过程。协会执委会的五位成员，在顾问委员会成员的协助和支持下，与协会成员同心同德，一砖一瓦搭建展示我们自己艺术和学术成就的平台，一步一个脚印走出我们自己的路。

本期《通讯》重点介绍协会顾问委员会学术委员成员，介绍我们的学术活动和协会的会议纪要。我们计划在下一期增加“会员活动简讯”一栏，旨在报导我们协会教授的展览和学术成就。因为我们的资讯有限，请大家积极投稿，以共同展示华人艺术教授的天赋，并发出我们的心声。

It is joyful to complete the editorial work of the Newsletter, 2nd Issue. The process of editing the Newsletter is a process of documenting and re-experiencing the development of the CAAFA, which is set to serve the entire Chinese art faculty in North America. For the purpose of offering service, the committee members of the CAAFA have worked together, with a strong support from the members of the CAAFA Consulting Committee, to build a platform for all the Chinese art professors to exhibit to the professional world.

In this issue, we first introduce our Consulting Committee members, and then present our committee meeting minutes. In addition, we are going to add a new column, "News Brief" which aims to publicize the exhibitions and academic achievements of our professors. Those who are preparing shows, or any other activities, are invited to inform us. It is an honor to publicize your work.

全美华人美术教授协会执行委员会委员会议纪要

全美华人美术教授协会2014年第一次全体执行委员会委员会议纪要摘录

2014年2月22日 3:00pm-5:30pm (East Time)

参加委员：张宗帆，丛志远，段炼，龚嘉伟，关志民

下午美东时间3点整，由张宗帆教授负责召集的电话视屏会议准时召开，全美华人美术教授协会全体执行委员出席了会议。本次会议重点是协会的组织工作。大家对协会注册情况，全美华人美术教授协会章程，资金的申请与运用，和执行委员会成员分工进行了讨论和决定。会议根据协会的章程，大家提名和酝酿，并征求提名委员的同意，大家一致通过全美华人美术协会顾问委员会的第一批委员的提名和聘任。

会议对协会网页，《通讯》，今年下半年协会学术工作的议题作了讨论。会议通过了全美华人美术教授协会和中国文化对外交流协会，美国亚洲文化中心，美国威廉帕特森大学中国艺术中心在纽约市亚洲文化中心和纽约西威廉帕特森大学联合举办美国华人美术教授画展和研讨会的计划。同时组建了CAAFA2014展览和研讨会学术工作委员会。会议还对协会的行政与管理的工作，协会成员的个人档案的建立，和对于开拓和发展新的会员作出了讨论和决定。

到会委员对执委会第一次全体会议的成功举行，高效的成果表示满意，并希望今后更经常的举办这样的会议。大家对本届委员会完成其历史使命充满信心，对所有来函和打电话给我们支持，鼓励和表示理解的成员，表示衷心地感谢。

全美华人美术教授协会2014年第二次全体执行委员会委员会议纪要摘录

2014年3月29日 3:00pm-6:30pm (East Time)

参加委员：张宗帆，丛志远，段炼，龚嘉伟，关志民

下午美东时间3点整，由张宗帆教授负责召集的电话视屏会议准时召开，全美华人美术教授协会全体执行委员出席了会议。本次会议的重点是2014年11月举办艺术展览和学术研讨会的具体筹备工作。

会议明确了有关各工作委员会的责职和工作分工，对征稿启事，征稿对象进行了讨论和决定。会议对展览图录和网页工作进行了讨论，同时计划建立CAAFA网站，徽标展览图录设计工作委员会，展览图录的编辑，设计将于八月十五日徵件截止後開始著手，近期可開始設計樣本。会议对研讨会上艺术示范表演的活动进行了安排，计划根据WPU秋天周四的课程：素描油畫、平面設計 (2D Design)、立体设计 (3D Design)、艺术入门(Understanding Art)，針對開課老師的需求預計邀請三到四位參展覽藝術家會員提供技法示範等活動。会议就研討會的主题，方式，主持人、小組討論主持人等筹备工作作了报告和提出讨论。会议还就第二期《通讯》内容，发刊时间作出具体决定和要求。会议对在纽约市办展览，如何在保证展览作品质量的前提下让更多的华人教授参加展览是此次展览要考虑的议题作了讨论。会议通过邀请三位策展人提名，展覽以策展人而非評審人的形式舉辦，盡可能让大家参展，同时又兼顾到质量。展览会策展人为：陈履生，中国国家博物馆副馆长；劳蕊·茹特，北达科他州艺术博物馆馆长；毛泽宗，纽约亚洲文化中心展览馆馆长。会议确定展览标题：碰撞與交融：全美华人美术教授展览暨艺术研讨会 Collision and Confluence: Chinese-American Art Faculty Exhibition and Symposium。会议通过展览会征稿启事。同时决定在的二期《通讯》详细刊登全美华人美术教授展览暨艺术研讨会中英文计划书，以方便协会教授成员申请参展和参加研讨会基金。

会议最后决定下次开会时间为8月，内容为展览，图录和研讨会筹备的工作汇报。

由中国国务院侨办主办，湖南大学承办的“2014年中国寻根之旅夏令营(优秀营)”活动，正在招募营员中。参加的成员要求是生活在美国和加拿大在16-23岁之间，成绩优异，或在科技和文化艺术方面获得过奖项，能听懂中文的华裔高中或大学学生。整个夏令营两周的费用，除了机票和报名费外，全部由承办方负责。

我们全美华人美术教授协会将协同纽约亚文中心进行本次夏令营的招募活动。因为名额有限，竞争较强，亚文中心同意给予我们协会优先推荐和保送权，我们协会的每个成员可以推荐一名学生(特别优异的，可以推荐两名)如果您家里有适龄的孩子，或者在您所在的城市、学校、或者华人社区有优秀的华裔子弟，请积极推荐。

具体步骤如下：

1.请您推荐的学生在网上报名（报名截止日期5月31日），附上“寻根之旅”夏令营的信息以及直接报名的链接：http://www.asiancc.net/?page_id=2041

2.请将推荐学生的资料以及您本人(推荐人)的姓名发到全美华人美术教授协会的电子邮箱：caafaart@gmail.com，以便我们和亚文中心及时沟通，保证推荐到位。

如有问题可以直接电话亚文中心 (212) 679-8833.

2014中国寻根之旅夏令营



2014年海外优秀华裔青少年“中国寻根之旅”夏令营
2014 "Seeking Roots" Summer Camp for Outstanding Chinese American Youth

美国优秀华裔青少年 中国寻根之旅

2014年7月13日 - 7月26日 湖南.长沙
July 13 - July 26 2014, Hunan, China

主办：国务院侨务办公室
承办：湖南师范大学
协办：湖南省侨务办公室
亚洲文化中心

- 活动亮点 -

- 轻松学习汉语
- 快乐游览名胜
- 国内费用全免
- 全球华裔团聚

优秀营员要求：
16-23岁，身体健康，在所在国知名高中或大学就读且成绩优异，或在科技、文学、艺术等领域获奖的优秀华裔学生

在线报名：www.asiancc.net
联系邮箱：ny@acngusa.com
咨询电话：
212-679-8833
617-225-2888

撞击与交融：全美华人美术教授作品展览暨艺术研讨会

展览：11月7日—16日，2014

研讨会：11月6日—8日，2014

全美华人美术教授协会、威廉帕特森大学中国艺术中心、纽约亚洲文化中心、中国对外文化交流协会于2014年11月6日至8日在亚洲文化中心纽约曼哈顿展览馆和新泽西威廉帕特森大学联合举办“撞击与交融：全美华人美术教授作品展览暨艺术研讨会”。这三天的会议包括学术交流，艺术示范，艺术展览，小组讨论和大会演讲。会议将邀请来自全美大学的华裔美术教授来参加研讨，他们既有在中国艺术教育和艺术创作的背景，又有在美国大学艺术教学经验和创作体会。大会同时还举办中国对外文化交流协会和威廉帕特森大学中国艺术中心合办的“跨越太平洋—与中国艺术大师面对面”艺术交流项目，邀请中国著名艺术大师和艺术教育家来参加我们的研讨会。该研讨会的目的就是展示全美华人美术教授的艺术作品和学术成就；提供学术讨论和交流艺术创作经验的平台，架设促进中美艺术比较研究和东西艺术交流的桥梁，增进中美人们之间的了解。

美术展览：

撞击与交融：全美华人美术教授作品展览

2014年11月7日至11月16日

纽约曼哈顿亚洲文化中心展览馆

15 E 40th Street, New York

展览会评委：

陈履生，中国国家博物馆副馆长

劳蕊·茹特，北达科他州艺术博物馆馆长

毛泽宗，纽约亚洲文化中心展览馆馆长

展览会的作者是来自全美的华人美术教授。他们大多接受了东西双重文化和艺术教育的熏陶，活跃在中国和美国主流艺术领域和高等艺术教育讲坛。展览会作品将选自他们的优秀美术作品，展示他们从东方到西方，从传统到现代，从平面到多维视觉艺术的研究和探索的创作成果。展览会将出版展览图录画册，对艺术家和艺术家的创作作品和理论进行整理和收集。

展览开幕式和专题座谈会

专题座谈会

2014年11月7日，1:30pm—2:30pm

展览开幕式

2014年11月7日，2:30pm—5:00pm

纽约曼哈顿亚洲文化中心展览馆

15 E 40th Street, New York

该展览会开幕式不但邀请纽约社区的嘉宾和观众参观展览，同时还专门举办座谈会。邀请展览策展人介绍策展的宗旨和过程，邀请艺术家分享他们的艺术创作上的经验和体会，特邀中国艺术大师和艺术评论家对展览的作品讲述和评论。观众不仅可以看到他们的作品，见到作者，还可以当面提问，了解到他们的艺术心声。鼓励和促进东西方艺术家之间更频繁的交流 and 更深刻的理解。

艺术课堂表演与示范：

中国画，油画，素描，版画，雕塑，动画等

2014年11月6日，11:00pm-1:00pm；2:30pm-4:00pm

在展览会期间，筹委会计划邀请中国艺术大师和全美油画，雕塑，版画，中国画，动画设计的各学科优秀华人美术教授分别对纽约和新泽西的师生和社区观众举办艺术示范表演和讲座。为推动艺术教育的交流，增进中西艺术的理解作出努力。

地点：新泽西威廉帕特森大学艺术传媒学院帕瓦艺术中心，宾轩视觉艺术中心，中国艺术中心

研讨会：

撞击与交融：东西跨文化语境中的当代艺术

2014年11月8日

小组讨论 10:00-12:00noon

研讨会分四组进行，研讨的主要议题为：

1. 历史探索：当代艺术的历史框架
2. 比较研究：中美当代艺术关系
3. 艺术主流：今日观念艺术与非观念艺术的关系
4. 个体经验：当代艺术活动中的个人创作

大会发言 2:00-4:00pm

地点：新泽西威廉帕特森大学艺术传媒学院礼堂

“撞击与交融：东西跨文化语境中的当代艺术研究讨论会”大会演讲将于11月8日下午在威廉帕特森大学召开。会议将根据会议小组的讨论邀请代表发言，同时邀请中国和美国艺术大师面对面的和来自全美华裔美术教授以及美国师生来参加研讨。该研讨会的目的就是要讨论中国和西方在文化，哲学和艺术体系上的不同和分享艺术创作上经验以推动东方和西方，传统和现代艺术的对话，交流，理解和发展。

详情请咨询威廉帕特森大学中国艺术中心助理肖玲小姐(973)720-2799或ccart@wpunj.edu。或查寻中心网址www.wpunj.edu/ccart。所有活动免费对公众公开。欢迎大家前来观听。

Collision and Confluence: Chinese-American Art Faculty Exhibition and Symposium

Exhibition: November 7-16, 2014

Symposium: November 6-8, 2014

Collision and Confluence: Chinese-American Art Faculty Exhibition and Symposium is organized by Chinese-American Art Faculty Association, William Paterson University of New Jersey, Asian Cultural Center, and China International Cultural Association. This comparative dialogue of American and Chinese visual arts is scheduled from November 6 to 8, 2014. The exhibition and the symposium will include panel discussions, academic research exchanges, demonstrations, slide presentations, and other special activities.

Since the late 20th century with the invention of information and Internet technology, the world becomes a global village and more complex. The conflict interests between the east and the west demand more art and cultural exchange, in-depth dialog and confluence. We believe that the symposium and exhibition will promote the cultural and artistic exchange and enhance the understanding between the American and the Chinese people.

The presenters are primarily US-based art professors of Chinese origin, who have considerable teaching and art creative experiences in both China and the United States. Their art works and symposium topics will reflect their cross-culture life experiences, creative vision and confluence of culture and artistic solutions. At the same time, Center for Chinese Art at William Paterson University has applied the grant from Chinese Government to host the “Crossing the Pacific – Conversation with Masters” art cooperation program. Some of the most well known Chinese and American masters will be invited to speak at the seminar.

I. Exhibition:

Collision and Confluence: Chinese-American Art Faculty Exhibition

Time: November 7th – 16th, 2014

Location: Asian Cultural Center, Manhattan Art Gallery, 15 E 40th Street, New York.

Curators :

Lusheng Chen, Deputy Director at the National Museum of China.

Laurel Reuter, Founding Director and Chief Curator of the North Dakota Museum of Art.

Zezong Mao, Curator at the Asian Cultural Center New York, Manhattan Art Gallery.

Participating artists are Chinese-American Art Faculty who currently teach at North American universities and colleges and working in all fine art media. This exhibition will showcase their the achievements of art research, experimentation, and inspirations from the East to the West cultures. A variety of media and styles will be represented from the traditional, to modern and contemporary; from two dimensional to multi-media. A full colored catalog listed selected art works and artists biography will be published in conjunction with the exhibition.

II. Exhibition Opening Reception and Panel Discussion:

Panel Discussion

November 7th, 2014, 1:30pm-2:30pm

Exhibition opening reception

November 7th, 2014, 2:30pm-5:00pm

Asian Cultural Center New York Manhattan Gallery

The artists reception will be held and open to the community in New York and New Jersey areas. During the reception curators will make a curating statement and their selecting procedures for the exhibition; artists will share their creative vision, inspirations and cross-culture experiences related to their life and art. At later part of the program, the Chinese masters and art critics from China and the representatives of Chinese-American art faculty will open a direct dialog and panel discussion. Through out the events the American audience will be able to visit the exhibition, meet the artists, and have direct conversations with them.

III. Art Demonstrations:

Painting, Drawing, Printmaking, Sculpture, Animation

November 6th, 2014 , 11:00-1:00; 2:30-4:30

Location: William Paterson University

Power Art Center, Ben Shahn for Center Visual Arts

In order to promote this exhibition, enhance the level of cultural exchange and help the audience to understand the Chinese and American art, we will invite Chinese masters from China and Chinese-American art faculty from America to conduct few demonstrations and slide lectures for the communities /universities in New York and New Jersey areas. The demonstrations will be primarily on areas of painting, drawing, sculpture, printmaking, and animation.



Whitney Biennial
Exhibition 2014

IV. Symposium:

Contemporary Art in a Cross-Cultural Context between the East and the West:
A Symposium for Comparative Study
November 8th, 2014

Group Discussions, 10:00am-12:00 noon

The symposium consists of 4 groups, each on one topic, organized by its chairperson, who will give a final presentation summarizing the group discussion.

1. Historical Examination: Contemporary Art and Its Historical Framework
2. Comparative Study: Contemporary Art in America and China
3. Mainstream: Conceptual Art, Post Modern vs. Conventional/Easel Art Today
4. Personal Experience: My Vision, Creative Procedure and Teaching Art in Relation to Contemporary Art

Symposium Presentation, 2:00-4:00pm

Location: Hobart Hall Martini Conference Room, William Paterson University

This symposium will include academic research exchanges, group discussions and slide presentations. Some Chinese masters from China and Chinese American art faculty will be invited to present a seminar for American university faculty, students, as well as local audience. The purpose of the seminar is to compare the different cultural, philosophical and art phenomena between Chinese and American societies.

For more information about this event, please call the Center for Chinese at William Paterson University at 973.720.2799 or email ccart@wpunj.edu.

40th Street and 5th Avenue
New York City



全美华人美术教授协会顾问委员会成员介绍(拼音排序)



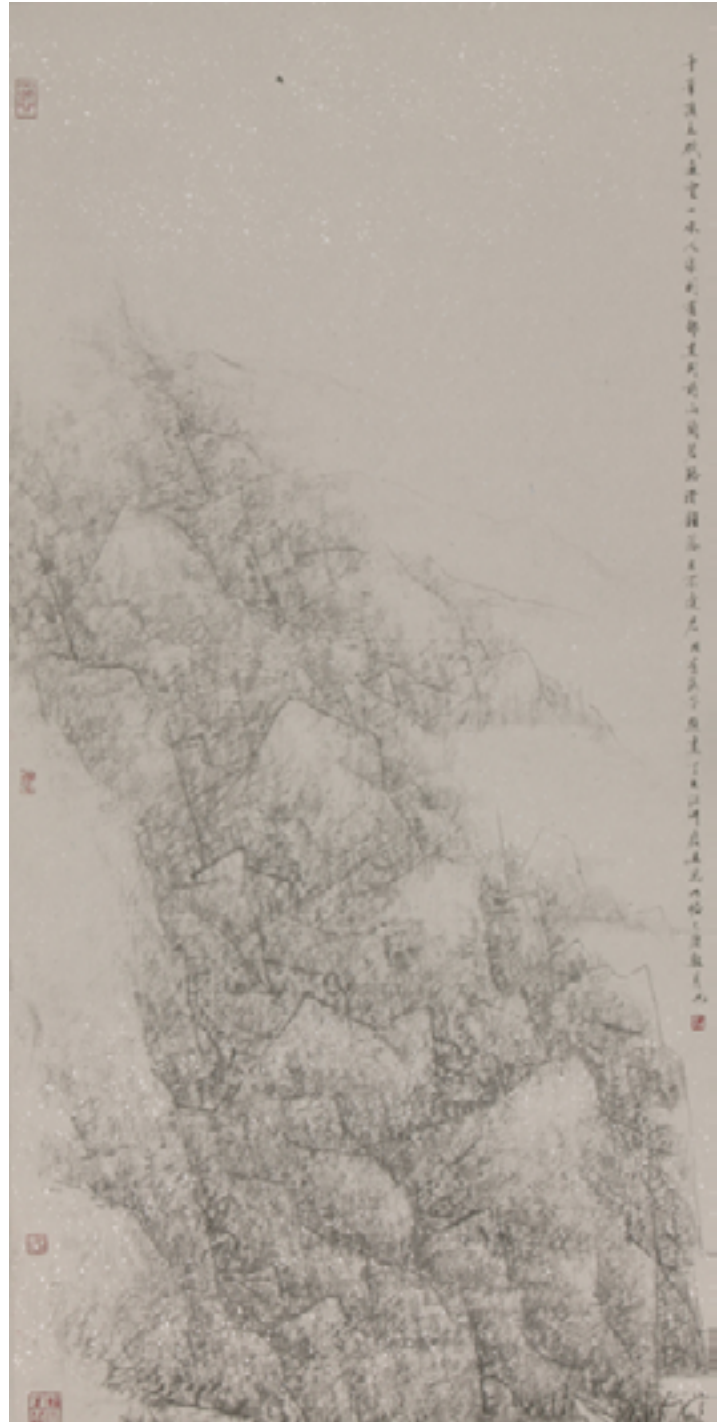
陈履生
顾问委员会

Chen Lusheng
CAAFA Advisory Committee



中国国家博物馆副馆长，北京美术家协会副主席，是一位艺术评论家，学者和画家，他定位自己为“现代行为的文人画家”。他的文艺评论在中国以敏锐辛辣著称，他的三十几本专著为他奠定了艺术史论界学者的历史地位，他的淡墨画艺术风格为他赢得了现代文人画家的美誉。国内同行为他超人的精力和非凡的才华所惊叹。中国美术馆馆长范迪安感慨道：“上苍给予每个人等量的时间，陈履生君却能将时间掰开使用，双管齐下，著文作画都有成果，其间所费心力难以想见。”尽管在中国，现代艺术潮流此起彼伏，陈履生却沉浸在传统文人画的心态中。他说：“我们所做的努力，一方面在继承传统的前提下感受传统文化给我们的滋养，另一方面对这个时代的理解使我们的笔墨能反映时代的变化。我是继承传统中积极合理和有用的东西，使之成为现代的文化发展作出贡献。”陈履生的作品简约阔深，恬静淡雅。他的作品力求在用笔上简到无以再简，用墨上淡到无以再淡，而在作品的意境上浓到无以再浓。陈君以中国哲学为指导，以书法为基础，以水墨为媒介，在超脱现实主义的氛围中抒发心灵中的意境和文气。这种现代观念，个人气质和文化基因的相连性，形成了他独特的艺术风格，给人耳目一新，印象深刻。尽管他的作品取材于传统，他的艺术却给人以非常现代的感觉，散发着浓烈的时代气息。

Chen Lusheng, Vice Director of the National Museum of China, Vice Chairman of the Beijing Artists Association, is an art critic, scholar and a painter. He considers himself a “contemporary literati painter”. He is well known for his sharp and direct criticism of art in China. He has established himself as a scholar of art history and theory with his more than 30 monographs in this field. He has earned his reputation as a contemporary literati painter with his art style of light ink paintings. His colleagues marvel at his extraordinary energy and talent. Fan Dian, director of National Art Museum of China made the comment that, “The Creator gives everyone equal amount of time, but Mr. Chen can double his amount by producing so much in research and in art creation. It’s simply amazing.” With so many art movements coming and going, Chen has always immersed himself in traditional literati painting. He once said, “My efforts have been in following the tradition on the one hand, and in comprehending our time on the other. In order to portray our changing times with my brush and ink, I follow the positive and useful elements in tradition and apply them to current cultural development. That’s where my contributions lie.” Chen’s art works are succinctly profound and elegant in tranquility. He keeps his brush strokes as simple as possible, his ink as light as possible, while creating an artistic conception to the strongest degree. With Chinese philosophy as his guide, calligraphy as his base, and water-ink as his medium, Chen expresses his artistic talent in an atmosphere that is transcending realism. This modernity, individualism and culture combine to produce his unique style of art, creating a refreshing and deep impression on his audience. The subject matter of his works is taken from tradition, but his art is modern, carrying a strong sense of the present.



顾问委员会成员



冯健亲
顾问委员会

Feng Jianqin
CAAFA Advisory Committee

冯健亲教授，南京艺术学院博士生导师。九届全国人大代表，十届全国政协常委，原江苏省政协副主席，原民革中央常委、江苏省主委。

中国美术家协会理事，中国美协漆画艺委会副主任，江苏省美术家协会常务副主席。1961年毕业于南京艺术学院美术系并留校任教，1989年8月任南京艺术学院副院长，1991年12月至2008年7月任院长。

从教40余年，作品在全国、省内外多次获奖。油画和漆画作品参加1974年及第6、7、8、9届全国美展，油画《南京长江大桥》为中国美术馆收藏；漆画《春满中山》获第六届全国美展铜奖，并为中国美术馆收藏；漆屏风设计《唐乐馨香》获中国工艺美术百花奖二等奖，并为中国工艺美术珍品馆收藏。1981年在江苏省美术馆举办首次个人画展，1995年、2003年分别在日本、美国举办个人画展。出版《冯健亲作品集》、《素描》、《绘画色彩论析》、《色彩》、《冯健亲画集》、《冯健亲艺术教育文集》、《走向黄山冯健亲回顾展》等著作或画集。撰写并发表论文50余篇，1999年获江苏省第六届哲学社会科学优秀成果三等奖；江苏省教育系统领导干部优秀调研论文一等奖。

Professor Feng Jianqin, Nanjing University of the Art, supervisor for Ph.D. candidates. He was delegate to the 9th National People's Congress, member of the Standing Committee of the 10th National People's Political Consultative Conference, former vice chairman of Jiangsu People's Political Consultative Conference, former standing member of the Central Committee of Democratic Revolutionary Party and director of the Standing Committee of Democratic Revolutionary Party Jiangsu, director of China Artists Association, vice chairman of China Artists Association Lacquer Painting Art Council, executive vice chairman of Jiangsu Artists Association. He graduated from the Department of Fine Arts of Nanjing University of the Arts and stayed at the university as a teacher in 1961, took the post of vice principal of Nanjing University of the Arts in August 1989, and served as the principal of Nanjing University of the Arts from December 1991 to July 2008. He published more than 50 papers, won the third prize of the 6th Jiangsu Awards for Outstanding Achievements of Philosophy and Social Sciences, won the first prize of Jiangsu Awards for Excellent Research Papers by Leaders and Cadres from the Educational System.





顾问委员会成员

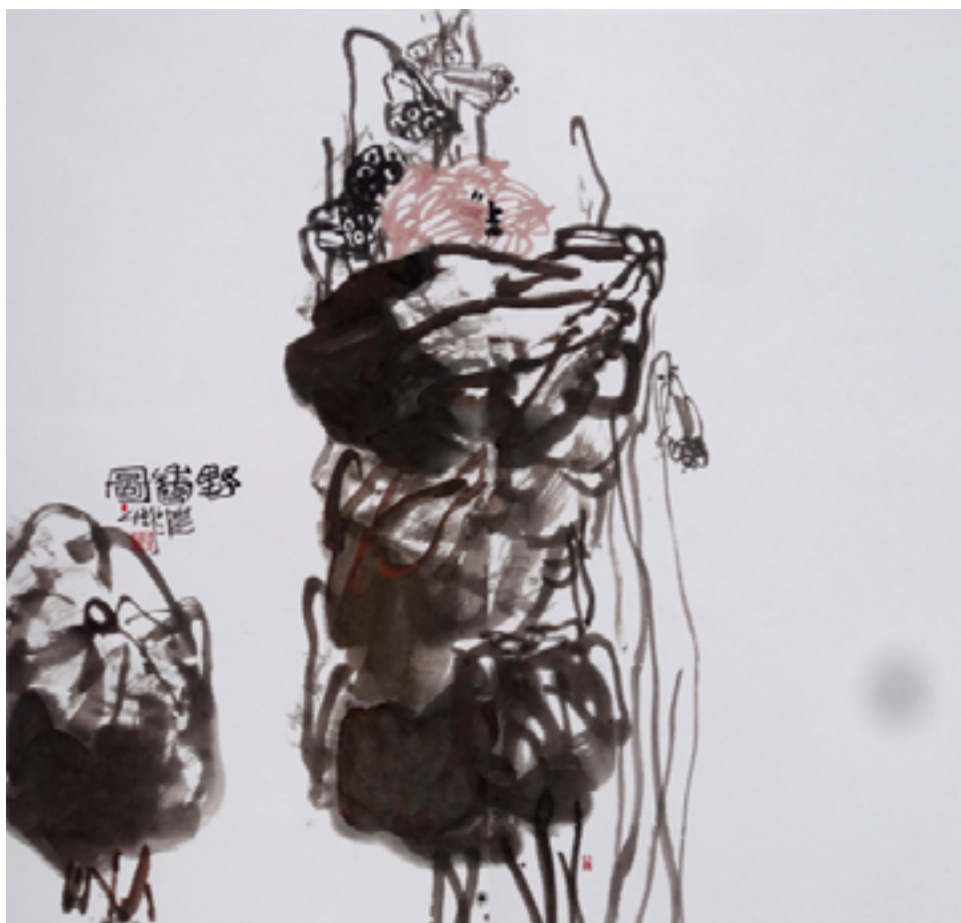


潘公凯
顾问委员会

Pan Gongkai
CAAFA Advisory Committee

潘公凯教授出生于浙江宁海，国画大师潘天寿先生之子。1996年任中国美术学院院长，2001年6月至今任中央美术学院院长，现任中国美术家协会副主席，国务院新闻办《中国网》专栏作家、专家等。潘功凯教授在任中国美术学院院长和中央美术学院院长的同时，也是博士生导师。自1979年以来一直担任中国画创作和美术史论教学工作，1992年5月至1994年1月曾赴美国伯克利大学研访。出版论文集《限制与拓展》、专著《潘天寿评传》、《潘天寿绘画技法解析》；主编《潘天寿书画集》（获国家图书奖）、《现代设计大系》；编撰《中国绘画史》。

Professor Gongkai Pan is the President of the Central Academy of Fine Arts, Beijing, China, and former president of the China Academy of Art, Hangzhou. Son of the renown painter Pan Tianshou, Pan Gongkai was born in Ninghai County, Ningbo, Zhejiang Province. Pan did his secondary study at the Middle School Attached to the Zhejiang Academy of Art (Zhejiang Academy of Art is the preexistence of the China Academy of Art), then he studied painting at the Zhejiang Academy of Art (current China Academy of Art). From November 1979 to November 1984 Pan was a lecturer in the Department of Chinese Painting, China Academy of Art, before becoming the head of the department in 1987. In 1992 he was a visiting professor to the United States and received an honorary doctor degree of art there. From April 1996 to May 2001 he was the president of the China Academy of Art. Pan has been the president of Central Academy of Fine Arts in Beijing since June 2001.





顾问委员会成员



劳蕊·罗伊特美国北达科达州艺术博物馆创建人、策展人、馆长。她所创建的当代艺术博物馆在全美国具有卓越的影响，第一因为她策划展览的影响力，第二因为她策划了具有划时代意义的关注国际人权的大型展览；第三是为中西部及当地文化生活及艺术展览所负的责任和做出的贡献，第四，最重要的是她策划的大型国际交流展开启了美国与外国文化艺术交流的先河。所以，她在1999年荣获美国全国艺术委员会杰出成就奖。后来又荣获安迪·沃霍尔基金会奖，也获得罗伯特·罗森伯格基金会基金研究基金。2010年她受邀担任华盛顿特区最高权威史密斯艺术机构国家画廊特聘策展人。自1990年以来，罗伊特女士曾策划众多国际大型交流展，包括中国、日本、古巴、墨西哥等国，并出版艺术批评专著多部。

劳蕊·罗伊特
顾问委员会

Laurel Reuter
CAAFA Advisory Committee

Laurel Reuter was born and raised on the Spirit Lake Dakota Reservation in North Dakota. She is the founding director and chief curator of the North Dakota Museum of Art, a contemporary art museum that is recognized nationally for (1) the strength of its exhibition program, (2) groundbreaking human rights exhibitions, (3) responsiveness to its community, (4) involvement with international artists long before it was usual, and (5) the commissioning of landmark works of art anchored in the landscape, history, and culture of the Northern Plains. Reuter has curated countless exhibitions, ranging from *Light and Shadow: Japanese Artists in Space* (1992) to *The Disappeared* (2005) and, most recently, *Shared Histories* (2010). Among her awards are the Award of Distinction from the National Council of Art Administrators (1999), an Honorary Doctorate of Letters from the University of North Dakota (2007), and a \$50,000 Curatorial Research Award from the Andy Warhol Foundation (2008). She was invited to be a Jury for Smithsonian Institute /Washington DC (2010); she received a grant from the Robert Rauschenberg Foundation in NYC (2011). Her publications include *Whole Cloth*, *Marking the Land: Jim Dow in North Dakota*, *Into the Tussock: Contemporary Icelandic Art*, and a collaboration with printmaker Nancy Friese on a print portfolio, *Tumbling Time*, with poems and essays by Reuter.





顾问委员会成员



谭莹
顾问委员会

Ying Tan
CAAFA Advisory Committee

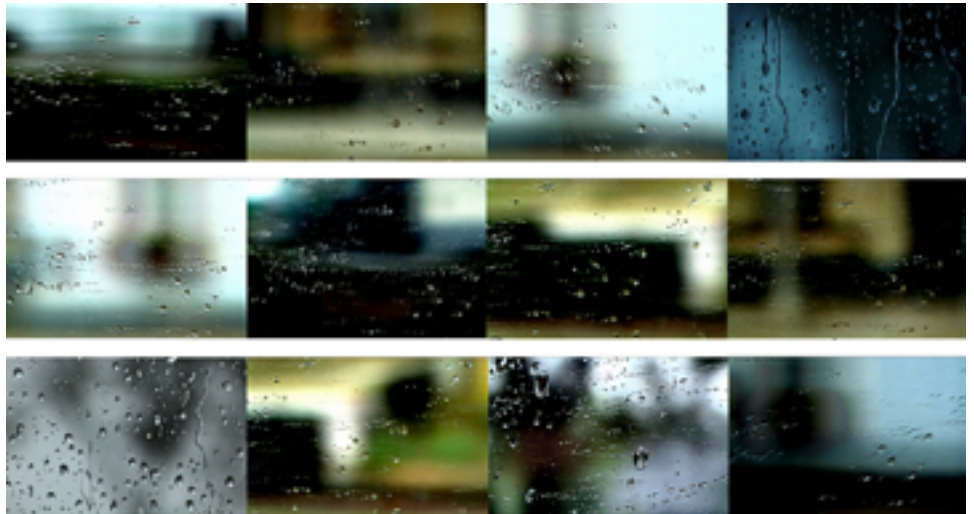
谭莹现任俄勒冈大学美术系教授,多媒体项目主任,曾任教山东工艺美院,亚特兰大艺术学院,并担任电子艺术系主任。谭莹的艺术与设计作品包括影视艺术、实验动画、数字成像、交互式成像装置和多媒体设计。西方文化的经历和国际当代艺术的影响促进了思维角度的开放以及对新材料新媒体的探索,但中国本土文化、价值观、宇宙观,仍然是她生活与创作的基础。

谭莹的作品曾在世界多处展出,其中包括:2014冰岛雷克雅未克抽象动画节;2012西班牙格拉纳达视觉音乐展;2011西班牙马德里抽象动画节;德国德累斯顿2007数码网络艺术节;西班牙塞维尔2002电子艺术节;第46届澳大利亚悉尼电影节;德国柏林99跨媒体艺术节;巴西圣保罗电子艺术节;加拿大安大略省电影中心动态艺术展;日本如梦百年电脑绘图1999大奖赛;德国施特拉尔松第三届国际短片节《图音之间》;西班牙马德里艺术圈;中国山东“通用代码”装置展;纽约电影与技术2005国际艺术节;俄亥俄州新音乐与美术国际艺术节;SIGGRAPH2002和1999动画节;波士顿媒体艺术节视觉音乐马拉松等。谭莹曾获第25届西北影视节最佳品奖和制作奖,中国北京1989全国书籍设计展二等奖。

谭莹艺术作品出版物包括:2011最佳西班牙马德里抽象动画节作品选、第25届美国最佳西北影视节作品选、瑞苏国际出版社以及泰晤士和哈德逊出版的《声音视角:现代音乐图形的探讨》、约翰·利比出版社的《动画:艺术与产业》、英国电脑绘图杂志等等。

Before coming to America Ying Tan was a lecturer at Shandong Institute of Art and Design. Tan later taught and served as the head of the Electronic Art Department at the Atlanta College of Art in the U.S. Since joining the Art Department at the University of Oregon in 1996, she has served as the director of the Multimedia Design program and is currently a professor in Digital Art.

Tan's creative practice, both as an artist and designer, has resulted in a range of work that includes film, video, animation, digital imaging, landscape painting, and communication design. While influences from western culture and contemporary art have contributed to a more open perspective and experimental spirit in concept and media, Tan often finds herself returning to a spiritual inner place nurtured by her Chinese heritage, its culture, values, and cosmological outlook.



Tan's work has been exhibited and screened nationally and internationally, including venues such as Punto y Raya Festival 2014 in Reykjavík, Iceland, and 2011 at Reina Sofía National Museum in Madrid, Spain; MuVi3 International Exhibition of Video and Moving Image on Synesthesia and Visual Music in Granada, Spain; CYNETart_07, Dresden, Germany; Mediarama, Seville, Spain; 46th Sydney Film Festival, Australia; Transmediale Berlin, Germany; Technoimage Festival, Sao Paulo, Brazil; backup.festival, Weimar, Germany; KINETICA Exhibition, Cinematheque Ontario, Canada; Dream Centenary Computer Graphics Grand Prix, Japan; 3rd international short film festival g-niale, "between image and sound" Stralsund, Germany; Circulo de Bellas Artes, Spain; Museum of Modern Art, NY; The National Gallery of Art, Washington, DC; Harvard Film Archive, Cambridge, MA; The Pacific Film Archive (Berkeley), SIGGRAPH Electronic Theater, San Antonio; Visual Arts Museum, NY; Anthology Film Archives, NY. Tan's awards and honors include the Best of 25th Northwest Film and Video Festival, the 25th Northwest Film and Video Festival Production Service Award, China National Book Art Exhibition Second Place.

Her work is featured in books and publications including the Best of Punto y Raya Festival 2011, SIGGRAPH Video Review 2003, Best of 25th Northwest Film and Video Festival, SEEING SOUND: Experimentation in Contemporary Music Graphics (Rizzoli International and Thames and Hudson), Animation: Art and Industry (John Libbey), CGI, The Magazine for Computer Graphics, UK.



顾问委员会成员



陳·浩沃德现任萊空明大学艺术系教授。1998年获旧金山艺术大学學学士学位，2000年获波士頓大学雕塑硕士学位。他曾多次举办全国性的個人画展和参加团体展。陳·浩沃德的艺术创作运用传统及非传统的题材强调肌理结构与象征性，從人物雕塑到抽象的两度空间，反映出他個人所具备的中越两个文化背景。

Howard Tran is currently an Associate Professor of Art at Lycoming College. He received his MFA in sculpture from Boston University in 2000. He received his BFA in sculpture from the Academy of Art University in San Francisco in 1998. His work has been exhibited nationally in solo and group exhibitions.

陳·浩沃德
顾问委员会

Howard Tran's artwork ranges from figurative sculpture to abstract, two-dimensional pieces. Utilizing traditional and non-traditional materials, he creates pieces that emphasize texture and symbols and reflect his Vietnamese/Chinese background.

Howard Tran
CAAFAs Advisory Committee





顾问委员会成员



憚子奇
顾问委员会

Lawrence Tzuchi Yun
CAAFA Advisory Committee

台湾出生的憚子奇教授，持著包裝設計的专修在1988年毕业於台北的私立复兴美术工业学校，而后在1990年移民來到美国加州的洛杉矶继续他的求学生涯。憚教授拥有美国加州長堤州立大学版画科的艺术学士装也学位以及绘画科的艺术硕士专业学位。他在美国加州富乐頓州立大学的视觉美术系任职，正教授专门指导水彩，素描以及插画的课程。

憚子奇的水彩作品系列以写实风格的细腻描述，透露出人文与自然间微妙关系的错综复杂，透露出人为的创造以及自然现象的比对。他专注在运用苗圃配种研发，以及加工生产的构思为出发点，一系列借由人为与大地间，在自然混成及结合概念下，超越想像的花卉組合在画纸上似是而非的呈现出來。這些画作旨在视觉上流露著一種赏心悦目的美感，然而构图上刻意扭曲的人为结构卻能使人意识到美感表面下那种难以想像的非真实的不寻常。生物科技以及基因改造的生活化和普及性，让憚子奇有感而发的借此表达他的观察，看似在大自然生态下的成长，卻又透出一种人工化奇跡般的超然。

西方艺术史上，花卉绘画在整個艺术体系中的地位並不重要，甚至時常被少数人视为装饰色彩浓郁陈腔滥调的題材。有鑒于此，憚子奇志不在创作出传统范涛內的花卉类型，取而代之的是，要开拓出一個新颖的现代化的展现方式及诠释。有著东方与西方文化上极大差异的美术背景以及训练，他意图能以中西合併之美來为欧美花卉静物派系重新附以生命，也給现代水彩画在美术界的地位一个再度的评估。

从1997年起16年來，憚教授在加州享有声望的艺廊以及美术馆开了13次个人画展，其中包括了有相当知名度的Bergamot Station (Santa Monica) 的Patricia Correia Gallery Schomburg Gallery以及Sarah Lee Art Works & Projects也包括Torrance Art Museum和Los Angeles Municipal Art Gallery (LAMAG)他的作品也被许多私人机构和公家机构收藏，其中有Terranea Resort Sony Pictures以及The Franklin Mint甚至美国电视影集Luck (HBO) The Guardian (CBS) Eli Stone (ABC) Monk (HBO) 以及Knight Rider (NBC) 和电影Daddy Day Care (Columbia Pictures) Meet the Fockers (Universal Pictures) Transformers (DreamWorks) 都可看到他的画作。

Born and raised in Taiwan, Professor Lawrence Tzuchi Yun graduated with a Packaging Design emphasis from Fu Hsin Arts School (Taipei) in 1988 and later moved to Los Angeles, California in 1990 continuing his education. Professor Yun holds a Master of Fine Arts in Drawing/Painting and a Bachelor of Fine Arts in Printmaking from California State University, Long Beach. He is a Full Professor in the Department of Visual Arts at California State University, Fullerton where he specializes in watercolor, pencil rendering, and illustration.



In the style of realism, Yun's watercolor series reveal the intriguing relationship between culture and nature; man-made creation versus natural phenomena. He focused on the manipulation and manufacturing of nursery culture as an artificial and yet natural hybridization between man and earth. The paintings were meant to be aesthetically pleasing, yet the deliberate awkwardness of the structured subject matter was manipulated within the composition to convey subtle messages that triggered the audience to question the imagery. These images represent Yun's observation of universal technological and evolutionary living patterns, which appear as genetically modified and biologically enhanced experiment practiced throughout all aspects of life -- a "miracle grow" sensation that is beyond real.

The genre of flower painting in Western Art has been a less important subject matter and may even seem cliché as eye candy to some. Yun was aware of art historical precedents and accordingly tried to depart from the tradition with a modern interpretation. With a diverse art background and training of two distinct cultures, he intended to revitalize the role of the traditional Euro-American floral and still life genre, as well as to re-evaluate the status of the contemporary watercolor in fine art with his fused aesthetic of both East and West.

Among 13 solo exhibitions in 16 years since 1997, Professor Yun has been exhibiting as a featured solo artist in prestigious galleries and museums throughout California, including reputable Bergamot Station's (Santa Monica) Patricia Correia Gallery, Schomburg Gallery, Sarah Lee Art Works & Projects as well as Torrance Art Museum and Los Angeles Municipal Art Gallery (LAMAG). His works are also representing in various private and public permanent collections, including Terranea Resort, Sony Pictures, and The Franklin Mint. His work can also be seen in the television programs, including Luck (HBO), The Guardian (CBS), Eli Stone (ABC), Monk (HBO), and Knight Rider (NBC) and movies, including Daddy Day Care (Columbia Pictures), Meet the Fockers (Universal Pictures), and Transformers (DreamWorks).



顾问委员会成员



汪伊达
顾问委员会

Yida Wang
CAAFA Advisory Committee

上海出生的汪伊达，1994年毕业于美国夏威夷大学艺术系，获艺术硕士学位。自1995年起，执教于夏威夷大学艺术系，副教授。汪伊达的作品应邀在国内外各类美术馆和艺术中心展出并被收藏。其中个展包括上海美术馆、美国埃塞尔沃蒂斯金博视觉艺术中心、上海朱屺瞻艺术馆、檀香山美术馆。群展包括上海当代艺术馆、上海苏河艺术画廊、日本东京大都会美术馆、美国伊利诺州莱克佛尤美术馆、檀香山美术馆、夏威夷州立艺术馆。

她的作品也发表在专业书刊和出版物上，其中包括《新视觉》（中国河北美术出版社2013）、《深度呼吸：中国当代女性艺术的十九个样本》（上海书画出版社，2008）、《美国艺术家素描》（美国Interweave出版社，2006）、《艺术家》（台湾艺术家出版社，2006）。

鉴于其创作与教学的成就，汪伊达被授予夏威夷州文化艺术基金会颁发的典藏奖（2008）、杰出视觉艺术家奖（2006）、加州华莱士亚历山大Gerbode基金会颁发的视觉艺术奖（2002）、檀香山美术馆颁发的凯瑟琳E.B.考克斯杰出视觉艺术奖（2001）、Baciu视觉艺术奖（2000）、以及夏威夷州立大学颁发的弗兰斯戴维思优秀教学奖（2007）。

Born and raised in Shanghai, China. Yida Wang received her MFA in drawing and painting from University of Hawaii at Manoa 1994. She has been an Associate Professor in the Department of Art and Art History at the University of Hawaii since 1995.

Yida Wang's work is represented in collections both locally and internationally and she has exhibited extensively at national and international venues. Her solos exhibitions include Shanghai Art Museum, Ethel Wattis Kimball Visual Arts Center, Zhu Qizhan Art Museum and Honolulu Museum of Art. She had participated in group exhibitions at MoCA Museum of Contemporary Art Shanghai, Creek Art, the Tokyo Metropolitan Art Museum, Lakeview Museum, Honolulu Museum of Art and Hawaii State Art Museum.





Her works are featured in professional magazines and publications including NEWVISION (Hebei Fine Art Publishing House, China, 2013), Deep Breath: 19 Samples of Chinese Contemporary Female Artists (Shanghai Calligraphy and Painting Publishing House, China, 2008), American Artist DRAWING (Interweave Press, America, 2006), Artist (Artist Press, Taiwan, 2006).

In view of her creativity and teaching achievements, Yida Wang is the recipient of the Recognition Award, The State Foundation on Culture and the Arts, HI (2008); Individual Artist Fellowship in Visual Arts, The State Foundation on Culture and the Arts, HI (2006); The Wallace Alexander Gerbode Foundation in Visual Art Award, CA (2002); The Catharine E.B. Cox Award for Excellence in the Visual Arts, HI (2001); The Baciú Visual Art Award, HI (2000); The France Davis Award for Excellence in Teaching, University of Hawaii, HI (2007).



