



BRIEF INTRODUCTIONS OF IMFA TEAM

Jiang Xu (许江)

President of China Academy of Art, Professor, Vice Chairman of the China Federation of Literary and Art Circles, Chairman of the China Oil Painting Society, Vice Chairman of the China Artists Association, Member of Educational, Scientific, Cultural and Health Committee of NPC, Chairman of Zhejiang Federation of Literary and Art Circles.

As a leading figure for China's performance painting, Xu's works had been invited to several renowned international exhibitions such as "Venice Biennale of Architecture", "Sao Paulo Art Biennale", and had won important awards such as Excellent Work Award in the Second Beijing Biennale and "Lu Xun Art Award". Xu has created series of works on sunflowers in recent years, many of which have been collected by art museums internationally. Xu held solo exhibitions in different museums both home and abroad. These exhibitions includes "Vistas" (2006, National Art Museum of China), "Redemption of a Sunflower Garden" (2009, Shanghai Museum of Art), "A Tribute to the Sunflower Garden" (2010, Zhejiang Museum of Art), "Re-Generation" (2012, the National Art Museum of Dresden, Germany), "Flourishing Spirits" (2013, Ludwig Museum, Koblenz, Germany), "The Oriental Sunflower" (2014, National Museum of China), "The Oriental Sunflower II – A Report from the Sunflower Field" (2015, China Arts Museum, Shanghai).

Being an important propeller for China's contemporary art, Xu initiated China's most important international exhibitions: Shanghai Biennale, Hangzhou Chinese Painting Biennale and China Oil Painting Biennale. He also curated many other major exhibitions and artistic activities like "Edges of the Earth: Migration of Contemporary Art and Geopolitics in Asian Context". His publication includes dozens of painting albums like "Vistas • Painting of Xu Jiang", and essay collections "Vigil at One Meter", "Sight Seen Cities", "Demolishing and Reconstruction on the Native Land", "University Vision", "Viewer Diary", "Personal Notes from the Sunflower Field", and edited more than 150 academic books.

Shiming Gao (高士明)

Vice president of China Academy of Art.

As a scholar, Gao is professor of contemporary art theory, social thought and curatorial studies. He is also curator of many exhibitions and intellectual projects, including: *Farewell to Post-colonialism: the Third Guangzhou Triennial*, 2008; *Rehearsal: the 8th Shanghai Biennale*, 2010; *West Heavens: Dialogues between Indian and Chinese Social Thoughts*, 2010-2011; and *World in Transition, Imagination in Flux: Asian Circle of Thought Shanghai Summit*, 2012; *West Bund 2013: A Biennale of Architecture and Contemporary Art*; *Inter-Asia Biennial Forum* (Taipei, Shanghai, Kochi), 2014; *Renjian Thoughts Forum: Reports of Asian Social Thought Movements*, 2014; *Forums in Motion: BANDUNG/Third World 60 Years* (Hangzhou, Kochi, Beijing, Tokyo, Hong Kong, Bandung), 2015; etc.

He published many books and catalogs include *Visual Thinking: Intangible Dialogue between Art and Phenomenology*, 2002; *A Visual Report: Migration of Contemporary Art and Geo-politics in Asia*, 2003; *Farewell to Post-colonialism*, 2009; *Rehearsal, and Ho Chi Minh Trail*, 2010; *All things Lethal Remain Unutterable*, 2011; *Book in Action: On Curatorial Writing*, 2012; *Post/Colonial Condition of Knowledge: A Contemporary Asian Thought Reader*, 2012; *West Heavens: India China Summit on Social Thought*, 2014; *Three Parallel Art-worlds: 100 Art Things from Chinese Modern History*, 2015.

Dajuin Yao (姚大钧)

Media artist, sound artist, curator, radio host. Ph.D., a.b.d. in art history from the University of California, Berkeley.

Dajuin is a pioneer in sound art and Internet art in China, and his works have been shown and performed around the world.

He has also curated milestone new media festivals such as *Sounding Beijing* 2003, *Sounding Taipei* 2004, *Streaming Bodies for eArts Festival Shanghai* 2008, *Revolutions Per Minute: Sound Art China* (New York 2013, Shanghai, 2013, Hong Kong 2014), *Schizophrenia* (Shenzhen 2015), *MemeCity Media Art Festival* (2015), etc.

Dajuin is currently Chair of Open Media Department at the School of Intermedia Art, China Academy of Art, where he teaches social media art, motion graphics, audio-visual live performance, programming art, sound art, virtual reality, etc. He is

Director at the Center for Performative Media Art, China Academy of Art.

Dajuin is also Edgard-Varèse Guest Professor at Berlin Technical University, 2017-18.

Sun Quan Huang (黄孙权)

A prominent Taiwanese curator, cultural writer, and social activist.

Prof. Huang Sun Quan is most widely recognized the funding chief-editor of *POTS WEEKLY*- a pioneering, free weekly newspaper that focuses on social issues, underground culture, and left-leaning activism. During its active years (1994-2014) the newspaper was lauded as “the only alternative publication in Taiwan”. Huang has become a well-regard authority on architecture, urbanism, independent media, social activism and interdisciplinary art in Taiwan. He has written a number of significant critiques and books. Also as an artist participated international exhibitions. Prof. Huang has been teaching in many art universities in Taiwan and Hong Kong, now is a professor of Institute of Interdisciplinary Art of National Kaohsiung Normal University, as well a visiting professor and Director of Institute of Network Society in China Academy of Art.

Ke Shi (石可)

Associate Professor of performance, the School of Intermedia Art, China Academy of Art. Associate artist, Arnolfini Gallery, U.K.

Poet, theatre artist and performance artist. BA, MA, Peking University. Ph.D, University of Bristol. Associate artist to Arnolfini Gallery, U.K.

Publications in Chinese include the poetry collection *the Past Lives* and a phenomenological monologue on performance *Embodiment and Disembodiment*. Also publish essays in peer reviewed journal in Chinese and English.

Art practice: creative writing, performance art, experimental theatre and other live genres, moving image, social engagement art. Works have toured in Beijing, Shanghai, London, etc.

Academic interest: phenomenology on art performance (especially issues concerning embodiment), philosophy on technology and art performance, anthropology and cultural performance, transcultural practice and diaspora studies, the cultural, social and political performative constitution of identity, the performative constitution of

historical subjectivity, etc.

Lei Chen (陈磊)

BA, MA and Ph.D., China Academy of Art. Associate professor of the School of Chinese Painting and Calligraphy, China Academy of Art.

Publications:

Chinese Landscape Painting during the Yuan Dynasty, 2014, Jiangxi Art Publishing House.

Chen Lei's Way of Painting Chinese Landscape Painting, 2002, Shandong Art Publishing House.

Landscape Painting in Chinese Ink Painting, 2000, Hubei Art Publishing House.

Analysis of Zhao Gan's Picture of the First Snow; Analysis of Li Cheng's Painting, 2000, Hubei Art Publishing House.

Analysis of Huanggong Wang's Painting Fuchun Mountain, 1999, Xiling Yingshe Publishing House.

Leping Shen (沈乐平)

Associate Dean of the China Academy of Art's Chinese Painting and Calligraphy School, Vice-Chair of the Calligraphy Department, Full Time Faculty and Master's Professor, member of the Chinese Calligraphy Society, XiLing Seal Society, Adjunct Professor of Gifu Women's University, Japan, President of the Zhejiang Young Calligraphers' Association. Published works include, *A Comprehensive Survey of the Calligraphy in Dunhuang*, *A Discussion of Yuan Dynasty Relief Character 'Red Line' Seals* and *The Complete Collection of Wu Chang Shuo's Seals* among others.

Aiguo Zhang (张爱国)

Associate Professor in the Department of Calligraphy, the China Academy of Art.

Zhang graduated from the Department of Calligraphy of the China Academy of Art with a Phd in Chinese Calligraphy.

Honors and Awards include, first place in the Xiling Seal Engraver's Society's 2nd Seal Cutting Summit and Exhibition; second place in the Teachers and Students of Chinese Universities' Calligraphy Exhibition; second prize in the 5th Chinese Calligraphy and Academic Summit,

Published works include, "The Long Axle in the High Hall and the Cursive and Running Script of the Ming Dynasty: a Dissertation."

Articles and Essays:

The Blue Book of Chinese Modern Calligraphy
Picture Selections of Ming Qing Diao Calligraphy
Pan Tianshou and Chinese Calligraphy of the 20th Century
Seal Cuttings & Compositions of Qiao Dazhuang
Chinese Seal Masterpieces: A Survey of the Different Dynasties
Summery of the Regular Script Writing Technique
The Grand Dictionary of Chinese Calligraphy Masterpieces (associate editor)
The Calligraphy Collection of Pan Tianshou (associate editor)

Exhibitions:

The 56th Summit and Exhibition of Chinese Calligraphy & Seal Cutting in China
The 3rd, 4th, 5th, 6th, and 8th Summits and Exhibitions of Mid Career and Young Calligraphers & Seal Cutters in China
The 2nd, 3rd, and 4th Summits and Exhibitions of Seal Cutting Art in China
Exploring Contemporary Calligraphy: an Exhibition, 1994
Contemporary International Art Biennial Exhibition, 1995
Zhang Aiguo Works of Fujian: an Exhibition of Calligraphy & Seal Cutting, 2000
Calligraphy Era and Style -- Contemporary Calligraphy Exhibition

Muchun Wan (万木春)

Wan Mu Chun, born in 1972, now associate professor and deputy dean of the School of Art and Humanity, China Academy of Art, where he was educated and earned his Ph.D. He started teaching and publishing on Art history since 2000. He is familiar with traditional Chinese painter's practice, especially cultural and social aspects, his major work on this subject, *Retreat to Wei Shui Xuan: Art World of Jia Xing County in Early 17th Century*] (2008) has been well received. He is also familiar with works and ideas of Art historians from the Warburg Institute tradition. He is the translator of Karl Popper's scientific philosophy (2008), of Warburg's Ph.D. dissertation on Botticelli (2010), and many other major art historian's works. In recent years he has become major translator of David Hockney's writings, including *Secret Knowledge* (2013), *That's The Way I See It* (2016) and *A History of Pictures* (2017). He works for bridging the gap between artist and art historian, and for a better understanding of traditional Chinese Art in our context.

Gang Ma (马刚)

Professor, Member of Academic Committee, Central Academy of Fine Arts. 2004-2014, Deputy Dean of Design Institute of Central Academy of Fine Arts. 2001-2016, Director of Digital Image Art and Photography Department. Member of China Artist Association, Member of China Printmaking Association, Member of China Digital Image Art Association. Member of Graphic Design Department of China Artist Association. Member of China National Art Foundation.

Ma Gang's works are collected by British Art Museum, National Gallery of China, The National Museum of Sweden, Ludeweishi Art Foundation of Germany.

Jiancheng Huang (黄建成)

Deputy Dean, Professor, PhD Supervisor, Central Academy of Fine Arts. Chairman, International Creative Art Association (ICAA). Deputy Chairman, The Environment Design Department of China Artist Association. Guest professor, New York Interior Design Institute.

Prof. Huang was an art director and chief designer of China Pavilion of 2005 World Expo, Chief designer of China Pavilion of 2010 Shanghai World Expo., Chief designer of 2015/2016/2017 New York event of "Happy New Year of China" organized by The Culture Ministry of China. His works have participated many domestic and international exhibitions and received numbers of awards.

Research Area: The Creation and Research of Art Space and Image

David Frazer

Prof. David Frazer earned his BFA in Painting from Rhode Island School of Design, and his MA in Painting from the University of New Mexico. He is Department Head of Painting, Fine Arts Division at RISD where he has taught since 1978. He has been a visiting artist and lecturer at many colleges and universities around the world, including Chung-Ang University in South Korea; Luxun Academy of Fine Arts in Shenyang China, Brookhaven College in Dallas, Texas; Temple University in Rome; Brown University; Skidmore College; Adelphi University and Parsons School of Design in New York. Frazer has served as graduate painting coordinator, head of painting and printmaking and chief critic and director of the RISD European Honors Program in Rome. Frazer's honors include numerous grants and sponsored research at Zhejiang Academy of Fine Arts (now the China Academy of Art) in Hangzhou, China in 1989. He has toured, CAFA in Beijing, CAA in Hangzhou, and LAFA in Shenyang, China. Frazer's paintings have been exhibited in galleries across the USA,

with recent exhibitions in Beijing, Shenyang and 2017 at the Shandong Art Museum, Jinan China.

Jeremy Morgan

Jeremy Morgan was born in 1956 in Cambridge , England . Educated at the Ruskin school of Drawing (University of Oxford)1974-77 The Royal Academy Schools (RA)London 1979-82 and at the SanFrancisco Art Institute1983-85.. Between 1983-85 he was a Harkness Fellow . He is an Associate Professor of Painting at SFAI where he has taught since 1989. He has also taught at JFK university(Arts and Consciousness program) CCA in Oakland and given various workshops in PR China , (CNA Hangzhou, CAA Beijing , Luxan Academy) He is also affiliated with the Lucid Art Foundation in California , (Vision board member)His work is in several private collections and in the collections of Lucent technologies (CA) Beringer Wineries , Napa , CA and in the collections of CA Beijing and Luxan Academy ,Shenyang.

Ken Horii

Ken Horii is an artist working over forty years in a number of mediums and formats including drawings with ink on paper examining spatial phenomena, furniture that incorporates video display of motion graphics, furniture design in experimental translucent materials and collaboration with robotic drawing to produce folded paper spatial installations. Horii's work has exhibited in New England, New York, Chicago, and venues throughout the United States, and in special exhibitions in South Korea including commercial and academic galleries and corporate spaces. His work is in the collections of major corporations including Prudential Insurance, Exxon/Mobile, and The Rayovac Corporation and in museums and numerous private collections. A website of Horii's work is forthcoming fall, 2016. Horii is also a professor teaching Spatial Dynamics in the Experimental and Foundation Studies Division at the Rhode Island School of Design in Providence, Rhode Island where he works with first year students, all levels of undergraduate and graduate students in departments of design and fine art across the college. He has also been a visiting artist teaching special projects in the International Art and Design Workshop Program at the Samsung Art and Design Institute in Seoul, South Korea.

Kuiyi Shen

Kuiyi Shen is Professor of Art History at University of California, San Diego and Managing Editor of the Brill Book Series *Modern Asian Art and Visual Culture*. His teaching and writing has focus on Chinese and Japanese art with an emphasis on modern and contemporary Chinese art and Sino-Japanese art exchanges in the late

nineteenth and early twentieth centuries. He is a recipient of awards and fellowships from the National Endowment for the Humanities, National Endowment for the Arts, Social Science Research Council, Japan Society for the Promotion of Science, Stanford University, University of California, and Leiden University. Dr. Shen is the author and co-author of many books and exhibition catalogues on modern and contemporary Chinese art, including *A Century in Crisis* (1998); *Between the Thunder and the Rain* (2000); *The Elegant Gathering* (2006); *Chinese Posters* (2009); *Blooming in the Shadows* (2010); *Light Before Dawn* (2012); *Arts of Modern China* (2012) (winner of the 2013 ICAS Book Prize in Humanities). Besides academic work, Shen has also worked as a curator of many major exhibitions, including *China, 5000 Years* (Guggenheim Museum, 1998), *Reboot—The Third Chengdu Biennale* (2007), *Why Not Ink* (Today Art Museum, 2012), *Light Before Dawn* (Asia Society Hong Kong Center, 2012).

Michael Grady

Michael Grady was born in New York in 1952. He attended the School of the Museum of Fine Arts and Tufts University in Boston completing the BFA degree, Diploma and Fifth Year Honors Diploma in 1977. Grady moved to New York in 1978 where he worked as a counselor and art therapist with inner-city adolescents. He entered the MFA program at Pratt Institute in Brooklyn New York in 1980 and was also appointed Assistant Director of Admissions for the Pratt School of Art and Design. Prior to completing the MFA at Pratt, in 1983, he accepted a position as Director of Admissions at San Francisco Art Institute, and was soon appointed Dean of Students in charge of enrollment management for the school. He returned briefly to New York in 1991 to complete the MFA program at Pratt, he had left eight years earlier. Upon completion of the MFA at Pratt, he returned to his position as Dean of Students at SFAI, but left the school two years later to teach and paint full-time. After leaving SFAI, he taught briefly at the Academy of Art University in San Francisco, and, in 1994, accepted a position as Chairman of the Art Department at JFK University, a private independent university in Berkeley California. While at JFK University, Grady had numerous exhibitions of his work including shows in Berlin, San Francisco and Shanghai. After significantly expanding the graduate art programs at JFK University, he accepted as position as Chair of the Art Department at Appalachian State University in North Carolina in 2009. He resigned as Chair in 2011, and now is Professor of Painting at the University. Grady continues to exhibit his artwork in North Carolina, Atlanta and California.

Grant Kester

Grant Kester is Professor of Art History at University of California, San Diego, and

the founding editor of *FIELD: A Journal of Socially Engaged Art Criticism*. Dr. Kester is one of the leading figures in the emerging critical dialogue around “relational” or “dialogical” art practices. His publications include *Art, Activism and Oppositionality: Essays from Afterimage* (Duke University Press, 1998), *Conversation Pieces: Community and Communication in Modern Art* (University of California Press, 2004), and *The One and the Many: Contemporary Collaborative Art in a Global Context* (Duke University Press, 2011). His curatorial Projects include “Unlimited Partnerships: Collaboration in Contemporary Art” at CEPA Gallery in Buffalo, New York in 2000 and “Groundworks: Environmental Collaborations in Contemporary Art” at Carnegie Mellon University in 2005. Dr. Kester’s essays have been published in the *Blackwell Companion to Contemporary Art Since 1945* (Blackwell, 2004), *Poverty and Social Welfare in America: An Encyclopedia* (ABC-Clio, 2004), *Politics and Poetics: Radical Aesthetics for the Classroom* (St. Martins Press, 1999), the *Encyclopedia of Aesthetics* (Oxford University Press, 1998), and *Ethics Information and Technology: Readings* (McFarland, 1997) as well as journals including *Afterimage*, *Art Journal*, *E-Flux Journal*, *October*, *Variant* (Scotland), *Public Art Review*, *Exposure*, *The Nation*, *Third Text*, *Social Text*, and *Art Papers*.

Ming Ren

Ming Ren graduated from Oil Painting Department of China Academy of Art (CAA) and received BFA degree in 1984. He became a faculty member at CAA after graduation. He came to the US in 1988 and received MFA degree of the painting major at San Francisco Art Institute in 1992. Since 1988 Ming Ren has been teaching at Rhode Island School of Design(RISD), San Francisco Art Institute(SFAI), City College of San Francisco. He was an Assistant to the President for China Affairs at SFAI and California College of Arts(CCA). He is a professor to teach MFA program at Luxun Academy of Fine Arts in China. At present, he is a director of International IMFA Program at CAA. Ming Ren’s work of Warm Wind from Shimalaya received a gold medal from the 2003 Florence International Biennale of Contemporary Art in Italy. His works were collected by San Francisco Asian Art Museum, Central Academy of Fine Art Museum, and Luxun Academy of Fine Arts(LAFA). His books of [Poetry in Painting] and [Happy Accident] were collected by The Library of Congress, and Harvard University, Yale University, Stanford University, as well as RISD, SFAI, CCA, School of Art Institute of Chicago (SCAI).

Hansong Zhang

Hansong Zhang, Ph.D., is a Silicon Valley-based scientist, engineer, and serial entrepreneur with a long history of research and development in Computer Graphics, Computer Vision, Digital Art and Computational Photography. He has collaborated

and exhibited with Professor Ming Ren on large-scale interactive art based on innovative high-performance computer simulations. He is currently Co-Founder and VP of Engineering at Wearality Corporation, a leading startup in Virtual Reality and Augmented Reality technology. Previously, Hansong's consulting firm advised some of the largest technology companies in the U.S. on forward-looking projects, including Google, Microsoft, Intel, and AMD. Hansong has also worked in technical leadership positions at Silicon Graphics, focusing on supercomputing technologies built for NASA. In the late 1990s, he architected and built fundamental software that powered Google Earth, as well as many professional flight training in the U.S. Hansong was also VP of Technology at Roblox Corporation, whose user-programmable children-oriented online game has surpassed Disney as #1 kids web site. Hansong received his Ph.D. from University of North Carolina, Chapel Hill under Turing Award winner Fred Brooks.

Mark Cooper

Mark Cooper is an internationally recognized artist known for large-scale and site-specific installations. His commissions and grants vary from Boston Medical Center, Artist Fellowships through the Massachusetts Cultural Council (2011, 2017), a Gund Travel Grant (Japan and Korea), and an Open Society Fellowship among others. In 2006 he authored *Making Art Together* through Beacon Press. In 2013, he was a Foster Prize Finalists at the Institute of Contemporary Art (Boston, MA) and included in *New Blue and White* at the Boston MFA.

Mark Cooper had major exhibitions at the National Museum of Fine Arts Hanoi, Vietnam, (December 2015), the University of Fine Arts (Hanoi, Vietnam 2015), the Doris Duke Mansion Museum (2015), the Yuan Art Museum (Beijing, China 2016) the Kemper Museum , Kansas City (2016), and Lesley University in 2017.

As well as the Whitney Museum at Philip Morris, the Boston Museum of Fine Arts, the Boston Institute of Contemporary Art, the Corcoran Museum, the Butler Institute of American Art, the Peabody Essex Museum, the DeCordova Museum, the City Museum of Paris, France, the Westlicht Museum in Vienna, Austria and in over one hundred individual and group international exhibitions.

Hung Liu

Born in China in 1948, and grew up during the war, famine, and perpetual revolution of the Maoist era before immigrating to America in 1984. Known primarily as a painter, she challenges the documentary authority of historical photographs by subjecting them to the more reflective process of painting. Indeed, much of the

meaning of her paintings comes from the way the washes and drips dissolve the photo-based images, suggesting the passage of memory into history. Given the historical, often tragic subject matter she represents, her style is a kind of weeping realism.

A two-time recipient of a National Endowment for the Arts Fellowship in painting, Liu has also received a Lifetime Achievement Award in Printmaking from the Southern Graphics Council International in 2011. A career retrospective of Liu's work, "Summoning Ghost: the Art and Life of Hung Liu", was organized by the Oakland Museum of California in 2015. In a review of the retrospective the Wall Street Journal's David Littlejohn called Liu "the greatest Chinese painter in the U.S.". Liu's works have been exhibited extensively and collected by the San Francisco Museum of Modern Art, the Whitney Museum of American Art, New York, the Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, D.C., the Asian Art Museum of San Francisco, and the Los Angeles County Museum, among others. Liu currently lives in Oakland, California, and is Professor Emerita at Mills College where she has taught since 1990.