

ACROSS

DIVIDE

穿越分界



2018

NEWSLETTER



The past academic year (2017-2018) was a fruitful year for our Forum. Aligned with our mission to “make more friends through arts and praising work ethic for progress (以艺会友, 明德尚进)”, we successfully held a series of conferences, symposiums, workshops, exhibitions and published books and exhibition catalogs in both the U.S. and China; During this year, We collaborated with some of the top universities to promote our mission, including Oklahoma State University, Stanford University, Biola University, Hebei University of Science & Technology, The Central Academy of Fine Arts (CAFA), Beijing Normal University and Tongji University, etc.

Judging from the quality of the artworks, exhibitions, reached presentations as well as the number of participating schools and professors, we are proud to say that our forum has a new height. We would like to take this opportunity to thank all members and friends who participated in our events. We deeply appreciate all your time, support and assistance.

At the same time, we would like to congratulate our forum members for making amazing progress in your art and work. The ACAA Executive Committee is proud to witness such incredible achievements.

Xun Chi  
Chair  
The Forum of Across the Divide  
The Association of Chinese Artists in American Academia

# NAN LIU

Associate Professor  
Florida A&M University



During 2017-2018 academic year, I held 3 solo art exhibitions which include two figurative painting exhibitions and one still life painting exhibition. I presented two academic papers at two international art education conferences. In summer 2017, I was invited as the Juror and Judge by Sumi-e Society of America for the 54th annual juried national

exhibition, and I taught a 3-days figurative ink painting workshop for the society members at LeMoyné Center for the Visual Arts. On December 28th 2017, I submitted final manuscript for my first book in Chinese titled “Art Education in the United States 美国美术教育”, and it will be published by Hu Nan Fine Arts Publishing House in December 2018. In May 2018, I

taught one oil painting course for art education major students at Capital Normal University, Beijing as a “Famous Professor from Abroad”. As a guest artist, I taught Chinese Calligraphy and brush painting workshops at several institutes in the States, such as, Harn Museum of art at University of Florida; Norton Museum of Art at West Palm Beach; Confucius Institute at

Community College of Denver; University of South Florida; Middle Tennessee State University, and Savannah State University in Georgia. Meanwhile, I was invited by 3 universities in China (Ningbo University, Capital Normal University, and Central Academy of Fine Arts) as a guest speaker and conducted lectures on the theme of Art Education in the United States.

# XIAOHONG ZHANG

Professor

University of Wisconsin - Whitewater



My recent solo exhibit “Reimagining Chinese Urbanity” at Lawrence University focuses on continuing the investigation of traversing traditional art forms of Chinese papercutting and ink wash painting through a Western contemporary art setting. I specialize in large-scale papercutting works. As an artistic tradition, papercutting dates back to the sixth century in China, making it one of the oldest art forms. I started to use scissors to cut different symbols with great joy when I was a child and then

graduated to working with blades.

Papercutting is a traditional folk art in China. Most of the papercutting artists are women (traditionally housewives) and wasn't considered an academic art; this kind of folk art wasn't truly appreciated nor practiced by scholar-officials and court painters in ancient China.

During the past sixteen years of professional exploration, I have reimagined and renovated the representation of this folk art to a modern form by blending

contemporary digital techniques, design methods, and reappropriating motifs. Besides my investigation of refiguring the traditional art form of Chinese papercutting, I also reappropriate motifs. Auspicious motifs and symbols have always been popular subjects for Chinese papercutting. My work often interrogates historical, social, and political themes from a Chinese perspective; for example, the piece “Brave the New World” shows the contrast between the rich and poor in China. I address the complexities inherent

in straddling two distinct culture, while also exploring personal cross-cultural perspectives in relation to the drastic changes that have been brought by China's social, economic, and cultural development. Recently I have focused on exploring digital 3D skills; I want to blur the institutional and historical differences between traditional ink wash painting and Western painting practices by using western 3D graphic skills to refigure the traditional Chinese ink mountain painting.

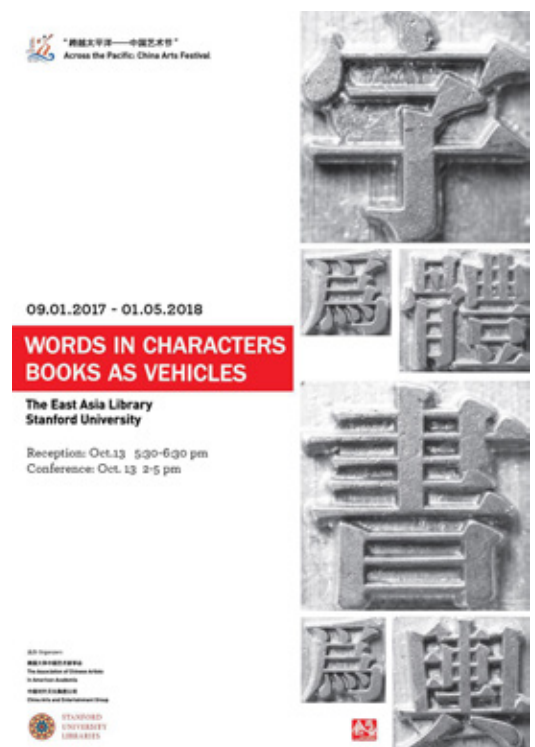
# SHAOQIAN ZHANG

Associate Professor  
Oklahoma State University



In the academic year 2017-8, Prof. Shaoqian Zhang has two peer-reviewed articles coming out: “Spatial Strategies of the Grid: A Comparative Study of Urban Planning in Traditional China and the American West” in *Architext*’s Special Issue “The Urban Grid in Planning and Architectural Cultures: From Global South to North and Back Again” and “Reshaping the New Woman: The Dilemma of Shen in Modern China,” *Dao: A Journal of Comparative Philosophy* (No. 3, 2018 Volume 17). Prof. Shaoqian Zhang was also the author for “Political Art and Posters,” in *Oxford Bibliographies in Chinese Studies*, published by Oxford University Press in 2018. She delivered a number of lectures at Beijing University, the Central Academy of

Fine Arts, Yan’an University and the Northeast University. As one of the chief curators of “Words in Characters; Books in Vehicles,” she oversaw the exhibition opening at Oklahoma State University’s Museum of Art and Stanford University’s East Asia Library. She also worked as the bilingual editor of the exhibition catalog *Words in Characters; Books in Vehicles*. Prof. Shaoqian Zhang won Oklahoma State University Junior Faculty Award for Scholarly Excellence for 2017 and began to serve as the art editor of the academic journal *Chinese Literature Today*. Prof. Zhang will be on sabbatical for the academic year 2018-19.



# REBECCA RUIGE XU

Associate Professor  
Syracuse University



In recent years Rebecca Ruige Xu has been focusing her research on artistic data visualization, exploring the exciting and increasingly prominent intersections between art, design, and visualization. This past summer, for a second year, she was invited to take on the role of Art Program chair of the China Visualization Conference, the largest conference on visualization and visual analytics in China. Along with Prof. Xiaohua Sun of Tongji University and Prof. Zhiyong Fu of Tsinghua university, Xu expanded this year's Art Program to include a juried exhibition,

a student competition, a panel session and a series of artist talks. The conference took place from July 26 to 28 in Shanghai, China.

Xu's other professional involvements include serving on the Media Arts Advisory Panel for the U.S. National Endowment for the Arts, SIGGRAPH Review Committee, and IEEE VIS Art Program Committee. She also gave a talk titled "Role of Art in Visualization" in Peking University, and a talk titled "Digital Media Design and Crossover Practice" at Tongji University.



# XUN CHI

Associate Professor  
Laguna College of Art + Design



Curated “Separation and reconstruction of reality - International Creative Photography Exhibition” at 17th China International Photography Festival

Curated “President Nixon’s Legacy in Three Chinese Cities” photo exhibition at Nixon Presidential Library

Co-curated “Words in Characters, Books as Vehicle” exhibition in Stanford University

Co-edited and wrote the book “Fusion + Evolution - Teaching and Learning of Design in American and Chinese Academia”.

Gave a talk at Tongji University College of Design and Innovation “Perspectives of Environmental

Observation & Visual Rhetoric” Presented “COLORientation: Visualizing Color Systems” at CAA

Taught a 2-day color theory workshop with Prof. Yvette Shen in Hebei Technology University

Curated “Learning Together! Inclusive Education” Photography Exhibition in Beijing

Co-organized the Across the divide - International Art and Design Education Conference at Hebei Tech University

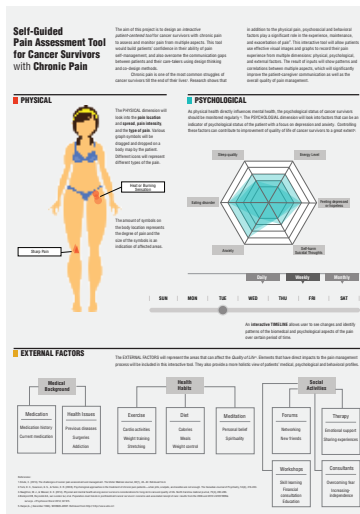
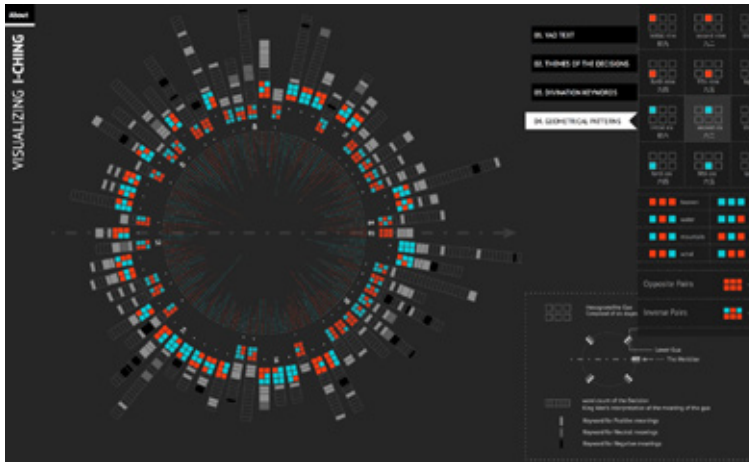
Published an interview about teaching creativity in Design 360 magazine

Won Best Advisor Award in “The Beauty of Chinese Characters” Global Youth Design Contest 2018



# YVETTE SHEN

Assistant Professor  
The Ohio State University



## Journal Paper

- 10.2017 Shen, Y. A Tale of Two Cities - Visualizing Air Quality in Salt Lake City and Beijing, Communication Design, Interdisciplinary and Graphic Design Research journal, Routledge

Taylor & Francis.

## Conference Proceedings:

- 11.2018 Shen Y. A comparative study of the role of design in China and S. Korea, DTRS (Design Thinking Research Symposium) 12, Ulsan National Institute of Science and Technology (UNIST), South Korea
- 06.2018 Shen, Goldberg-Miller, Newton. Visualizing the Cycle of Neighborhood Regeneration – a Case Study to Examine the Multifaceted Roles of a Designer, MAKE conference by AIGA Design Educators Community Conference [short paper].
- 10.2017 Shen Y. From

Software Engineering to Information Design, IASDR 2017 Fundamental Research Session [long paper].

## Conference Presentations:

- 10.21.2018 “Visualizing Philosophy – A modern design approach to understand I-Ching” Long Essay Presentation. Information+ conference, Interdisciplinary Practices in Information Design & Visualization. Potsdam, Germany.
- 06.16.2018 “Design Sprint and Agile Collaboration” Panel Presentation. Across the Divide, He Bei University of Science the Technology. Shijiazhuang, China.

## Exhibitions:

- 10.2018 “Movements of Change” RSD7 The Systemetic Design Research Network conference poster exhibition, Torino, Italy
- 09.2018 “Self-Guided Pain Assessment Tool for Cancer Survivors with Chronic Pain” Design4Health Conference Poster session, Sheffield, UK
- 07.2018 China VISAP’18 China Visualization Conference Arts Program

- 12.2017 Shanghai Visual Art and Design Exhibition 2017, Liu Haisu Art Museum Shanghai China.

- 09.2017 - 02.2018 “Words in Characters, Books as Vehicles” juried Exhibition, East Asia Library of Stanford University, Earl and Virginia Green Art Gallery, Biola University.

## Grants:

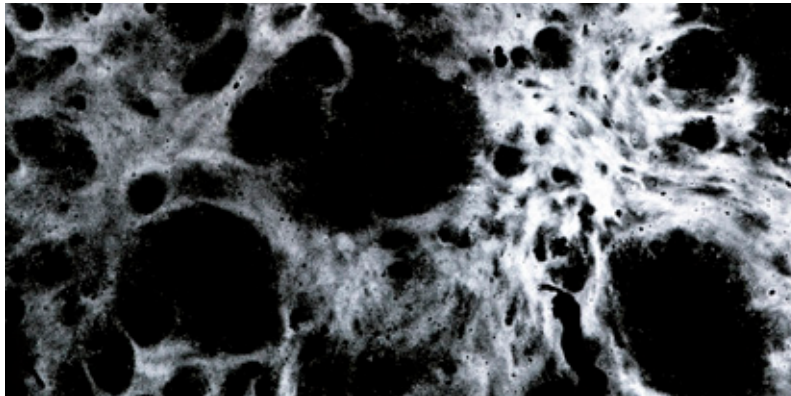
- Design for Pain is selected as one of the nominees for the Women in STEM2D Scholars Award Program from Johnson & Johnson in the category of Design by OSU. One nomination per category is selected by the OSU committee.
- Krok, Lustberg, Noonan, Brill, Shen Oncologists’ Perspectives of the Survivorship Care for Older Breast Cancer Survivors OSU Cancer Control Program Seed Award
- Beecher, M., Shen, Y. The Designing Leaders Project: Visualizing the Leadership Narratives of Persons with Design Backgrounds. Leadership Research Grant, Fisher Leadership Initiative



# LAMPO LEONG

Professor/Ph.D

University of Missouri-Columbia



Professor Lampo Leong's paintings were featured in the following national and international exhibitions in 2018: The 39th Annual Paper in Particular National Exhibition, Columbia College, MO, USA; Chinese Contemporary Ink, Christie's Spring Auction, Hong Kong; Artexpo New York, New York, NY; The First Guangdong-Hong Kong-Macao Greater Bay Area University Art Exhibition, University City Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China.

Lampo Leong is also the Artistic Director and main organizer of Lightscape: A Synthesis of Video Animation and Dance at the University of Macau. In this multimedia interdisciplinary performance with a 5.5m x 10m 4K LED panel on stage,

Lampo Leong collaborated with choreographers and composers, such as Yanjinzi Gao, Wenjing Guo, Xiaofu Zhang, etc. and dancers from Beijing Modern Dance Company and Dance College of Xinghai Conservatory of Music to create a unique synthesis of video animations of contemporary ink painting and modern dance movements.

Professor Lampo Leong has also been invited for lectures in many universities, including Wuhan University of Technology, Hebei University of Science and Technology, Guangzhou Academy of Fine Arts, etc.

The attached images are Lampo Leong's recent ink paintings and multimedia performances.



# YU JI

Professor  
California State University Long Beach



While maintaining effective teaching in school, Yu Ji has enjoyed a productive and rewarding year of 2017-18 in his creative research and scholarly involvements. He accomplished a new drawing project in experimenting with the art form of Chinese traditional bookmaking and tackled a different way of representation through combining pictorial images and written text in reflection of his personal survival during the era of the Cultural Revolution (1966-76). Titled Into Oblivion, this piece was included in the exhibition of Words in Characters; Books as Vehicle, traveling from the Art Museum of Oklahoma State University to the East Asia Library at Stanford University and to the Erle & Virginia Green Gallery at BIOLA University in Los Angeles. Accompanying this exhibi-

tion, Yu Ji also joined members of the Forum Across the Divide in the organization of a series of symposiums and artist presentations. In October 2017, he visited the Art Department of Lamar University as a guest speaker, and took part in an exhibition at the University Art Museum in Beaumont, Texas. During the Summer 2018, he held a life painting workshop at the College of Arts & Media at Beijing Normal University in late May, and participated in the CAFA alumni reunion in the celebration of the One Hundred Year Anniversary of the Founding of the Central Academy of Fine Arts on the 28th of the Month in Beijing. In June, he attended the 2018 International Conference on the Contemporary Art Education along with his colleagues from the Association of Chinese Artists in American Academia at Hebei University of Science and Technology in the City of Shijiazhuang. After returning from China, Yu Ji has been continuing drawing research in his newly remodeled studio, and working with students in life drawing and painting courses, as well as in model sessions during weekends.



# WEIMIN ZHANG

Professor  
San Francisco State University

2017-18 was a busy but productive year to me. I took a year of sabbatical to work on two feature length of documentary films traveling between China and the U.S. Both films are currently in postproduction and expected to completed in 2019.

There are two major accomplishment that I'd like share. First, an interactive VR film Hutong Days that I directed and produced was selected and premiered in 2018 CINEQUEST Film and VR Festival. The film was very well received and featured at NBC News on March 5, 2018.

HUTONG DAYS is an immersive and interactive virtual reality project that reveals the disappeared ancient architecture, traditional culture and lifestyles in old Beijing. The project utilized the multiple technologies, including Unity, 3D modeling and 360° video techniques. The immersive experience not only allows the viewers to explore the

unique architectural environment of traditional four-side courtyard and Hutong allies and streets, but also allows the viewers to interact with the characters along the journey of exploration.

Second, the international documentary film workshop that I organized and led in summer 2018 was very productive and successful. 18 SF State film students went to the historical villages located in Anhui province where they spent three weeks living with the local people and made four compelling short documentary films at the end of the program. I'm very proud of this flagship program that I have been undertaking since 2010. This program has provided unique opportunity to explore and exam the culture, social economics and people life from completely different perspectives. It's not only the experience of making documentary films in the real world, moreover, it has been a life changing experience for the students.



# ZHE REN

Assistant Professor  
Dakota State University

In 2018 School year, Zhe Ren had a solo exhibition “Wonderland” at Gallery of Contemporary at St. Louis Community College Forest Park.

And exhibit his work in group show such as Works in Characters, Books as Vehicle, Biola University, CA; “Untitled”, HUB gallery, NM; “Into the Wild”, Madison Art Council, Madison, SD; Across the Divide - International Academic Forum on Individualized Education of Art and Design in International Field of Vision Exhibition, Hebei University of Science and Technology, Shijiazhuang, People’s Republic of China; “Breaking Ground – A Remix of The Local”, Black Hill State University, SD; “Silver Lining”, Expose Art House, Montgomery, AL.

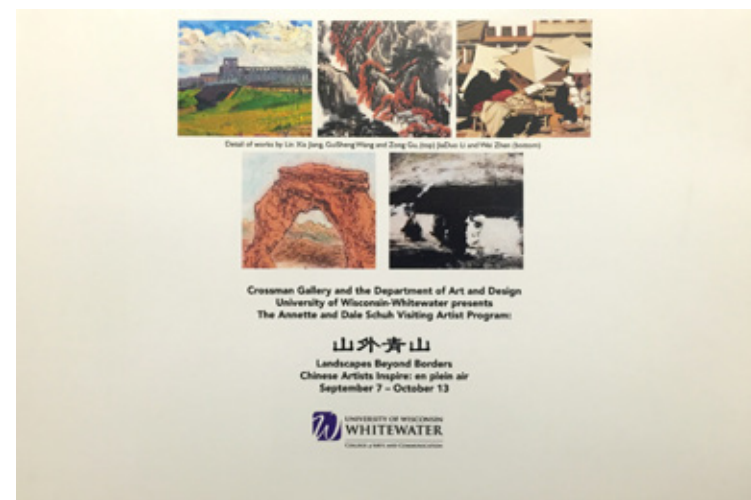
He is also publishing his work in Chinese Literature Today (Fall 2018 Vol. 7, No. 2); Across the Divide - International Academic Forum on Individualized Education of Art and Design in International Field of Vision, China. Edited by Baochuan Tian, Shijiazhuang: Hebei Fine Arts Publishing House (5/2018); New Tricks magazine 2018; Teaching and Learning of Design in American and Chinese Academia. He is Co-organized the Across the divide - International Art and Design Education Conference at Hebei Tech University.



# LINXIA JIANG

Professor  
SUNY Buffalo State University

**L**in Xia Jiang was one of this year's visiting artists of the Annette and Dale Schuh Visiting Artist Program at the Department of Art and Design, University of Wisconsin-Whitewater. With four other visiting artists from the Beijing Normal University, together they conducted plein air landscape painting and plein air landscape painting workshop in the summer. Jiang also participated in the exhibition titled "Landscapes Beyond Borders" at the Crossman Gallery, University of Wisconsin-Whitewater. September 7-October 13, 2018.

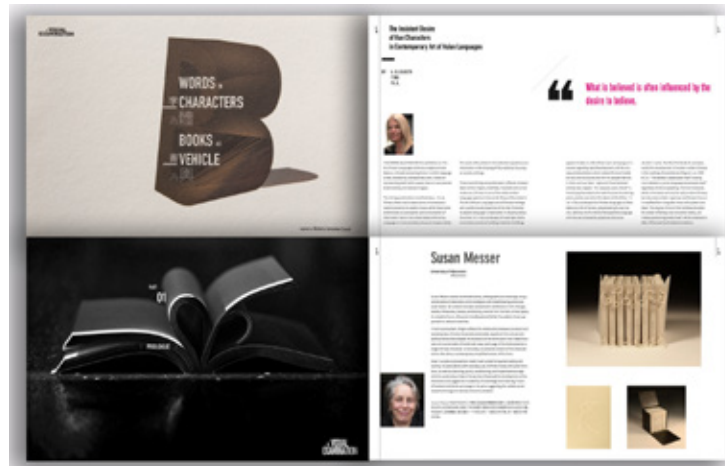


# CHEN WANG

Professor  
California State University Fullerton

From 2017 to 2018, I hosted design workshops at Fudan University and Hubei University of Technology. I made a presentation titled “From Design Thinking to Divergent Thinking” for CONVERGE, an AIGA Design Education Conference in Los Angeles, USA; made two Across the Divide Conferences presentations at Stanford University (USA) and Hebei University of Technology (China). A presentation proposal titled “Seeing in the Age of Big-Data” has been accepted to the 9th International Conference on The Image. I have also been invited by Channel 7 of China Central Television Station as a key designer to participate in a live show series titled “Walk into the Villages: Design Strategy to Promote Local Cultural and Traditional Brands.”

My writing, “America Design in the digital time,” has been published as a featured article in the Chinese newspaper ART NEWS of CHINA, Issue 121. My design work “Sound/Voice Fest” has been selected as the winner for Creative Quarterly magazine, issue 53, and my essay on Graphic Design has been published in the book “Fusion+Evolution: Teaching and Learning of Design in American and Chinese Academia.” My design work and writing have also been published in two exhibition catalogues from Across the Divide.



Furthermore, in the past year, I have participated in numerous international art and design exhibitions such as “China VISAP’17” in Qingdao, China, “Words in Characters, Books as Vehicle” at both Stanford University and Biola University, the 2nd Exhibition of Contemporary International Ink Design Exhibition in Beijing, China, and Madrid Gráfica 2018 in Madrid, Spain.



## FEATURED ARTIST

# YINGXUE ZUO

Professor/Gallery Director  
St. Louis Community College at Forest Park



The new piece of this series mural paintings “ American New Era - Who We Are?” 8’ x 24’ is oil painting on PV boards. This big piece focus on visually expressing my concerns of past half century, particularly in regards to political, cultural and racial conflict, gun violence, especially political scandals, immoral politicians’ corruptions during last 2 years that have

greatly impacted and changed this great nation and the multi-cultural society. I believe this is a historical turning point for America, and American people is facing a serious challenge for protecting own democratic system to avoid historical reverse. As artists we have a responsibility to use our arts to voice our fellow citizen to serious thinking what is the true

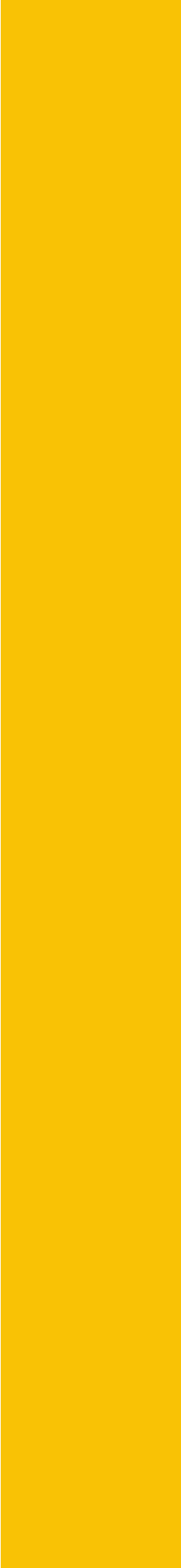
value of American? Who we are? Which direction we go for the future? I wish to use my art works to remind the politicians also, they have to think about their historical roles at such critical point, to be historical sinners or to be politicians with great sanity?

The history has been recording.....









## FEATURED ARTIST

# HUNG LIU

## Exhibition “Daughter of China, Resident Alien”

American University Museum, The Katzen Center, Washington D.C.

Co-curated American University’s Katzen Center for the Arts by eminent art historian Peter Selz and his collaborator Sue Kubly, “Hung Liu: Daughter of China, Resident Alien” is timed to coincide with the quadrennial frenzy of the national presidential election. As this long (and bizarre) campaign season reaches its climax, Liu has chosen to reflect upon two themes - refugees and heroines - that, while politically topical, are also deeply woven into her experience as a Chinese émigré, as an American citizen, and as a woman.

Born in Changchun, China, in 1948, a year before the creation of the People’s Republic of China, Hung Liu lived in Maoist China and experienced the Great Leap Forward and the Cultural Revolution. In fact, from 1968-1972 she was sent to work as a peasant in the countryside for “proletarian re-education.” “Daughters of China,” a well-known propaganda film from 1949 that Liu remembers seeing as a child, depicts an actual 1938 event in which eight female sol-

diers fighting the Japanese staged a rear-guard action that allowed the Chinese army to escape. Cut off with their backs against a river, they were coaxed to surrender when the Japanese realized they were women. Rather than capitulate, however, the eight young soldiers-ranging in age from thirteen to twenty-eight-carried their dying and wounded into the river and drowned. While Liu’s paintings of these heroines are not ironic, there is irony in the fact that in America she is able to paint them in a looser, post-academic style as a sincere expression of youthful patriotism. She believes not in the propaganda of the homeland, but in the courage of these women soldiers.

Having come from China to the US in 1984, after waiting four years to obtain a Chinese passport, Liu is keenly attuned to the liminal experience of never entirely leaving the homeland while never fully arriving in the new home. In “Jiu Jin Shan” (Old Gold Mountain), over two hundred thousand fortune cookies create a symbolic gold





mountain that sits at the intersection of two crossing railroad tracks. The junction where the tracks meet serves as a visual metaphor of the cultural intersection of East and West as well as a terminus for the dreams of many Chinese immigrants who perished during the construction of the transcontinental railroad. In this work, Liu references not only the history of Chinese

laborers who built the railroads, but also the specific history of San Francisco; the city was named Old Gold Mountain by the Chinese migrant workers in the nineteenth century as an expression of the hope of finding prosperity in the new world. The individual fortune cookies - an early 20th century American culinary gimmick that is not even Chinese in origin - become substitutes for

gold nuggets, while a mountain of them serves the metaphorical roles of representing the allure of great wealth as well as the end of the line, since it echoes the traditional Chinese burial mounds of Liu's Manchurian relatives.

By combining "Daughters of China" and "Jiu Jin Shan," the Selz and Kubly examine themes of sacrifice, memory, and history through works that navigate the complex and never-ending tension between emigration (with its emphasis on leaving one's homeland) and immigration (with its emphasis on arriving in a new place). They also represent the epic journey of the artist herself, who is deeply rooted in Chinese history while realizing her aspirations as an artist in the ever-changing contexts of contemporary American (and global) experience.

The proximity in time and place of this exhibition to the US national election may be viewed as a commentary both on the politics of immigration and on the (heroic) possibility of a woman president - two themes interwoven in our current national debate. The realization of that possibility, if it happens, may create a revolutionary place in which a daughter of China and a naturalized American can finally be at home.





**2018**

**NEWSLETTER**



**Forum of Across the Divide**

**Association of Chinese Artists  
in American Academia**

**Executive  
Commtee**

**Xun Chi**

**Zhe Ren**

**Rebecca Ruige Xu**

**Shaoqian Zhang**

**Yu Ji**

**Yvette Shen**