

APRIL 2 - MAY 9, 2009

**ink
not
ink**

墨非墨

**CHINESE CONTEMPORARY INK PAINTING
SCULPTURE PHOTOGRAPHY AND VIDEO**



**ANTOINETTE WESTPHAL
COLLEGE OF MEDIA ARTS & DESIGN**

FOR IMMEDIATE RELEASE

INK NOT INK

Exhibition of Contemporary Chinese Art on World Tour Makes Only US Stop at Drexel University

Philadelphia, PA- Curated by the Shenzhen Art Museum and an expert panel of Chinese critics and curators, including Fan Di'an, Director of the National Art Museum of China, **Ink not Ink** will be the first survey-scale exhibition of contemporary Chinese art ever presented in the Greater Philadelphia region. More than 80 paintings, prints, sculptures, and videos by 40 Chinese artists, including renowned figures such as Wenda Gu, Wei Qingji, and Lin Tianmiao, will be presented. The central theme of the exhibition is the critical role that the ancient tradition of ink painting plays in the cultural memory and imagination of many contemporary Chinese artists even as they respond to China's explosive economic growth and rapid globalization. As outside cultural influences become increasingly potent inside China, artists are boldly experimenting with new mediums and technologies on an imposing scale, creating unprecedented admixtures of Western and Eastern imagery.

The featured artist, Wenda Gu, has participated in hundreds of critically acclaimed national and international exhibitions. Perhaps Gu's most acclaimed and controversial work is *United Nations*, an on-going series of works begun in 1993. One of the works of this series, *United Nations: Man & Space Year 2000*, a colossal, 100-ft high installation made of human hair and representing the flags of all nations, will be the center piece of the **Ink not Ink** exhibition.

A symposium on contemporary ink painting will be held on Wednesday, April 1 from 3:30-5:00 PM in the Bossone Research Center (3128 Market St.). The symposium panel, comprised of leading scholars from China and the United States including Fan Di'an, the Director of the National Art Museum of China, Jia Fangzhou, critic, Lu Hong, curator at the Shenzhen Art Museum, Robert Storr, Dean of the Yale School of Art, Richard Vine, Senior Editor, *Art In America*, and Melissa Chiu, Director of the Asia Society Museum, will create an important dialogue between Chinese and American scholars on the topic of contemporary Chinese Ink painting. Dr. Pan Qing, curator at the National Art Museum of China will serve as moderator.

A gala preview and reception by invitation only will follow the symposium at 6 PM in the Bossone Research Center. The gala will be attended by Chinese artists, critics, scholars and curators as well as dignitaries from the Ministry of Culture, members of the Consulate General's Office in NY, the Chinese Embassy in Washington, and American local and national elected officials. All proceeds will benefit Drexel University's Westphal College of Media Arts & Design. A special performance by Jenny Chen of the Curtis Institute of Music will accompany the gala.



Ink not Ink will open to the general public on Thursday, April 2, at three different locations at Drexel University: The Bossone Research Center & Atrium (3128 Market St.), The Paul Peck Alumni Center (3142 Market St.) and The Leonard Pearlstein Gallery (Nesbitt Hall, 3215 Market St.). The exhibition will close Saturday, May 9, 2009. The exhibition, which opened at the Shenzhen Art Museum in September, 2008, and moved to the Today Art Museum in Beijing in December 2008, will travel to Europe after it closes in Philadelphia. Drexel University's presentation of the exhibition and symposium is made possible by the generous support of the Ministry of Culture of the P. R. of China, the Marketing Division of the Ministry of Culture of the P. R. of China, the Shenzhen Foundation of Cultural Promotion and Development, Beijing Zhongwenfa International Cultural Exchange Co., Ltd, Continental Airlines and HSBC.

The symposium and exhibition are free to the public. The Bossone Research Center was designed by renowned architect I.M. Pei. The exhibition will be open daily from 10 AM – 5 PM. Public parking is available at the Drexel parking structure located on Ludlow St between 33rd & 34th St. Tickets are required for the gala preview and reception. For further information, please visit www.drexel.edu/inknotink or call 215-895-2548.

EVENT FACTS

Where: Symposium Location:
Bossone Auditorium

Gala Preview and Reception
Bossone Lobby

Exhibition Locations:
Bossone Research Center, 3128 Market St.
Paul Peck Alumni Center, 3142 Market St.
Leonard Pearlstein Gallery, Nesbitt Hall, 3215 Market St.

When: Exhibition open to general public:
Thursday, April 2, 10 AM– 5 PM
Symposium: Wednesday, April 1, 3:30-5:00 PM
Gala Preview & Reception: Wednesday, April 1, 6-8 PM
(Tickets Required)

Cost: **Exhibition and Symposium are FREE and open to the public**
More Information: 215-895-2548
or visit www.drexel.edu/inknotink



About the Antoinette Westphal College of Media Arts and Design:

Drexel University's Antoinette Westphal College of Media Arts & Design offers twelve undergraduate and five graduate programs in media, design and the performing arts. The College empowers students with the knowledge, skills and techniques to succeed in highly competitive creative fields. Programs are taught in small studio settings, featuring hands-on learning and a faculty of industry practitioners who emphasize the use of the latest technologies. Westphal College is home to the Mandell Theater, the Pearlstein Gallery, Drexel's television (DUTV) and radio (WKDU) stations, the Rudman Institute for Entertainment Industry Studies, MAD Dragon Records and Drexel's Historic Costume Collection.

In January 2009, the Westphal College received the largest philanthropic gift ever recorded at Drexel University, \$25 million. The gift is being used for the development and expansion of the college, purchasing a 130,000 sq ft. Robert Venturi Building on Market St. The Venturi building is one of two buildings that will serve as new home for the design programs of the Antoinette Westphal College of Media Arts & Design beginning in fall 2010.

Drexel University is the premier co-op school in the United States and is a top ranked comprehensive university. Allen Sabinson is the dean of the Antoinette Westphal College of Media Arts and Design. For more information about the College, go to: www.drexel.edu/westphal.



A CHINESE CONTEMPORARY ART EXHIBITION

PAINTING | SCULPTURE | PHOTOGRAPHY | VIDEO



UN: Man & Space 2000

Wenda Gu was born in Shanghai, China in 1955 and graduated from Shanghai School of Arts in 1976. In 1981 he received his M.F.A. from China Academy of Arts where he studied under the classical landscape painting master Lu Yanshao and where he taught from 1981 to 1987.

Wenda Gu moved to the USA in 1987. He was an associate professor of Studio Art at the University of Minnesota from 1989 to 1990. He has been invited to lecture at various art academies, universities and institutions worldwide including Cooper Union in New York.

Since 1981, Wenda Gu has participated in numerous international solo and group exhibitions and biennales in countries and regions such as China, Hong Kong, Taiwan, Singapore, Japan, Korea, Indonesia, Malaysia, Israel, Australia, Germany, Norway, France, Russia, The Netherlands, Italy, Britain, Mexico, Switzerland, Sweden, South Africa, Poland, Brazil, Canada, Turkey and the United States.

Gu is a co-author of Chinese Ink Painting in the Twenty-First Century published by Shanghai Fine Arts in China. His art has been included in such recent art history books as: Janet Marquardt & Stephen Eskilson, "frames of Reference - Art, History, and the World", McGraw Hill & Laurence King Publishing Ltd. London 2004; Peter

Wenda Gu

Osborne: Conceptual Art, Phaidon Press, London 2002; Glenis Israel, Artwise, John Willey & Sons Australia Ltd, Australia 2003; Edward Lucie-Smith: Art Tomorrow, London 2003; Laura Hoptman and Thomas Pospiszył: Primary Documents: A Sourcebook for Eastern and Central European Art Since the 1950s, The Museum of Modern Art and MIT Press, USA 2003; Marilyn Stokstad and David Catelaris: Art History, Second Edition, Harry N. Abrams and Prentice Hall, New York 2001; Michael Kampen O'Riley: Art Beyond the West, Harry N. Abrams and Prentice Hall, New York 2001; Edward Lucie-Smith: Artoday, Phaidon Press, London 1997;

He has received many awards including the Canada Council for Visiting foreign Artists 1987; His book, Wenda Gu - Art From Middle Kingdom to Biological Millennium, published and distributed by MIT Press won two awards in 2004: second place of The American Museum Association and the publications design award of The New England Museum Association. He has been selected as one of ten of China's most influential visual artists of the twentieth century by the Committee of the Forum of Centennial Art of China.

He has been featured in television and radio programs worldwide such as: BBC in Britain, PBS in America, CCAC in China, Second National Television Station in Germany, ABC in Australia, National Television and Radio Station in South Africa, Israel, Sweden, Japan, Vancouver, Hong Kong, Taiwan, Brazil, France, etc.

Wenda Gu began his fifteen-year ongoing global art project entitled United Nations. Under this conceptually, methodologically, geographically, culturally, ethnically and politically as well as artistically most inclusive and complex project, he has completed 21 national monuments. Edward Lucie-Smith explained Wenda Gu's United Nations project in his new book Visual Arts In the Twentieth Century, "In one sense, Wenda Gu's project, with its all-embracing ambition, relates to European romanticism - to ideas inherited by the modernists from the culture of the late eighteenth and early nineteenth centuries. In another sense, it is linked, as he himself points out, to 'growing self-awareness of regionalism and otherness.'"

Besides his United Nations art project, at the same time in 1993, Gu also began to plan another 10-year project which he calls Forest of Stone Steles - Retranslation & Rewriting Tang Poetry. This project consists of 50 stone steles to be carved with his own contemporary version of "Tang poems" resulting from a literal translation of Tang poems from Chinese to English, then a translation by sound of the Tang poems from English back to Chinese.

From 1999 to 2001, Gu created many other art projects. Ink Alchemy is a project originating from the famous Shanghai Cao Sugong Ink Factory. It utilizes a genetic product made of powdered Chinese hair used as an installation as well as for ink painting. Tea Alchemy is being created in a rice paper factory in Jing county of Anhui province in China where traditional rice paper has been produced for more than a thousand years. Tea Alchemy uses green tea and traditional rice paper making methods to create green tea paper. Those national treasures of China are given a completely new meaning and life.



Wenda Gu



Wei Qingji
Occupy Possession of Paramount Mountain



Wang Jiawei



Yan Yinhong
The Smile And The Nightmare



Wang Tiande



Peng Wei



Yang Guoxin



Dai Guangyu



Lin Tianmiao

Symposium Biographies

Robert Storr: Dean of the Yale School of Art.

Mr. Storr received a B.A. from Swarthmore College in 1972 and an M.F.A. from the School of the Art Institute of Chicago in 1978. He was curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York, from 1990 to 2002, where he organized exhibitions on Elizabeth Murray, Gerhard Richter, Max Beckmann, Tony Smith, and Robert Ryman, in addition to coordinating the Projects series from 1990 to 2000. In 2002 he was named the first Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University. Mr. Storr has also taught at the CUNY graduate center and the Bard Center for Curatorial Studies as well as the Rhode Island School of Design, Tyler School of Art, New York Studio School, and Harvard University, and has been a frequent lecturer in this country and abroad. He has been a contributing editor at *Art in America* since 1981 and writes frequently for *Artforum*, *Parkett*, *Art Press* (Paris), and *Frieze* (London). He has written numerous catalogs, articles, and books, including *Philip Guston* (Abbeville, 1986), *Chuck Close* (with Lisa Lyons, Rizzoli, 1987), and the forthcoming *Intimate Geometries: The Work and Life of Louise Bourgeois*. Among the many honors he has received are a Penny McCall Foundation Grant for painting, a Norton Family Foundation Curator Grant, and honorary doctorates from the School of the Art Institute of Chicago and the Maine College of Art, as well as awards from the American Chapter of the International Association of Art Critics, a special AICA award for Distinguished Contribution to the Field of Art Criticism, an ICI Agnes Gund Curatorial Award, and the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History from the Smithsonian Institution's Archives of American Art. In 2000 the French Ministry of Culture presented him with the medal of Chevalier des Arts et des Lettres. He is currently Consulting Curator of Modern and Contemporary Art at the Philadelphia Museum of Art, and the commissioner of the 2007 Venice Biennale, the first American invited to assume that position. Mr. Storr was appointed professor of painting/printmaking and dean of the School of Art in 2006.



Fan Di'an: Director, National Art Museum of China

Before being appointed Director of the National Art Museum of China in Beijing in 2005, Fan Di'an served as Vice President and professor at the prestigious Central Academy of Fine Art in Beijing. He has devoted himself to research on Chinese modern art, both as historian/critic and curator. His books include *The Nature of Ink Painting in Contemporary Culture*. He also functioned as editor of such books as *Contemporary Chinese Art: 1979-1999*, and *Contemporary Art and Vernacular Culture*. As curator, he organized an exhibition called *The Nature of Ink Painting* for the Chinese Gallery at The 25th St. Paul Biennale; *Live in the Moment: an Exhibition of Chinese Contemporary Art* at the Hamburg Train Station, Berlin, Germany. He also curated *Urban Creation: the 2002 Shanghai Biennale Exhibition*, was the lead curator for the Chinese National Gallery in the 50th and the 51st Venice Biennale Exhibitions, and also curated an exhibition of 20th Century Chinese Painting during the Year of Sino-French Culture, as well as a Chinese Contemporary Art Exhibition at the Pompidou Center in Paris.

Melissa Chiu: Director, Asia Society Museum and Vice President, Global Art Programs.

Dr. Melissa Chiu is Director of the Asia Society Museum in New York and Vice President of the Society's Global Arts Programming. She was appointed director in 2004 after serving for three years as the Museum's first curator of contemporary Asian and Asian American art. As a leading authority on Asian contemporary art, she has initiated a number of major initiatives at the Asia Society Museum, including the launch of a contemporary art collection to complement the museum's outstanding Rockefeller Collection of traditional Asian art.

Chiu, who is a frequent lecturer and commentator in the news media, is a visiting professor at the CUNY Graduate School. She has spoken at numerous American universities, including Harvard University. She was a Getty Research Fellow (2003-2004) and has served on grant and policy advisory committees for the New York State Council on the Arts, the New York City Department of Cultural Affairs, and the Massachusetts Cultural Council.

Chiu is a member of the Academic Advisory Board, Asia Art Archives, Hong Kong; Advisory Board, *Yishu: Journal of Contemporary Chinese Art*, Vancouver; Advisor for *Art 21*, an art television series broadcast on PBS; Board Member, Vietnam Foundation for the Arts; and is a founding member of the Asian Contemporary Art Consortium in New York, a group serving the interests of Asian art and culture at the world's leading museums and galleries. She is an active member of the American Association of Art Museum Directors.

She has served as an Editor for Asian contemporary art, *The Grove Dictionary of Art*, published by Oxford University Press, London and New York, and is the author and editor of many books, monographs, and anthologies, among them books on the Chinese contemporary artist Zhang Huan and a forthcoming co-authored work on the art of the Cultural Revolution to be published by Yale University Press in 2008. Her most recent scholarly book *Breakout: Chinese Art Outside China* (Charta, 2007) focuses on the international Chinese artistic diaspora.

Prior to joining Asia Society, Chiu was Founding Director of the Asia-Australia Arts Centre in Sydney, Australia (1996-2001). She earned her Ph.D in Art History and M.A. in Arts Administration in her native Australia.

Richard Vine: Senior Editor Art in America

Richard Vine is a senior editor at Art in America, where he writes frequently on contemporary art in Asia and elsewhere. He holds a Ph.D. in literature from the University of Chicago and has served as editor-in-chief of the *Chicago Review* and of *Dialogue: An Art Journal*. He has taught at the School of the Art Institute of Chicago, the American Conservatory of Music, the University of Riyadh in Saudi Arabia, the New School for Social Research, and New York University. His articles have appeared in various journals, including *Salmagundi*, the *Georgia Review*, *Tema Celeste*, *Modern Poetry Studies*, and the *New Criterion*, and in numerous art catalogues and critical compendiums. His book-length study, *Odd Nerdrum: Paintings, Sketches, and Drawings*, was published by Gyldendal/D.A.P. in 2001. *New China, New Art*, his book surveying art in China from 1976 to the present, was released by Prestel Publishers in fall 2008.



CONTACTS:

Exhibition and Symposium Inquiries:
ink@drexel.edu
215-895-2548

Gala Inquiries:
Sharon O'Malley
sharon.j.omalley@drexel.edu
215-895-2114

Press Inquiries:
Zeek Weil
zeek.weil@drexel.edu
215-895-2629
mobile: 215-360-7600

Niki Gianakaris
ngianakaris@drexel.edu
215-895-6741
mobile: 215-778-7752



**NO SYMBOL NO TAO NO SLOGANS
NO GESTURE NO NARRATIVE
NO HISTORY NO LANGUAGE
NO MEANING NO EMOTION
NO POLITICS NO FAITH
NO LUCRE NO INK**



215-895-2548

www.drexel.edu/inknotink



ANTOINETTE WESTPHAL
COLLEGE OF MEDIA ARTS & DESIGN

**Continental
Airlines**



HSBC



The world's local bank

Marketing Division of the Ministry of Culture of the Peoples Republic of China,
The Shenzhen Foundation of Cultural Promotion and Development
Beijing Zhongwenfa International Cultural Exchange Co., Ltd.