

Spring 2022

SEEING IS BELIEVING - English Brochure

Fairfield University Art Museum

Follow this and additional works at: <https://digitalcommons.fairfield.edu/seeingisbelieving-ephemera>

Recommended Citation

Fairfield University Art Museum, "SEEING IS BELIEVING - English Brochure" (2022). *SEEING IS BELIEVING: Crossings and Transpositions Part II - Ephemera*. 4.

<https://digitalcommons.fairfield.edu/seeingisbelieving-ephemera/4>

This item has been accepted for inclusion in DigitalCommons@Fairfield by an authorized administrator of DigitalCommons@Fairfield. It is brought to you by DigitalCommons@Fairfield with permission from the rights-holder(s) and is protected by copyright and/or related rights. **You are free to use this item in any way that is permitted by the copyright and related rights legislation that applies to your use.** For other uses, you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself. For more information, please contact digitalcommons@fairfield.edu.

SEEING IS BELIEVING

CROSSINGS AND TRANSPOSITIONS

PART II



January 21 – March 5, 2022

ART

FAIRFIELD
UNIVERSITY
MUSEUM

WALSH GALLERY

Foreword

In the spring of 2019, I was lucky to be one of five American artists who traveled to Guangzhou to take part in a cross-cultural exchange between the United States and China (the others were Margot Rocklen, Mary Teichman, Carmela Venti, and Yuemei Zhang). The selected artists are all members of The Printmakers Network of Southern New England (PNSNE), a collective of artist/printmakers. This initiative included both an educational program (artist talks, workshops, classroom visits and demonstrations) as well as solo exhibitions by each of the artists. Although each artist's exhibition had its own individual title, the comprehensive title for the group was *CROSSINGS AND TRANSPOSITIONS, PART I*. These exhibitions and the concurrent educational events took place at the Guangzhou Academy of Fine Arts Museum and in the Academy studios.

The second component of this initiative, *SEEING IS BELIEVING: CROSSINGS AND TRANSPOSITIONS, PART II*, is presented in collaboration with the Fairfield University Art Museum, Fairfield University. Five Chinese artists (He Jiancheng, Luo Biwu, Zhang Zhengmin, Xiao Yaoning and Zuo Zhengyao) are exhibiting some 50 pieces of their art at the museum's Walsh Art Gallery. The works include ink on paper, collage, mixed media, painting, sculpture, ceramics and prints. For the duration of the exhibition, the Chinese artists will conduct virtual talks, workshops, and demonstrations, similar to those given in-person by their American counterparts in 2019.

SEEING IS BELIEVING is part of a dual program with the museum's *ink/stone* exhibition, curated by Art History adjunct professor Ive Covaci, PhD. The exhibitions each explore the ways in which contemporary Chinese artists draw upon and challenge tradition in their work.

This exhibition has been made possible with the generous support of the Department of Visual and Performing Arts, the Office of the Dean of the College of Arts and Sciences, the Printmakers' Network of Southern New England, Yang Zhiguang Art & Education Foundation, and the cooperation and assistance of the staff of the Fairfield University Art Museum.

Jo Yarrington
Professor of Studio Art
Department of Visual and Performing Arts
Fairfield University
Fall 2021



He Jiancheng 何建成

Biography

Born in 1957, He Jiancheng graduated with an M.F.A. from the Guangzhou Academy of Fine Arts. Since 1987, He Jiancheng has been Professor in the Department of Oil Painting in the Guangzhou Academy of Fine Arts and is currently director of the Department's Studio 1. He Jiancheng is also a member of the China Artists Association.

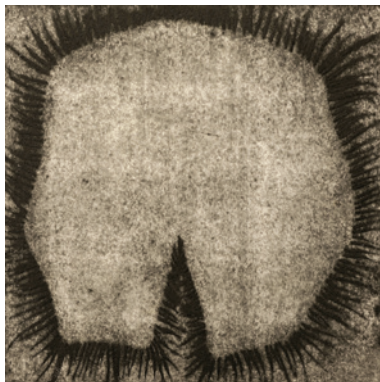
Artist's Statement

Committed to the presentation of the immeasurable realm extended by the historical and cultural strength in Chinese mainland, He Jiancheng's works have no exceptions thematically, structurally and spiritually. Insisting on exploring the origin of life from rock and stones, the artist is at ease waiting for the answer from Mother Nature. Instead of making man-made visual feast or decorative effects, he tries to rationalize laws of nature by the mystery of the mighty universe, lending immense depth to his works.

Checklist

(All dimensions given are for image size)

1. He Jiancheng 何建成
Celestial Word #2, 2012
Mixed media print on paper
10 ¼ x 10 ¼ inches
(26 x 26 cm)



1.

2. He Jiancheng 何建成
Celestial Word #8, 2012
Mixed media print on paper
10 ¼ x 10 ¼ inches
(26 x 26 cm)

3. He Jiancheng 何建成
Celestial Word #11, 2012
Mixed media print on paper
10 ¼ x 10 ¼ inches
(26 x 26 cm)

4. He Jiancheng 何建成
Celestial Word #12, 2012
Mixed media print on paper
10 ¼ x 10 ¼ inches
(26 x 26 cm)

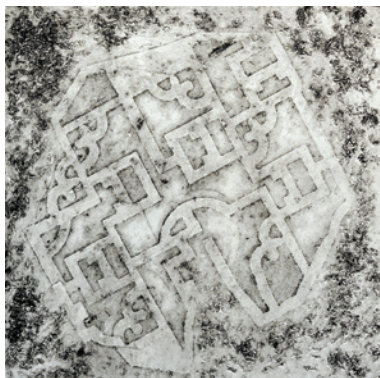


3.

5. He Jiancheng 何建成
Celestial Word #13, 2012
Mixed media print on paper
10 ¼ x 10 ¼ inches
(26 x 26 cm)

6. He Jiancheng 何建成
Celestial Word #20, 2012
Mixed media print on paper
10 ¼ x 10 ¼ inches
(26 x 26 cm)

7. He Jiancheng 何建成
Celestial Word #22, 2012
Mixed media print on paper
10 ⅞ x 10 ⅞ inches
(25.7 x 26.4 cm cm)

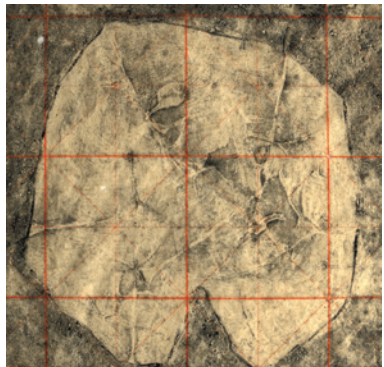


4.

8. He Jiancheng 何建成
Celestial Word #29, 2012
Mixed media print on paper
12 $\frac{13}{16}$ x 11 $\frac{13}{4}$ inches
(32.5 x 29.8 cm)
9. He Jiancheng 何建成
Celestial Word #34, 2012
Mixed media print on paper
10 $\frac{1}{4}$ x 10 $\frac{1}{8}$ inches
(26 x 25.7 cm)
10. He Jiancheng 何建成
Celestial Word #38, 2012
Mixed media print on paper
10 $\frac{1}{4}$ x 10 $\frac{1}{4}$ inches
(26 x 26 cm)



7.



8.



5.



Xiao Yaoning 肖瑶宁

Artist Biography

Born in 1963, Xiao Yaoning graduated from the Department of Arts of Central China Normal University, with postgraduate work at the Guangzhou Academy of Fine Arts, and senior postgraduate work at the Academy of Fine Arts in Beijing Capital Normal University. Xiao is Professor of Painting in the Junior College of Fine Arts in Gui Lin, Guangxi.

Artist's Statement

Xiao Yaoning's works often give a space-time sense that the ancient and the modern intertwine together. He is good at discovering the commonality among things and always finds contemporary consciousness from traditional things. Therefore, when the artist deals with the traditional subject such as "QuinQuan" (a measuring tool in the Qin Dynasty), he can well solve the problems in works that the classical and the contemporary should be present together. As an artist living in the modern society, "How should we face the tradition?" is a question that Xiao Yaoning has often been thinking about recently. The most recent creation of porcelain paintings is the process that he completes a dialogue with tradition and realizes the transformation through his works.

Checklist

(All dimensions given are for image size)

1. Xiao Yaoning 肖瑶宁
N140303, 2014
Archival inkjet print
Edition: 3/20
18 $\frac{1}{8}$ x 16 $\frac{1}{8}$ inches
(46 x 41 cm)



1.

2. Xiao Yaoning 肖瑶宁
N140307, 2014
Archival inkjet print
Edition: 3/20
22 x 14 $\frac{5}{16}$ inches
(56 x 37 cm)

3. Xiao Yaoning 肖瑶宁
N141142, 2014
Archival inkjet print
Edition: 3/20
18 $\frac{1}{8}$ x 16 $\frac{1}{8}$ inches
(46 x 41 cm)

4. Xiao Yaoning 肖瑶宁
N141273, 2014
Archival inkjet print
Edition: 3/20
18 $\frac{1}{8}$ x 16 $\frac{1}{8}$ inches
(46 x 41 cm)



2.

5. Xiao Yaoning 肖瑶宁
N151188, 2015
Archival inkjet print
Edition: 3/20
17 $\frac{1}{8}$ x 16 $\frac{1}{8}$ inches
(43.5 x 41 cm)

6. Xiao Yaoning 肖瑶宁
N151196, 2015
Archival inkjet print
Edition: 3/20
18 $\frac{1}{8}$ x 15 $\frac{3}{4}$
(46 x 40 cm)



6.

7. Xiao Yaoning 肖瑶宁
N151197, 2015
Archival inkjet print
Edition: 3/20
18 $\frac{1}{8}$ x 15 $\frac{7}{8}$ inches
(46 x 40.3 cm)
8. Xiao Yaoning 肖瑶宁
N1512149, 2015
Archival inkjet print
Edition: 3/20
11 x 11 inches
(28 x 28 cm)
9. Xiao Yaoning 肖瑶宁
N1512156, 2015
Archival inkjet print
Edition: 3/20
11 x 11 inches
(28 x 28 cm)
10. Xiao Yaoning 肖瑶宁
N1512157, 2015
Archival inkjet print
Edition: 3/20
11 x 11 inches
(28 x 28 cm)



4.



6.



10.



Luo Biwu 罗必武

Artist Biography

Born in 1964, Luo Biwu earned his undergraduate and graduate degrees from the Guangzhou Academy of Fine Arts. He is currently Professor and Tutor of postgraduate students in the Printmaking Department of the Guangzhou Academy of Fine Arts. Luo is a member of the China Artists Committee, the Guangdong Artists Committee Print Art Association, the Guangdong Intangible Cultural Heritage Experts, and the Jiangsu Taohuawu Print Research Institute.

Artist's Statement

As a silkscreen artist who pays attention to conceptual expression, Luo Biwu cleverly implants or transfers some classic symbols and news pictures onto pictures and other media. This stems from his open interpretation of prints. He is not obsessed with the inherent boundaries of so-called prints, but proposes a review and innovation of the "print-on" method, which allows him to adjust images and materials extremely freely. Nowadays, the cognitive experience brought about by the splicing of various information fragments without time and space boundaries triggers the artist to assemble knowledge and vision in a hybrid structural shaping method. All elements are stripped of their original context and modules, using chemistry to create new visual wonders. Just like this, parody has become a natural way to respond to the symptoms of this era.

Checklist

(All dimensions given are for image size)

1. Luo Biwu 罗必武
Fashion No. 1, 2019
Silkscreen print
Edition: 8/11
13 inches (32.8 cm)



10.

2. Luo Biwu 罗必武
Fashion No. 2, 2019
Silkscreen print
Edition: 8/10
13 inches (32.8 cm)

3. Luo Biwu 罗必武
Home, 2013
Silkscreen print
Edition: 10/13
15 $\frac{3}{4}$ x 19 $\frac{1}{16}$ inches
(40 x 50 cm)



3.

4. Luo Biwu 罗必武
Look Back, 2010
Silkscreen print
Edition: 3/8
31 $\frac{1}{8}$ x 21 $\frac{1}{16}$ inches
(79 x 55 cm)

5. Luo Biwu 罗必武
Parts, 2015
Silkscreen print
Edition: 7/15
34 x 36 $\frac{3}{16}$ inches
(61 x 92 cm)

6. Luo Biwu 罗必武
Subway, 2009
Silkscreen print
Edition: 1/24
37 x 24 $\frac{1}{2}$ inches
(94.3 x 62.2 cm)



5.

7. Luo Biwu 罗必武
Super Baby, 2010
Silkscreen print
Edition: 10/18
24 $\frac{7}{16}$ x 11 x $\frac{7}{16}$ inches
(54.5 x 29 cm)

8. Luo Biwu 罗必武
Landscape in Bag, 2009
 Silkscreen print
 Edition: 3/8
 38 $\frac{3}{16}$ x 25 $\frac{13}{16}$ inches
 (97 x 65.5 cm)



1, 2.

9. Luo Biwu 罗必武
Landscape in Bag No. 2, 2015
 Silkscreen print
 Edition: 8/13
 25 $\frac{1}{16}$ x 37 $\frac{1}{2}$ inches
 (65.2 x 95.2 cm)



6.

10. Luo Biwu 罗必武
Landscape in Bag No. 3, 2021
 Silkscreen print
 Edition: 7/23
 26 x 37 inches
 (66 x 94 cm)



7.



Zuo Zhengyao 左正尧

Artist Biography

Born in 1960, Zuo Zhengyao is currently Professor and Tutor of postgraduate students at Guangzhou Academy of Fine Arts. Zuo is Deputy Director of the Ceramic Art Committee of the China Artists Association, Vice Chairman of the Guangdong-Hong Kong-Macao Greater Bay Area Artist Union, and Chairman of the Contemporary Art Club West Pacific.

Artist's Statement

Drawing and artistic creation are the same, looking for a method, of shape, expression, presentation, and form. In a word, the method determines the result. For example, Wu belt used as wind, and Cao clothing out of water, Wu Daozi and Cao Buxing look for a method for expressing a line. Qi Baishi finds a method of expressing a cut in the woodworking engraving. Picasso finds a living art expression from eating fish and playing with pigeons. The method, sometimes it can be a constant, and sometimes it can be a change. The variability and invariability are all looking for a way. Regarding the method and the law of the variability and invariability, the method and law can be to see the hill is the hill, and also can be to see the hill is not the hill. The key is to find the right method.

Checklist

(All dimensions given are for image size)

1. Zuo Zhengyao 左正尧
China Long Tone 1, 2012
Ink on paper
30 $\frac{1}{4}$ x 11 $\frac{3}{4}$ inches
(76.8 x 29.8 cm)
2. Zuo Zhengyao 左正尧
China Long Tone 2, 2012
Ink on paper
30 $\frac{1}{8}$ x 12 $\frac{3}{16}$ inches
(76.5 x 31 cm)
3. Zuo Zhengyao 左正尧
China Long Tone 3, 2012
Ink on paper
30 x 12 $\frac{3}{16}$ inches
(76.3 x 31 cm)
4. Zuo Zhengyao 左正尧
China Long Tone 4, 2012
Ink on paper
30 x 12 $\frac{5}{8}$ inches
(76.3 x 32 cm)
5. Zuo Zhengyao 左正尧
China Long Tone 5, 2012
Ink on paper
30 $\frac{3}{16}$ x 12 inches
(76.6 x 30.5 cm)
6. Zuo Zhengyao 左正尧
China Long Tone 6, 2012
Ink on paper
30 $\frac{1}{8}$ x 12 $\frac{3}{16}$ inches
(76.5 x 31 cm)
7. Zuo Zhengyao 左正尧
China Long Tone 7, 2012
Ink on paper
30 $\frac{1}{8}$ x 11 $\frac{7}{16}$ inches
(76.5 x 29 cm)



1.

8. Zuo Zhengyao 左正尧
China Long Tone 8, 2012
Ink on paper
30 x 10 $1\frac{3}{16}$ inches
(76 x 27.5 cm)
9. Zuo Zhengyao 左正尧
China Long Tone 9, 2012
Print
30 $\frac{1}{4}$ x 11 $\frac{5}{8}$ inches
(76.8 x 29.5 cm)
10. Zuo Zhengyao 左正尧
China Long Tone 10, 2012
Print
30 $\frac{1}{4}$ x 11 $\frac{7}{16}$ inches
(76.8 x 29 cm)



9.



Zhang Zhengmin 张正民

Artist Biography

Born in 1962, Zhang Zhengmin completed undergraduate and postgraduate study at China Academy of Art. He is currently Professor of Fine Arts and Tutor of postgraduate students at Nanjing Normal University. He is also Director of the Art Museum of Nanjing Normal University.

Artist's Statement

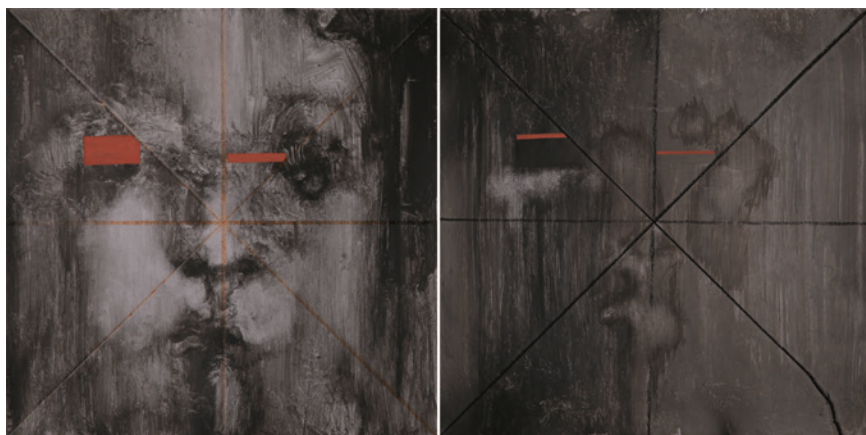
Distortion is not simply an act of violence. It is more prone to the existence of changeable things, that is, things in the void of the cultural system that cannot be precisely specified. It also can be transformed into one thing, but it should be kept open to both sides, so as to practice the contradiction and coincidence between the realistic context and classical culture.

Checklist

1. Zhang Zhengmin 张正民
Covert No. 1, 2021
Ink wash on paper
26 x 13 inches (66 x 33 cm)
2. Zhang Zhengmin 张正民
Covert No. 2, 2021
Ink wash on paper
26 x 13 inches (66 x 33 cm)
3. Zhang Zhengmin 张正民
Twisted Landscape No. 1, 2021
Ink wash on paper
13 x 13 inches (33 x 33 cm)
4. Zhang Zhengmin 张正民
Twisted Landscape No. 2, 2021
Ink wash on paper
13 x 13 inches (33 x 33 cm)
5. Zhang Zhengmin 张正民
Twisted Landscape No. 3, 2021
Ink wash on paper
13 x 13 inches (33 x 33 cm)



1.,2.



4.,6.

6. Zhang Zhengmin 张正民
Twisted Landscape No. 4,
2021
Ink wash on paper
13 x 13 inches (33 x 33 cm)

7. Zhang Zhengmin 张正民
Twisted Landscape No. 6,
2021
Ink wash on paper
26 x 13 inches (66 x 33 cm)

8. Zhang Zhengmin 张正民
Twisted Landscape No. 7,
2021
Ink wash on paper
26 x 13 inches (66 x 33 cm)

9. Zhang Zhengmin 张正民
Twisted Landscape No. 8,
2021
Ink wash on paper
26 x 13 inches (66 x 33 cm)

10. Zhang Zhengmin 张正民
Twisted Landscape No. 9,
2021
Ink wash on paper
26 x 13 inches (66 x 33 cm)



7, 8, 9.

Exhibition Programs

Events listed below with a location are live, in-person programs. When possible, those events will also be streamed on **thequicklive.com** and the recordings posted to our YouTube channel.

Register at: fuam.eventbrite.com

Thursday, January 20, 5 p.m.

Opening Night Event: Introduction of *ink/stone* by Ive Covaci, PhD, and filmed conversation between Prof. Jo Yarrington and SEEING IS BELIEVING artists

Kelley Theatre, Quick Center for the Arts + streaming

Thursday, January 20, 6–8 p.m.

Opening Reception: *ink/stone* and *SEEING IS BELIEVING: CROSSINGS AND TRANSPOSITIONS, PART II* exhibitions
Walsh Gallery and Quick Center lobby

Saturday, January 29

Family Day: Chinese Art

Wednesday, February 2, 11 a.m.–1:30 p.m.

Demonstration and workshop: *Cyantotype* (Jo Yarrington)
and *four-color etching* (Mary Teichman)

Presented in conjunction with the exhibition *Crossings and Transpositions Extended: Reflections from China*, Loyola Hall Studio Art Galleries, Studio Art Program (January 20 – February 10, 2022)
Loyola LL printmaking studio
(limited to 15 registered participants)

Wednesday, February 2, 2–4:30 p.m.

Demonstration and workshop: *Japanese woodblock print (mokuhanga)* with *cloisonné* reference (Margot Rocklen)
and *silkscreen monoprint* (Carmela Venti)

Presented in conjunction with the exhibition *Crossings and Transpositions Extended: Reflections from China*, Loyola Hall Studio Art Galleries, Studio Art Program (January 20 – February 10, 2022)
Loyola LL printmaking studio
(limited to 15 registered participants)

Tuesday, February 8, 5 p.m.

Lecture: *Rocks and Mountains in Recent Chinese Art*
Yao Wu (Jane Chace Carroll Curator of Asian Art, Smith College Museum of Art) in Conversation with Ive Covaci, PhD
Co-sponsored by the Art History & Visual Culture Program,
Department of Visual and Performing Arts
Walsh Gallery
(limited to 35 registered attendees)

Wednesday, February 9, 7 p.m.

Workshop: *Chinese Calligraphy with artist He Jiancheng*
Streaming

Thursday, February 10, 11 a.m.

Art in Focus: Luo Biwu, *Parts*, 2015, silkscreen print
Michelle DiMarzo, Curator of Education and Academic Engagement
Streaming

Wednesday, February 16, 11 a.m.

Workshop: *Chinese Brush Painting with Yuemei Zhang*
Loyola LL printmaking studio
(limited to 30 registered participants; materials provided)

Thursday, February 17, 11 a.m.

Art in Focus: Luo Biwu, *Parts*, 2015, silkscreen print
Michelle DiMarzo, Curator of Education and Academic Engagement
Walsh Gallery

Tuesday, February 22, 5 p.m.

Lecture: *Reconsidering the Landscape in Chinese Contemporary Art Practices*
Michelle Yun Mapplethorpe, Director, Asia Society Museum
Part of the Edwin L. Weisl, Jr. Lectureships in Art History, funded by the Robert Lehman Foundation
Kelley Theatre, Quick Center for the Arts + streaming

Exhibition website:

fairfield.edu/museum/seeingisbelieving



Cover image: Luo Biwu 罗必武, *Landscape in Bag*, 2009, silkscreen print. Courtesy of the artist

Back cover image: Xiao Yaoning 肖瑶宁, *N141142*, 2014, archival inkjet print. Courtesy of the artist

