



国际女性艺术特展

International
Women Artists
Exhibition

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SHE

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展览日期: 2016年7月23日——2016年10月30日
展览地点: 龙美术馆(西岸馆)
地址: 上海徐汇区龙腾大道3398号
www.thelongmuseum.org

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设计: 姜庆共、周祺(上海风景工作室)

由佳士得独家赞助

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International Women Artists Exhibition

Duration: Jul. 23, 2016 – Oct. 30, 2016
Venue: Long Museum West Bund
Address: 3398 Longteng Avenue, Xuhui District, Shanghai
www.thelongmuseum.org

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Curator: Wang Wei
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Designers: Jiang Qinggong, Zhou Qi (Shanghai View Studio)

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93. 丽莎·约斯卡瓦吉（美） 光谱
Lisa Yuskavage (USA) *Spectral*

and moved to the United States in 1984. Rooted in traditional Chinese culture, her works often employ traditional Chinese images as materials to depict women, children, refugees and soldiers of the 19th century. History and memory, as well as the inextricable relationship of the two, are a reoccurring theme throughout her body of works, and implicit in this exploration of history and memory is a concern for the present.

Peach Blossom Spring offers a new interpretation of the classical Chinese utopia. On the left, a refugee from the late Qing Dynasty appears in a peaceful and tranquil peach blossom land (utopia-like place), with her chin in her hand, contemplating. On the right sit four women from Republican China. With the image borrowed from historical photographs, the artwork probes into the artist's personal memory and explores the validity of the "Peach Blossom Spring", a question of great relevance for the artist's generation, who grew up during the turmoil of the Cultural Revolution.

90. Liang Ying

Virūpākṣa (Guardian of the West)

Framed; Ink on paper

144×183cm

2015

Liang Ying was born in Beijing in 1961. She graduated from the Department of Chinese Painting of the Guangzhou Academy of Fine Arts. Later she studied at the University of Fine Arts in Hamburg, Germany and received Rotary Club of Hamburg scholarship and the state Schleswig-Holstein awards scholarship. In 1991, she graduated with a master degree. Now she lives and works as a professional painter in Beijing and Hamburg. Liang's art integrates the Western and Eastern cultures, and contains her unique inspirations. Different from the western abstract painting and the realistic Chinese classical painting, Liang's spontaneous artistic expression results from the combination of Western expressionism and the Chinese ink and wash

painting.

Virūpākṣa Guardian of the West is painted in a sketchy or graffiti style. The distorted figure, liberating colors, juxtaposed brushstrokes and the seemingly unorganised composition contribute to a free-spirited artistic enjoyment that impresses the viewer.

91. Peng Wei

However Meaningless and Vain, However Dead Life Appears, Art Is Meaningful

Framed; Ink on paper

40×60cm

2016

Peng Wei was born in Chengdu, Sichuan in 1974. She graduated from the Department of Chinese painting of Nankai University in 1997, and earned the master degree of Philosophy in Aesthetics in the same university in 2000. She now works as an artist in Beijing Fine Art Academy. With a modern perspective, Peng extracted the essence of the traditional Chinese culture to depict the stories of literati scholars with respect to the classic time.

The classical Chinese paintings, costumes and silk are the three main elements of Peng's art. They integrate and become an unusual combination that shows a taste of the contemporary period. The painting in this exhibition combines the classical rendering of a scene cut out from a traditional landscape painting of Ming Dynasty, or from some fragments of the classic paintings, and Peng's transcription of a quotation from Vincent Van Gogh's letter to his younger brother Theo. Here, Peng reconciled the past and the present. While aligning to her personal aesthetics, Peng's work shows the correspondence between the Western and Eastern literary minds.

92. Li Shurui

Fragile Yellow

300×300cm

Acrylic on canvas

2013–2014

Li Shurui was born in Chongqing in 1981. She graduated from the

Department of Oil Painting of Sichuan Fine Arts Institute in 2004. She now lives and works in Beijing. Light and space are the key themes in her art. Most of her early works were derived from pictures of photographs of LED lights which were randomly taken by the artist. The sparkling lights in the paintings vaguely show the image of people, creating a poetic expression of urban culture. Soon the artist changed her artistic expression and inserted strong emotions into the sparkling lights in her paintings. With no obvious orientation or narrative, the viewer must understand the work with their own intuition.

In her 2014 solo exhibition *Monadism*, three images, named *Light*, were turned into a large space installation. *Fragile Yellow* was placed facing these three pieces. It transformed the *Light* series from two-dimensional to three-dimensional. The visual disarray in the work encourages proactive interpretation by the viewer.

93. Lisa Yuskavage (USA)

Spectral

Oil on linen

203.2×203.2cm

2016

Lisa Yuskavage was born in 1962 in Philadelphia. She received her BFA from the Tyler School of Art, Temple University in 1984 and her MFA from the Yale University School of Art in 1986. Yuskavage has the skill of an old master and the imagination of a Japanese manga illustrator. Over the past two decades, she has developed her own genre of the female nude immersed in utopian landscapes or dramatic interiors. The color-drenched alluring paintings she created perfectly combine innocence and desire which also bear witness to a re-emergence of the figurative in contemporary painting.

In *Spectral*, a naked girl leans against a wooden fence, and she is lost in her thoughts. A broken wheel rests against her leg. Rainbow light outlines her tempting body through the fence. Her hyper-erotic and cartoon-style oeuvre bears witness to a re-emergence of the

figurative in contemporary painting and takes its point of departure in part in the immediacy and tawdriness of contemporary life spurred by the mass media.

94. Cui Xiuwen

IU No.9

Acrylic on canvas

140×180cm

2014

Cui Xiuwen was born in Harbin in 1970. She graduated from the Department of Fine Arts of Northeast Normal University in 1990, and completed her study at the Central Art Academy of Fine Arts in 1996. In the early stage of her career, Cui focused on oil paintings on canvas, and later on, she turned to videos and photography. Her abstract painting is not a simple exploration of forms, but embodies a sophisticated mind that is related to the spiritual rather than the physical world. As a pure form of art, her abstract painting has a dimension of self-criticism.

IU Series differentiates itself from her earlier works based on its unique artistic language. With her investigation of society and life, Cui's recent works became the pure formalist research that transcend the everyday. The transformation of Cui's style reflects the extension of her thinking from worldly concern towards the natural or cosmic world.

95. Yin Xiuzhen

Pink Rainbow

Clothes

209×245×31cm

2009

Yin Xiuzhen was born in Beijing in 1963. She graduated from Capital Normal University in 1989. Now she works and lives in Beijing.

By incorporating old objects that Yin is fascinated with, she conveys not only the collective experience of people in the modern society, but also individual memory and perception in her works. Yin's mother used to work in a clothing factory. Therefore

Yin has a special interest in sewing clothes. For her, clothing acts as people's second skin and bears the trace and memory of the wearer. *Pink Rainbow* is a collage of women's clothing, tires and other miscellaneous objects in a succinct form. However, the feminine clothing displayed in a relatively masculine way creates a gender ambiguity in this work. It also challenges the fixed identities based on gender essentialism.

96. Trisha Donnelly (USA)

Untitled

Digital image, still projection

Dimensions variable

2014

Trisha Donnelly was born in San Francisco in 1974. She is a contemporary conceptual artist. She graduated from the University of California, Los Angeles (UCLA) in 1995, and received her master degree from Yale University in 2000. Donnelly experimented with varied art forms, including painting, photography, sculpture, audio, video, and performance. Now she works and lives in San Francisco.

97. Bridget Riley (UK)

Coda

Oil on linen

175.3×332.3cm

2016

Bridget Riley, one of the foremost exponents of Op art, was born in 1931 in London, where she attended Goldsmiths College from 1949 to 1952 and the Royal College of Art from 1952 to 1955. From the early 1960s, Riley has used simple black-and-white geometric motifs, such as lines, circles, curves, and squares, to create iconic psychedelic patterns. The unique visual experiences that actively engage the viewer can trigger optical sensations of vibration and movement at times. Riley introduced colors into her work in the late 1960s, and a trip to Egypt made her color palette more saturated in the 1980s.

Coda belongs to a recent group of stripe paintings by Riley. Composed

of evenly-sized horizontal stripes, the piece has a mild overall tone with an impressive musicality. Riley considers herself a musician, a kind of "listener-in", who is overhearing potential activities.

98. Liu Shiyuan

Beyond the Pale

Lamba print, dibon plates, clear acrylic, hand drawing lines on oak wooden frame

2014

Liu Shiyuan was born in Beijing in 1985. She graduated from the Department of Arts of the Central Academy of Art, and then received a master degree at the School of Visual Arts. Now she lives and works in Beijing and Copenhagen. Liu Shiyuan attempts to explore the boundary of image through photograph, collage, installation, video and other forms of creation. Her works not only convey ideas for interpretation, but also analyze the psychology behind the creation. In this way, the artist broke the established rules of appreciation. *Beyond the Pale* is composed of two photographic collages in the contrasting color tones. Some everyday objects like fruits, flowers and animals are represented lonely in a harmonious atmosphere. The painting is dominated by a uniformed color, which encourages the viewer to pay more attention to the act of appreciation. There is a clear contour of the work that emphasizes the boundary of the image, which is also the issue that Liu Shiyuan is always curious about, "What is beyond the limits of image?"

99. Cao Fei

La Town

Single channel video 42' 14"

2014

Cao Fei was born in Guangzhou in 1978. She graduated from the Affiliated Middle School of the Guangzhou Academy of Fine Arts (GAFA) in 1997, and completed her study at the Department of Decorative Art and Design of the GAFA in

图书在版编目(CIP)数据

她们：国际女性艺术特展 / 龙美术馆编. -- 上海：上海书画出版社，2016.7
ISBN 978-7-5479-1315-4
I. ①她… II. ①龙… III. ①艺术-作品综合集-世界 IV. ①J111
中国版本图书馆CIP数据核字(2016)第167840号

她们：国际女性艺术特展

龙美术馆 编

主 编 王 薇
责任编辑 朱孔芬
审 读 陈家红
技术编辑 包赛明
装帧设计 姜庆共、周祺（上海风景工作室）
翻 译 秋 韵 刘笑容 穆 瞳 黄文珑 周学敏

出版发行 上海世纪出版集团
上海书画出版社

地址 上海市延安西路593号 200050
网址 www.ewen.co
www.shshuhua.com

E-mail shcpph@163.com

印刷 上海雅昌艺术印刷有限公司

开本 889×1194 1/16

印张 15.5

版次 2016年7月第1版 2016年7月第1次印刷

书号 ISBN 978-7-5479-1315-4

定价 398.00元

若有印刷、装订质量问题，请与承印厂联系

上架建议：艺术

ISBN 978-7-5479-1315-4



9 787547 913154 >

定价：398.00 元

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