

ART

LIGHTS UP THE WORLD





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ART LIGHTS UP THE WORLD

FOREWARD

This book is about seeing.

Seeing with our eyes.

Seeing with our minds (dreams, daydreams).

Seeing with our hands (feeling shapes, surfaces, textures).

Original artwork grows out of everything in our lives, like seeds planted in a sunny spot and watered.

The artists whose works are included in this book have developed images and forms from thoughts, observations, experiences, and travels. The result is a treasure-trove of drawings, paintings, computer-aided compositions, and sculpture to stir your imagination.

The Peninsula Museum of Art is honored to support Arts for Future's contributions to the cultural growth of our communities.

Ruth Waters

Founder & Executive Director

Peninsula Museum of Art

Burlingame, California



Peninsula
Museum of Art



PMA MISSION EXPLAINED

The Peninsula Museum of Art contains five galleries for rotating exhibitions, an art resource library, permanent collection, classroom, gift shop, and 29 artists' working studios. Exposure of children (and adults) to the process of creating fine artworks is a major concern and a natural adjunct to the art classes for groups (in the Classroom) and in studios. Here, visitors can see how very differently a landscape, for example, can be visualized and painted: traditional/classic, impressionist, fauvist, cubist, plein-air, fantasy, abstract – and it is (subjectively) all good.

The complex of studios includes space for sculptors as well, working in wood, stone, bronze, and mixed-media fabrication. Watching a sculptor discover the form within a log or stone – a subtractive, rather than additive, process – is a rare experience for most visitors.

Museums are founded and valued as preservers and protectors of culture, essentially educational, and the Peninsula Museum of Art takes its responsibility to the varied communities of the Peninsula and Bay Area at large very seriously.

Please contact info@peninsulamuseum.org for Sponsorship, Underwriting and Naming opportunities.

OUR MISSION

The Peninsula Museum of Art enhances our region and enriches lives through art and education. The inclusion of artists' studios as a department of the Museum is a deliberate effort to bridge the gap between the creative community of professional-level artists and the community at large.



1777 California Drive, Burlingame, CA 94010



OUR MISSION

ARTS FOR THE FUTURE is a 501c3 charitable non-profit corporation. We provide youth with passion in arts more opportunities to reach great artists. In addition, we dedicated to supporting artists and building bridges between private collectors and artists through various art events across boundaries and counties.

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ABOUT THE BOOK

It's our pleasure to cooperate with Peninsula Museum of Art to publish this book. By reading this book, we hope it will inspire and encourage the future generation to enhance passion in arts, in addition, use creative strategies to get more understanding about the cultural values and preserving our nation's diverse heritage and history.



© RUTH WATERS

1. *Blossoming, Olive Wood, 26.5" x 37" x 30", 2014*
2. *Intimacy #2, Bronze (original carved in spalted maple), 39" x 13" x 13", 2001*
3. *Intersection, Black Walnut, 24" x 12" x 10", 2016*
4. *Seascape #3, Honduras mahogany, 23" x 71" x 3", 2011*

RUTH WATERS



BIOGRAPHY

A Seattle native, Ruth Waters graduated from Stanford University in 1955 and started working in hardwoods in 1957 (her mediums now include hardwoods, bronze, marble, constructed room-size sculpture, and painting). She has exhibited extensively in Northern California, Seattle, Michigan, Washington, DC, and New York, as well as in China and Ireland.

Ms. Waters is the founder and chair of the Peninsula Museum of Art; founder of the 1870 Art Center in Belmont (1977 – 2012); founder of the Peninsula Chapter of the Women's Caucus for Art; and co-founder of the Peninsula Sculptors' Guild.

ARTIST'S STATEMENT

Exploring the human condition – how we relate to ourselves and to others – has been the major focus of my work for more than 50 years, and will no doubt continue to absorb me. The possibilities for visual commentary on existence and relationships are infinite, not only in subjective content but in the range of stylistic interpretation.

I sculpt primarily in the classic subtractive mode, using mallet (or maul) and chisels on hardwood logs and blocks of marble followed by LOTS of hand-sanding. Bronzes are cast from molds taken of wood sculptures (fine art editions, editions limited to 10).

By and large, my sculptures are commentaries on humanity, observations of individuals, and reflections on universal truths. I invite the viewer into my world.

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© SHUIYANG LIU

Homer, White Marble, Height 26.8", 2016

BIOGRAPHY

Shuiyang Liu, was born in Shandong Province of China, and graduated from Academy of Arts & Design, Tsinghua University, majoring in Sculpture. He has studios in Beijing and New York, and taken part in many artists' residency program, such as the Hudson Valley Center for Contemporary Art Artist-in-Residence. In 2015, Shuiyang successfully held his solo exhibitions in New York and Beijing.

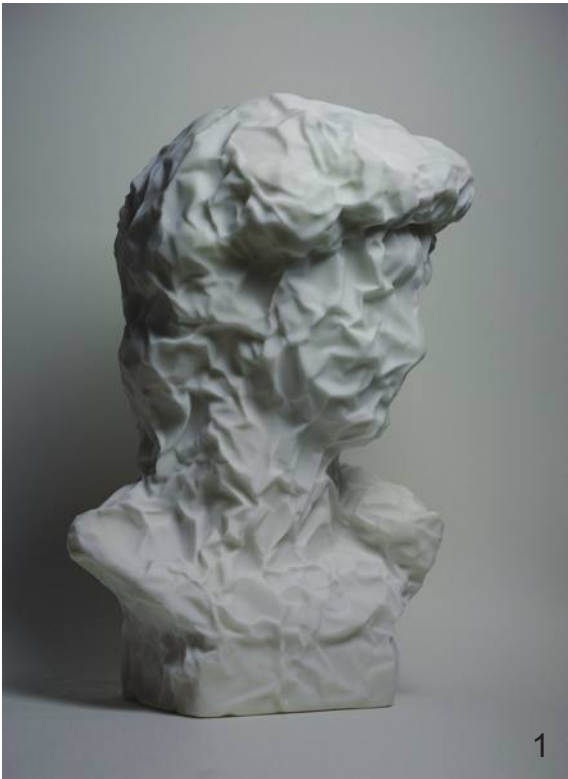
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SHUIYANG LIU



ARTIST'S STATEMENT

Teaching tool series, Shuiyang changing plaster models to twisted fold ones. They look like out of shape with hard cover. It's hard to tell what is inside, none of the details is from original design, only left is "probable shape". We can identify each plaster model by looking at its "shape", Shuiyang tried to explore the difference between western and eastern aesthetics theories.

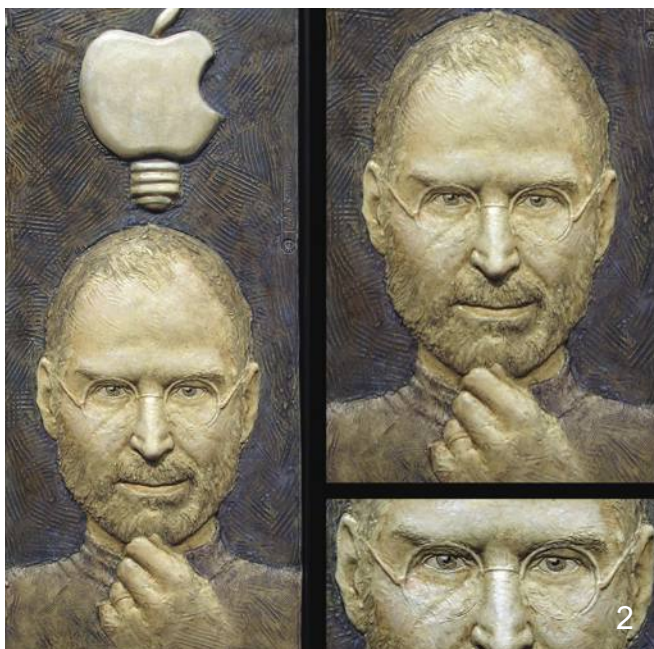


© SHUIYANG LIU

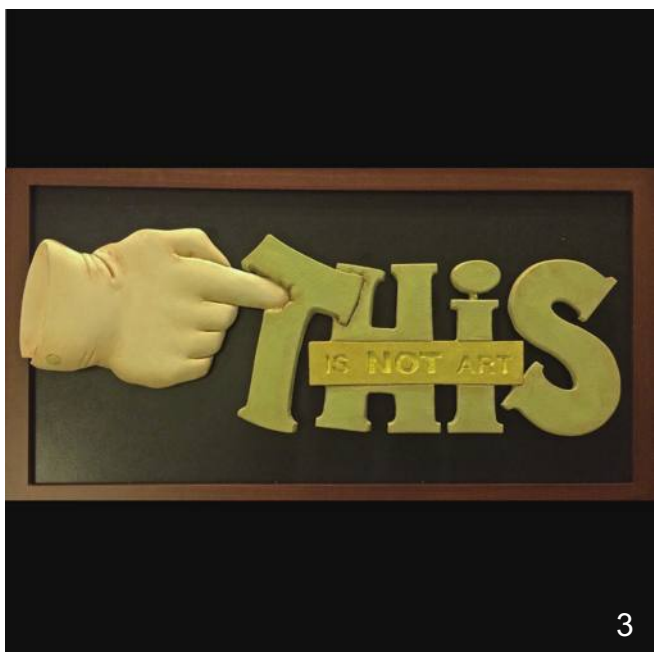
1. *David, White marble, Height 32", 2016*
2. *Caracalla, White marble, Height 28", 2016*
3. *Marcus Vipsanius Agrippa, White marble, Height 27", 2016*
4. *Venus, White marble, Height: 27", 2016*



1



2



3



4

Inspiring the Youthful Artists of the World Who are Reading this Book:

I hope you're enjoying this book and are inspired to make art yourself. My art is sometimes fun or silly and other times serious. I usually have something to say to the viewer but often others see things in the finished work that I haven't. The biggest reward for me is when I create a piece of art that stirs strong feelings in another person. Many of my sculptures are portraits done on commission. When you work from life you seem to make a personal connection to your subject. Art is as much about looking very carefully at the world around you as it is about making the art.

© ROB BROWNE

1. *Laura And Rosie, Bronze, 20"H x 23"W x 24"D, 2003*
2. *Steve Jobs, Hydrocal, 20"H x 20"W x 22"D, 2008*
3. *Yes it Is, Hydrocal, 9"H x 25"W x 2"D, 2015*
4. *Character Development, Pencil, 16"H x 20"W, 1977*

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Studio #30 • 1777 California Dr., Burlingame, CA 94010



BIOGRAPHY

Rob Browne has been an illustrator and sculptor in the San Francisco Bay Area for over 40 years. A native of Pittsburgh, PA. Browne received his BA in Sculpture at San Jose State University and studied briefly under sculptors Bruno Lucchesi and Glenna Goodacre. Since 1990, he has maintained a public studio/gallery on the SF Peninsula – first in Menlo Park, then in Belmont. Browne accepts private and public commissions running the gamut from design and fabrication of marketing incentives and corporate awards, to custom works of fine art and busts of historical figures.

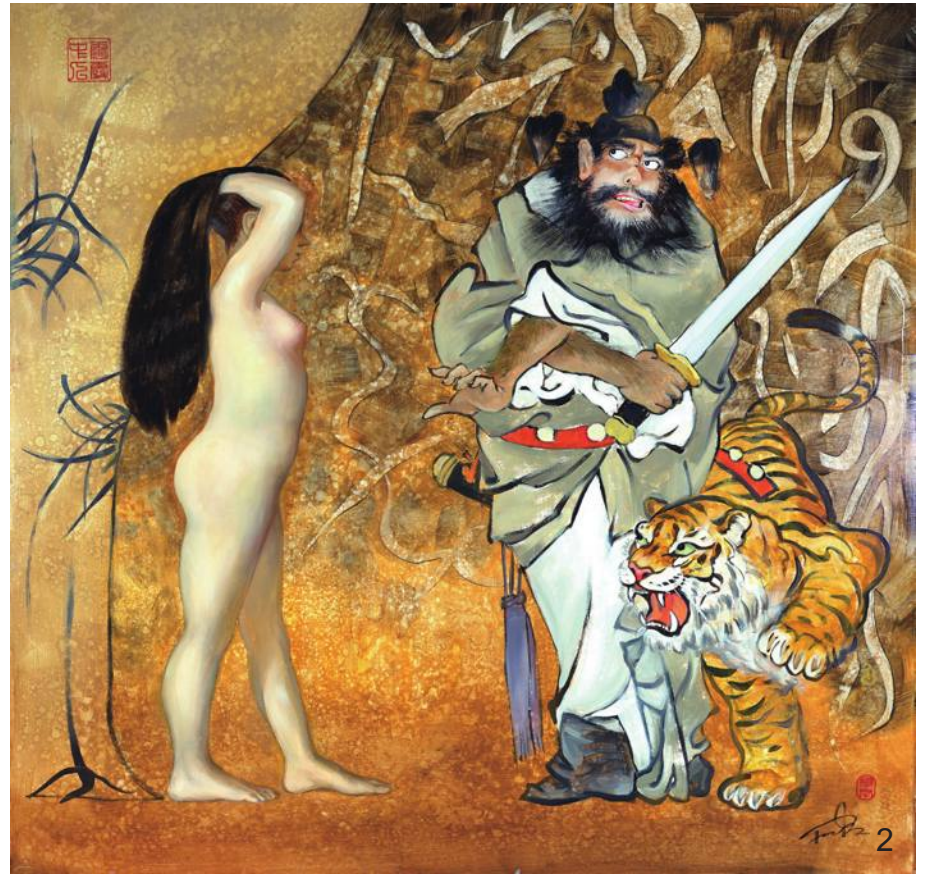
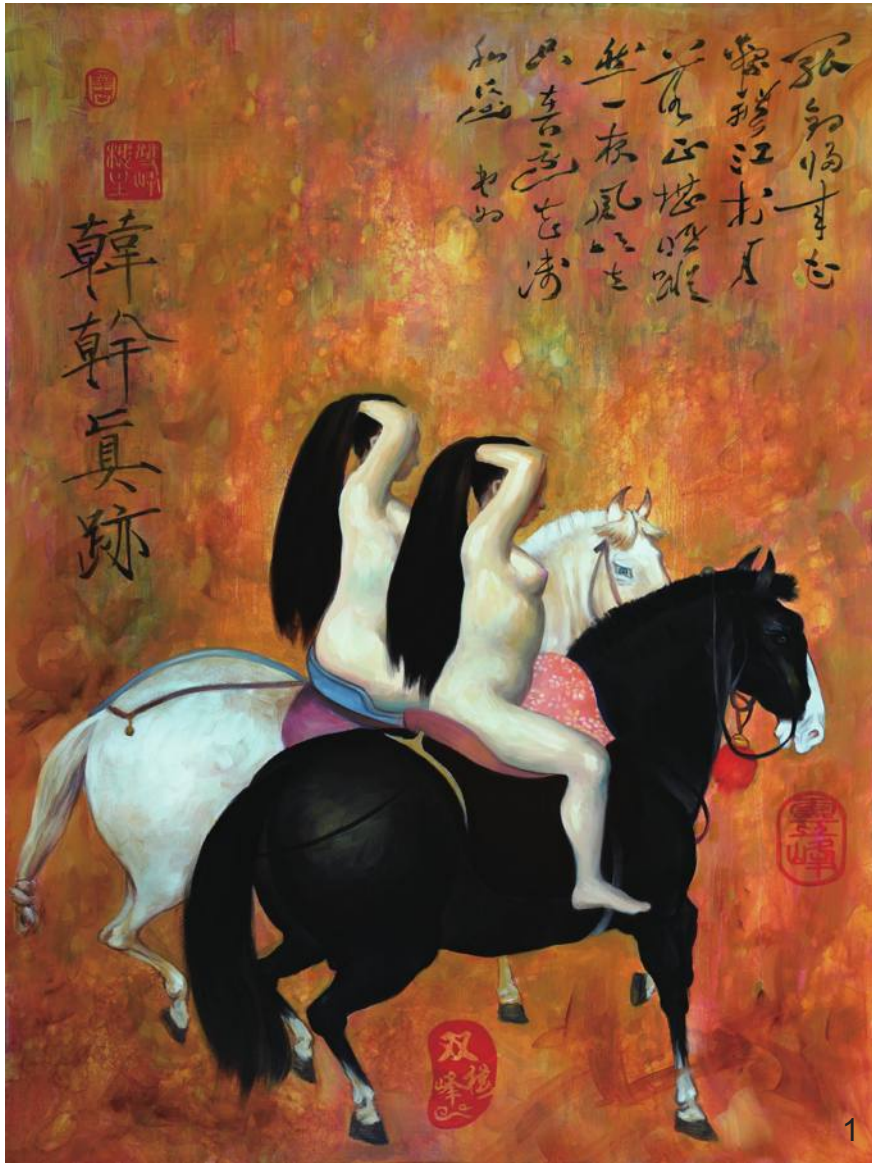
ARTIST'S STATEMENT

Beyond aesthetics, my goal with sculpture is to engage and communicate. This holds true for a corporate piece, a private commission or public sculpture. Whether individuals, community residents or visitors just passing through — audience perception is paramount.

For public art, I prefer to spend time at the proposed site, monitoring activity and talking with locals before and during concept development. This goes a long way to neighborhood buy-in which helps avoid later impressions of the work as: pointless, unattractive and/or an obstruction impeding movement — in other words, "Plop Art."

In 1990, I quit my job as corporate commercial artist to open a studio in the Palo Alto area and dedicate my life to sculpture. In the past 25 years, I've cultivated a network of friends, fans and connections in the arts and in supporting industries. It would mean a great deal to me to leave something permanent for the local community.

Often, I employ a narrative. Much of my work amuses, some of it inspires. I'm not wed to a particular medium and entertain a wide range of materials from pencil to carved stone to cast bronze—whatever suits the design, the environment and the budget.



© JAMES SU

1. Chinese Godiva, Oil on Canvas, 30" X 40", 2015
2. Girl and Zhong Kui (Shōki), Chinese mythology, vanquisher of ghost 40" X 42", Oil on Canvas, 2015
3. Royal Sprint Outing, Oil on Canvas, 36" X 48", 2015

BIOGRAPHY

James Su and Julie Huang are two founders and major artists of Twin Peaks Studio. The Studio is located in the Twin Peaks area of San Francisco. The studio is focusing its efforts on advancing the combination of art and new technology, such as generative art software and interactive art. The studio has successfully developed many art works, which have had a significant impact on the art world.

Email: wjsart@live.com.

Since childhood James Su has been passionate about art. Born in Shanghai, China, he entered the Shanghai Art Institute to study Chinese painting and illustrations, laying a solid foundation for representative paintings. He started his art career as a freelance illustrator for a publishing company. His illustrations have been published in many books and magazines. In 1985, he emigrated to the United States and obtained his PhD degree.

Dr. Su resides in the San Francisco Bay Area and is a full-time artist. He has published several art books and his work has been shown in many galleries and museums. In 2010 he had 26 paintings presented at Stanford University's Art Space Exhibition. In 2011, Dr. Su had a solo exhibition at the University of Wisconsin that resulted in several art acquisitions and collections by the university. He has had two solo exhibitions at the Silicon Valley Art Center. He has also had many exhibitions in China. Dr. Su is art professor at three universities.



JAMES SU



JULIE HUANG

Julie Huang graduated from Tongji University, Shanghai after China's Cultural Revolution. After earning her degree, she worked as a teaching assistant in the university's Architecture Department. She went on to earn a master's degree in 1986, before earning another master's degree from Washington State University in 1989. In the 1990s, she worked as a designer and marketing manager before founding her own engineering company. Huang has managed designs for a large number of buildings, bridges, and public facilities. Currently, she is a professional painter and art professor of JDZ Institute. In addition to her studio practice, she arranges art exhibitions and publications. Her abstract and porcelain paintings feature poetic interactions of color and texture with an underlying energy that gives the viewer a sense of motion. She approaches her artistic practice with careful study to create beautiful and unique textures and color interactions. There is a delicate balance of deliberation and spontaneity, intentionality, and serendipity. Her background in design and structure helps her build conceptual and rational frameworks within which she can explore and reveal endless creativity.



1



2



3

© JULIE HUANG

1. *Flowing Color Series 1, Mixed Media on Paper, 18" X 22", 2015*
2. *Flowing Color Series 3, Mixed Media on Paper, 24" X 24", 2015*
3. *Flowing Color Series 4, Mixed Media on Paper 24" X 24", 2015*



© JAMES SU *Princess Spring Outing*, Oil on Canvas, 36" X 48", 2015

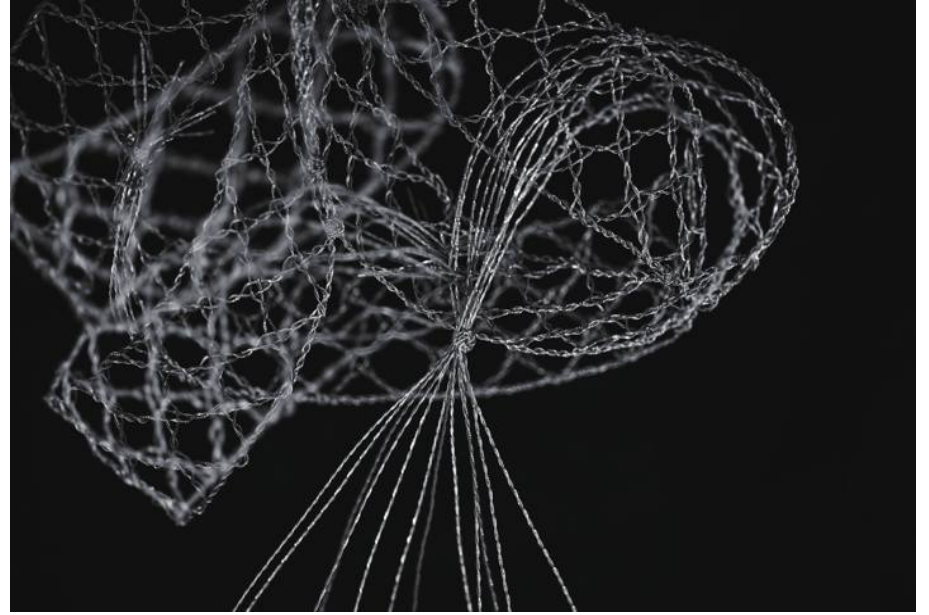
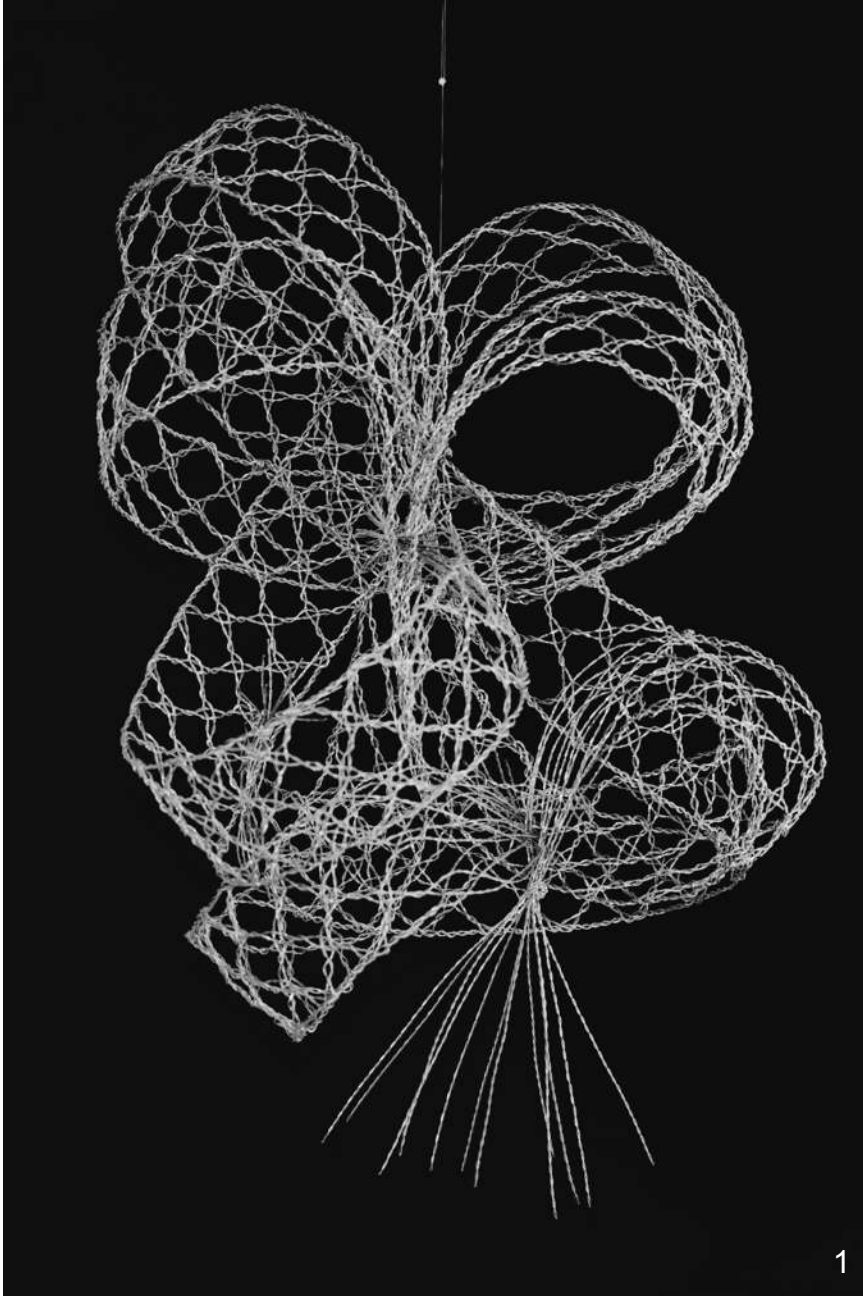


© JULIE HUANG
Flowing Color Series 2,
Mixed Media on Paper, 24" X 24", 2015

ARTISTS' STATEMENT

Having experienced both Eastern and Western cultures in our lives, we embrace both and meld East and West into our art. We add our personal stamps to make them more unique. In our paintings, we have settled upon abstraction as a form because of the ways it shows a range of emotions that we can feel at any moment. Abstract forms can show more tension, rhythm, and movement. Abstraction reflects the feelings in the heart that are all mixed together in the interior. We feel that our ideas flow through when we paint abstractly.

In a broad sense, our paintings reference something real found in nature. The paintings are not direct references to what we see, but subtle. Just as we are aware of the omnipresence and the physical elements in the world around us, we recognize the similarities in the natural world. We bring in that feeling of nature as a reference, such as the air surrounding a mountain or water passing through a volcano. Acknowledging these elements of nature deepens our personal and emotional connection to these forces



Lace Two is a Bobbin Lace structure. I started by twisting 4 stainless steel wires together to make dozens of “threads” each approximately 15 feet long. Using a Dieppe Torchon ground stitch, I created two 3” wide ribbons, the first 86.5” long, the second 81” long. I then looped, curled, interwove and stitched the two lace ribbons together to establish the form.

1. *Lace Two: Not a Bow* © Barbara M. Berk 2016

Stainless Steel, 23"H x 16"W x 13"D

Bobbin Lace technique

Photos by Gary Bridges

2. *Michael's Waves* © Barbara M. Berk 2015

Phosphor Bronze, 7"H x 4"W x 3"D

Soumak, ancient rug-weaving technique

Photos by Mark Kitaoka

Michael's Waves was created using Soumak, an ancient rug-weaving technique (named for the city in Azerbaijan in which the technique originated). The thicker, vertical wires provide the strength; the thinner horizontal wire is softer, permitting a dense weave. The thicker wires are the skeleton, the thinner wire is the skin. Together they create a structurally sound piece.

BARBARA M. BERK

BIOGRAPHY

Barbara Berk's journey has been circuitous: a childhood love of fabric and sewing; a Master's Degree in Russian History; over 15 years in magazine publishing. Her introduction to antique jewelry led to studies in gemology and metalsmithing – and the discovery that her true passion is working with the metal itself. She learned that metal can be worked like fiber, that sheet and wire can be woven. Most exciting for Berk was the realization that sculpture can be fashioned from the metal “fabric” she creates.

For over 20 years, Berk's handwoven gold and platinum ribbons, ruffles, spirals and loops have become wearable jewels. Since 2013, she has been using industrial metals, working larger scale, off-the-body.

Barbara Berk's work is represented in the permanent collections of the Museum of Fine Arts, Boston and the Museum of the Gemological Institute of America. It has been exhibited in museums and shows across the US including International Fiber Art VII (Sebastopol Center for the Arts, Sebastopol, CA, 2015), and featured in many publications, including *Textile Techniques in Metal for Jewelers, Textile Artists and Sculptors* by Arline Fisch (1996 and 2001).

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Barbara@BarbaraBerkDesigns.com



ARTIST'S STATEMENT

My practice explores the interplay of traditional textile techniques and structures – with industrial metals – with traditional and contemporary metalsmithing techniques and tools.

I start by weaving or making lace with wire by hand. I work flat, off loom, creating one piece at a time. I then coax my flat “fabric” into a 3-dimensional form. The textile techniques enable me to play with line, pattern, texture and touch. The physical properties and working characteristics of the stainless steel and phosphor bronze enable me to play with scale and volume. The patterns are simple and geometric, the lines are fluid, the forms organic.

Interlaced together, Process, Material and Form reveal new perspectives on transparency; movement; positive and negative space; reflection and shadow.



© ZHEN GE

1. *Sublime Words (No.12)*, 79" × 51", 2016
2. *Sublime Words (No.13)*, 79" × 51", 2016

BIOGRAPHY

Ge Zhen was born in Nanjing in 1965. He has participated in many national and international exhibitions, and has received numerous awards. Ge's work has been published in 'Oriental Arts', 'Gallery', 'Arts World', 'Fine Art Liteature', 'The Chian Art Exhibition'catalogue, 'Chinese Contemporary Arts' etc.

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ZHEN GE

ART CRITICISM

Ge Zhen's painting brings us from daily experience to poetry and then to religious experience, tracing back to the root of our spiritual life, or in his own words, the "backyard". To defend the backyard won't bring us anything particular instantly. But it would enhance the depth and meaning of our current life. Like Bell put it, art was a form full of meaning. It wouldn't lead us to any specific goal but would create spiritual meaning and ambience for us to wander about and dwell. Ge Zhen's "backyard" offers exactly such a spiritual dwelling for us.

Ernst Gombrich pointed that humanities were to keep memory of classical cultures. The humanistic spirit of Ge Zhen's painting lies exactly in the fact that it arouses our cultural memory. It is not a symbol, image, incident or concept. Rather, it is the spiritual trait rooted in our collective unawareness. Through constant exploration and probing, Ge Zhen manages to touch upon the root of Chinese culture through his painting brush, imbuing his work with a spiritual temperament that is commonly shared by all of us. Probably that's exactly where the humanistic spirit of his painting lies.

Reference: Trace Back to the Root: On the Humanistic Spirit in Ge Zhen's Painting

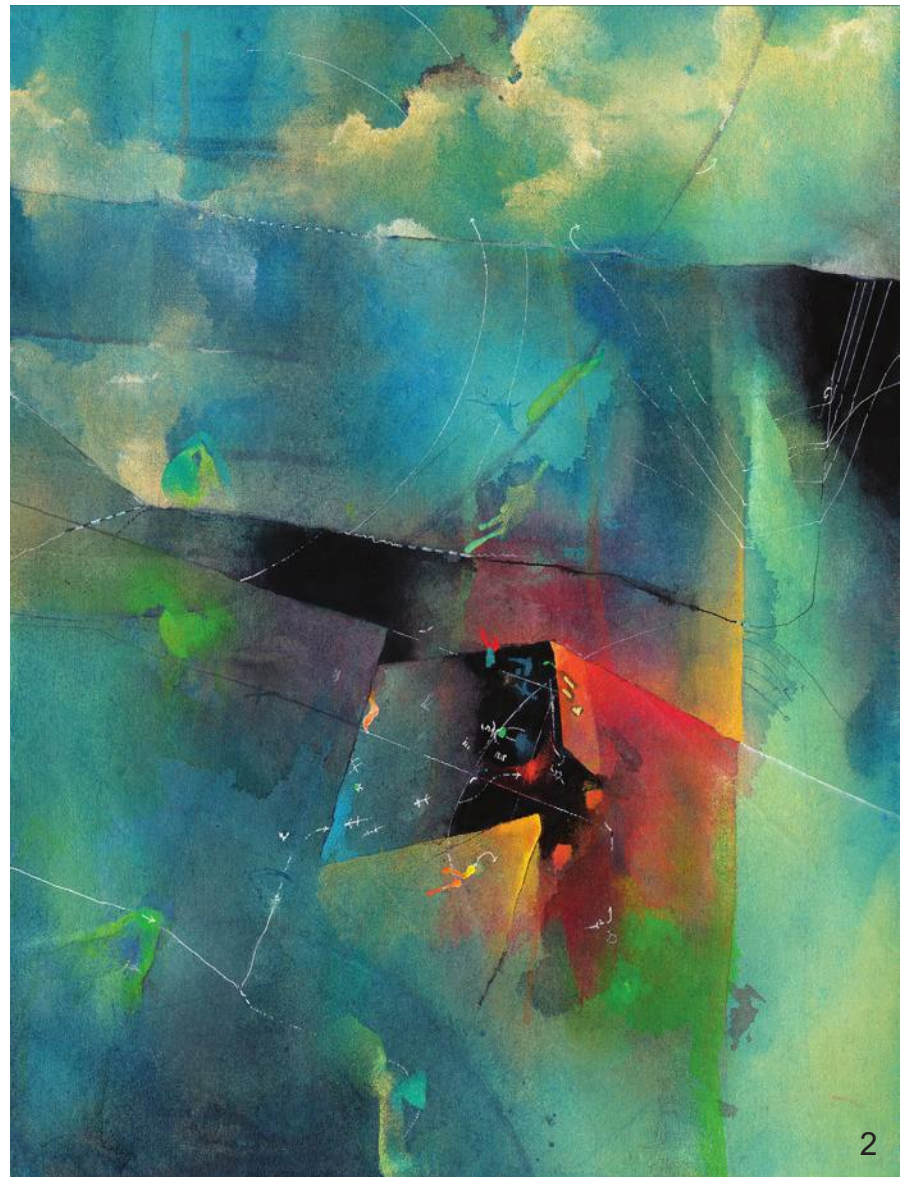
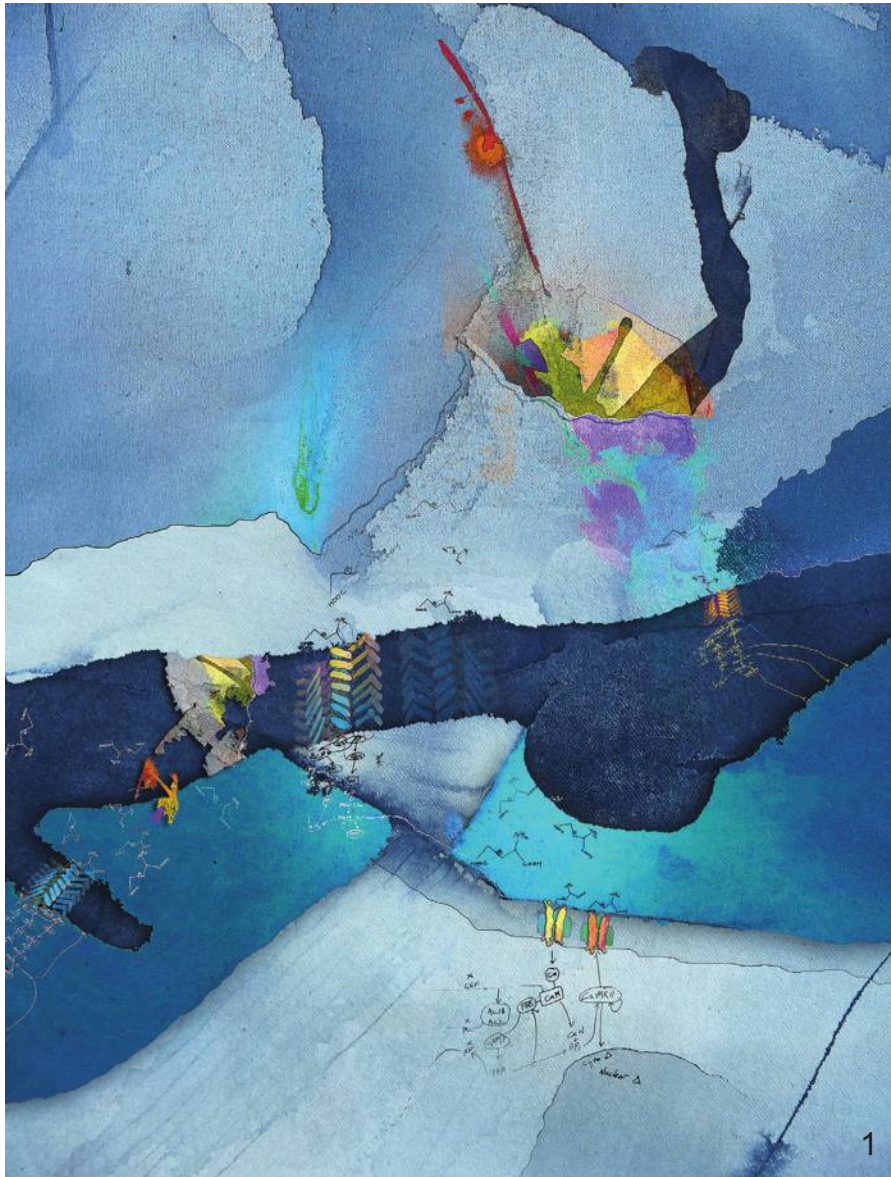
By Peng Feng (The Professor of the Peking University)



© ZHEN GE

1. Sublime Words (No.14), Oil on Canvas, 51" × 75", 2016

2. Sublime Words (No.15), Oil on Canvas, 51" × 75", 2016



© NEIL MURPHY

1. *Glutamate Koan, MixedMedia, 30" x 24", 2014*
2. *Map of Tiny Ideas, Mixed Media, 30" x 24", 2013*
3. *Inner Monkey, Archival Print, 44" x 44", 2012*
4. *Harvey and His Pet Frog, Archival Print, 20" x 20", 2012*

BIOGRAPHY

I am a Bay Area artist and designer, but also a Kama'aina - born and raised on the island of Oahu - and the tropics, and Asian art influences, continue to leave a strong mark on my work.

My painting surface is unprimed canvas spread horizontally on a flat work surface. Media include ink, acrylic washes, pastels, and experimental digital processes.

I moved to the Bay Area to attend the San Francisco Art Institute and from that base launched numerous solo painting exhibits on both coasts. Interests that frame my current artistic directions include the study of line and flat color fields, almost anything related to science, art, and technology (most recently spin-offs from neurobiology), and of course Hawaiiana - including the brilliantly colored and now-extinct tropical birds that once flew the island rainforests.

My other professional directions all feed my art. Among those are audio engineering, film sound recording and design, electronic music composition, graphic design and web development. I am the founding partner and lead designer at Ghostdog Design, a web design company serving primarily start-ups and biotechnology.

I live in Burlingame, CA, with my family, a morose but sincere dog, and cat that falls over when you pet him.

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ARTIST'S STATEMENT

I steal shapes and colors from nature, then rearrange them in my work into something playful and whimsical. Curiosity and awe of nature are my chosen brother and sister.

I paint many different subjects. I show wind by making curved lines winding through a valley. I create fantasy scenes like parrots talking to their pet frogs and thoughtful monkeys flying kites and sailing miniature boats. I learn about science by making art about science topics. For example, I create paintings showing the nerve cells in our brains, and the connections between them, to learn about our ability to think.

Because there are really no rules in art, I also enjoy creating scenes and landscapes that could never exist in real life. Things like impossible maps of curious places that could live only in the imagination.

My work begins with inked lines and colored washes on canvas. I often use a computer to change shapes and colors. I print out these images on paper, canvas, and illuminated layers of plexiglass.



© DENG PAN

1. Two Umbrellas, Oil on Canvas, 48" x 51", 2016
2. Chaplin, Oil on Canvas, 39.4" x 31.5", 2012
3. Fate Fighter, Mix Media, 47.8" x 59.8", 2016
4. Overlook, Oil on Canvas, 79"x 118", 2010

BIOGRAPHY

Deng Pan is a Contemporary Artist, Chairman of the Yang Jianhou Foundation, His works were collected by National Art Museum of China, Beijing Sunshine International Art Museum, Snows cape Culture and Art (Beijing) Co., Ltd., Shandong Contemporary Art Center, and the institutions and private collectors of the United States, Canada, Denmark, France, Britain, South Korea, and China. Pan's works has been selected into many important professional publications.

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ART CRITICISM

Deng Pan's art has a strong expressionist style. His works are breathing, sentient and critical. His paintings, unadorned by the surface of things, enable viewers to directly see the internal essence and spiritual vision of things.

From Deng Pan's works, we can easily feel his artistic sincerity and seriousness. Through revealing the spiritual nature of things, his works construct traumatic art experience, caused the viewers' a series of introspections on human themselves. Lofty ideals in life are inseparable from the soul's expectations and the impact, all kinds of thing shapes forms the form and content of explaining reality and imagination after converted by artist inner feelings and pictures.

The realization of Deng Pan's artistic experience, life experience and mental state at the screen and form is the spirit characterizations of interchangeable individuals, his creation makes new value of things wealthy, makes viewers feel a pleasure of brushwork smooth activity and color piled texture in close look, but from a certain distance, the kind of subtle picture effect again gives the picture a more broad, solid artistic conception beauty.

These images are not realism and reproduce in real sense, these images are full of the artist's personal thoughts and feelings, as well as creativity and imagination of painting language, they are specific presentations of artist's living experience, and the more are the results that the artist trying to achieve by subjective efforts.

By Jin Mai



© JINGDONG SHEN

1. *Big Eyes, Print, 59" x 59", 2016*
2. *Whistling, Print, 59" x 42", 2016*
3. *Eyes Wide Open, Print, 59" x 59", 2016*
4. *Wounded, Print, 59" x 42", 2016*

JINGDONG SHEN

BIOGRAPHY

Jingdong Shen is a leading internationally recognized contemporary Chinese artist from Beijing, China.

Shen Jingdong was born in 1965 in the town of Nanjing (province of Jiangsu), China. After many years of studies in Fine art, Shen was conscripted to the Military Drama Troupe of Nanjing Military Area, where he made his career over a span of sixteen years until 2007.

In 2008, his Chinese and international artistic career evolved quickly; Shen became an important contemporary artist of the new wave, with his Hero series. He created into different kinds of people the image of the soldier and of the icons of Chinese life as represented in new forms, sometimes diverted in expressive colors (Blue, Green, Red or Yellow).

His painting *The Bugle* realized in 2012 illustrates perfectly his work, allowing each observer to have a new look on the contemporary art, but also a reflection and interpretation intellectual, sensitive and emotional.

The artworks of Shen can be seen in private and public collections worldwide. One of the most famous collectors of Shen's works is actress Zhang Ziyi.

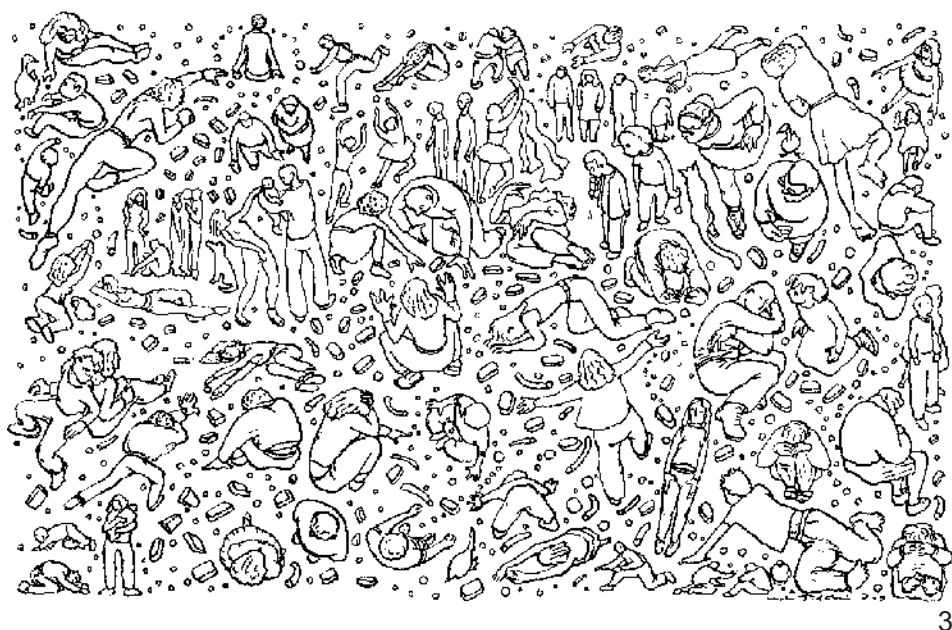
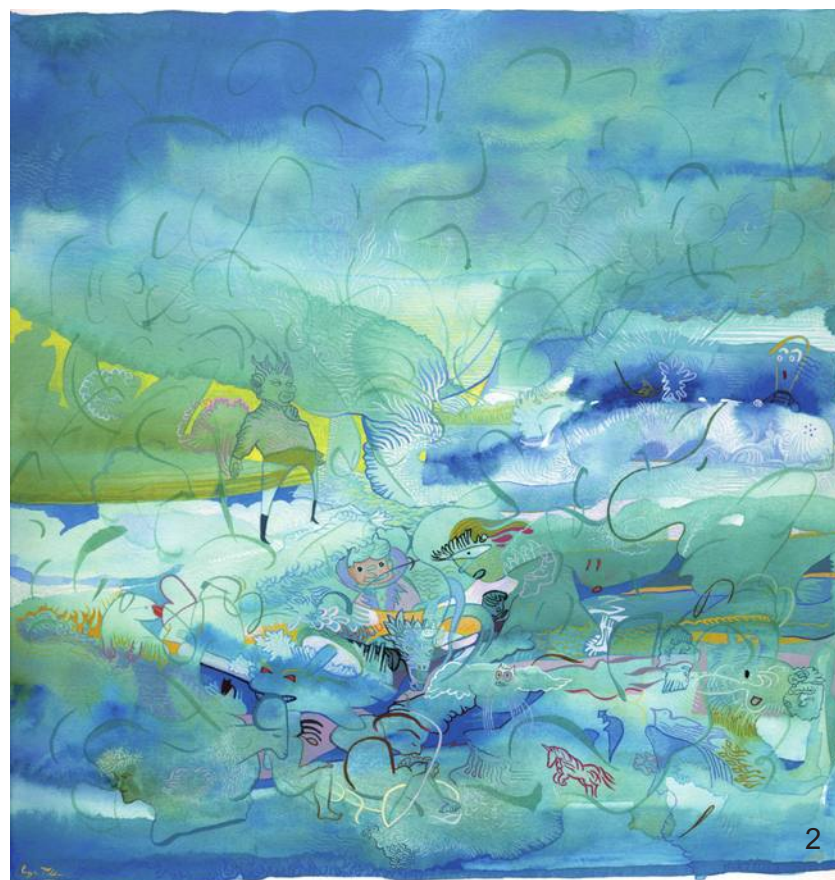
shenjingdong1965@qq.com



ART CRITICISM

In today's Chinese art, not few artworks reflect themes of history and personal memories. But few artists approach their artistic creation in a humorous way as Shen Jingdong does. Too many artists like to recall the past in their expression of history with bitter, suppressed or indignant feelings so that the impression their works leave on the audience is gloomy and dull. In this sense, Shen Jingdong's artistic creation is a visual liberation from the past and today. After the series *Soldiers*, he explores any other theme in a like unhurried way. Humorous and slightly mischievous style and brilliant and at the same time childlike language have become the hallmark of Shen Jingdong's art. His art does not only add a bright touch to the otherwise gloomy picture of history, but more importantly, gives an optimistic dimension to the contemporary Chinese art.

By Yang Wei



© LEIGH TOLDI

1. *Dance for Life, Gouache, 4" x 4", 2014*
2. *Ice Cream, Pen & Ink, 2.5" x 4", 2009*
3. *Sunset for Pops, Gouache, 9" x 9", 2016*

Inspiring the Youthful Artists of the World Who are Reading this Book:

"Keep your eyes open, and observe the world's many different types of art expression (the visual arts as seen in this book, or music, cooking and writing). Experiment with different types of mediums until you find those that you feel relax your creative spirit, rather than tighten it. Don't worry about getting your work 'right.' Instead, create, create, create, making messes and throwing things away if you prefer. As you practice creating, over time your vision will become more and more clear, and ultimately, begin to feel right in a very authentic way. At that time your messes become works of art."

BIOGRAPHY

Leigh Toldi is a native Californian, raised in Big Sur and settling in the San Francisco Bay Area. Painting and drawing have always been her favored tools for communication. She has exhibited widely and her fine art is found in collections throughout the country. Commissioned illustrations by the artist have been published in regional and national newspapers, magazines, and books. She received a BA degree in Studio Art from the University of California, Davis, and a Graduate Printmaking Certificate from California State University, Stanislaus.

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LEIGH TOLDI



ARTIST'S STATEMENT

My artwork can be complex and is best viewed as if one were reading literature. Each piece might be considered a visual essay, vignette, chapter, paragraph, poem, or even simple sentence. When I work I direct my content through conceptual thoughts about the human experience. Psychology and sociology play a part, as do biology and history. Shapes, colors, tints and shades can all be utilized to suggest symbolism within these themes. By intermixing abstract and representational imagery I am able to explore and illustrate interesting ways that our minds process information. The chaos of our changing world provides an endless source for inspiration. It is through my work that I discover a sense of clarity, insight, and even hopefulness within the chaos.

© LEIGH TOLDI

The Whisper, Acrylic on paper, 30" x 20", 2000



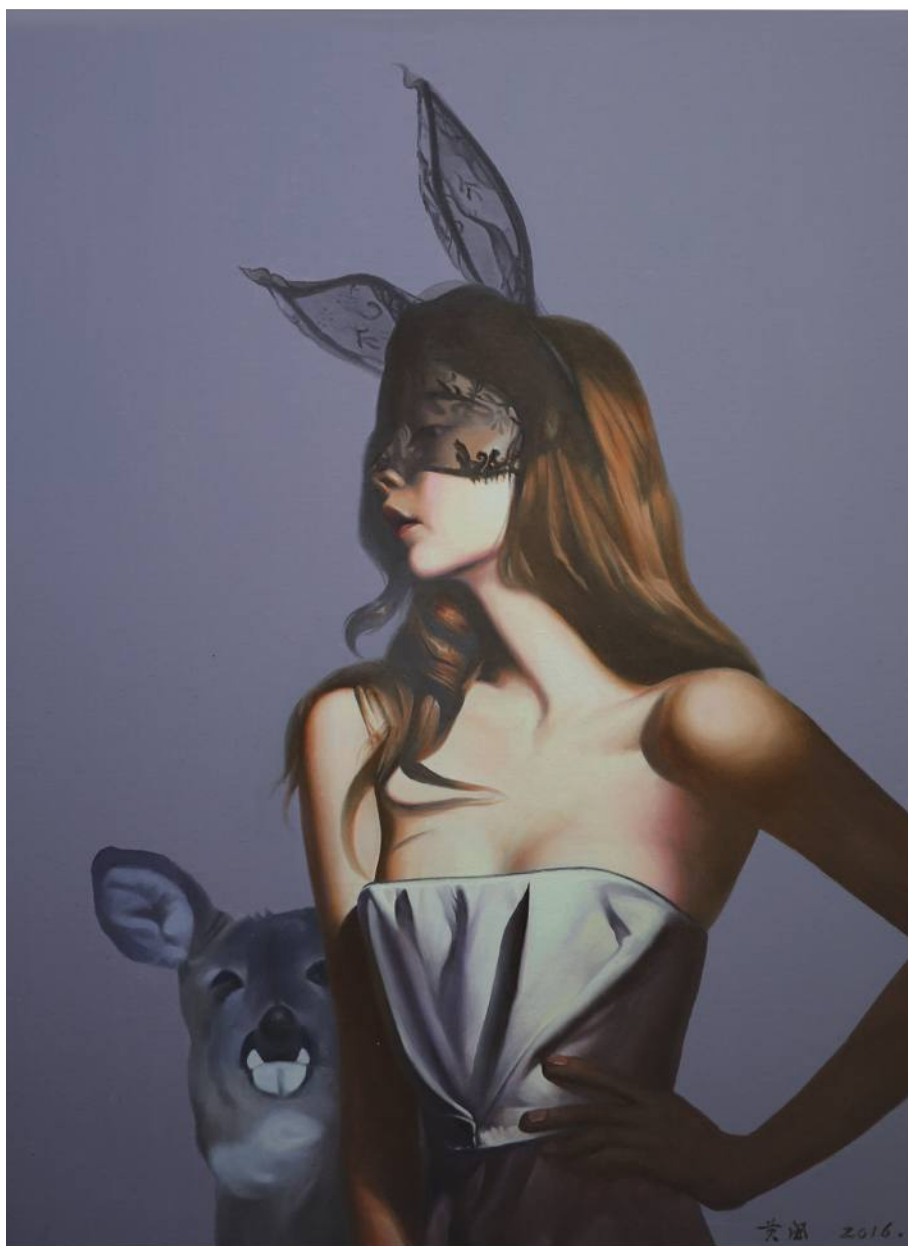
© MIN HUANG

1. *Gray Portrait--1*, Oil on canvas, 24" x 32", 2015
2. *Gray Portrait--2*, Oil on canvas, 24" x 32", 2016
3. *Gray Portrait--5*, Oil on canvas, 24" x 32", 2016

BIOGRAPHY

Huang was born in 1963, graduated from Lu Xun Academy of Fine Arts in 1987, establish his contemporary art studio in Shanghai. His works are collected by many collectors and organizations. Huang is focusing on pop art, the bright paint lay on the black and white background, which makes a good combination. Huang was graduated from Lu Xun Academy of Fine Arts. He is currently working and living in Shanghai.

hbmngirl@126.com



© MIN HUANG

Gray Portrait--5, Oil on canvas, 24" x 32", 2016



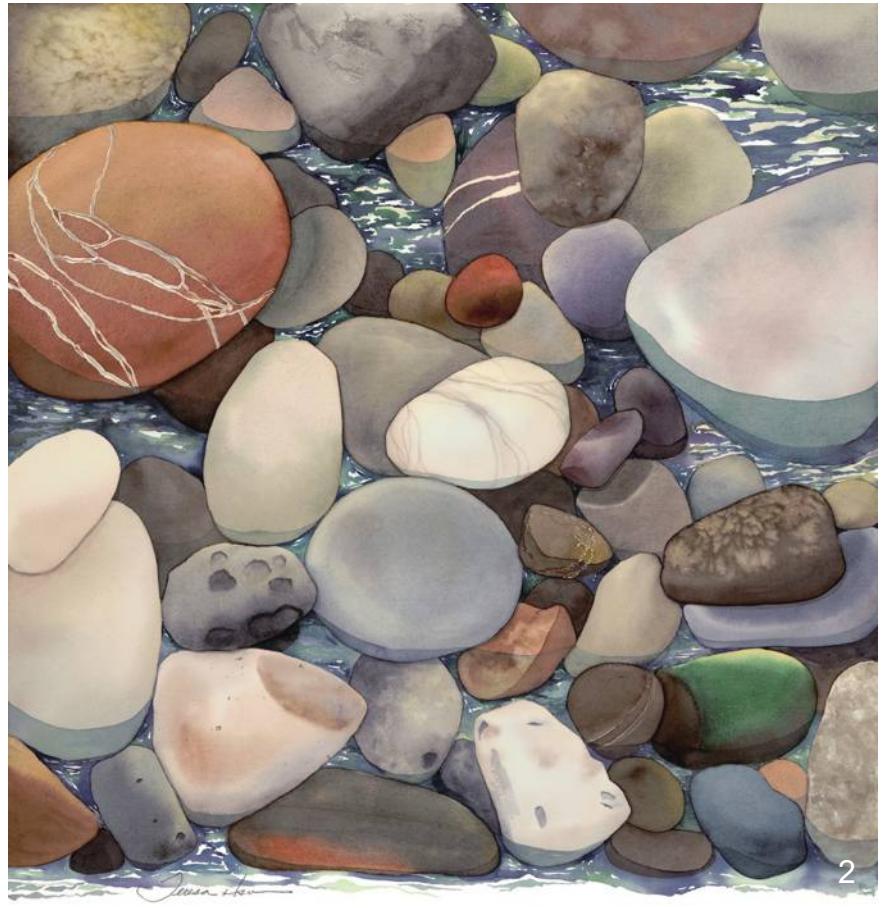
MIN HUANG

ARTIST'S STATEMENT

Huang Min's main influences are from pop art and Chinese folk art. The two genres evolved and merged in his mind to form his postmodern painting style.

The mix and match of Chinese symbols, modern people, and common tools create refreshingly new visual images and capture the spirits of both modern and historical China.

The juxtaposition of the old and new brings about a harmonious union that at once delights and surprises. The characters he paints are expressive and lifelike; which had multiple classical elements collide, creating sensations of movement, rhythm and fashion.



© TERESA HSU WATERCOLORS

1. *China Blues, Watercolor on Paper, 22" x 22", 2004*
2. *Rocks in Blue Water, Watercolor on Paper, 22" x 22", 2009*
3. *Hydrangia Night, Watercolor on Paper, 22" x 30", 2012*
4. *Seaweed on Rocks, Watercolor on Paper, 22" x 30", 2012*

ARTIST'S STATEMENT

I love studying the details in nature and enjoy reflecting them in many of my paintings. Every piece of rock on this planet has gone through centuries of earth movements, from little pebbles to giant boulders, offering us the opportunity to appreciate our mother Earth and to not take her for granted. Through my paintings, I hope you will take time to enjoy these treasures.

tea.teresa.hsu@gmail.com

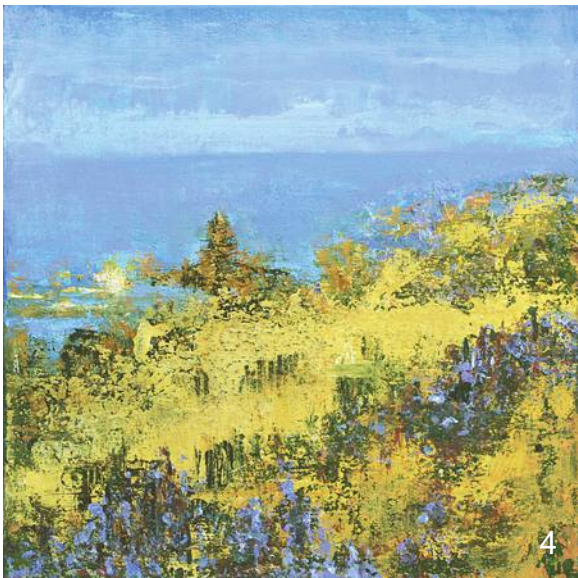
Facebook: [Teresa Hsu Watercolors](#)



BIOGRAPHY

Like most children, I started drawing and painting at a very young age. It seemed easier for me to hold the paint brushes than holding a pen to learn to write, or learn use the chopsticks to eat. Thanks to my late mother who encouraged me in learning art throughout my childhood, adolescence and throughout my life. Later, I studied at the Tainan University of Technology, majoring in Commercial Arts and minoring in Arts and Crafts. Upon graduating, I worked as a textile and fabric designer in Taipei before moving to the US and continuing my study at the Art Institute of Dallas. I then worked as a page layout designer and illustrator at the Dallas Morning News for a while. After that, I worked as gift wrap designer for several years. Eventually, through the company I worked for, opportunity lead me into retail graphic design industry and I formed my own retail graphic and P.O.P. (Point of Purchase) design agency in mid-90's.

In early 2000's, I decided to leave everything behind and traveled to Asia and Europe for months at the time. When I returned home, I knew it's time to make change and decided to take a chance and become a full-time artist. Watercolor has always been my first love when it comes to the choice of medium. Somehow, years of graphic design training really formed my style of painting now, despite the fact that what I learned was more of splash and wet on wet style of painting. I believe our life experiences changes our way of thinking and how we create. In my very busy and sometime hectic life, I am able to escape to another world and feel the connection between my colored paint brushes, paper and the subjects I'm painting at the moment. I choose to paint things in nature we often overlook and or not notice. I am not a religious person but when I paint the subject matter, I feel closer to the creator and the environment I am living in. I think that sense of gratitude translate to my work. Many patrons often tell me that then find sense of calm and peacefulness whenever they are viewing my painting. I hope you will agree and enjoy them as well.



© KARIN TABER

1. *Springtime Fields from the 5*, Acrylic and mixed media, 18" x 36", 2015
2. *Oceanside Fields & Estuary*, Acrylic and mixed media, 18" x 36", 2016
3. *From the Bluff*, Acrylic and mixed media, 12" x 12", 2016
4. *Lupin Blooms at Torrey Pines*, Acrylic and mixed media, 12" x 12", 2016

ARTIST'S STATEMENT

About her work, Taber says: Art makes tangible what the mind and heart sense. To that end, my works are not meant to be simply images of what the eye sees. They are invitations to engage with the art and open the mind's eye to a force that resonates with each viewer personally.

THE ART WORK & THE ART PROCESS

Working with mixed media, each piece is an investigation of the properties of light, texture and color. The confluence of these elements develops the uniqueness of each piece. The shared sensibility of the works is the dreamscape quality evocative of the sea and the natural world. Generally the works begin with a representational sketch over which a variety of materials are added and subtracted to build the composition. The techniques of glazing, scraping, splashes and knife work abstract and strengthen the effect of the under-painted images. Applied in layers, the materials - paint, paper, foil, resin, ground minerals - offer the effect of fluidity and diffused, changing light. Often the original image is completely obscured by the interplay, but the canvas comes alive in reflection.



Summer Sun Melting, 8"x10", Acrylic and mixed media

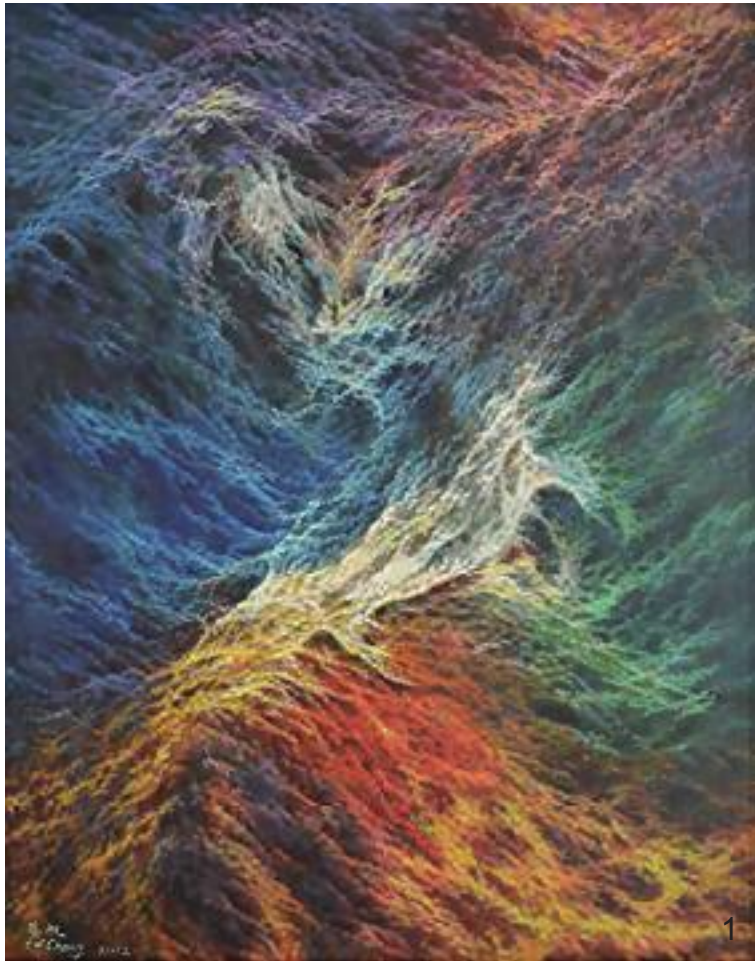


KARIN TABER

BIOGRAPHY

California contemporary artist Karin Taber is a native New Englander whose formal fine arts study was undertaken at several area art institutes, including Rhode Island School of Design and Boston Museum School. Presently dividing her time between the San Francisco and San Diego areas, inspiration for her current work in painting and mono-prints is from these 3 coastal environments.

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www.KarinTaber.com



© CHANG CAI

1. *Unexpected Realm No. 8*, Oil on Canvas, 39" x 31", 2014
2. *Unexpected Realm No. 4*, Oil on Canvas, 57" x 39", 2014
3. *Unexpected Realm No. 2*, Oil on Canvas, 28" x 24", 2013

BIOGRAPHY

Chang Cai, born in 1968, live in Nanjing, Jiangsu now. He has participated in many exhibitions and events. In 2004 and 2005, he joined Shanghai Art Fair. In 2009, Cai had his solo oil painting exhibition named as "Creation from The Mountain and Valley in My Heart" in Shanghai Lotus Painting Room Gallery. In 2010, his paintings showed in the Annals Exhibition of China Modern Art in Sunshine International Art Museum in Beijing. In 2012, his paintings joined Asia Art Exhibition in Taiwan. In 2016, his work showed in the California 2016 Impression International Art Forum & Exhibition.

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ART CRITICISM

The painting on the easel is like a traveling with no end. Art creation needs great enthusiasm and super wisdom. Painting soothes the painter more than makes him vagabond. Wandering in the colorful world, the painter conceives the free soul and breath freely. Mr. Cai's painting is extremely vivid, harmonizing the nature. In his painting, the painting skill is hidden, implicating or showing the mountains and valleys naively. Being a spectator, during mind absence, I am often deeply touched by the painter.

While annealing his spirit, he puts pursuing the art into his whole life. He needs a gushing emotion spreading in his elegant works, releasing freely, which leads us into an unknown, magic world. The picture plane looks unexpected silent but heart-quaking with strong rhythmic flow as of poetry.

He makes himself a rigorous demand on his painting, cannot accept repeating other's styles. On the canvas, there are thousands of exquisite dots connecting hundreds of broken but unbroken lines which bring a splendid and mysterious breath. In exploring the skill, he reminds himself not addictive to the skill that will cause to lose his fresh inspiration. He pays close attention to build a mysterious atmosphere on the canvas, expressing his emotion according to objects on the canvas till creating the vision in the dream, reaching the ideal realm. He gets it from the nature and fills it into his heart.

By Wang Jun



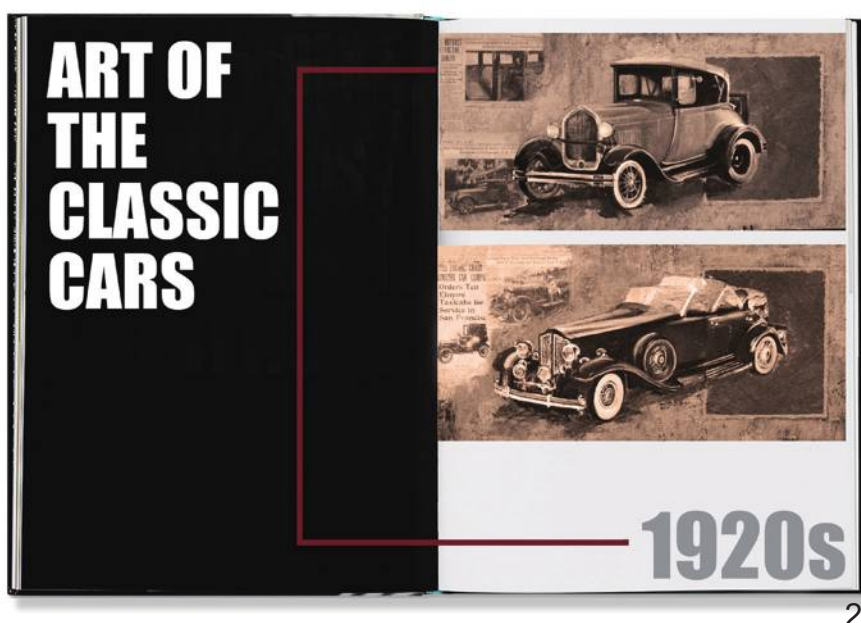
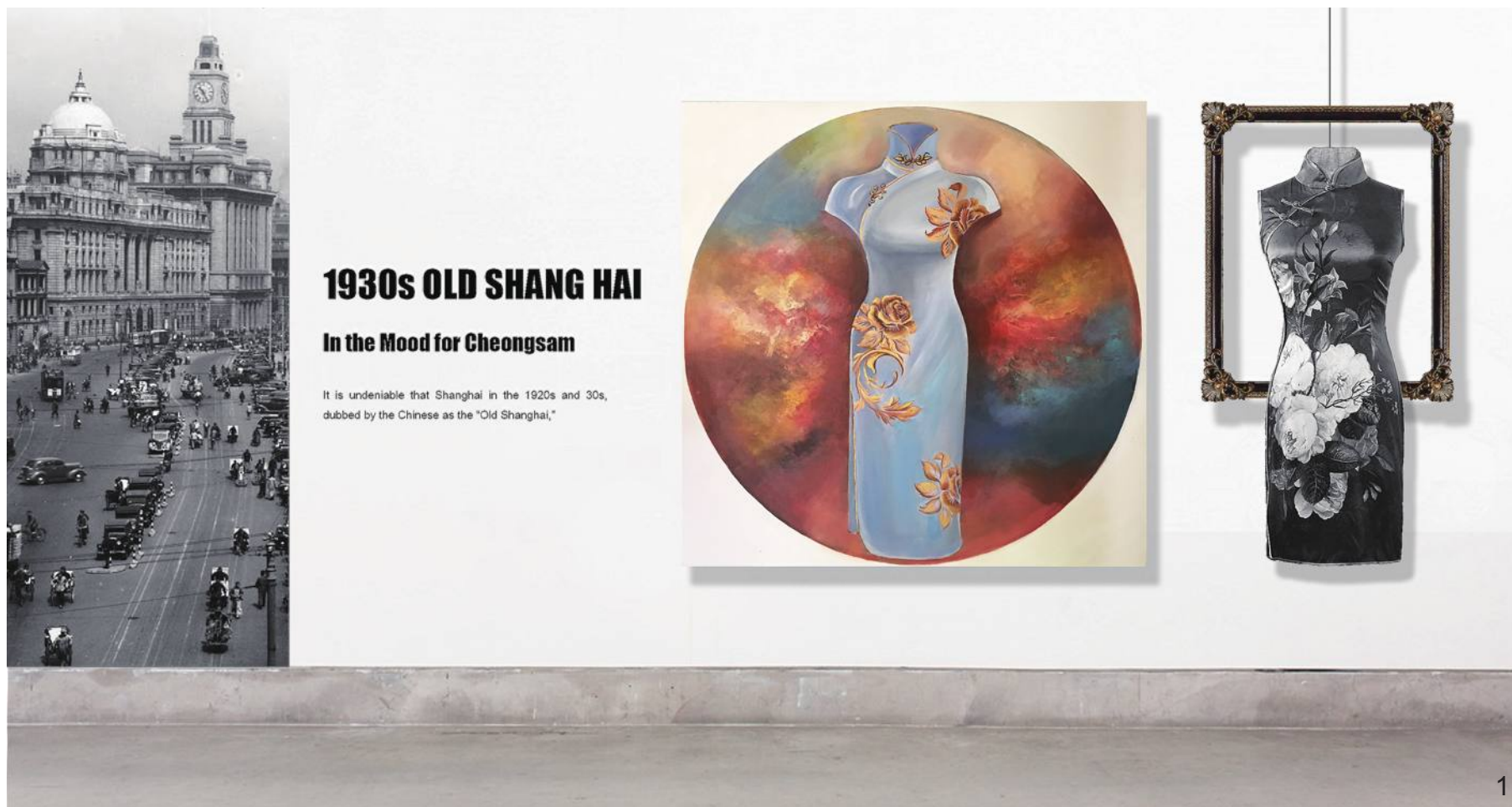
© CHANG CAI

Unexpected Realm No. 3

Oil on Canvas

60" x 51"

2013



BIOGRAPHY

Xiaojun Cai is a visual artist and art event planner working in painting, fashion art and graphic design. Ms. Cai has been involved in art all her life.

Ms. Cai graduated from China Central Academy of Fine Arts. Her interests propelled her to study abroad in Massachusetts College of Art and Design and got her Master of Fine Art from Academy of Art University, besides, she took advanced studies at Stanford University to explore Modern and Abstract Art. The extensive experience and professional knowledge help Ms. Cai with many projects. Ms. Cai had proved herself to be an invaluable resource and a great art ambassador for culture exchange. She was also the founder of non-profit organization ARTS FOR THE FUTURE.

www.artsforthefuture.org

© XIAOJUN CAI

1. *1930s Old Shanghai, Mixed Media, 48" x 48", 2016*
2. *Art of The Classic Cars, Mixed Media, 15" x 30", 2016*
3. *Abstract Vintage Art, Mixed Media, 15" x 45", 2015*

ARTIST'S STATEMENT

My art actively seeks to strengthening the value of arts and culture heritage which preserve our collective memory about history, and also help to serve as roots that connect our past and work towards the future.

Over the years, I have used diverse visual vocabulary consisting of history symbols drawn from Eastern and Western Cultures. Through visual narrative, I explore how the objects, figures, shapes, colors, lines, and forms relates to a historical and cultural sense.

My latest compositions are concentrating on turning vintage newspapers (which about 100 years old collectible antique) into pieces of artworks. I was inspired by the common characteristic of postmodern art, I am trying to take modern arts elements and re-fit them into historical "context". I believe that "looking back" provides a meaning of understanding our human past and its relationship to our present, which helps us to make it better.

Art aesthetic appreciation might through sight, hearing, touch or other methods. Spiritual and aesthetic cultural values are associated. The Arts and Cultural Heritage intends to understand the beauty and the value of an object and to intelligent explore the meaning and spiritual value that underlies each object. Visual arts comprise many forms of arts; my art concepts were delivered by different mediums, and yet they all related and around my art philosophy, which I defined it as "The Value of Arts and Cultural Heritage".



XIAOJUN CAI

Thanks to those like-minded friends, I have more chances to transmit my concept to audiences through planning a certain influential art events. As an art event planner as well as a visual artist, I know deep down inside that an international stage is very important for artists who are influenced by different cultures, and wish to share their concepts to the world. International arts and culture exchanges reflect centuries of Arts and Cultural Heritage and the world relations. I believe that such arts and culture exchanging events will help more people rise above differences in history, culture, social systems and bring about understanding and respect. Thus, over past years I have decided to dedicate myself fully to the field of "Arts and Cultural Heritage".

© XIAOJUN CAI

The Value of Arts and Cultural Heritage, Mixed Media, 48" x 48", 2015