

A collection of white ceramic fragments and sculptures is scattered across a black background. The pieces vary in size and shape, including several Buddha heads with different expressions and hairstyles, a large bowl, a small cup, a teapot, and various other vessels. The lighting is dramatic, highlighting the smooth, matte texture of the ceramic against the dark surface.

FRED HC LIANG





FRED H C LIANG

Bruto Pomeroy, comisario de la exposición. Curator of the exhibition.
Sala de La Asunción, Universidad de Cádiz. Jerez de la Frontera. España.

TRABAJO RECIENTE DE FRED H C LIANG

LA EVOLUCIÓN DE UN PENSAMIENTO

by Gillian J. Furniss

El artista Fred HC Liang busca desafiar las nociones occidentales acerca de los conceptos orientales.

Es un artista nómada que se encuentra mejor habitando espacios “intermedios”: adaptándose a tradiciones artísticas diversas y logrando singularidad por medio de encontrar soledad dentro del discurso contemporáneo del arte global. “Soy parte del raudal”, explica.

Nacido en China durante la Revolución Cultural, Liang creció en Canadá y actualmente vive y trabaja en los Estados Unidos. Su actual cuerpo de trabajo, incluido en la Sala de Exposiciones del Campus de La Asunción de la Universidad de Cádiz en Jerez de la Frontera, y en la Addison Gallery of American Art, nos niega la oportunidad de atestiguar su proceso artístico. Nos vemos rodeados por obras que encarnan la superposición de Oriente y Occidente como patrias filosóficas. Con papel y porcelana como materiales, y papel recortado (jianzhi) y serigrafía como técnicas, cada pieza articula conceptos de flexibilidad y firmeza. Muchas de ellas están inmersas en la paleta mono-

cromática del blanco puro.

Girador de ruedas

Las cabezas fragmentadas de Buda, hechas de porcelana china blanca (blanc de chine), se fabrican en el condado de Dehua en la provincia de Fujian, una importante capital manufacturera de cerámica desde la dinastía Ming (1368-1644) que exporta sus productos a todo el mundo. El movimiento desempeña un rol en este trabajo que representa el concepto oriental del tiempo como circular, siempre continuo y sin principio ni fin. El sentido del paso del tiempo se refuerza con un disco espejo que gira lentamente una serie de cabezas de Buda de porcelana aparentemente sumergidas, cada una cuidadosamente dispuesta en un orden natural que hace referencia a los conceptos orientales del cosmos. El espectador responde a la vista de cabezas de porcelana y sus reflexiones al girar, al tiempo que contempla su propia imagen reflejada entre ellos. Nos vemos a nosotros mismos entre los objetos de porcelana blanca, con lo que se crea

un sentido de identidad colectiva, en vez de una existencia única. El espectador también se mueve en el tiempo, aunque de forma menos perceptible debido a la relativa lentitud. El efecto que resulta es la del espectador incluido en la experiencia grupal, como si dijera: “Yo también estoy en movimiento. Todos estamos en el raudal del cambio. “ Quizás Liang nos desafía a ver el potencial de cada uno de nosotros para iluminarnos, al atrevernos a cuestionar y perseguir el significado más profundo de la vida.

El regalo de Lotty-Elgin

Esta pieza de papel recortado parte de la apropiación de un óleo sobre lienzo del siglo XIX, Looty (1861), del artista Friedrich Wilhelm Keyl (1823-71). El trabajo de Liang se inspira en el hecho histórico del primer perro pekinés en Inglaterra, robado a la emperatriz viuda de la dinastía Qing por soldados británicos durante la Segunda Guerra del Opio, y presentado como regalo a la Reina Victoria. La técnica del papel recortado constituye el acto de “cortar entre las líneas”. Entre las formas blancas emerge un exótico perro pequinés, como si Liang hubiera cortado la pintura original para crear algo más claro en su significado. Al cortar “entre las líneas” de la pintura original, Liang revela la escena de un robopreciado. Al iluminarse por una fuente de luz, el papel proyecta una sombra que crea una forma tridimensional efímera. La sombra proyect-

ada da la impresión de que en esta obra existe un espectro, una narración fantasma. Las capas y las sombras del papel se convierten en metáforas para la profundidad del tiempo. Aceptamos pasado y presente como testimonios de acontecimientos históricos dolorosos que unen las dos culturas de China e Inglaterra, por los siglos venideros.

Sincretismo axial

Este collage de serigrafía con papel recortado representa la silueta de una cabeza de Buda, distinguible por su iconografía de lóbulos de las orejas alargados y el cabello anudado en un chongo. Inserto en el contorno de la distintiva cabeza encontramos un patrón europeo que incluye un pavo real, entretejiendo tiempo con forma. La imagen es el contorno de una cabeza de Buda de estilo griego helenístico que nos recuerda al ejército de Alejandro Magno viajando por la Ruta de la Seda para conquistar a los imperios asiáticos. Más una red de caminos que una sola ruta de Este a Oeste, la Ruta de la Seda tiene implicaciones de la reciente avalancha de progreso en China.

Biofonía del otoño

Esta pieza es una trilogía expuesta simultáneamente en distintas ubicaciones: el Currier Museum en New Hampshire, las galerías Bakalar y Paine en Boston, y el Chao Art Center en Beijing. En esta masa reluciente nos vemos rodeados por una serie

de tiras espiraladas de papel Arjowiggin dorado, descubierto originalmente durante la residencia del artista en Oaxaca, México. Liang explica su proceso de recorte de papel: “Recorto la diferencia entre las líneas y las separo, para después jalarlas al espacio tridimensional.” La verticalidad de esta forma natural está apoyada en su eje central; se inspira en cuadros de pergamino de paisajes y en la filosofía china del taoísmo. Liang concluye: “Al igual que el viajero en el arroyo en la pintura de Fan Kuan, en cierto modo soy un artista itinerante cuyas ideas están profundamente arraigadas en el Tao”.

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RECENT ARTWORK BY FRED H C LIANG

THE EVOLUTION OF A THOUGHT

by Gillian J. Furniss

As an artist, Fred HC Liang is interested in challenging Western notions of Eastern concepts. He is a nomadic artist most comfortable inhabiting “in between” spaces, adapting to diverse art traditions and achieving singularity by finding solitude in the contemporary global art discourse. “I am part of the stream,” Liang explains. Born in China during the Cultural Revolution, he grew up in Canada, and currently lives and works in the U.S.A. In his current body of work included in Sala de Exposiciones del Campus de La Asunción of the University of Cádiz in Jerez de la Frontera and Addison Gallery of American Art, we are denied the opportunity to watch his art process. We are surrounded by artwork that signifies the layering of East and West as philosophical homelands. Paper and porcelain as art materials, papercutting (jianzhi) and silkscreen print-making as art techniques, each represent concepts of flexibility and firmness. Many are immersed in the monochromatic palette of pure white.

Wheel Turner

The fragmented heads of Buddha made of white Chinese porcelain (blanc de chine) are made in Dehua county in the Fujian province, an important ceramic manufacturing capital since the Ming Dynasty (1368-1644) that exports its wares worldwide. Motion plays a role in this work representing the Eastern concept of time as circular, forever continuing with neither a beginning nor an ending. The sense of the passage of time is reinforced with a mirror disk slowly rotating a series of apparently submerged porcelain Buddha heads each carefully arranged in a natural order referencing the Eastern concepts of the cosmos. The viewer responds to the sight of porcelain heads and their reflective images turning, and also simultaneously contemplating his or her own image reflected among them. We see our own image interspersed among the white porcelain objects, creating a sense of collective identity rather than unique existence. The viewer is also moving in time, although less noticeably so because of the relative slowness. The result effect is the viewer being included in the group

experience as if to say, “I am in motion, too. We are all in the stream of change.” Perhaps Liang challenges us to see the potential of each one of us to become enlightened as we dare to question and pursue life’s deeper meaning.

Lotty–Elgin’s Gift

This papercutting is an appropriation of a nineteenth century European oil on canvas painting titled Lotty, 1861, by the artist Friedrich Wilhelm Keyl (1823-71). Liang’s work is inspired by the historical event of the first Pekingese dog in England, stolen from the Empress dowager of Qing Dynasty by British soldiers during the Second Opium War and presented as a gift to Queen Victoria. Papercutting is the act of “cutting between the lines.” Among the white shapes emerge an exotic Pekingese dog as if Liang has slashed the original painting to create something more clear in meaning. By cutting “between the lines” of the original painting, Liang reveals a scene of prized theft. When illuminated with a light source, the paper casts a shadow to create an ephemeral three dimensional form. The cast shadow gives the impression that a ghost exists in this work of art, a phantom narrative. Layers of paper and shadows of paper become metaphors for the depth of time. We accept past and present as a testimony to painful historical events that bind the two cultures of China

and England for centuries to come.

Axial Syncretism

This silkscreen collage with papercutting represents a silhouette of a Buddha head, as identified by the iconography of elongated ear lobes and hair bun. Inserted within the distinctive head’s contour lines is a European pattern including a peacock, layering time with form. The image is a contour line of a Buddha head from the Hellenistic Greek style, reminding us of Alexander the Great’s army traveling along the Silk Road to conquer Asian empires. More of a network of roads rather than a single route from East to West, the Silk Road has implications of the recent rush of progress by China.

Autumn Biophony

This artwork is a trilogy on exhibition simultaneously in three different locations: Currier Museum in New Hampshire, Bakalar and Paine Galleries in Boston, and Chao Art Center in Beijing. This glittering mass surrounds us is a series of swirling Arjowiggin paper strips of gold originally discovered during Liang’s artist in residence in Oaxaca, Mexico. Liang explains his papercutting process, “I slice the difference between the lines and then pull them apart, and then pull them into three dimensional space.” The verticality of this natural form is supported by its

central axis and inspired by scroll paintings of landscapes and the philosophy native to China called Taoism. Liang concludes, “Like the traveler in the stream in Fan Kuan’s painting, I am in a way an artistic itinerant whose ideas are deeply rooted in the Tao.”

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WORKS



WHEEL TURNER, 2017

Dehua porcelain

Convergence, Addison Gallery of American Art,
Andover, MA USA

GIRADOR DE RUEDAS, 2017

Porcelana Dehua

Convergencia, Addison Gallery of American Art,
Andover, MA; EUA



LOTTY-ELGIN'S GIFT, 2017

Cut paper on Rives BFK

Convergence, Addison Gallery of American Art,
Andover, MA USA

Collection of Addison Gallery of American Art

EL REGALO DE LOTTY-ELGIN, 2017

Papel recortado en Rives BFK

Convergence, Addison Gallery of American Art,
Andover, MA; EUA

Colección de Addison Gallery of American Art







LOOTY, 2017
Past is Prologue, History in Contemporary Art, 2022
Addison Gallery of American Art,
Andover, MA USA

LOOTY, 2017
Prologo, historia en el arte contemporaneo, 2022
Addison Gallery of American Art,
Andover, MA; EUA



WHISPER, 2017

Dehua porcelain

Convergence, Addison Gal-
lery of American Art,
Andover, MA USA

SUSURRO, 2017

Porcelana Dehua

Convergence, Addi-
son Gallery of Ameri-
can Art, Andover, MA;
EUA



RIVER OF SMOKE, 2017
Fire and smoke on Arches 88
Convergence, Addison Gallery of
American Art, Andover, MA USA



RIO DE HUMO, 2017
Fuego y humo sobre Arches 88
Convergence, Addison Gallery of
American Art, Andover, MA; EUA





AXIAL SYNCRETISM, 2017
Silkreen, cut paper on
Arches 88

Convergence, Addison Gallery
of American Art,
Andover, MA USA

SINCRETISMO AXIAL, 2017
Serigrafía y papel recortado en Arches 88

Convergence, Addison Gallery of American Art, Andover, MA; EUA

AXIAL SYNCRETISM II, 2017

Silkcreen, cut paper on
Arches 88

Convergence, Addison Gallery
of American Art,
Andover, MA USA

SINCRETISMO AXIAL II, 2017

Serigrafía y papel recortado
en Arches 88

Convergence, Addison Gallery of
American Art, Andover, MA; EUA



NIGHT WALKER IN HUTONG, 2018

Cut paper

Simultaniety, XcHua Gallery,
Beijing, China

PASEO NOCTURNO EN HUTONG, 2018

Papel recortado

Simultaniety, XcHua Gallery,
Beijing, China





BLACK LIGHT, 2018
Cut paper on Arjowiggins, mirror
XcHua Gallery, Beijing, China

LA LUMBRE NEGRA, 2018
Papel recortado en Arjowiggins y espejo
XcHua Gallery, Beijing, China



BIRDS OF SAME FEATHER, 2018

Silkcreen, cut paper on
Arches 88

Simultaniety, XcHua Gallery,
Beijing, China

AVES DE LA MISMA PLUMA, 2018

Serigrafía y papel recortado en Arches 88

Simultaniety, XcHua Gallery,
Beijing, China

NIGHT OWL AT 110101, 2018

Silkscreen, cut paper on
Arches 88

Simultaniety, XcHua Gallery,
Beijing, China

Private collection

NOCTAMBULA, 2018

Serigrafía y papel recortado
en Arches 88

Simultaniety, XcHua Gallery,
Beijing, China

Colección privada





INSTALLATION VIEW, 2018

Silkscreen, gouache, acrylic, cut
paper on Hahnemuhle paper

Simultaniety, XcHua Gallery,
Beijing, China

VISTA DE INSTALACION, 2018

Serigrafía, gouache, acrílico, y
papel Hahnemuhle recortado

Simultaniety, XcHua Gallery,
Beijing, China

HOMAGE TO HR AND BA, 2018
Silkscreen, gouache, acrylic,
cut paper on Hahnemuhle paper
Simultaniety, XcHua Gallery,
Beijing, China

HOMENAJE A HR AND BA, 2018
Serigrafía, gouache, acrílico, y
papel Hahnemuhle recortado
Simultaniety, XcHua Gallery,
Beijing, China



NIGHT ENTROPY, 2018

Cut paper on Arjowiggins, mirror

Silver Lining, XcHua Gallery,
Berlin, Germany

NOCHE ENTROPY, 2018

Papel recortado en Arjowiggins y espejo

Silver Lining, XcHua Gallery,
Berlin, Germany



BEIJING BIOPHONY, 2017
Cut paper on Arjowiggins, mirror
Chao Art Center, Beijing, China

BIOFONÍA DE BEIJING, 2017
Papel recortado en Arjowiggins y espejo
Chao Art Center, Beijing, China





AUTUMN BIOPHONY, 2017
Cut paper on Arjowiggins, mirror
Bakalar & Paine Galleries
Boston, MA USA

BIOFONÍA DE OTOÑO, 2017
Papel cortado en Arjowiggins, espejo
Bakalar & Paine Galerías
Boston, MA; EUA

SPRING BIOPHONY, 2017
Cut paper on Arjowiggins,
mirror

Currier Museum of
American Art
Manchester, NH USA

BIOFNIA DE LA
PRIMAVERA, 2017
Papel recortado en
Arjowiggins y espejo
Currier Museum of
American Art
Manchester, NH; EUA





CAPE BIOPHONY, 2017

Cut paper on Arjowiggins

Cahoon Museum of American Art

Cotuit, MA USA

BIOFONÍA DEL CABO, 2017

Papel recortado en Arjowiggins

Cahoon Museum of American Art

Cotuit, MA; EUA

MORNING SOUND, 2016-18

Cut paper on Arjowiggins

Milwaukee Art Museum

Milwaukee, WI USA

SONIDO DE LA MAÑANA, 2016-18

Papel recortado en Arjowiggins

Milwaukee Art Museum

Milwaukee, WI; EUA





MORNING SOUND, 2016-18

Cut paper on Arjowiggins

Milwaukee Art Museum

Milwaukee, WI USA

SONIDO DE LA MAÑANA, 2016-18

Papel recortado en Arjowiggins

Milwaukee Art Museum

Milwaukee, WI; EUA





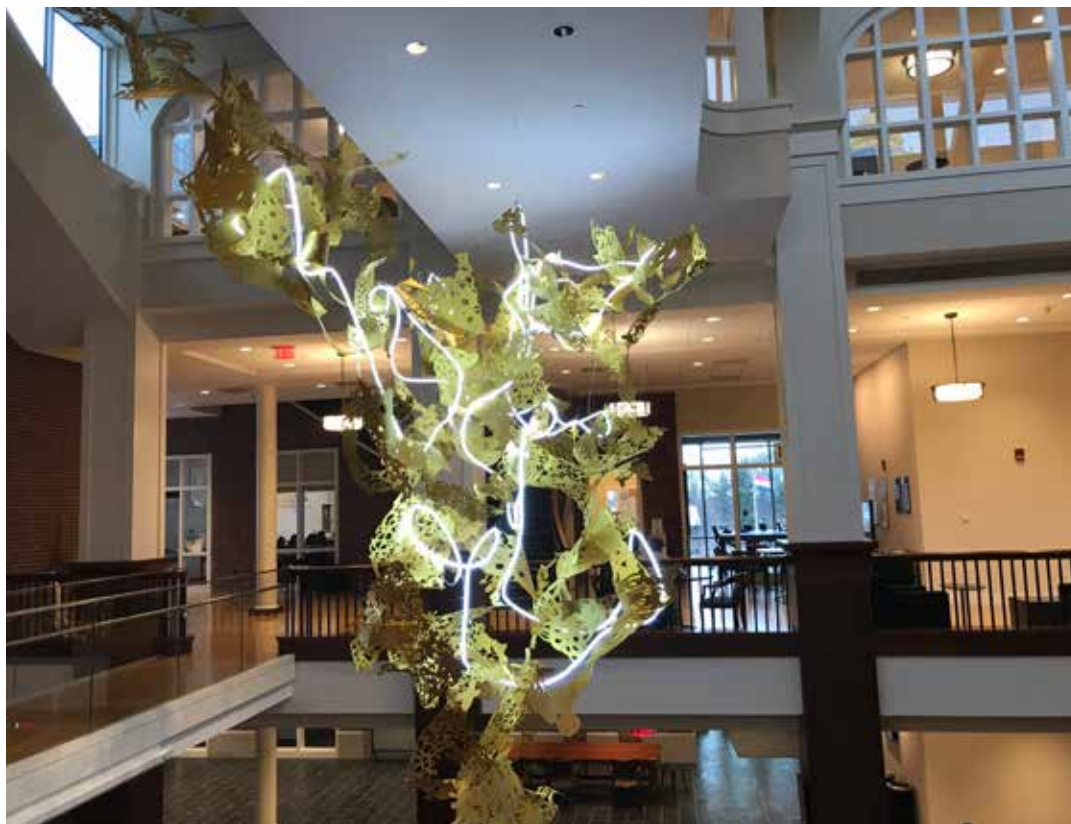






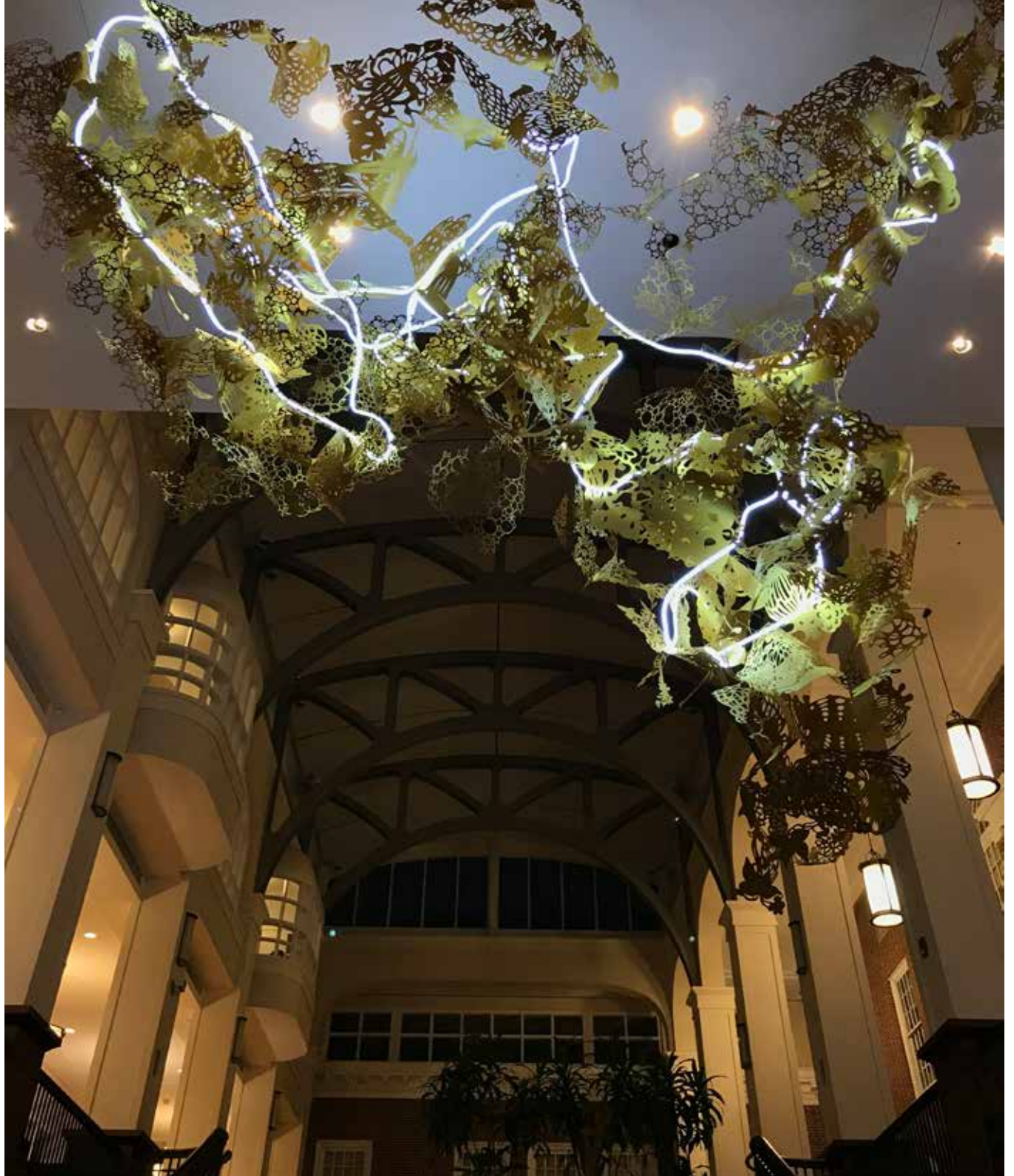
SHANGHAI BIOPHONY, 2019
cut paper on Arjowiggins, LED light, mirror
Shanghai Art Peace Hotel Residency
Changhai, China

SHANGHAI BIOFONIA, 2019
Papel recortado en Arjowiggins, LED luz y espejo
Shanghai Art Peace Hotel Residency
Shanghai, China



EFFULGENCE, 2019-21
Cut paper on Arjowiggins
Groton School
Groton, MA. USA

EFFULGENCIA, 2019-21
Papel recortado en Arjowiggins
Groton Escuela
Groton MA; EUA











SPLIT BIOPHONY, 2022

cut paper on Arjowiggins, LED light, mirror

Draw, International Contemporary Drawings,
Galerija Umjetnina Split,
Split, Croatia.

SPLIT BIOFONÍA, 2022

Papel recortado en Arjowiggins, LED luz, y espejo

Draw, International Contemporary Drawings,
Galerija Umjetnina Split,
Split, Croacia.





BUBBLE IN THE STREAM, 2015

Dehua porcelain, cut paper
on Arjowiggins

North Dakota Museum of Art
Grand Forks, ND USA

SONIDO DE LA MAÑANA, 2016-18

Porcelana Dehua y papel recortado
en Arjowiggins

North Dakota Museum of Art
Grand Forks, ND; EUA

BUBBLE IN THE STREAM, 2015

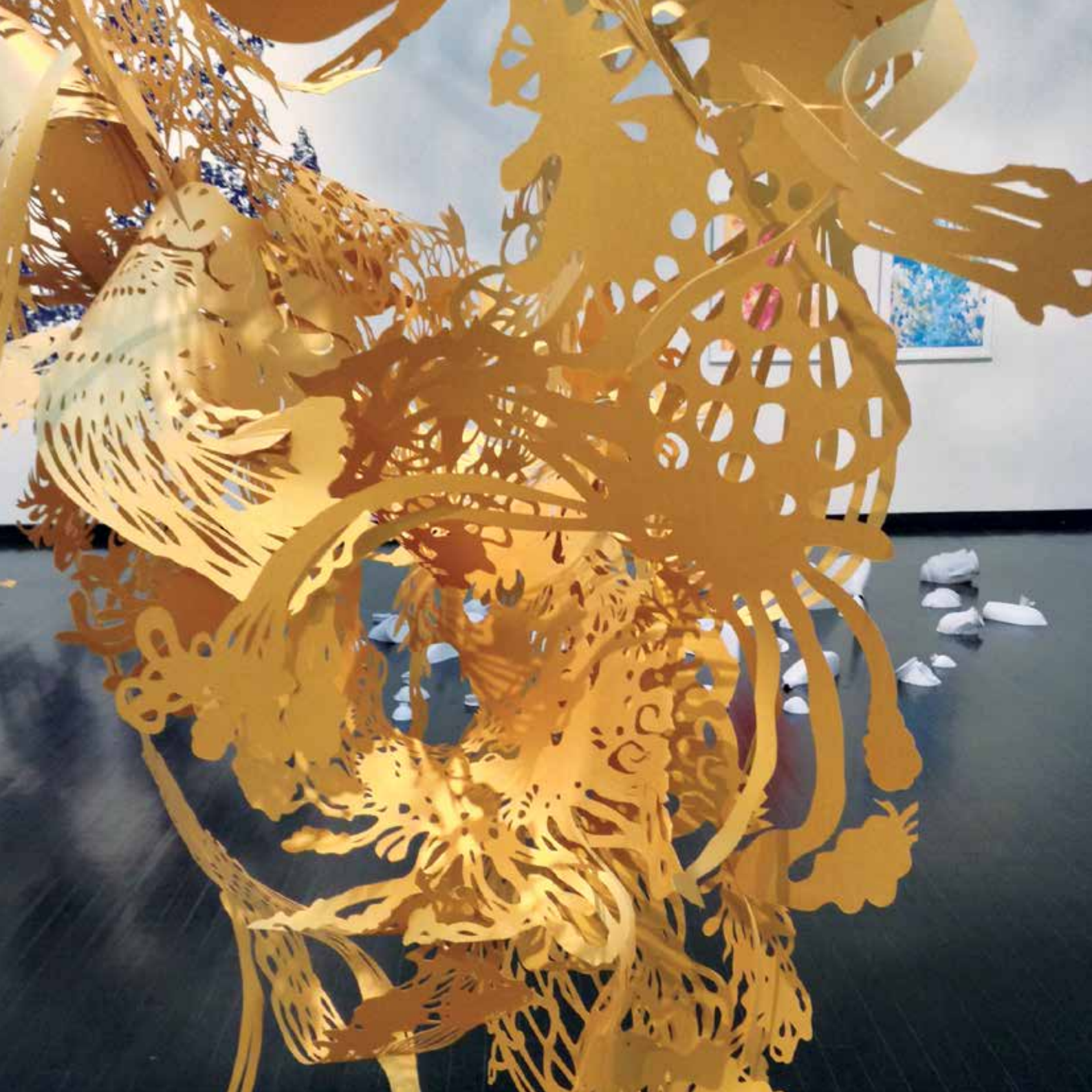
Dehua porcelain,
cut paper on Arjowiggins

North Dakota Museum of Art
Grand Forks, ND USA

SONIDO DE LA MAÑANA, 2016-18

Porcelana Dehua y papel recortado
en Arjowiggins

North Dakota Museum of Art
Grand Forks, ND; EUA







BUBBLE IN THE STREAM, 2015
Dehua porcelain,
cut paper on Arjowiggins
North Dakota Museum of Art
Grand Forks, ND USA

SONIDO DE LA MAÑANA, 2016-18
Porcelana Dehua y papel recortado
en Arjowiggins
North Dakota Museum of Art
Grand Forks, ND; EUA



BLUE MOTH, 2017
Silkscreen, gouache, acrylic, cut
paper on Hahnemuhle paper
Private collection

PALOMILLA AZUL, 2017
Serigrafía, gouache, acrílico, y papel
Hahnemuhle recortado
Colección privada



ABOVE PICKERING WHARF, 2015

Silkscreen, gouache, acrylic,
cut paper on Hahnemuhle paper

North Dakota Museum of Art
Grand Forks, ND USA

Private collection

SOBRE PICKERING WHARF, 2015

Serigrafía, gouache, acrílico, y
papel Hahnemuhle recortado

North Dakota Museum of Art
Grand Forks, ND; EUA

Colección privada





PINK DESIRE, 2017

Silkscreen, gouache, acrylic, cut
paper on Hahnemuhle paper

Private collection

DESEO ROSA, 2017

Serigrafía, gouache, acrílico, y
papel Hahnemuhle recortado

Colección privada

CROSSING, 2021
Silkscreen, gouache, acrylic,
cut paper on Hahnemuhle paper
Private collection

CROSSING, 2021
Serigrafía, gouache, acrílico, y
papel Hahnemuhle recortado
Colección privada





RISING, 2021
Silkscreen, gouache, acrylic,
cut paper on Hahnemuhle paper
Private collection

RISING, 2021
Serigrafía, gouache, acrílico, y
papel Hahnemuhle recortado
Colección privada

EFFULGENCE, 2021
Gouache, acrylic,
cut mirror mylar on paper
Private collection

EFFULGENCIA, 2021
Gouache, acrílico, y
papel recortado
Colección privada





GREAT CONJUNCTION, 2021
Silkscreen, gouache, acrylic,
cut paper on Hahnemuhle paper
Private collection

GRAN CONJUCION, 2021
Serigrafía, gouache, acrílico,
y papel Hahnemuhle recortado
Colección privada







NUSHUE, 2011

Mixed media

The Institute of Contemporary Art
Boston, MA USA

NUSHUE, 2011

Técnica mixta

The Institute of Contemporary Art
Boston, MA; EUA

Fredliang.com, Qna-studio.com



Fred H C Liang recibió sus título de Licenciatura en Bellas Artes por la Universidad de Manitoba, y el de Maestría en Bellas Artes por la Universidad de Yale. Entre sus distinciones se cuentan la beca del Massachusetts Cultural Council Arts tanto por su pintura, su gráfica y sus trabajos en papel recortado. Su obra se encuentra en numerosas colecciones públicas y privadas que incluyen Fidelity, la Colección Gund, el Museo Addison de Arte Americano y el Rose Art Museum de la Universidad de Brandeis. Recientemente ha expuesto su obra en el Currier Museum of Art en Nueva Hampshire, el Inside Out Museum en Beijing y el Institute of Contemporary Art en Boston.

Liang es profesor en el Massachusetts College of Art and Design, y actualmente expone en el Milwaukee Art Museum de Milwaukee, Wisconsin; el Addison Museum of American Art en Andover, Massachusetts; la XC.HuA Gallery en Berlín y la Universidad de Cádiz en Jerez de la Frontera, España.

Además de su entrevista en el Huffington Post, su

trabajo ha sido reseñado en The Boston Globe, The Boston Phoenix, The Boston Herald, Improper Bostonian, The Chronicle, Milwaukee Journal/Sentinel, The Yale Literary Magazine y China Daily. Recientemente fue también entrevistado por WBUR Open Studio.

Ha recibido las siguientes becas: Massachusetts Cultural Council Fellow '08, Berkshire Taconic Community Foundation Artist Resource Trust (A.R.T.) Fund, Massachusetts Cultural Council Fellow '05, Manitoba Arts Council Grant y la Canada Arts Council Grant. Asimismo, ha obtenido becas para residencias artísticas en Austria, China, Dinamarca, México, Marruecos y los Estados Unidos.

INTERVIEW WITH FRED HC LIANG



SEDUCTION OF MARA, 2011
Silkscreen, cut paper
on Rives BFK

by Sarah Zielinski for The Huffington Post

The following is a conversation with Fred Liang about several of his recent works, his influences, and the limitations and intrigue of working in jianzhi or Chinese paper cutting. In some works Liang's interest in Buddhism and Taoism rise to the surface more readily than in others. While they may be most apparent in his latest bodies of work, Dehua White and Biophony, these series are intricately layered in meaning and influence. With recent residencies at WonQi Ceramic Art Center in Dehua, Fujian, China and the Addison Gallery of American Art at Phillips Academy in Andover, MA, research has been a central element to Liang's practice. Whether he is in Beijing, Oaxaca, Cape Cod, or at home in Boston, Liang is an artist who is present in and deeply aware of his surroundings. His experiences of place seep into and out of his work, transporting viewers. With his sculptural cut paper pieces and half-sunk ceramic forms, Liang explores dimensionality within the space of the gallery walls, floor, and ceiling. A window frame becomes a canvas, as the floor becomes a river. His sprawling installation, Morning Song, at the Milwaukee Art Museum runs nearly 150 feet and becomes animate as it descends through the ceiling and courses throughout the museum's lobby and East Wing, enticing visitors to follow its golden gleam. Liang holds a power to transform any otherwise stark exhibition space into a site of immersive discovery. Much of your work is rooted in the traditional Chinese form of jianzhi. How

does working
in papercut differ from working on paper?
Something about papercut that's different from drawing
is that when you make a
drawing, the lines always demarcate between form and
space. But you can't do that with
papercut, because once you cut a line you eliminate the
line by severing two planes.
I have to think about that when I cut things.
I can cut a piece of paper and think of it as just creating
positive forms. Very often when
I get a piece of paper, I don't have much
waste. The part that falls on the floor, little bits and
pieces – I use a blade and it's like the Hydra regrowing
heads – it endlessly creates
a new entity. It functions very differently
than a pencil. With a pencil, you're activating
the space. With this you physically create
another two forms. Paper itself is such
malleable material. It provides infinite
possibility, but also, in the way I'm using it,
it's constrained by tremendous physical
limitation because of the architectural aspect of it. So
far the height of these pieces can be pretty enormous,
but the width cannot because paper has to hold itself.
That's one of the limitations I give myself at this point.

And the paper becomes so delicate when
it's cut. That's another limitation.
The nature of the work speaks about the
impermanence of the thing I want to get across. I was in
Oaxaca when I initially started using this gold paper in
three-dimensional form and at the exhibition opening
there,
I had people set up, on cue, to burn it down. One of the

reasons I burned it at the end is that traditionally at
funerals in China, people burn money as offerings
to the dead; Chinese call it jingzhi, "gold money."
Gold, during ancient times, was money so I wanted
to burn the gold paper of the sculpture. Another
reason was the impermanence of the paper
itself. You can look at a painting that's however
many of hundreds of years old, but you don't look at
paper like that. Even though we do have examples
of fairly old paper work, paper is meant to be more
temporary. In the end, it acted exactly the way
paper is
supposed to. I'm okay with the fact that these pieces
are not that permanent and also
that each time I install them, it's a different experi-
ence.

That's very consistent with the kind of
thing I always think about which is being in the
present. As a long distance cyclist, I
don't use a GPS to tell me where to go, I'm in the
present in terms of finding my way.
As an artist, sitting there in my studio with just the
most fundamental tools – blade, paper – I don't
have a GPS in terms of how to
get to the finished piece. I only have my past
experience to guide me, what I'm thinking about
and the studies I've done to take me from the point
of creating these forms and then later on stretching
the lines into three-
dimensional space. Being present is being where
you are, and a lot of times your work comes out of
the location where it was made. Like in Oaxaca,
Mexico.

When I do installations in different places, I try to incorporate something from the local culture or history. Oaxaca was a very good example of that. I brought my own paper and for the first week, nothing was working. I traveled and did sketches at different historic sites, and I finally realized that the material I was using was wrong for the location. So I went into the city to find new materials. Oddly, I came across this gold paper and everything clicked for me, conceptually, artistically, and historically.

That region of Mexico actually had a connection to China during the Ming Dynasty. In the 16th century Europeans went to that region to mine gold – and this is the kind of stuff that happens in my head, like the roads in Boston, nothing goes straight – at the time, China was the world's biggest producer of material and product. The Europeans were trying to find their way to China to trade. In the Ming Dynasty, China was the biggest in trade because of silk, tea, and ceramics. Those three things Europeans really wanted, but very quickly they ran into economic problems because China didn't want anything from Europe. The Europeans didn't produce anything the Chinese wanted. They were consumers. Sounds familiar, right? [Laughs] Very quickly Europeans were burning through gold and silver to try to pay for these things. Where could they get more? They discovered Central America and they began mining for gold and silver to be shipped to a weigh station in the Philippines to then be traded with China. The Philippines

became quite wealthy and the Europeans got all their goods. The only people who never got anything out of it were the indigenous Central Americans. I thought it was very appropriate for me to use this paper as a way to invoke that kind of imbalanced global commerce that still exists today.

How was Wishing Well inspired by your experience in Oaxaca?

This piece follows ideas of verticality, monumentality, and within it contains all these kinds of crazy forms. Within this kind of three-dimensional format, I try to use forms that I experience in life and things that I look at. Everything that grows in Oaxaca has this really beautiful seduction that makes you just want to touch it, but unfortunately, almost everything around has thorns and needles. Look, but don't touch. Not that I'm trying to make art like that, but in a sense, the delicacy of it kind of prevents people from going any closer.

Some of the forms were from a place called Yagul that dates back for thousands of years as a place of spiritual importance. One thing I realized is not only can you sense how old the place is, but every living thing there is thousands of years old. They have this cactus that just exudes impermanence and I thought how any footprint I'd make could not compare to that, we're just transients. Yagul and those plants are the ones laughing at us, they know we're just borrowing time, they'll still be there later.

SEDUCTION OF MARA,
2011 (DETAIL)
Silkscreen, cut paper
on Rives BFK

SEDUCTION OF MARA,
2011 (DETALLE)
Serigrafía y papel
recortado



tell me about your inspirations for

Seduction of Mara.

You're in your studio for a long time, by yourself and you're inside of your head all of the time. So when I make art I'm always trying to make connections with various things I'm interested in that exist outside my mind. A few things I'm interested in: art history and how to make connections to history, another thing I'm interested in is Taoist and Buddhist philosophy and its history.

For this particular piece I thought about how there are a lot of religious paintings in western art. Chinese paintings essentially developed from that as well, from Buddhism. I thought maybe I could make a piece that's kind of like the Temptation of Christ except with Siddhartha. Like most religions of the world, it has an immaculate story and it has a temptation story. I envision this piece as a

harem of women trying to seduce Siddhartha. In the story it was Mara who tried to seduce Siddhartha out of his journey and meditation and into a more physical world. The whole idea is that he's in this euphoric state, he's being teased and seduced, somewhat analogous to being high. I wanted to make this composition seem like you're in a smoking environment. It's very seductive, it's kind of pulling you around. And throughout, if you look closely, there are parts of bodies, female parts, and you don't know if you're imagining it or if you're looking at it. That was the initial impetus for making this piece.

Art historically, what other works inspire you?

Another source I was drawing from was Chinese scroll paintings. In the Song Dynasty there was a movement called Monumental Paintings where they painted long vertical landscapes of the mountains and the scale is immense. They called them monumental paintings because they wanted nature to be the majestic thing. Within that you see these little teeny-weeny figures that coexist with nature. A lot of these works are narratives based on Taoism. What I find interesting is that, when you look at landscapes, they're not just landscapes, they're actually about something.

And aesthetically, as an artist, it sets up a beautiful plate in terms of the scale shift. You throw this abstract thing out there and then you follow some of the strategies of these artists, particularly Fan Kuan; they would play these scale shifts where they put in a little house and they put detail in little branches and then, from afar it looks like a big abstraction of rocks, but when you get down to the detail, it becomes something so specific. In some ways for me, it returns to some of the Taoist poems I've read in regard to everything being relative, depending on your point of view.

If you're a hawk in the sky, you see trees as a green blanket, but if you're a rodent on the ground, you see the nitty-gritty of the dirt.

The two have very different perspectives on

the same thing. That's what these landscapes offer, both perspectives. How do you enter? How do you see it? They give you the bigger picture and then allow you to come into it as well. It draws and teases you in.

How important is it that your inspirations and connections are apparent to the viewer?

It's not important. Essentially it doesn't matter because if we look at paintings from Renaissance times, we don't know half of the story they're telling but we are still kind of enamored of the transformative reality of the work. In that sense, it kind of transforms not just the period when it was made, but it transforms time, space, context, and people. I don't think they were originally meant to be made for a pluralistic society which is what we are right now. In that sense I think it matters in my studio, in my head, and how it comes out to the viewer.

But certainly other notions of trying to draw the viewers in and have the viewers in a present state of mind and be engaged in the work, that in itself is at the heart of what we do as artists. In some ways, that parallels a lot of things in the Buddhist and Taoist ways of thinking – you have to be present... which is kind of contrary to today's technology.

EDUCATION

MFA Yale University School of Art
New Haven, Connecticut USA

BFA University of Manitoba
Winnipeg, Manitoba CAN

SELECTED SOLO EXHIBITIONS

2020-21

Effulgence, Christopher Brodigan Gallery,
Groton School, Groton, MA.

2018

Simutanity, XcHua Gallery, Beijing, China

Confluencing Shores, Sala La Asunción,
Universidad de Cádiz,
Jerez de la Frontera, Spain

2016

Stream, Carroll and Sons Gallery,
Boston, Massachusetts

Cutting Edge, The Pitch Project,
Milwaukee, Wisconsin

2015

Bubble in A Stream
North Dakota Museum of Art,
Grand Forks, North Dakota

2014

Beyond Singularity,
Carroll and Sons Gallery,
Boston, Massachusetts

*Exposición dual

Beneath the Arcturus, La Curtiduria AC, Oaxaca de
Juárez, Oaxaca, México

2010

Pure Land, Carroll and Sons Gallery,
Boston, Massachusetts

2008

Shunga, Perfume Paining, Two Lines
Gallery, 798 Art Complex, Beijing, China

2007

Inkpond, Bernard Toale Gallery,
Boston, Massachusetts, EUA

Boston Drawing Project, Bernard Toale Gallery,
Boston, Massachusetts

2006

Territory of Thought, Bernard Toale
Gallery, Boston, Massachusetts

Boston Drawing Project, Bernard Toale Gallery,
Boston, Massachusetts

[Contemporary Paper Cut.](#) Currier Museum, Manchester, New Hampshire.

SELECTED GROUP EXHIBITIONS

2022

Draw, International Contemporary Drawings, Galerija Umjetnina Split, Split, Croatia.

Past is Prologue: History in Contemporary Art, Addison Gallery of American Art, Philips Academy, Andover, Massachusetts.

Ventia Imitative, Modular Art Projects, New York, New York.

Between Spaces, Ying Gallery, Beijing, China

2021

In Praise of Zen. Tatami Art Museum, Kyoto, Japan

Draw, CAFA Museum, Beijing, China

Mirror Inflection, International Print Exhibition, Shanghai Hongqiao Contemporary Art, Shanghai, China

Draw, Southeastern Center for Contemporary Art, Winston, North Carolina.

2019

Molten Capital Residency, Museo de Arte Contemporanea, Santiago de Chile, Chile.

2018

Singularity, XC. HuA Gallery, Berlin, Germany ••

Convergence, Addison Gallery of American Art, Andover, Massachusetts

2017

Material Matter, Chao Art Center, Beijing, China

Contemporary Silhouettes, Cahoon Museum of American Art, Cahoon, Massachusetts

[Chinese Dreams, Bakalar and Paine Galleries,](#) Massachusetts College of Art and Design, Boston, Massachusetts

[Deep Cuts: Contemporary Paper Cut.](#) Currier Museum, Manchester, New Hampshire

[Draw|Boston, Sandra and David Bakalar Gallery,](#) Massachusetts College of Art and Design. Boston, Massachusetts

2016

Paper Play: [Kindergarten to Contemporary Art, Milwaukee Art Museum,](#) Milwaukee, Wisconsin.

[Cutting Edge, The Pitch Project, Milwaukee, Wisconsin](#)

••

International Prints Invitational Exhibition, Tianmiao Gallery, Beijing, China

Hudson D. Walker Gallery, Provincetown, Massachusetts

2015

Drawing Expanded, Art Complex, Duxbury, Massachusetts

[Cut Paper and Fold, Concord Art Center, Concord, Massachusetts](#)

Wanqi Art Center, Dehua, Fujian, China

Mad Draw, Inside Out Museum, Beijing, China

Mad Draw, The Factory, Dali, Yunnan, China

Museum Collection, Inside Out Museum, Beijing, China

2014

Current, Night Gallery, Tempe, Arizona

Current, Academy of Art University, San Francisco, California

2012-13

Inside Out Art Museum, Beijing, China

Out of the Ruins, Newton Art Center, Newton, Massachusetts

Matthias Küper Galleries, Beijing, China.

2011

Drawing Expanded, Concord Art Center, Concord, Massachusetts

Miami Project Fair, Miami, Florida

75x75, The Institute of Contemporary Art, Boston, Massachusetts

2010

The Foster Prize Finalist Exhibition, The Institute of Contemporary Art, Boston, Massachusetts

2009

FoCi Art Fair, Miami Basel, Miami, Florida

Oasis Gallery, Beijing, China

Today's Museum, Beijing, China

Visual Arts Center, Tsinghua University, Beijing, China

Dual Action, Jewett Gallery, Wellesley College, Wellesley, Massachusetts

Art From Intuition, The President's Gallery, Massachusetts College of Art and Design, Boston, Massachusetts

2008

Distant Shores: Culture Exchanges in Contemporary Art, McIninch Art Gallery, Southern New Hampshire University, Manchester, New Hampshire

Gallery Artists, Carroll and Sons Gallery, Boston, Massachusetts

High Tea, Two Lines Gallery, Beijing, China.

Sunshine International Art Museum, Songzhuang, Beijing, China

Fred HC Liang and Greg Menco, Bernard Toale Gallery, Boston, Massachusetts ••

2007

Galerie Ardizón, Bregenz, Austria.

Galerie Edition Stalzer, Vienna, Austria

2006

Curator's Choice: Contemporary Explorations, The Art Complex Museum, Duxbury, Massachusetts

Conversation, Ambrosino Gallery, Miami, Florida.

Local Territory, NYART-Beijing Gallery, Beijing, China

A Very Good Year, Bernard Toale Gallery, Boston, Massachusetts

Selection, Bakalar and Paine Galleries, Massachusetts College of Art, Boston, Massachusetts

The Genetic Landscape Portfolio, Southern Graphics Council, Madison, Wisconsin. Kohler Library, Shioygan Wisconsin, Chazen Museum at University of Wisconsin, Madison, Wisconsin

2005

Search into the Intangible, Trustman Gallery, Simmons College, Boston, Massachusetts

Edge of Darkness, LNC Gallery, Columbia University, New York, New York.

2004

Ace Art Gallery, Massachusetts

Versuche Zur Erotik, Praterstrasse 10/10, Vienna, Austria

2003

Pulp Fiction—View From the Subconscious, SCA Gallery, Sydney College of The Arts, The University of Sydney, Sydney, Australia

Lillian Immig Gallery, Emmanuel College, Boston, Massachusetts

Lost World, Gallerie HMH Kunstereignisse, Linz, Urfhr, Austria

A&A Atelier, Milan, Italy

CSU Gallery, Columbus State University, Columbus, Georgia

2002

New Works, Dean Jensen Gallery, Milwaukee, Wisconsin

New Prints/Autumn'02, International Print Center New York, New York, New York

KIPAF, Gallery Song Ha, Chang Won, Kyungsangnam-do, South Korea

2001

Fred H.C. Liang, Gallery One One One (solo), University of Manitoba, Winnipeg, Manitoba

International Symposium of Art and Science, National Gallery of China, Beijing, People Republic of China

Printed Books, The Nieman Center for Print Studies, Columbia University School of the Arts, Columbia University, New York, New York

Art Miami, Miami Beach Convention Center, Miami Florida

Hybrid ID, Mills Gallery, Boston, Massachusetts

2000

New Media Prints, Scarfone/Hartley Gallery, Tampa University, Tampa, Florida

Rapture, Bakalar Gallery, Massachusetts College of Art, Boston, Massachusetts

1999

Scarfone/Hartley Galleries, Tampa University, Tampa, Florida.

Watkin Gallery, American University, Washington D. C.

Dean Jensen Gallery (solo), Milwaukee, Wisconsin

Schwarzenber'Chen Meiere (installation), Scheifing, Austria

Fassbiner Gallery, Chicago, Illinois

Contemporary Prints, Kingston Gallery, Boston, Massachusetts

Prints, with Kiki Smith, John Walker et al, The Nieman Center for Print Studies, Columbia University School of the Arts, Columbia University, New York, New York

1998

East of the Sun, Layton Art Gallery, Milwaukee, Wisconsin

Fassbinder Gallery, Chicago, Illinois

1997

Dean Jensen Gallery. Milwaukee, Wisconsin.

Between Rivers and Valley (solo), Art Space—John Michael Kohler Arts Center, Kohler, Wisconsin

1996

Towards 2000/Art for a New Millennium, Layton Art Gallery, Milwaukee, Wisconsin

La Grange National Biennial, Chattahoochee Valley Art Museum; La Grange, Georgia

1995

The State of the Art Gallery, curated by Matthew Armstrong — Associate Curator of Johnson Museum, Cornell University; Ithaca, New York

Hiroshima: From Me to You, Fukuya Art Gallery; Higashi Hiroshima, Japan

1994

Layton Art Gallery; Milwaukee, Wisconsin

The Coptic Society; Boston, Massachusetts

1993

Charlotte International; curated by Amanda Cruz curator of the Hirshhorn Museum in Washington D.C.; Charlotte, North Carolina

1992

American Prints; Gallery Oh, 1-2-27 Honmachi Ichinomiya; Aich, Japan

American Prints; Art Space Saromon, 5-24-1 Shimokawatacho Ichinomiya, Aich, Japan

American Prints; Gallery-M (Milhouse 2F), 697 Ohtemachi Kasugia; Aich, Japan

Lebel Gallery; University of Windsor; Windsor, Ontario

1991

Portfolio Graphics; Montclair, New Jersey

“New Talent” Alpha Gallery in conjunction with The Institute of Contemporary Art; Boston, Massachusetts

“Young American Artists; Artists of the 21st Century” The Ruthven Gallery; Lancaster, Ohio

1989

Gas Station Theater (solo); Winnipeg, Manitoba
University of Manitoba Art Gallery; Winnipeg, Manitoba

Ace Art Gallery (solo); Winnipeg, Manitoba

PUBLICATIONS AND REVIEWS

2017 Chinese Dreams, Open Studio with Jared Bowen, WGBH2, February 25, 11:00AM, Boston, Massachusetts

<http://www.wgbh.org/programs/open-studio-with-jared-bowen-2162#71917>

“Chinese Dreams” Examines what was lost in the Cultural Revolution, Boston Globe, October, 5th

<https://www.bostonglobe.com/arts/art/2017/10/04/chinese-dreams-examines-what-was-lost-cultural-revolution/nEWEj6Yrlb6v1AVRop3sRL/story.html>

2016

Stream, Carroll and Sons Gallery

https://issuu.com/carrollandsons/docs/liang_issuu/1

In Current Shows..., Boston Globe, March 29th

<https://www.bostonglobe.com/arts/2016/03/28/current-shows-creations-with-lives-their-own/4lO-du9s9eGw6TqywZYxZNP/story.html>

Interview with Fred Liang, Huffington Post, February 24th

http://www.huffingtonpost.com/sara-zielinski/interview-with-fred-liang_b_9302950.html

Artist Talk, North Dakota Museum of Art, Grand Forks, North Dakota

<http://www.ndmoa.com/past-2015-fred-liang>

<https://www.youtube.com/watch?v=6qU4ahPFrfQ>

2015

New NDMOA exhibition features modern take on paper-cut folk art, Grand Forks Herald

<http://www.grandforksherald.com/accent/entertainment/3861937-new-ndmoa-exhibit-features-modern-take-paper-cut-folk-art>

Draw, Inside Out Museum, Beijing, China

http://www.ioam.org.cn/index.php?option=com_flexicontent&view=items&cid=2&id=731&Itemid=31&lang=en

art.china.cn http://art.china.cn/huodong/2015-07/09/content_8057831.htm

art.china.cn http://art.china.cn/huodong/2015-07/27/content_8107133.htm?from=groupmessage&isappinstalled=0

art.china.cn http://art.china.cn/huodong/node_547258.htm?from=timeline&isappinstalled=0

Chinadaily.com http://www.chinadaily.com.cn/culture/art/2015-07/24/content_21396007_3.htm

News.cntv.cn <http://news.cntv.cn/2015/07/23/ARTI1437640650750628.shtml?from=timeline&isappinstalled=0>

2014

The Boston Globe, April 29, 2014. <http://www.boston-globe.com/arts/theater-art/2014/04/29/shelter-storm-laura-letinsky-art-carroll-and-sons/Dpr7wezH9KmT-FyuCY8VMjM/story.html>

Creating Abstract Art: Ideas and Inspiration for Passionate Art-Making, by Dean Nimmer

2013

100 Boston Artists, by Frenn Chawky, Publisher: Schiffer

2012

The Boston Globe, September 26, 2012

http://articles.boston.com/2012-09-25/theater-art/34057173_1_new-art-center-art-history-portrait-show

2011

The Boston Globe, November 2, 2010

http://www.cynmaurice.com/pg_about/press_globe.htm

100 Boston Artists, by Chawky Frenn, Publisher: Schiffer

2010

Studio View: Fred H.C. Liang, ArtSake <http://bit.ly/aZr-W6n>

ICA Boston <http://www.icaboston.org/exhibitions/exhibit/foster-prize-10/>

On Manitoba http://babel.massart.edu/~liang/hcl_studio/OnMb-Liang.pdf

The Boston Globe, http://www.boston.com/ae/theater_arts/articles/2010/09/24/eyes_on_the_foster_prize/

The Boston Globe, April 14, Boston, Massachusetts

http://www.boston.com/ae/theater_arts/articles/2010/04/14/lauren_fensterstock_exhibit_presents_gardens_dark_and_foreboding/

2008

Art From Intuition: Overcoming your Fears and Obstacles to Making Art by Dean Nimmer

2007

The Boston Globe, November 29, Boston, Massachusetts.

The Boston Globe, December 9, Boston, Massachusetts.

http://www.boston.com/ae/theater_arts/articles/2007/12/08/

[critics_picks_visual_arts/](#)

2006

The Boston Globe, April 06, Boston, Massachusetts

<http://pqasb.pqarchiver.com/boston/access/1016746561.html?FMT=ABS&-date=Apr+6%2C+2006>

2003

The Boston Phoenix, March 28, Boston, Massachusetts

2001

[Fred HC Liang, by Cliff Eyland](#)

China Daily, June 14, China

The Boston Phoenix, June 20, Boston, Massachusetts

The Boston Herald, June, Boston, Massachusetts

A Channel News, September 10, 6:30PM, Winnipeg, Manitoba

2000

Improper Bostonian, June—July, Boston, Massachusetts

The Boston Globe, February 2, Boston, Massachusetts

The Chronicle, WCVB, July 6, 7:00 PM, Boston, Massachusetts

WGBH, Wednesday, January 26, 8:00 PM, Boston, Massachusetts

1999

St. Petersburg Times, Weekend, November 19, Tampa, Florida

The Tampa Tribune, November 21, Tampa, Florida

Weekly Planet, November 18-24, Tampa, Florida

1999

Bay Windows, March 25, Boston, Massachusetts

1998

Shepherd Express, April 2, Wisconsin

Milwaukee Journal/Sentinel, March 25, Wisconsin

Milwaukee Journal/Sentinel, February 27, Wisconsin

1997

The Sheboygan Press, February 20, Sheboygan, Wisconsin

Milwaukee Journal/Sentinel, February 12, Milwaukee, Wisconsin

1996

The Review, December 31, Wisconsin

1995

Milwaukee Journal/Sentinel, November 12, Milwaukee, Wisconsin

The Ithaca Journal, October 19, Ithaca, New York

1991

Midweek News, July 24, Columbia, Ohio

The Columbus Dispatch, July 14, Columbia, Ohio

Midweek News, July 3, Columbia, Ohio

The Boston Globe, June 13, Boston, Massachusetts

The Yale Literary Magazine, Spring edition. New Haven, Connecticut

GRANTS AWARDS AND RESIDENCIES

2021

Brother Thomas Foundation Grant.

2020

Joan Mitchell Foundation Grant.

2020

Mudge Fellow, Groton School, Groton, MA.

2019

Molten Capital Residency, Museo de Arte Contemporanea,
Santiago de Chile, Chile.

Swatch Peace Art Hotel Residency, Shanghai, China

2017-18

[Edward E. Elson Artist-in-Residence](#), Addison Gallery of
American Art, Phillips Academy, Andover, Massachusetts

2015

Art China, International Ceramic Conference, Dehua, Quan-
zhou, Fujian, China

2013

La Curtiduria AC, Oaxaca de Juarez, Oaxaca, Mexico

2012

Inside Out Art Museum Residency, Beijing, China

2008

Massachusetts Cultural Council Fellow, Works on Paper. Bos-
ton, Massachusetts

2007

William Hicks Faculty Fellow, Massachusetts College of Art,
Boston, Massachusetts

2005

State Department Cultural Grant. Fellow at Assilah Moussem,
Assilah, Morocco

2003

Massachusetts Cultural Council Fellow, Painting. Boston,
Massachusetts

2002

Artists Trust Resource Fund Grant, Berkshire Taconic Founda-
tion, Massachusetts

1996

MIAD Traveling Research Grant, Milwaukee, Wisconsin

1993

Canada Art Bank Purchase, Ottawa, Ontario

1992

Manitoba Visual Arts Grant, Winnipeg, Manitoba

Heinz Jordon Prize in Painting, Winnipeg, Manitoba.



**EL VIAJERO
ALADO**



Universidad
de Cádiz

Vicerrectorado de Responsabilidad Social,
Extensión Cultural y Servicios
Servicio de Extensión Universitaria

