

Media Kit

CULTURES

Women
in the

arts

from
China, Hong Kong,
Macau and Taiwan

CREATING

ACROSS

Michelle Vosper

INTRODUCTION

Creating Across Cultures: Women in the Arts from China, Hong Kong, Macau and Taiwan (Muse, 8 March 2017) is a collection of stories about visionary Asian women who have journeyed outside of their comfort zones to expand their artistic horizons. It celebrates the achievements of sixteen women in the arts from China, Hong Kong, Taiwan and Macau—a region of diverse cultures, languages and histories.

Christopher Merrill has called the book “an indispensable resource for anyone seeking to understand the dynamism underpinning what some are calling the Chinese Century.” Creating in a range of literary, visual and performing arts, the women profiled in *Creating Across Cultures* must often defy cultural and social expectations in order to heed their artistic drive. Their personal histories open windows onto the larger historical trajectory of Greater China over three generations, while their artwork delves into social realities and challenges of the day. The stories are based on personal interviews and professional archives and written by a team of arts specialists, journalists and academics who bring these accounts to light in English for the first time.

Editor Michelle Vosper brings a unique perspective to this work from her lifelong career working in the arts in Asia—Vosper served as director of the Hong Kong program of the Asian Cultural Council for 25 years. In her early career, she worked for the Hong Kong Arts Festival and for the Center for US-China Arts Exchange, established at Columbia University in 1978.

Launch Date: June 21, 2017

TO PURCHASE

Pre-order from Amazon.com: [amazon.com/dp/9881604702/](https://www.amazon.com/dp/9881604702/)

or order from our website: www.creatingacrosscultures.com

ADVANCE PRAISE

“Creating Across Cultures: Women in the Arts from China, Hong Kong, Macau, and Taiwan is an indispensable resource for anyone seeking to understand the dynamism underpinning what some are calling the Chinese Century. In these portraits of sixteen extraordinary women, whose achievements in art, dance, literature, music, and theater have profoundly shaped contemporary aesthetic, cultural, and social discourses, we glimpse worlds upon worlds, any one of which may change the very ways in which we make meaning of our time on earth. This is a treasure.”

—**Christopher Merrill**, Director, International Writing Program,
University of Iowa; author of *Self-Portrait with Dogwood*

“Creating Across Cultures is a riveting portrayal of sixteen courageous women artists across Greater China. The stories told in these luminous pages go many levels below the surface of what it has meant to defy the odds and become a woman making art in Asia. At once intimate and sweeping, this collection looks unflinchingly at the high political stakes these artists often work under. My advice is to find a comfortable chair and be prepared to become inspired. I could not put it down.”

—**Susan Conley**, author of *The Foremost Good Fortune*

“My heart is so full of joy reading this book which comprehensively documents the achievements of female aesthetics through the work of these important artists. The writing is also about real lives, their loves and struggles. Readers will connect with concrete life experiences that no abstract theories should replace.”

—**Eva K W Man**, author of
Bodies in China: Philosophy, Aesthetics, Gender and Politics

“Is there ‘something unexplained about women that only a woman can understand’ (to rephrase Georgia O’Keeffe’s statement into a question)? Under its chief editor, also a woman—Michelle Vosper, who was Director of the Hong Kong Program of the Asian Cultural Council for 25 years—*Creating Across Cultures* explains it vividly and movingly. I find the life stories of these artists as fascinating as their ebullient creations. In particular, Vosper has done a most remarkable and touching portrait of the source of inspiration for them all—the inimitable Nieh Hualing.”

—**Leo Ou-fan Lee**, author of *Shanghai Modern:
The Flowering of a New Urban Culture in China, 1930–1945*

ABOUT THE ARTISTS

WOMEN OF WORDS



NIEH HUALING, born in Wuhan, China, is the author of more than two dozen books of fiction, critical essays and English translations. In 1967, along with her husband Paul Engle, she established the University of Iowa's International Writing Program, which was nominated for a Nobel Peace Prize in 1976.

聶華苓，小說作家，被華人尊稱為「文壇國寶」。她於 1967 年在愛荷華大學與當時健在的丈夫保羅·安格爾共同創辦了「國際寫作計劃」。



LIAO WEN is an arts writer, critic and curator, whose unerring eye for emerging artists and trends helped to shape Chinese contemporary art. She curated one of the earliest exhibitions of Chinese women's contemporary art (in 1995) and introduced a pioneering Chinese look at feminism in art with her book *No More Nice Girls* (2002).

廖雯，藝術作家與評論家，北京宋莊東籬藝術中心創辦人及策展人。1995 年，廖雯策劃了中國第一批女性藝術展，2002 年出版《不再有好女孩》，以前沿的中國視覺觀察 70 年代美國女性主義藝術。



CANDACE CHONG is a prolific, award-winning Hong Kong playwright, whose timely plays have captured the essence of the *sui generis* Hong Kong identity. Written in Cantonese, her works have resonated deeply with a new generation of theatergoers in Hong Kong.

莊梅岩，香港年輕一代最有成就的劇作家，她的作品關注當代社會敏感的社會和政治問題，引起年輕戲劇觀眾深深的共鳴。她新近的劇作《杜老誌》由毛俊輝執導，在香港獲得好評。

WORLD OF THE VISUAL



YIN XIUZHEN is a leading contemporary artist in China whose installations have been exhibited in major museums across the world. Using recycled materials, she explores issues of globalization and seeks to preserve a memory of disappearing lifestyles resulting from excessive urbanization and development.

尹秀珍，來自北京的國際知名藝術家，她的作品曾在世界各地的主要博物館展出。她使用回收材料探討全球化和過度城市化所帶來的問題。



CHOI YAN CHI is an installation artist, painter, educator and cultural advocate, who has helped to build contemporary art in Hong Kong for more than thirty years. She was a pioneer of new art forms, from installation to cross-media performance, and founded one of the city's first independent art spaces.

蔡仞姿，裝置與概念藝術家，在香港當代藝術三十多年發展中發揮了至關重要的作用。她是新藝術形式的先驅——從裝置、跨媒體表演到創立香港第一個獨立藝術空間 1a space。



LULU HOU is a conceptual artist, scholar and educator, whose works raise awareness about the realities of marginalized people in Taiwan society. In recent years she has expanded her portfolio to include the preservation of architectural and cultural heritage in southern Taiwan.

侯淑姿，概念藝術家與攝影師，她的作品喚起了台灣社會對邊緣群體現實的認識，包括越南郵購新娘和台灣眷村居民。



JAFFA LAM is a Hong Kong artist who specializes in the creation of large-scale, site-specific works, mixed-media sculptures and installations, usually made with salvaged materials such as crate wood, old furniture and recycled fabric. Lam's art involves and reflects strong elements of community, connection and collaborative processes.

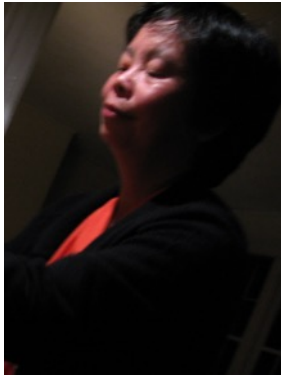
林嵐，香港藝術家，她的作品關注社區聯繫與公共合作。擅長製作大型混合媒介雕塑作品及裝置，採用的主要為回收再用的物料。



YANG LINA is an award-winning filmmaker based in Beijing. A pioneer among contemporary Chinese directors, her unflinching documentaries have illuminated the plights of China's marginalized, including women, children and the elderly.

楊荔納，屢獲殊榮的電影導演，其果敢的紀錄片聚焦中國邊緣群體，包括婦女、兒童和老人的困境。她的第一部長片《春夢》榮獲 2013 年香港國際電影節特別關注獎。

SOUND & STAGE



BUN-CHING LAM is one of a growing number of Chinese women composers who are active on the international stage. A daughter of Macau, she is a passionate student of Chinese art, literature and aesthetics. Lam's music is beyond East or West, dissolving boundaries to become an art that is truly representative of today's interconnected world.

林品晶，少數登上國際舞台的女作曲家之一。生於澳門，她打破疆界的創作風格真實地體現了緊密聯繫的當今世界。



WANG XINXIN is a master performer of the musical genre called *Nanguan*. Originally from Fujian, she founded the Xinxin Nanguan Ensemble in Taipei in 2003 and performs traditional repertoire as well as contemporary adaptations of Chinese poetry and Buddhist sutra.

王心心，南管音樂大師，該音樂流派可追溯至兩千多年前。作為現在台灣音樂的代表人物，王心心演繹傳統作品以及中國詩歌和佛經的現代改編，保存了此藝術形式的精髓。



TIAN MANSHA is a master performer of *chuanju* (Sichuan opera) and a creator, teacher and director of *xiqu*, or traditional Chinese opera forms. Her repertoire includes classical pieces, Shakespeare adaptations, contemporary commissions and avant-garde *xiqu* works.

田蔓莎，川劇表演大師，也是將傳統藝術形式與現代實驗劇場結合的先驅。她的代表作《馬克白夫人》和《死水微瀾》在世界多地巡演。



WU NA is a virtuoso performer and teacher of the *gugu*, an ancient stringed instrument that dates back nearly 3,000 years. Her personal and musical mission is to create a contemporary voice for the *gugu*, one that has relevance in today's China and beyond, while still preserving the instrument's core spiritual and aesthetic values.

巫娜，古琴演奏家，她的曲目從三千年前的古曲到與搖滾、爵士音樂家合作的實驗作品。

LANGUAGE OF DANCE



YANG MEIQI, a renowned dance artist and educator, established China's first modern dance troupe, the Guangdong Modern Dance Company, in 1992. Yang, who has been called the "Mother of Modern Dance in China," nurtured the first and second generations of modern dance choreographers in China and is the leading force behind modern dance education.

楊美琦，中國第一個現代舞團即廣東實驗現代舞團的創始人，培養了兩代現代舞蹈編舞家。她是推廣中國大學舞蹈教育的領導力量。



PISUI CIYO is an award-winning choreographer, performer and educator born into the Atayal tribe in Taiwan. Her works of multimedia dance theater combine traditional indigenous art forms with Flamenco and modern performance art to create an expression of the contemporary indigenous artist.

碧斯蔚·梓佑，出生在台灣泰雅族部落的屢獲殊榮的編舞家。她的多媒體舞劇作品將本土藝術形式與現代表演相結合，為當代本土藝術家發聲。



MUI CHEUK YIN, a modern dance choreographer based in Hong Kong, is one of the leading dance-makers in East Asia today. She performed as principal dancer with the Hong Kong Dance Company for a decade and has created more than fifty works for ensembles in Asia, Europe and North America.

梅卓燕，亞洲首屈一指的後現代編舞家之一。她為亞洲、歐洲和北美的舞蹈團創作了超過 50 個作品，包括 2000 年由皮娜·鮑什委約編創的《花落知多少》。



WEN HUI is a choreographer, actor, documentary filmmaker and founder of Living Dance Studio, which became China's first independent dance theater collective in 1994. She has choreographed more than twenty groundbreaking multimedia productions that have toured the world.

文慧，中國第一位後現代編舞家，於 1994 年創立「舞蹈工作室」。她的編創跨越不同藝術領域，影片《聽三奶奶講過去的事情》在 2015 年威尼斯雙年展上亮相。

ABOUT THE WRITERS

MICHELLE VOSPER is an independent writer and editor whose lifelong career has involved bringing together artists from opposite sides of the world. While living in Hong Kong for thirty years, she served as Director of the Asian Cultural Council's Hong Kong Arts Program from 1986-2012. She entered the field in 1978 as the assistant director of the Center for US-China Arts Exchange established at Columbia University by composer Chou Wen-chung.

LIZA BIELBY is founder and co-director of the Detroit-based experimental theater company, The Hinterlands. Prior to establishing the company in 2009, she studied *chuanju* (Sichuan Opera) at the Sichuan Provincial Arts and Chuanju School, where she met her mentor, Tian Mansha, who is the subject of Chapter 11. Liza is the only non-Chinese national to have studied and performed *chuanju* throughout China. She holds an MFA in ensemble-based physical theater from Dell'Art International.

CHRISTINA YUEN ZI CHUNG is a writer, translator, and PhD student in the Gender, Women, and Sexuality Studies department of the University of Washington. Drawing upon her experiences working in the arts in Asia, her present research is focused on feminist analyses of contemporary art from Hong Kong and Mainland China. She is a Governing Board Member of China Residencies, an online directory and advisory platform for artist residencies in China.

SAMANTHA CULP is a Los Angeles-based writer, curator and producer who spent the past decade in greater China working at the intersection of art, film and new media. Her writing and criticism have appeared in publications such as Artforum, New York Times T Magazine, the Wall Street Journal, and as a contributing editor of China's bilingual art magazine LEAP (艺术界).

VALERIE C. DORAN is a Hong Kong-based curator and critic in the field of Chinese contemporary art, with interests in cultural crosscurrents and comparative art theory. Her recent curatorial projects include the group show *The Garden of Winter Light: A Space to Linger*, in collaboration with installation artist Lee Man Sang (2015); *Frog King Totem*, an exhibition of the artist Frog King Kwok (2014); and *Made in Hong Kong*, featuring works by conceptual artist Leung Mee Ping (2014).

JENNIFER FEELEY is the co-editor of *Simultaneous Worlds: Global Science Fiction Cinema* (University of Minnesota Press, 2015) and the translator of *Not Written Words: Selected Poetry of Xi Xi* (Zephyr Press and MCCM Creations, 2016), which *World Literature Today* named one of the 75 notable translations of 2016. She holds a PhD in East Asian Languages and Literatures from Yale University and is the recipient of a Luce Foundation Chinese Poetry and Translation Fellowship.

GEORG KOCHI has devoted his professional life to working in arts and cultural organizations that bridge the Pacific Ocean through presentations and artist support. After serving as the Asian Cultural Council's Representative in Tokyo from 1992 to 2010, he became a member of the advisory council of Tama Art University in Tokyo and has been a long-serving trustee of the Isamu Noguchi Garden Museum in Japan.

TINA LI YING MA is a performance artist based in Taipei, who uses voice, music, stories and art to create performances and healing experiences. Her work is grounded in a native Taiwanese sensibility and often takes inspiration from mythology and the spirituality of indigenous cultures. For many years Tina has been a supporter of the ACC Taiwan Foundation and its grantees and is a seasoned practitioner of the tea arts.

TERRY O'REILLY is a playwright, performer and director who has been an artistic director of Mabou Mines in New York for more than four decades. A versatile artist, his work ranges from dancing in the companies of Trisha Brown, Simone Forte and Meredith Monk to directing minimalist opera in Belgrade to directing and co-writing (with Simon Wong) a children's puppet play in Hong Kong.

RALPH SAMUELSON is Senior Advisor of the Asian Cultural Council (ACC), where he began his career in 1976 and served as Director 1991 to 2008. He is also an acclaimed performer, teacher and recording artist of the Japanese bamboo flute, the *shakuhachi*, which he performs internationally.

CLARE TYRRELL-MORIN is a writer and editor with a focus on cross-cultural shifts and cultural hybridity. She was born in England, raised in Hong Kong, and has spent 15 years working as an arts writer for HK Magazine, the South China Morning Post and as founding art editor of Time Out Hong Kong.

SASHA SU-LING WELLAND, Associate Professor in Gender, Women & Sexuality Studies and an affiliated faculty member in China Studies at the University of Washington. Her book *A Thousand Miles of Dreams: The Journeys of Two Chinese Sisters* (2006) traces the social history and border-crossing lives of two women who emerged from China's early twentieth-century women's movement. A forthcoming book, *Monumental Ephemeral: Gender and Globalization in Chinese Contemporary Art*, will be published in 2017.

CONTACTS

in **Hong Kong**

Frank Proctor

East Slope Publishing (Muse)

852-9170-5484

fproctor@musemag.hk

in **New York**

Joanna Lee

Museworks Limited

jchlee23@gmail.com

Website: CreatingAcrossCultures.com

Facebook: facebook.com/CreatingAcrossCultures

Hashtag: #CreatingAcrossCultures

Title: *Creating Across Cultures: Women in the Arts in China, Hong Kong, Macau and Taiwan*

Editor: Michelle Vosper

Publisher: Muse (East Slope Publishing Limited)

Hong Kong Launch Date: March 8, 2017

U.S. Publication Date: June 21, 2017

Retail Price: HK\$490 (International US\$65)

ISBN: 978-988-16047-0-5

US Distributor: Columbia University Press