



Abby CHEN

On the Edge of Culture

TWO CHINESE 1.5 GENERATION
ARTISTS IN AMERICA

FIGURE 1—Stella Zhang, *0-Viewpoint*, installation at the Chinese Culture Center, San Francisco, 2010



ON MAY 1, 2010, A COMPLAINT EMAIL WAS LODGED TOWARD AN exhibition at the Chinese Culture Center of San Francisco:

*My issue, and I know I am not alone, was with the choice of the Center to introduce Chinatown to these 11 and 12-year-old children with a collection of phalluses, vulvae, eggs and ovaries full of tooth-picks, and the 12 months of the artist's menstrual cycle. . . . We had a wonderful tour of Chinatown. Afterwards, all the kids are talking about is that really rather stupid exhibit, which has no relevance to China, Chinatown or the history of the Chinese population in San Francisco.*¹

This complaint, made by a Caucasian woman who accompanied a sixth-grade class of Marin County middle school children on a tour of Chinatown, targeted Stella Zhang's *0-Viewpoint* (2010), a solo exhibition that explored the artist's constantly shifting inner landscapes of self and femininity (*fig. 1*). The issue of "Chinese" relevance at the heart of this complaint was not new. On the day of the opening, a similar comment was relayed by a male first-generation Chinese immigrant: "There is nothing Chinese about [Zhang's work]. Besides, white is the color of death in Chinese."²

A growing population of China-born artists with international careers often meets with this kind of criticism. Zhang, for example, left her birthplace of Beijing in 1990 at the age of twenty-five. She then

sojourned in Japan for ten years before moving to the United States. Her works exemplify a generation of artists whose perspectives embody multiple, often seemingly opposite, cultural contexts as a result of their geographic dislocation. This essay focuses on Zhang and other prominent and less well-known contemporary artists from mainland China such as Zheng Chongbin, Xu Bing (China/U.S.), Cai Guoqiang (China/Japan/U.S.), Chen Zhen (China/France), Beili Liu, and Cui Fei, whom I refer to collectively as the 1.5 generation. Coined in the late 1960s to describe the young immigrants from Cuba who were then coming of age in the United States, this term describes a generation that is defined by the space it occupies between cultures, and by its efforts to navigate relocation from one culture to another.³

The Chinese 1.5 generation artists addressed in this essay are directly linked to public policy changes made in the United States and China over the past fifty years. All of them left China after the 1980s, a significant period for many 1.5 generation Chinese immigrant artists-in-the-making. This was a time when the U.S. saw an influx of Chinese immigrants as a result both of America's Immigration and Nationality Act of 1965 and of China's Open Door Policy of 1978.⁴ These developments set the stage for artists from mainland China coming to the U.S. around or after this period. Such shifts in the political environment in both countries ideologically legitimized and encouraged artistic innovation by enabling personal mobility and creating a newly open platform for diverse forms of expression.

Shaped by such developments, the work of Chinese 1.5 generation artists explores drastic oppositions in representational style and content, reflecting a push-pull tension between cultures. The differences between the work of these artists and that of a previous generation delineates their liminal position between the norms of their homeland culture and the culture of their new countries. Consequently, ques-

tions about these artists and their practice emerge: what is the catalyst that enables a 1.5 generation artist who is born and educated in China to create artwork that is criticized as "nothing Chinese?" How does the ".5" get identified and recognized? Moreover, what does it mean for a place in San Francisco's Chinatown called the Chinese Culture Center (CCC) to exhibit works in which notions of the contemporary, tradition, and identity seem to conflict with each other?

Suspended between forces of resistance and assimilation, 1.5 generation artists often find themselves in situations in which, on the one hand, their Chinese roots might suggest "orthodox" modes of representation, while on the other the newly absorbed aesthetic tradition of their host countries complicates their cultural authenticity and authorship. Thus, they occupy a space of cultural duality, living a type of "border life" marked both by cultural inclusion and exclusion, as noted by postcolonial theorist Homi K. Bhabha in his book *Location of Culture*:

The borderline work of culture demands an encounter with "newness" that is not part of the continuum of past and present. It creates a sense of the new as an insurgent act of cultural translation. Such art does not merely recall the past, refiguring it as a contingent "in-between" space, that innovates and interrupts the performance of the present. The "past-present" becomes part of the necessity, not the nostalgia, of living.⁵

In this essay, I will look at how culture's borderline work is perceived and formed through Stella Zhang's *0-Viewpoint* (2010), an outward display of a woman artist's mental landscape, and Zheng Chongbin's *White Ink* (2011), a return to abstract ink painting informed by years of practicing performance art. Further, I will discuss the role of institutions and how these artists represent an important social dialogue that enables a new form of cultural participation in

which the 1.5 generation artists are both producers and translators.

There is no nostalgia in Zhang's *0-Viewpoint*. In fact, the complaints about it reveal its detachment from the historical and cultural expectations of both "Chineseness" generally and the CCC. Consisting of six subpieces identified by numbers assigned according to their placement, the site-specific installation is about Zhang's search for the self, or in her own words, "the true self." Zhang explores the concept of "0," an idea originating in Taoism that teaches that "nothing" is what gives existence to everything.⁶ To depict a status of "0" is to return to an original state of that "nothingness."

0-Viewpoint proceeds from an installation of larger-than-life phalluses to flesh-like fabric that overtakes the hallway ceiling, forming a tunnel that suggests a gigantic vagina and womb. In another area, fabric shaped into oversized vulva and labia was punctured with toothpicks, hinting at unbearable pain. *0-Viewpoint* is a collection of powerful body memories that demonstrate tension but are simultaneously vulnerable and defenseless.

Zhang intentionally positioned the tall, phallic sculptures in the first gallery, following them with suspended objects in the second and paintings and video in the third and last section of the installation. The biggest piece was *0-Viewpoint-6*, a semi-transparent canopy measuring eighty-two by twenty-four feet constructed on the ceiling above the gallery hallway, sewn in shapes of vulvae and wombs (fig. 2). In the first room, the five towering cylindrical sculptures called *0-Viewpoint-1* were strategically placed to allow visitors to walk among them from different directions. For each sculpture, Zhang sewed a tube of white fabric, wrapping it over a wire frame. The top of each of these pieces is smooth, while the rest is intentionally wrinkled. The shapes and line forms had a strong sense of delicacy, and the material is folded in such a way that they resemble a skin or covering separating the inner

FIGURE 2—Stella Zhang, *0-Viewpoint-6 (detail)*, 2010

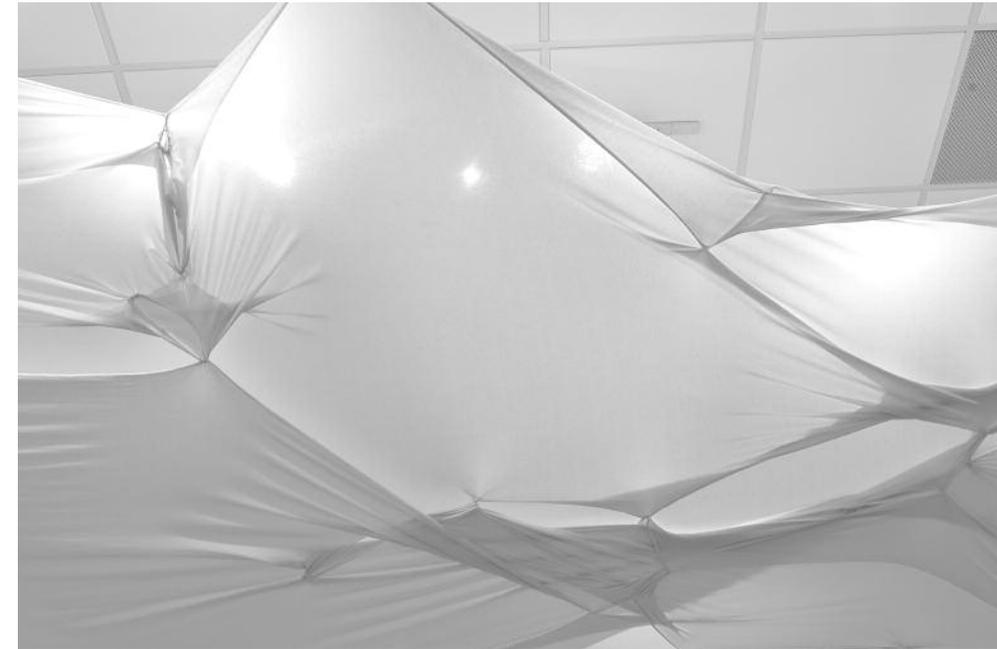




FIGURE 3—Stella Zhang, *0-Viewpoint-2*, installation at the Chinese Culture Center, San Francisco, 2010

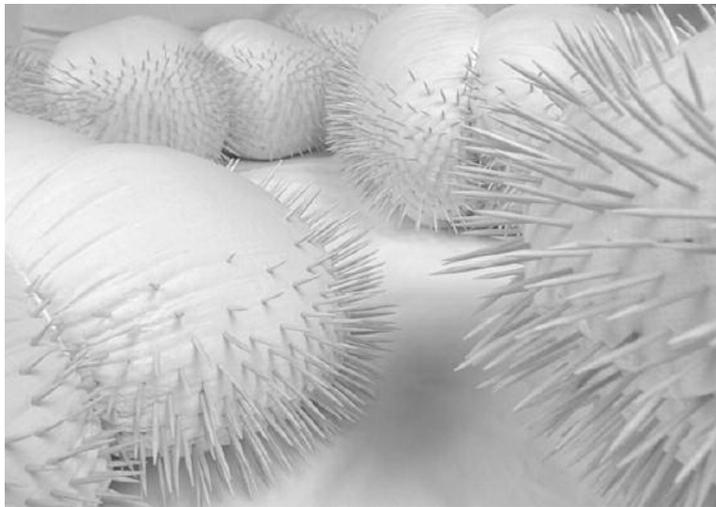


FIGURE 4—Stella Zhang, *0-Viewpoint-2* (detail), 2010

body and the outer perception. Some viewers found this part of *0-Viewpoint-1* disturbing, calling it “too literal” and “too real.”⁷

The strong first impression created at the entrance of the gallery set the stage for the rest of the piece by introducing a displacement between private and public space. This disjuncture is an example of the 1.5 generation’s “unhomely” experience, described by Bhabha as an interaction in which the borders between home and the world become part of each other, causing a vision that is as divided as it is disorienting.⁸ Although this first part of *0-Viewpoint-1* did not provide any conclusive commentary, it gave the rest of the piece a context to refer back to.

The installation *0-Viewpoint-2* in the second room (fig. 3) consisted of white fabric formed into puffs stuffed with soft material that appeared gentle to the touch. There were a dozen or so of these puffs, made of everyday materials such as fabric, towels, and pillows, their shapes suggesting buttocks, vulvae, and ovaries. Toothpicks protruded from the soft, skin-like surface of each one, creating a sense of pain and fragility (fig. 4). The puffs were suspended a few inches off the ground, creating shadows on a big nest made of white sheets into which the stuffed forms were gathered.

The implication of nurturance in this room was undeniable, but the tactile contradictions in each piece were what made it both in-

teresting and curiously sentimental. If the contents of these galleries were viewed in order, then the trajectory was toward a theme of human reproduction. The visual language of the “female” pieces was reminiscent of works by Louise Bourgeois and Yayoi Kusama.

With the goal of establishing a space free of gravity and boundaries, Zhang used white and lightweight material to express a sense of meditative and spiritual freedom, and to connect with the most fundamental core of herself. Gallery staff observed that visitors shared a tacit understanding, referring to the puffs as “sea urchins,” “durians,” and “hedgehogs.” Everyone carefully avoided a sexual interpretation of the pieces while acknowledging their forms.⁹ Unlike their swift passage through the area containing the phalluses of *0-Viewpoint-1*, viewers stayed and stared at *0-Viewpoint-2* much longer.

According to Zhang, creating art is the way her true self contemplates the space between reality and dreams.¹⁰ What her work reveals is the conflicts and struggles the 1.5 generation must navigate when their movement between cultures forces the adjustment of their inner and outer landscapes.¹¹ Viewers face a similar challenge in Zhang’s work, finding themselves resenting one particular piece and identifying with others. It is not hard to understand why *0-Viewpoint* received mixed reactions. The “unhomely moment” viewers experienced is not an easy one, it mimicked the interaction Bhabha describes as, “creep(ing) up on you stealthily as your own shadow. . . .”¹² In addition to the artwork’s sexual connotations, which complicate the division between the private and public spheres, there is an even more pressing issue raised in regards to who initiated this conflict, and where.

Ann Taylor, an art critic for *SF Station*, calls the installation “intimately honest.”¹³ Commenting on the pieces in the second gallery, she writes: “Zhang’s work is rife with such contrasts, collections of opposites residing together in the same space, revealing the peaceful

coexistence of the same such warring states in our own minds and lives.”¹⁴ Although her observation describes the artwork itself, the comment also points to the character of Zhang’s 1.5 identity: she and her work embody a conflicting and contradictory state of being. Taylor offers a very different point of view from that of the unhappy visitors quoted at the beginning of this text. However, it is important to note that the criticism of the work as showing “nothing Chinese” is shaped by a complicated expectation, formed historically, culturally, and politically, that works shown at the CCC would follow traditional modes of representing the Chinese community and Chinatown. Art historian Anthony Lee noted in his book *Reclaiming San Francisco*, “the fantasy of a hidden Chinatown harbors both the fears and desires of the non-Chinese visitors and, most importantly, polices the continuum of the touristic experience.”¹⁵ Lee further suggested that:

*the self-conscious fabrication of a consumerized ethnic subculture was a way of elaborating a nationalist political stance. Painting, categorizing, fixing and displaying the industrialized kitsch products of the Chinese was the means by which to articulate a nationalist identity from a distance . . . the collected objects and colorful environment inspired a collective wish-image for a nation-state.*¹⁶

Lee’s “collective wish-image” of the Chinese is in accordance with Bhabha’s warning of “dangers of the fixity and fetishism of identities within the calcification of colonial cultures to recommend that ‘roots’ be struck in the celebratory romance of the past or by homogenizing the history of the present.”¹⁷ The calcification of Chinese culture is evident in both of these complaints: the first one specifically makes an effort at deciphering “China,” “Chinatown,” and the “history of the Chinese population in San Francisco,” to demonstrate a certain level of cultural literacy while at the same time pushing such concepts into some kind of monumentalized isolation. The second complaint used

“white is the color of death” to indicate cultural expertise, while invoking this negative symbol to justify his belief that “there is nothing Chinese about” Zhang’s work. Together, both complaints stamped the exhibition with a seal of disapproval, defining in an authoritative voice what Chinese art should be. I would argue that these complaints highlight a level of discomfort audiences have as they experience the manifestation of a space in-between cultures. And 1.5 generation artists, as representatives of that space, threaten a static and conclusive perception of culture. This threat is also felt by institutions that favor an unchanging vision of culture, and therefore attempt to constrain the expression of the 1.5 generation artists. As we will see, Zheng Chongbin, the second artist central to this essay, faced such constraints in a recent show at the Museum of Fine Arts (MFA), Boston.¹⁸

Fresh Ink, a major exhibition featuring ten Chinese artists living in China and the United States, opened at the MFA in November 2010. As the museum’s website states: “in this groundbreaking exhibition, contemporary Chinese ink painters engage in dialogue with classical artworks from China’s past.”¹⁹ This description is not entirely accurate, however, because the ten artists in the show are not all “ink painters.” For example, Arnold Chang, a Chinese-American, chose Jackson Pollock’s *Number 10* (1949) as his inspiration for his traditional Chinese-style work; Xu Bing is a multidisciplinary artist who was initially a printmaker; and Yu Hong and Liu Xiaodong, like Chang, are also oil painters. This was not the museum’s only broad claim. Their website also stated that in this show “the ancient will historicize the contemporary, while the contemporary will revitalize the ancient.”²⁰ Such a statement suggests that this exhibition was aimed at cultural production, rather than merely cultural exhibition.

There are two immediate problems surrounding this institutional framing of Chinese ink painting. For one thing, the discourse of the

art form has already been substantively reimagined by contemporary artists such as Zheng Chongbin. In light of developments in contemporary art, the concept of “Fresh Ink” somehow seemed out of sync—insisting on a historical narrative that sets the contemporary as the next stage of Chinese ink painting is counterproductive. Contemporary art, as philosopher Arthur C. Danto argues, can be anything for any purpose, therefore there is no profound discontinuity in its continuum.²¹ No discernible eras can exist from this point on. This is similar to Bhabha’s notion, referenced earlier, that “‘newness’ is not part of the continuum of past and present.” If contemporary art is truly post-historical, then insisting on a historical narrative in Chinese ink painting is misguided. Second, the Chinese artists chosen for *Fresh Ink* were not the problem; rather it was the museum’s refusal to imagine ink as a non-ethnic genre in today’s environment, as well as their insistence on a historical narrative that perpetuated the idea of ink painting as a timeless and isolated form of a Chinese identity, that undermined the premise of the exhibition. This framework modeled the inheritance paradigm, a construct that prevents culture from circulating both ways. Such an approach also pigeonholes Chinese artists in a narrow definition. This inheritance paradigm needs to be challenged. It should not be necessary to be Chinese to perpetuate Chinese culture, including but not limited to the practice of Chinese painting or the study of Chinese history.

Fresh Ink expressed a cultural desire to bring the art form into the present while staying true to the historical practice of Chinese ink painting. The exhibition underperformed by assuming a linear chronology, and it received mixed reviews. While art critic Holland Cotter of the *New York Times* labeled it “an ingenious and engrossing show,”²² journalist Greg Cook at the *Boston Phoenix* disagreed, writing that “most of the works feel uptight, and the thinking feels shal-

FIGURE 5—Zheng Chongbin, *Type of Facial Make Up No. 2*, 1987; ink and acrylic on Xuan paper

low.²³ To fully explore the contemporary predicament of Chinese ink painting, however, we must turn from this show and its critics to consider the works of Zheng Chongbin which, I argue, demonstrate that innovation often comes from detours.

Born in 1961 in Shanghai, Zheng Chongbin began studying traditional Chinese painting at the age of twelve. He was educated at Zhejiang Academy, the most prestigious art institution of the literati tradition in Chinese painting. Like many of his peers at the time, he was trained and groomed to carry the legacy forward. But what constitutes “forward”? This question has been asked by generations of Chinese artists and cultural scholars and has resulted in a variety of answers.²⁴ Beginning in the early 1980s in China, a collective desire to reject the practice of Socialist Realism started to materialize. The positioning of abstraction as a way forward became a pivotal point of debate in the Chinese art world. It is during this period that Zheng started to experiment with combining abstraction and his training in ink figuration. He consequently developed depictions of biomorphic subject matter in ink and acrylic. *Type of Facial Make Up No. 2* (1987) was the first time Zheng started to mix ink with acrylic paint, a medium primarily used in Western painting (fig. 5). His work at this stage was experimental, bold, and crude. At the time, Zheng’s use of acrylic gave his ink paintings extra dimension and texture that they





FIGURE 6 (LEFT)—Zheng Chongbin, *Dual Identity*, 1993; photographic record of a live performance at the California College of Arts

didn't have before. The improvisatory yet unsettling effect of these works is in stark contrast to the serenity and harmony exhibited by traditional ink paintings. Finally, through the use of abstraction, Zheng expressed the emergence of the individual and an emphasis on the self rather than the repressive uniformity that had dominated Chinese culture for decades.

As the recipient of the First International Fellowship at the San Francisco Art Institute, Zheng came to the United States in 1988 at the age of twenty-seven. During my research I was surprised to discover that, upon his arrival Zheng stopped painting. Instead, he enthusiastically embraced installation and performance art, overtly shifting his medium. Zheng reconceptualized a practice that had formerly been confined to painting, exploring new genres and undertaking bold investigations of the body and space. From 1989 to 1996, the majority of his time was poured into performance works and installations, and he created approximately a dozen or so pieces. For Zheng, "forward" in his Chinese ink practice meant a break with it, following unfamiliar detours. In this approach, forward is not one single direction but various paths, often following completely divergent trajectories.

Zheng's *Dual Identity* is a 1993 performance piece that touched on his double position, straddling his Chinese heritage and his immersion in American culture (fig. 6). Zheng expressed in this performance the

FIGURE 7—Zheng Chongbin, *White Ink No. 1*, 2011; ink and acrylic on Xuan paper



FIGURE 8—Cai Guoqiang, *Vortex*, 2006; gunpowder on paper



transitional place of the 1.5 generation, a space where he started to adopt multicultural viewpoints. By engaging new forms of art, *Dual Identity* showed him embracing rather than rejecting his hybridized cultural position. This work demarcates Zheng's transition from an experimental painter into a contemporary artist whose possibilities have once again multiplied beyond a single medium. This shift in his creative direction proved to be a necessary digression that helped him acclimate and gain access to his new environment. By adopting a multicultural viewpoint and participating in his host culture, he brought to his work the ".5" of the 1.5 generation.

More than two decades after *Type of Facial Make Up No. 2*, Zheng recently made *White Ink No. 1* (2011; fig. 7). This work is part of a new group of paintings that suggest a different mood than his previous works. This particular piece looks vitrified, like an oil spill frozen on glass. The seventy-by-seventy-six-inch painting consists of two vertical sheets of paper, with a clear trace of a straight line in the center. Intricately woven ridges and pleats appear on its surface, hidden and visible at the same time, wiggling like dark streams. One can hardly find the dominant direction and the predictable trace of brush strokes because the color seems to permeate the paper, creating branches and vines. This painting, and other works produced in the last few years, are reminiscent of Cai Guoqiang's gunpowder painting *Vortex* (2006), which traces the fallout from an explosion (fig. 8). While staring at the work, even at close range, every shade and shape seems organic, unplanned, and unstructured. One is seldom aware of the artist. The lighter border serves to vaguely remind viewers of Zheng's hand in the work, but he is largely absent; he is a painter who creates paintings without seeming to paint them.

Inspired by performance works that dealt with his body, movement, time, and the environment, Zheng focuses on space and material

during the process of making itself, rather than a final product. At this stage his practice is no longer about the use of ink or forms of abstraction, but rather something more elusive, almost performative, that is left behind in traces or stains on the paper.

Zheng's rational construction of abstract painting makes it hard to categorize his work, because each picture carries a strong presence of both gestural abstraction and traditional ink painting. A 1.5 generation artist's ability to destabilize both genres lies within his/her embodiment of multiple perspectives. Even Zheng himself admits his own exclusion from mainstream abstraction, and often his peers in ink painting find his work distant and eccentric.²⁵ As 1.5 generation artists continue to transform their practice in America, the categorization and positioning of their newly developed work remains a major obstacle to entering mainstream art institutions. With an emphasis on cultural lineage, Chinese ink painting maintains the inheritance paradigm in Chinese society. *Fresh Ink* reflects this cultural attitude. The institutional selection of ten Chinese artists to reinterpret Chinese ink painting speaks to this point. On the other hand, Abstract Expressionism, a style widely embraced the world over, differs from Chinese ink painting, which never enjoyed acceptance on such a scale. Why? I argue that the problem lies in the Chinese inheritance paradigm. *Fresh Ink* did not just post a historical narrative to Chinese ink painting. The choice of exclusively Chinese artists was intentional. By claiming such a culturally specific method of expression, the act of claiming signals others to behave accordingly. This is not the case for the work of 1.5 generation artists. Their work courts ambiguity, and this allows entry by artists of other ethnic origins. Although Stella Zhang and Zheng Chongbin are both ethnically Chinese, Chinese culture as an intellectual phenomenon has no physical borders. As such, its ideas should be allowed to circulate beyond

racial boundaries. The practice of framing Chinese art in a historical narrative that reinforces the inheritance paradigm must be countered.

I believe culture is more readily understood if it is participated in as a social dialogue. Geography, politics, and art forms are a few of its many dimensions. While culture is not fixed by any of them, it is however bounded to its participants. Whether it is Stella Zhang's sexually charged installation or Zheng Chongbin's ambiguous combinations of Chinese ink practice and Abstract Expressionism, the artworks themselves do not form a cultural understanding if they do not engage the audience. This essay is part of a larger study that suggests that we are experiencing a depolarization of the world that allows the 1.5 generation artists' mobility and enables them to create an in-between space for their practice. This space challenges the notion that the nexus of a culture exists only within national boundaries; these artists' work shows that the cultural periphery can become the center. Hence, culture does not just evolve but also circulates.

The nodal points within the nexus of culture influence the evolution of their host. This is best explained by Foucault's "founders of discursivity." He not only believed that the founders were the authors of their own works, but also that "their works produce the possibilities and the rules for the formation of other works."²⁶ Foucault points out that discursive divergence can either take the form of something derivative or of something completely different; the divergence refers back to the founder's work as its primary coordinates. Stella Zhang and Zheng Chongbin are two artists whose work demonstrates this range of divergence. The aesthetics of Zhang's *0-Viewpoint* are something completely different from those of the aesthetic founders of China, but she refers back to China's philosophical traditions. Even if we drop the philosophical aspect of her intention, one can still ask: what is it different from? By recontextualizing her work through its

placement at the Chinese Culture Center, the answer becomes that the work is distinct from the traditional Chinese aesthetics. By referring to the founders of traditional Chinese aesthetic, the founders became the work's primary coordinates. Zheng Chongbin's *White Ink* also challenges the aesthetic founders of ink and abstraction. Again, within the framework of cultural production, Zheng's work refers back to aesthetic founders of Chinese ink painting as its primary coordinates.

Through *0-Viewpoint* and *White Ink*, this essay further examines the border lives that 1.5 generation artists experience and the push-pull cultural dynamics that inhabit the edge of culture. The act of claiming the work as part of one culture or another, as well as the rejection of that claim, actually defines the edge. Furthermore, their work at the edge of culture can create an ambiguity that breaks the inheritance paradigm. By removing a major inhibitor to cultural circulation, the 1.5 generation artists empower others to converge with their native cultures. In this collaborative process, they redefine the concept of society itself.

If Bhabha explains the location of divergence, I would say Foucault explains why divergence occurs. Foucault calls our attention to the "ideological status of the author," arguing that "the author is the principle of thrift in the proliferation of meaning." The acceptance of the author's authority as the only source of meaning should be refuted.²⁷ He further asserts that "the author is not an indefinite source of significations which fill a work; the author does not precede the works; he is a certain functional principle by which in our culture, one limits, excludes, and chooses."²⁸ If one subscribes to the ideological status of the founders of discursivity, then cultural divergence would only come from the founders of discursivity. If founders of discursivity pass away, then the culture becomes stale. Under this circumstance, methods of expression will not change; aesthetic

preference will not change; one's worldview will not change; and so on. 1.5 generation artists exhibit the exact opposite. I would conclude then that the ability to reject the ideological status of the author is an essential quality of the 1.5 generation. This ability to reimagine is the exact trigger that ignites one's transformation into a 1.5 generation artist. These individuals are free to circulate, free to manipulate, free to compose, free to deconstruct and reconstruct the works of the founders of discursivity. This begs the questions: who is to say that they cannot be the new founders? And who is to say that the cultural periphery cannot become the new center?

The collection of physical artifacts as evidence of cultural existence only goes so far in advancing our understanding of a living culture. The study of the 1.5 generation's experience and engagement with their cultural production enables us to continually participate in the evolution of culture. Participating in culture rather than studying it from a distance could mean the difference between mimicry and authenticity. This is not to say that domestic or native artists are less relevant to the evolution of a culture; perhaps they are more so. They also mass intellectual properties, thus giving us a sense of the culture's volume. 1.5 generation artists and their work enable us to push cultural boundaries, thus revealing the culture's shapes and dimensions. Reactions to their work, whether from the public or the institution, define the edge of culture so that we may feel its contours.

Notes

- 1 Fengyuan Ji, email message to author, May 1, 2010.
- 2 Anonymous comment made to *0-Viewpoint* documentary filmmaker via telephone on April 22, 2010.
- 3 Rubén G. Rumbaut, "Two Generational Perspectives on the Experience of Exile—The One and a Half Generation: Crisis, Commitment, and Identity." (Paper presented at the annual meeting of the American Society for Adolescent Psychiatry, Miami, Florida, May 1976.)
- 4 For the term Multiculturalism, see Cynthia Koch, "The Contest for American Culture: A Leadership Case Study on The NEA and NEH Funding Crisis," *Public Talk Journal* (Penn National Commission, Fall 1998), accessed October 20, 2010, <http://www.upenn.edu/pnc/ptkoch.html>; for American's Immigration and Nationality Act of 1965, see Roger Daniels, "The Immigration Act of 1965: Intended and Unintended Consequences," *Historians on America* (U.S. Department of State publication, September 2007); for China's Open Door Policy, see Yang Xiancai and Zhang Kaizhi, *People's Republic of China* (China: Wunan Press, 1997), 363.
- 5 Homi K. Bhabha, *The Location of Culture* (New York: Routledge, 1994), 10.
- 6 Laozi, *Dao De Jing*: 42 (551 BC), Baidu Baike website, accessed on November 1, 2009, <http://baike.baidu.com/view/16516.htm#sub16516>.
- 7 Comments made to the author by gallery visitors on opening night, April, 22, 2010
- 8 Bhabha, *The Location of Culture*, 13.
- 9 Project assistant verbal report at the briefing meeting, May 4, 2010.
- 10 Stella Zhang, *0-Viewpoint* (San Francisco, Chinese Culture Center, 2010), 8
- 11 Ibid.
- 12 Bhabha, *The Location of Culture*, 13.
- 13 Ann Taylor, "0-Viewpoint, Intimately Honest," *SF Station* website, accessed in May 2010, <http://www.sfstation.com/o-viewpoint-a29321>.
- 14 Ibid.
- 15 Anthony Lee, "Another View of Chinatown, Yun Gee and the Chinese Revolutionary Artists' Club," *Reclaiming San Francisco History, Politics, Culture* (City Lights, 1998), 168.
- 16 Ibid., 171.
- 17 Bhabha, *The Location of Culture*, 13.
- 18 Zheng is his family name, Chongbin is his given name. When a Chinese person does not adopt an English name, the way to write and pronounce her or his name is family name first, then the given name.
- 19 Museum of Fine Arts, Boston, website, accessed on February 2011, <http://www.mfa.org/exhibitions/fresh-ink>.

- 20 Ibid.
- 21 Arthur C. Danto, *After the End of Art* (New Jersey: Princeton University Press, 1997), 35, 36.
- 22 Holland Cotter, "Asian Art In Juxtaposition," *New York Times*, November 19, 2010, accessed on April 16, 2011, <http://www.nytimes.com/2010/11/19/arts/design/19amer-side.html>.
- 23 Greg Cook, "Drawn Together, the MFA's Fresh Ink," *Boston Phoenix*, December 15, 2010, accessed on April 16, 2011, <http://thephoenix.com/Boston/arts/112820-drawn-together-the-mfas-fresh-ink/?page=1#TOPCONTENT>.
- 24 Lang Shaojun, "Traditional Chinese Painting In the Twentieth Century," *Three Thousand Years of Chinese Painting* (New Haven: Yale University and Foreign Language Press, 1997), 300.
- 25 Zheng Chongbin, interview with Tony Godfrey, 2010, unpublished.
- 26 Michel Foucault, "What is an Author?" *The Foucault Reader*, ed. Paul Rabinow (New York: Pantheon Books, 1984), 118.
- 27 Ibid.
- 28 Ibid.