

Innovation Through Tradition

*A Comparative Look at
Ink, Calligraphy, and Miniature*

*Workshop
22 - 23 July, 2014*

Participant Biographies

PARTICIPANT BIOGRAPHIES**22 July 2014*****Session I: Lunchtime Talk—Reading Art in Literature of the Arab World***

Salwa Mikdadi is Visiting Associate Professor of Art History, New York University Abu Dhabi and consultant to Abu Dhabi Tourism and Culture Authority, establishing the first professional development programme for museum professionals. Her research on modern and contemporary art of the Arab world spans over thirty-five years, focusing on art production and non-profit organisations, gender and politics in art, and museums and their visitors. Co-editor of *New Vision: Arab Contemporary Art of the 21st Century* (2009), Mikdadi also wrote the reference guide on the history of 20th century art of West Asia, North Africa, and Egypt for the Metropolitan Museum of Art Timeline web pages. She is Co-Founder and Director of Cultural & Visual Arts Resource/ICWA (1989-2006), an early non-profit organisation dedicated to promoting Arab art in the United States (1988-2006). Mikdadi also curated the first Palestinian collateral exhibition at the Venice Biennial (2009).

Session II: Calligraphy, Ink, and Miniature

Iftikhar Dadi is Asia Art Archive's current Scholar and Artist-in-residence. He is Associate Professor in the Department of History of Art at Cornell University and was chair of Cornell's Department of Art (2010-2014). His many writings on the emergence of modern and contemporary art of Muslim South Asia can be found in his research on the relation between art practice in the contexts of globalisation, urbanisation and mediatisation. He has authored numerous scholarly works, including the recent book *Modernism and the Art of Muslim South Asia* (2010). As an artist, Dadi works collaboratively with Elizabeth Dadi. Their work investigates popular urban and media cultures in constructing memory, borders, and contemporary identity and has been exhibited internationally.

Hammad Nasar is Head of Research and Programmes at Asia Art Archive. Formerly based in London, Nasar co-founded Green Cardamom, a non-profit arts organisation focusing on exhibition-led inquiry of art from South and West Asia, and has curated or co-curated numerous international traveling exhibitions including *Karkhana: A Contemporary Collaboration*, Aldrich Contemporary Art Museum, Ridgefield, CT (2005) and Asian Art Museum, San Francisco, CA (2006); *Safavids Revisited*, British Museum, London, UK (2009); and *Beyond the Page: The Miniature as Attitude in Contemporary Art from Pakistan*, Pacific Asia Museum, Pasadena, CA (2010).

Martina Koppel-Yang is an independent art historian and curator. She studied contemporary Chinese art at Central Fine Arts Academy in Beijing in the mid-1980s and holds a PhD in East Asian Art History and Sinology from the University of Heidelberg. An editorial board member of *Yishu: Journal for Contemporary Chinese Art*, publications include *Semiotic Warfare: The Chinese Avantgarde 1979-1989* (2003) and *Living in Time: 29 Contemporary Artists from China* (2001) among other contributed texts such as *Stop Over Hong Kong* (2004) and *Chinese Art at the Crossroads: Between Past and Future, Between East and West* (2001). Koppel-Yang has curated and co-curated numerous exhibitions and together with Yang Jiechang, created Heidelberg Mühlgasse 40, Centre for Contemporary Chinese Art in 2003.

Henry Au-yeung is Founder and Director of Grotto Fine Art, a specialist gallery dedicated to contemporary Hong Kong art established in 2001. He received his Bachelor of Arts in Sculpture from the State University of New York at Stony Brook and Master of Arts in 20th century Chinese Art History from the University of California at Santa Barbara. Prior to Grotto, Au-yeung worked at Sotheby's and Plum Blossoms Gallery in Hong Kong. His previous academic posts include researcher in Humanities at the Hong Kong University of Science and Technology and part-time lecturer in Fine Art at the Chinese University of Hong Kong.

PARTICIPANT BIOGRAPHIES

23 July 2014

Session III: Practicing Tradition

Johnson Chang is an Advisory Board member and Co-Founder of Asia Art Archive. Also a curator, guest professor, and Director of Hanart TZ Gallery, Chang has been active in curating exhibitions of Chinese art since the 1980s, including *China's New Art Post-1989* (touring, 1993-1998); Special Exhibitions, São Paulo International Biennial (1994, 1996); and Hong Kong's official participation, Sao Paulo Biennial (1996) and Venice Biennial (2001). Other major exhibitions, curatorial and research projects include *Power of the Word* (1999-present); *Strange Heaven: Chinese Contemporary Photography* (2002); *Yellow Box* (2004); Guangzhou Triennial (2008); *Farewell to Post-Colonialism and West Heavens* (2010-present); and 9th Shanghai Biennale (2012).

Hung Fai, Vito graduated from the Fine Arts department of The Chinese University of Hong Kong in 2013. Exploring both Chinese and Western media, Hung works in paper and canvas, deconstructing elements in traditional Chinese ink paintings, only to reconstruct and extend the possibilities for ink painting through experimentation and transformation. Hung has exhibited and/or had his works featured in *Movement* (2014); *Fine Art Asia* (2013), and received numerous awards including Certificates of Merit, Hong Kong Art Prize (2013); Wucius Wong Creative Ink Painting Award (2013); Finalist, Hong Kong Young Artist Prize (2012); and Ting Yen Yung Creative Award (2011).

Session IV: Modernity and the Nation

Lesley Ma is Curator of Ink Art at M+, the West Kowloon Cultural District and Managing Editor at Para/Site, Hong Kong. An alumna of Harvard University graduating in history and science, Ma also holds an MA in Museum Studies from New York University. From 2005–2009 she was Project Director at Cai Guo-Qiang Studio including coordinating the artist's *Sky Ladder* exhibition at Museum of Contemporary Art, Los Angeles (2012). At M+ Ma is developing exhibitions, building the museum's collection and public programmes on ink art and currently she is also a PhD candidate in Art History, Theory, and Criticism at the University of California San Diego, where she is researching post-war abstract painting in Taiwan.

Session V: Public Economy, Cultural Diplomacy, and Institutional Imperatives

Jane DeBevoise is an independent advisor and art historian based in Hong Kong and New York. Previously Deputy Director of the Guggenheim Museum, responsible for museum operations and exhibitions globally, she was also Project Director of the exhibition *China: 5000 Years* (1998), presented at the Guggenheim museums in New York and Bilbao. She holds a BA from Tufts University, an MA from University of California, Berkeley, and a PhD from The University of Hong Kong. Appointed to the Committee for Museums (2004-2007) and Museums Advisory Group for the development of the West Kowloon Cultural District (2006-2007), she is Chair of the Board of Directors of Asia Art Archive and a Trustee of Asian Cultural Council.

Savita Apte is an Art Historian who has been actively involved in Modern and Contemporary South Asian art since 1989, and whose primary research area is Modern Indian Art. She holds a postgraduate diploma in Asian Art and a Masters in Post War and Contemporary Art. In 1995 she joined Sotheby's as an expert in Modern and Contemporary South Asian Art, and was instrumental in creating Sotheby's contemporary Indian art Prize. In 2008 Apte set up The Abraaj Group Art Prize where she continues to serve as chair. She is a director of Art Dubai, Asal Partners and Platform Projects, and is on the advisory board of Sovereign Art Foundation, Para/Site, and Asia Art Archive.