

CHINESE
CONTEMPORARY
PRINTMAKING
FROM
SHANGHAI

Printed Art from Shanghai in Vienna

This exhibition, “Chinese Contemporary Printmaking from Shanghai” curated by Prof. Pan Yaochang and Tang Tang is evidence of a cooperation between the Fine Art College of Shanghai University and the Department of Graphic Art and Printmaking of the University of Applied Arts Vienna, which was launched in 2009. Initiated by the Austrian Ministry of Education and supported by the President of the University of Applied Arts Vienna Dr. Gerald Bast, this cooperation has already allowed for the realisation of several projects, among them the portfolio “Exile Shanghai” for which students from both universities focussed on the escape of thousands of Jews and dissidents from Austria to Shanghai during WWII. The joint work on the portfolio, the exchange of students and the possibility for faculty of both institutions to meet and to learn from each other has been very valuable and forms the background for the current exhibition.

This collaboration between the two universities has allowed me to take part in two international symposia held in Shanghai to discuss the state and future of printmaking in China. Here I had the opportunity to learn about the emerging new consciousness of printmaking artists in China and their claim for participation in the international discourse of contemporary art. My previous experiences within the field of printmaking in Asia were focussed on Japan. The identification by Western cultures of Japan with historic and contemporary printmaking has led to a tendency towards the underrepresentation of Chinese printmaking in the West. This exhibition is an attempt to improve the visibility and appreciation of contemporary printed art from China. In light of this effort, the text that Dr. Claire Cuccio has contributed to the catalog is especially valuable.

This show at the Heiligenkreuzer Hof, the exhibition center of the University of Applied Arts Vienna, is a manifestation of a new spirit of printmaking in China and an opportunity to see how the work of young as well as established Chinese printmaking artists is situated within the international context provided by the exhibitions and events related to the graphic triennial 2013 held at the Künstlerhaus Vienna.

Michael Schneider

Senior Artist
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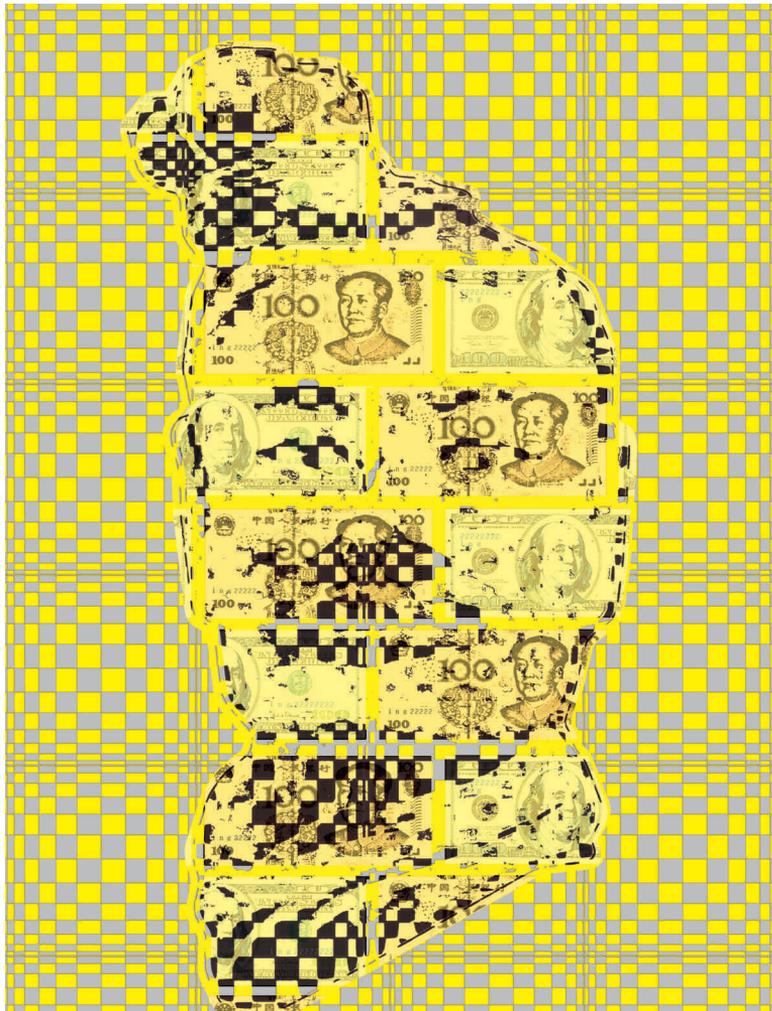
The Cosmopolitan Perspective of Shanghai Printmaking

Modern printmaking in Shanghai has its historical origin in its relationship with modern printmaking in Europe; this source can be traced back to the 1930s. Since the opening of its commercial port a hundred years ago, Shanghai has always served as a cultural crossroad between East and West. This special status made Shanghai become one of the most disputed cities within modern China. Many bright and vivid pictures provided evidence of the miracle of growth inside the city. The totally different vision and expression of each artist captured the pluralism, confusion, strangeness and brilliant colors of Shanghai.

The face of Shanghai has always been colorful and bizarre, a mix of Chinese and Western, multivariant and coexistent. The internal and external tension between Chinese and Western civilisation collided in modern Shanghai, resulting in the gestation of the cultural vision of cosmopolitanism. Perhaps this is a cultural fate and a historical opportunity that contemporary printmakers have to face, dictating that we repeat the road of no return in the 1930s. We pay tribute to the printmaking pioneers in Shanghai by these means: maintaining the attitude of a modern printmaking pioneer, strengthening the interactions and exchanges with foreign counterparts, and continuing to proceed along the thorny road of an art pioneer.

Zhou Guobin

Professor for Art
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Screen print
80 x 60 cm
2012