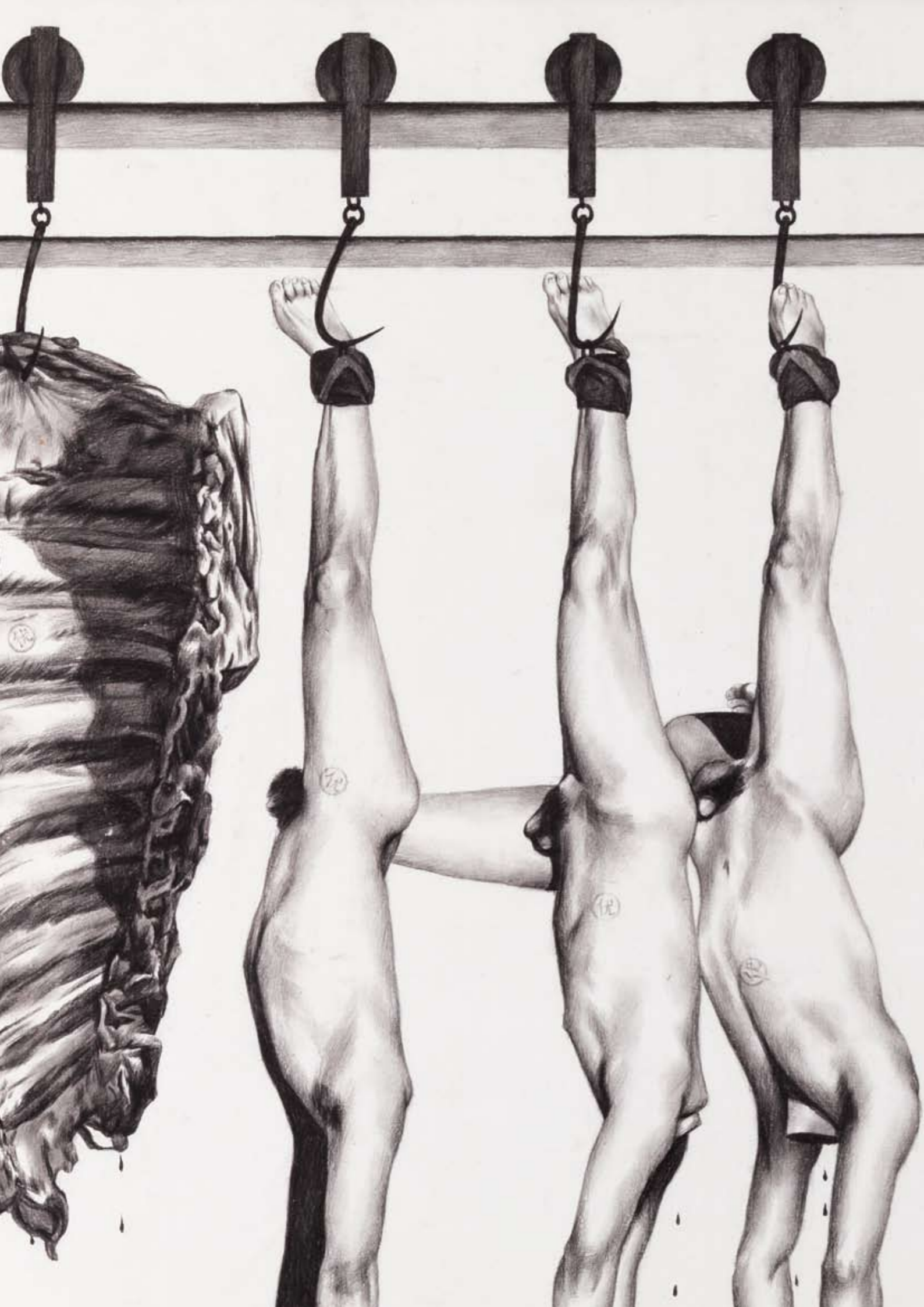




LIBERATION FEET



LIBERATION FEET  
放足

2 October - 1 November 2008

CANG XIN  
HE SAI BANG  
JI DACHUN  
LI JIN  
THE LUO BROTHERS  
LUO MINGJUN  
XU BING  
ZHANG HONG

To all who have witnessed China's rapid development over the last twenty years, a myriad of questions emerges: what is the mix of political control and cultural liberation that has allowed, even inspired such adventurous creativity; what of the role of artists, their consummate skills and bold command of both traditional and new mediums of expression; what role have institutions played, from art schools to galleries and museums, and that economy of newly earned riches, bounding ahead year after year; what now motivates China's millions of artists, many of whom have attained rightful superstar status at home and internationally?

Being an art, design and media education institution, the College of Fine Arts (COFA) is interested in these questions about the current phenomenon that is contemporary China. We understand that observation can provide great insights, however, to get close to what is possibly unknowable, it is best to be an active participant. Many COFA staff and students work in China, and we are the hosts of visiting scholars, artists and exhibitions from all over the People's Republic of China.

In analysing and assessing current Chinese art one might reasonably start by deconstructing the elements of its production. Practical questions like: what training do artists receive; for how long and from what age; what is the mix of skills and techniques learnt; from what origins and motivations does the content, the narrative of the work emerge; what role does China's vast history of art play; and what might be the capacity of the studio, the artist's generative, supporting community, access to specialist labour, materials and fabrication techniques, to produce such innovative, ambitious and substantial works?

Short of being there, we can make observations upon individual works and collections brought to Australia. Drawing, being a primary and fundamental art practice reveals much through its immediacy and economy of means. It is like a chapter of a book, of a life, reduced down to a phrase, forcing or facilitating the artist to convey graphically, essentials that might otherwise be hidden, even blurred within the grander materiality of an oil painting or weighty sculpture.

*Liberation Feet* brings together such a collection of drawings, ably curated by Mike Esson who has had extensive experience in China as a teacher, artist and research project director. Interestingly, he curated the first exhibition (April, 1981) to be shown in the current Ivan Dougherty Gallery, and since this time the Gallery and College have continued to explore and support advances in drawing. This has led to the setting up of the International Drawing Research Institute (IDRI), which in turn is responsible for such exhibitions and conferences that let all of us be part of the traditions, innovations and experimentation that is drawing in this, the 21<sup>st</sup> (Chinese) century!

**Professor Ian Howard, Dean, College of Fine Arts**

The remnants of big-character slogans on the walls of Dashanzi 798 Factory, Beijing, still rather ironically proclaim, "Mao Zedong is the red sun in our hearts." Perhaps now there is an insistent glow of individual expression from the hearts of artists who no longer have to serve a revolutionary philosophy, but can now explore personal histories and private concerns.

Drawing provides a way of communicating and externalising one's thoughts, a response to the imagination, and a means of exploring, interpreting, understanding and inventing. It is not merely the illustration of thought, but it *is* thinking. As evidence of inquiry, drawing offers a particularly intimate opportunity to glimpse the visual thinking process at work.

*Liberation Feet* reflects how drawing in China has developed since it was released from the confines of the academic tradition in the turbulent years of the late 20<sup>th</sup> century. The opening up of China led to new and imaginative approaches to drawing whilst still retaining an emphasis on tradition and skill, and dealing with imagery of a society embracing dynamic change. One suspects certain unease in China rationalising notions of tradition and modernisation, but it may well be that the re-evaluation of tradition nourishes the creative act. To quote Xu Bing:

"To me, art and tradition are like two ends of the same magnet. There is constant circulation between the two, and they will always have each other. However, the border is not always clear. My art is very contemporary and traditional at the same time. Revolution is born from tradition."

Drawings act as metaphors for both the personal and political, public and private, domestic or subversive - works that deal with individual narratives or social commentary. The metaphor of liberation feet refers to the crippling effects of the perverse practice of foot binding - a distorted notion of ideal feminine beauty and sexuality, and how this can be likened to a regimented academic drawing system based upon the repetition of established canons. If we accept Paul Klee's definition of drawing as "taking a line for a walk", *Liberation Feet* represents a deliberate break from the past. Abandoning the long bandages of convention, artists were released to explore new avenues, and strode confidently towards a new century. A journey of a thousand miles starts with one step, like confronting a blank piece of paper and making that first mark. Drawing perhaps offers the most immediate form of visual expression, where we feel that we can accompany the artists on their journey, observing the stagger, the stumblings, deviations or the confident strides. Drawing allows us to identify with the artist, to walk in their shoes. Everyone who is crippled tries to find their own way of walking, and each artist develops their own means of making their graphic statement. Contemporary Chinese drawing tracks the experience of the expedition. There is nothing pedestrian about this adventure where expectation, energy and excitement are fellow travellers.

**Mike Esson, Director, International Drawing Research Institute**

在北京大山子798工厂的墙上还存留着残缺不全却十分具有讽刺意义的“大字标语”，“毛泽东是我们心中的红太阳！”可是现如今也许在艺术家的心中不断发光的不再是为了革命的理想而是为了个人意愿的表达。艺术家如今可以探寻自我的生命历程以及人生的关注。

素描作为一种艺术手段，提供交流的通道，外化内在的思想，回应想像的行为，而且给予了探索，诠释，理解以及发明的方式和机会。素描不仅仅是对思维的描绘，而是思考。作为探索的证明，素描提供的是一种特殊亲密的创作过程，使我们可以对艺术创作中的视觉思考过程得以一瞥。

展览“放足”反映了中国素描在20世纪后期骚动的社会环境下逐渐摆脱了传统学院派素描束缚后的发展状况。开放后的中国对于素描的探索体现出充满新颖和想像力的追求，同时又保持了对传统和技法的继承，并表现了变革中的社会形象。有人会怀疑中国的这种不安定对于传统和现代化的合理化的继承，但是对于传统的重新认识可以滋育艺术创造行为。正如徐冰所说，

"对于我个人来说，艺术和传统好像一块磁铁的两极。两端在保持着自我的同时，互相吸引的循环力量又一直持续着。但是两者之间的界限又不总是清晰的。我的艺术既是当代的又是传统的。革命孕育自传统，传统是革命的摇篮。"

素描，作为隐喻象征性的艺术行为既是个人的又是政治的，既是公众的又是私密的，既是内敛的又是破坏的——作品处理的是个人的故事或是对社会的评价。“放足”作为隐喻象征，意指过去缠足给身体带来的危害——是一种扭曲的女性美和性倾向的观念，同时用来比喻以重复过去既成的规则为基础的严格的学院派素描教育。如果我们以保罗·克利对于素描的评价“带着线条行走”为定义的话，“放足”体现了从过去的主观脱离的态度。抛弃传统的冗长的裹脚布，艺术家们获得了解放，可以探索新的道路，大步流星地坚定地开创新的世纪。千里之行始于足下，如同在一张空白的纸上留下第一个笔触。素描也许是最直接的艺术视觉表现形式。观者仿似可以追随艺术家的历程，从中发现他们蹒跚的步伐，阻拦的绊脚石，偏离的路径或是勇往直前的阔步。素描也会让我们和艺术家息息相通，适其履而度其步。伤足者需要找到方法行走，如同艺术家需要在绘画主张里摸索出自己的方式。中国当代素描循着探险的经历，途中绝非平淡无奇，与旅行者结伴的是充满冒险，期待和激动的历程。

国际素描研究学院 主任 麦克·艾森

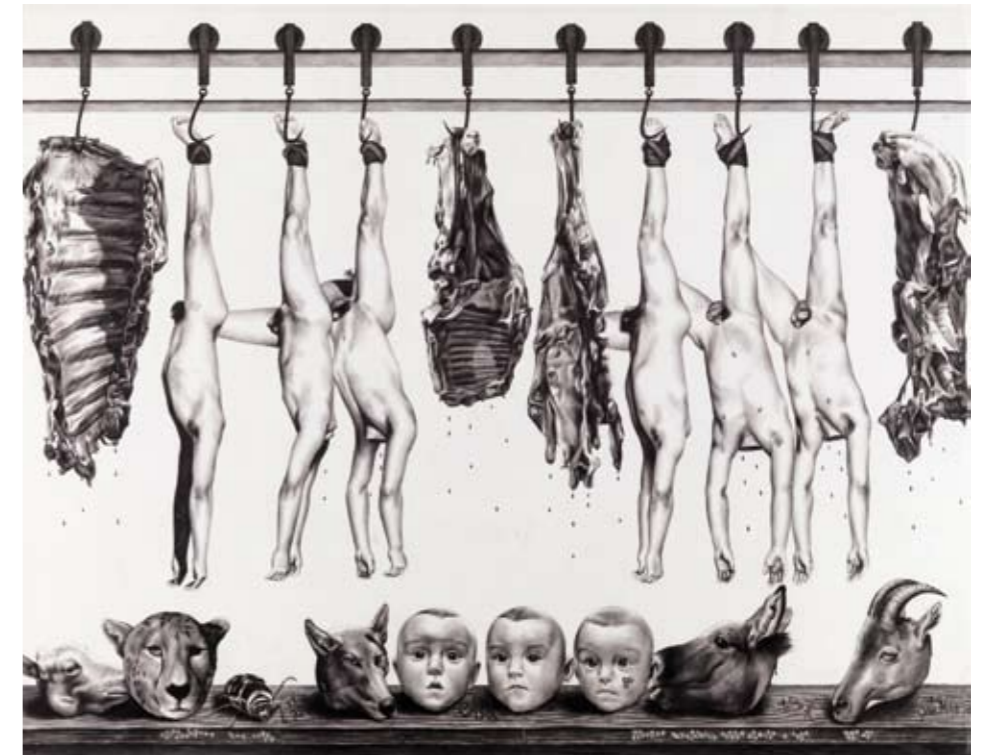
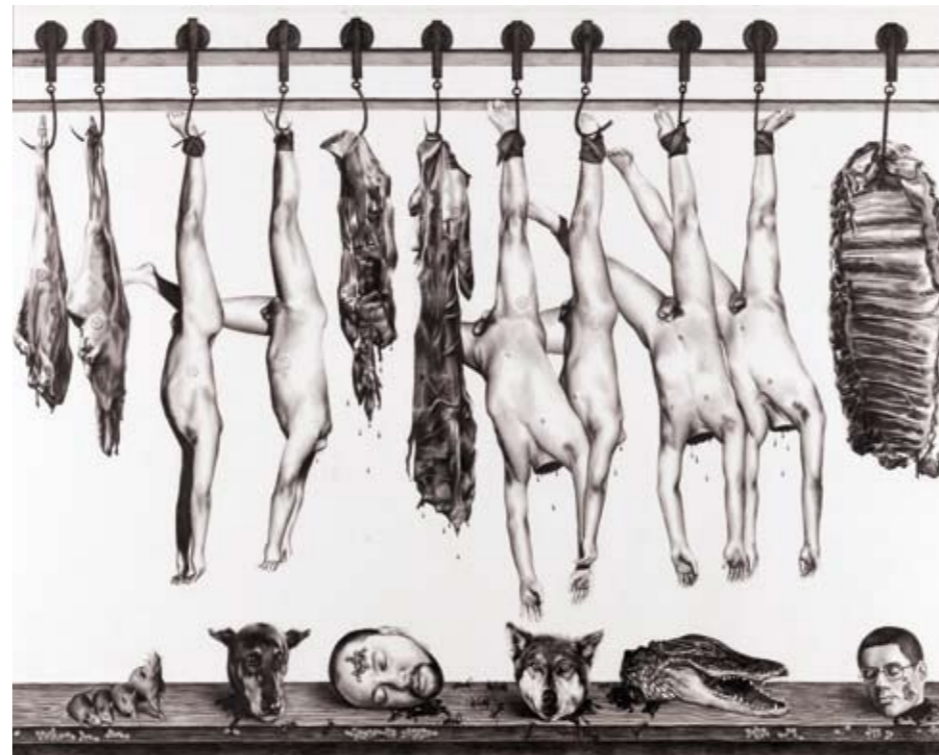
# CANG XIN

born 1967

Cang Xin was born in Suihua, Heilongjiang Province, China. After completing his studies at the Tianjin Academy of Music, Cang moved to Beijing, where he currently resides and works in East Town. Cang's artistic practice consists of conceptual and performance art which is then documented using photography. Cang is internationally regarded and celebrated as one of China's most important performance artists and is represented in Beijing and Paris by Xin Dong Cheng Galleries and by 10 Chancery Lane in Hong Kong.

Cang profoundly believes that all things, living and inanimate, have a sense of spirit and therefore aims to promote a sense of harmonious communication with nature. His performances represent an internalising of knowledge and a religious communication with people, animals, objects and places and have included rituals of bathing with lizards or lying down on a glacier.

Cang's work has been exhibited in solo shows in Beijing since 1993 and over the decade following, widely across China, Hong Kong and Japan. His recent exhibition history includes major international events such as: the *International Performance Art Festival*, Tokyo; the *Guangzhou Triennial*, Guangdong, China (2002); the *Biennale of Sydney* (2002); and *Arte Fiera*, Bologna, Italy (2006).



Shamanism Series - Variation 2005 pencil on paper triptych 200 x 250 cm White Rabbit Collection. Photograph: Silverpixel

# HE SAI BANG

born 1959

Born in Shanghai, He Sai Bang graduated from the Fine Arts Department at Shanghai Normal University in 1986. His mixed media works on paper recall the imagery of early Qing dynasty paintings fused with minimalist sensibilities. Employing disciplined and elegant marks, he depicts familiar forms resulting in reductive fields of nondescript and solitary shapes.

His works were first shown at the inaugural exhibition at the Shanghai Art Museum in 1986 and later, in the *Fourth Shanghai Youth Work Exhibition* (1992). His work was exhibited in the *China Art Fair* in Guangzhou (1993) and in Beijing (1995), before being shown at the *Contemporary Ink Painting Exhibition* at the China National Museum of Fine Arts, Beijing (1996). Between 2000 and 2002, his works were exhibited in a series of group shows at Walsh Gallery in Chicago, USA as well as the Liu Haisu Art Museum and Eastlink Gallery in Shanghai. In recent years, he has exhibited in a variety of institutions across Shanghai including the Duolon Museum of Modern Art, the Mingyuan Art Centre, Maoming Gallery and Yuandian Gallery, and internationally with the Irish Museum of Modern Art, Dublin and the Alexandra Saheb Gallery, Berlin.

Currently residing in Shanghai, he is a teacher at the Hua Shang Art School and is represented by Eastlink Gallery in the art district's 50 Moganshan Lu complex. He Sai Bang is also represented by Walsh Gallery in Chicago.



*Landscape* 2008 mixed media on paper 104 x 67 cm Eastlink Gallery, Shanghai. Photograph: Sue Blackburn



*Stone and Water* 2008 mixed media on paper triptych 120 x 90 cm Eastlink Gallery, Shanghai. Photograph: Sue Blackburn

# JI DACHUN

born 1968

Ji Dachun was born in Nantong in Jiangsu province, China. In 1993, he graduated from the Oil Painting Department of CAFA, Beijing and was immediately selected to exhibit works in the *Second National Exhibition of Oil Painting Exhibition* (1993) and the *China Oil Painting Biennial* (1994) at the China National Art Gallery, Beijing.

Living and working in Beijing, Ji primarily works with graphite and acrylic on paper and canvas. The subjects of Ji's works are the people and things of ordinary life, however reimagined and depicted in surreal, often absurd contexts. Ji employs this process to examine the complex relationships China has with the West and the recent transformations of Chinese culture brought about by economic development. Ji's playful aesthetic encourages jocular responses but also conveys accessible commentaries about the works' subjects and cultural issues.

Ji's works were first shown internationally in 1997 in *Another Modernism* at the Haus der Kulturen, Berlin. His works were again recognised in China in 1999 and exhibited in *Keen New Vision – The Generation of Young Artists Born Around 1970* at the International Art Palace Gallery, Beijing and the He Xiangning Art Museum, Shenzhen. Ji's work appeared in the *Shanghai Biennale* in 2000 and in 2001 at Art Basel, Art Chicago and the *Chengdu Biennale* at the Chengdu Modern Art Museum. He participated in the *First Guangzhou Triennial*, Guangdong and the *San Francisco Art Exposition* in 2002, and the *ARCO International Contemporary Art Festival*, Madrid (2003 and 2004). In addition to his contributions to festivals and fairs, Ji's work has been celebrated in solo exhibitions at BASE Gallery in Tokyo, Chinese Contemporary in London, Eastlink and Aura Galleries in Shanghai, SOKA International in Tainan, Taiwan, Art Beatus Gallery in Hong Kong, and the Posco Art Museum in Seoul.

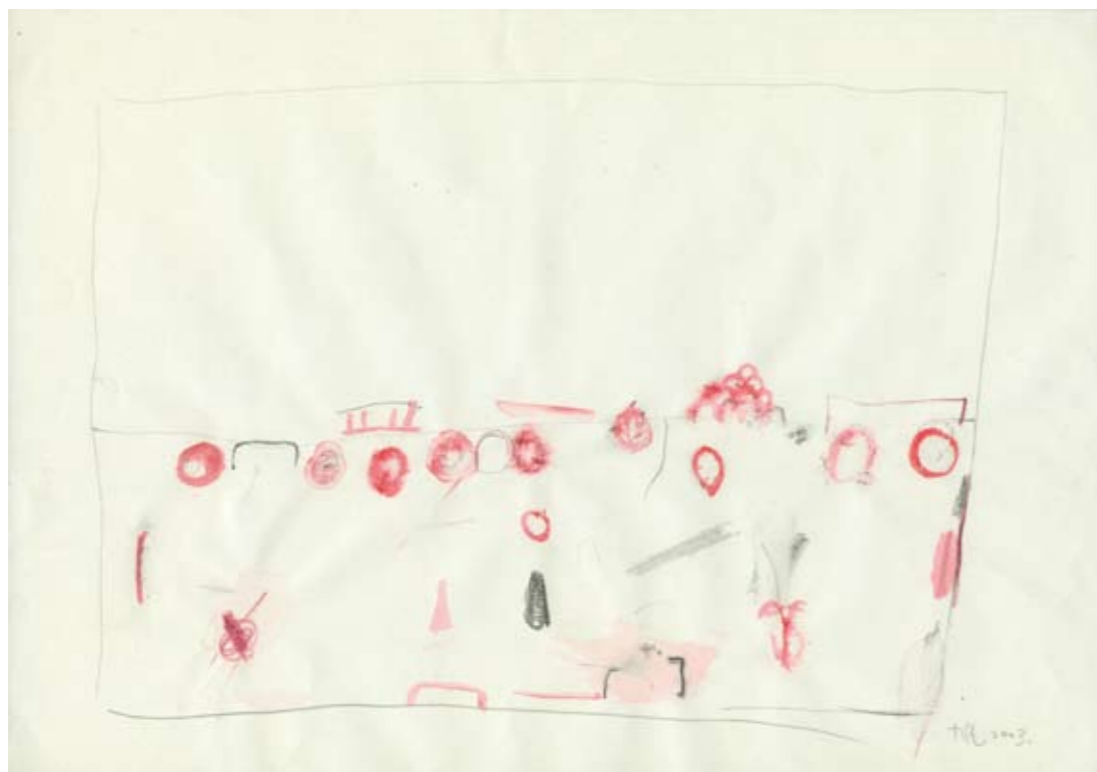
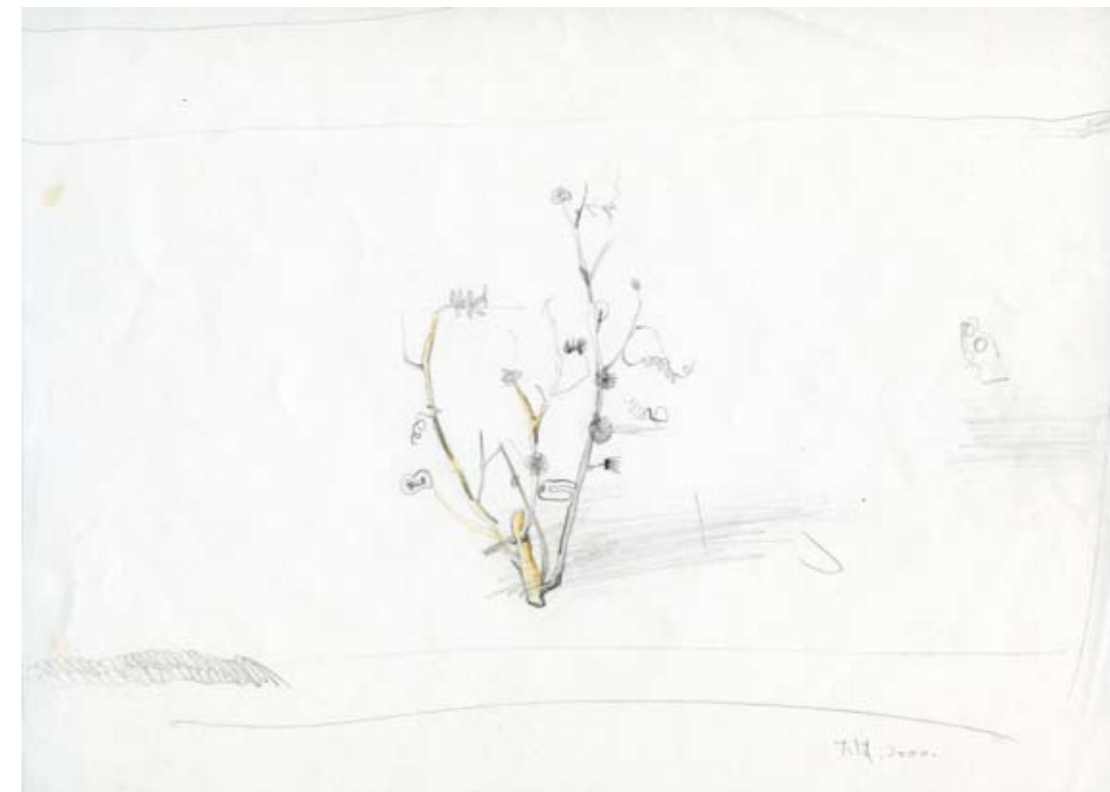


*Sorcery* 2002 mixed media on paper on canvas 110 x 110 cm  
Private Collection. Photograph: Sue Blackburn

*I Went to Venice* 2001 pencil and acrylic on canvas 110 x 110 cm  
Private Collection. Photograph: Sue Blackburn



*Untitled* c2001 pencil and acrylic on canvas 148 x 110 cm Collection Ray Hughes Gallery. Photograph: Sue Blackburn



Untitled 1996 mixed media on paper 21 x 29.5 cm Ray Hughes Gallery

Untitled 2003 mixed media on paper 21 x 29.5 cm Ray Hughes Gallery

Untitled 2000 mixed media on paper 21 x 29 cm Ray Hughes Gallery

Untitled 1996 mixed media on paper 18 x 25.5 cm Ray Hughes Gallery



# LI JIN

born 1958

Li Jin was born in Tianjin, a near-coastal city located on the Hai He River in northern China. His early life paralleled the People's Republic of China's Great Leap Forward, a social and economic plan instigated by Mao Zedong to transform the nation into a largely agrarian society. The immense hardships endured during this time had profound effects on Chinese society. Understanding this, and recognising the further trauma experienced during the Cultural Revolution, offers insight into the sensitive observations of humankind apparent in Li's works.

Li's technique incorporates the traditional Chinese medium, ink on paper, with a modern approach emphasising minimal brush work, simplified linear shapes and a limited colour palette. Li's subjects are of everyday life – people bathing or having Chinese cupping and acupuncture.

Li graduated from the Painting Department of the Tianjin Academy of Fine Arts in 1983 and first exhibited his work in *The New Works Exhibition of Traditional Chinese Painting*, Hubei Province (1985). In 2000, Li's works featured in the *Grand Exhibition of New Chinese Art*, Shanghai Liu Haisu Museum and Nanjing Art Museum, and in a major solo show *Exhibition of Li Jin's Figurative Ink-Wash Paintings*, Stockholm Art Gallery, Sweden. Since 2001 Li's work has been shown within Australia in solo shows at Ray Hughes Gallery, Sydney and in group exhibitions, *The Difference Between You and Me* at the Ian Potter Museum of Art, University of Melbourne (2005). Li is Associate Professor with the Art Education Department at the Tianjin Academy of Fine Arts and regularly exhibits across Asia, Europe and the USA.

*Untitled* 2002 ink on paper 40 x 45 cm Ray Hughes Gallery.  
Photograph: Sue Blackburn

*Untitled* c2002-2004 ink on paper 40 x 45 cm Ray Hughes Gallery.  
Photograph: Sue Blackburn





Untitled c2002-2004 ink on paper 41 x 45 cm Ray Hughes Gallery. Photograph: Sue Blackburn



Untitled c2002-2004 ink on paper 41 x 45 cm Ray Hughes Gallery. Photograph: Sue Blackburn

## LUO BROTHERS

The three Luo Brothers, Luo Weidong (b. 1963), Luo Weiguo (b. 1964) and Luo Weibing (b. 1972), originated from the Guanxi Zhuang Autonomous Region in southern China. Since 1986 they have collaborated in Beijing, where they currently reside.

The Luo Brothers work with various media including paint and lacquer on paper and panel to create 'kitsch' representations of the ubiquitous Western consumer products and pop-culture icons which have assumed an identity within Chinese culture since the 1990s. A critique of China's acceptance of capitalist consumerism and its effects on traditional Chinese life, the Luo Brothers' work has risen to prominence within contemporary Chinese art and internationally.

Over a decade ago, the Luo Brothers' work was exhibited in the 24<sup>th</sup> *Bienal de São Paulo*, Brazil (1998). Their works have been recurring attractions since 1999 at Art Basel, Switzerland and have featured in the *Korea International Art Fair*, Seoul (2003). The Luo Brothers' video works were shown in *Just Stand There* at the Massachusetts Institute of Technology's (MIT) List Visual Arts Centre, Cambridge, USA (2003), in *Video Projections*, at the Museum of Modern Art (MOMA), Queens, New York (2003), and in the *Second International Biennial of Video Art* in Tel Aviv, Israel (2004). Since 2004 Luo Brothers' works have featured in numerous international art festivals and appeared across Australia, China, Europe and the USA. Their works have most recently appeared in 2007, in *The Year of the Golden Pig – Contemporary Chinese Art from the Sigg Collection*, Lewis Glucksman Gallery, University College Cork, Ireland and *Red Hot! Asian Art from the Chaney Family Collection*, Museum of Fine Arts, Houston, USA.



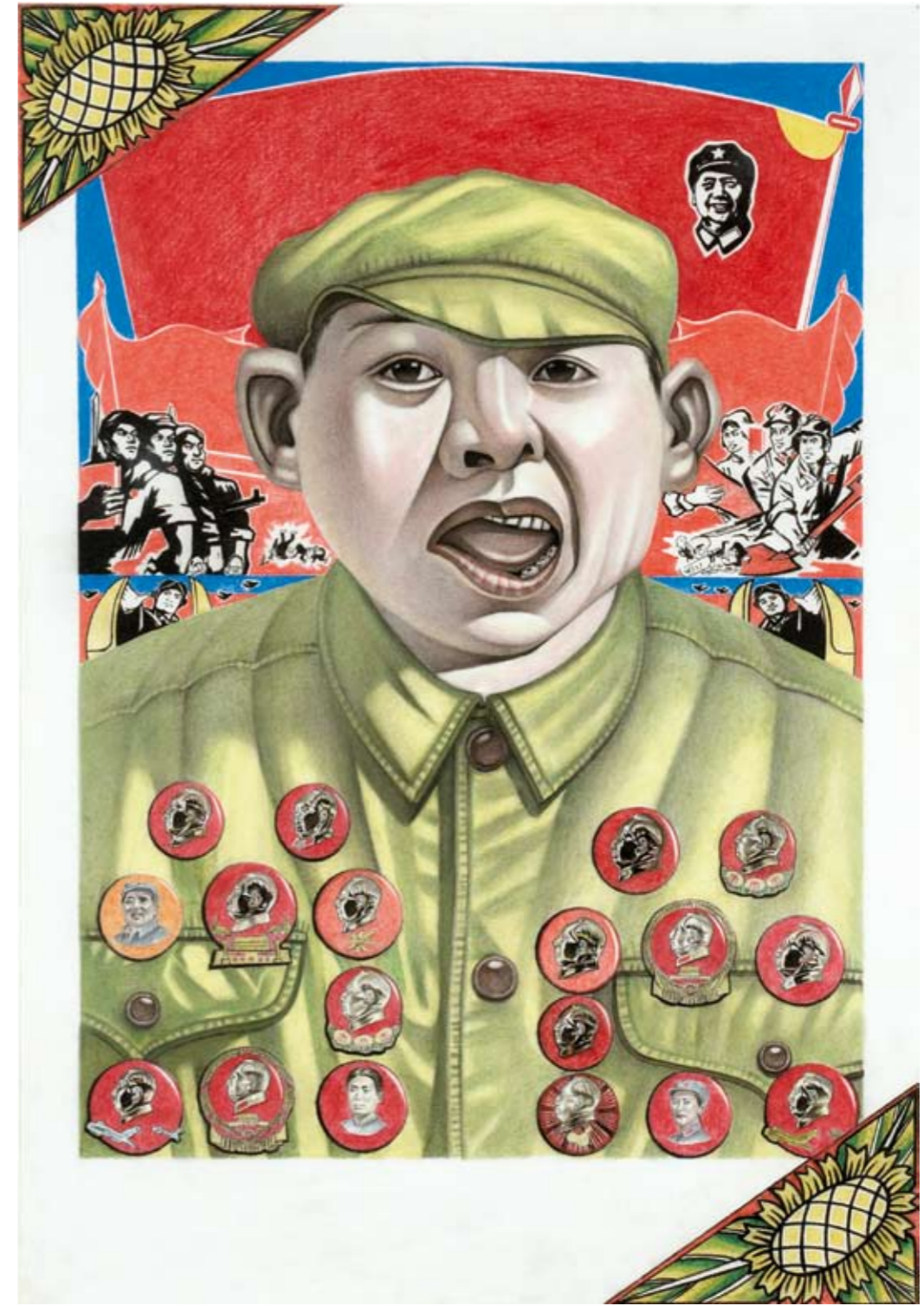
100 Family Name Primer, Madly Changing Name Series 1992-93  
coloured pencil on paper 88.5 x 59 cm Ray Hughes Gallery.  
Photograph: Sue Blackburn



100 Family Name Primer, Madly Changing Name Series 1992-93 coloured pencil on paper 88.5 x 59 cm Ray Hughes Gallery.  
Photograph: Sue Blackburn



100 Family Name Primer, Madly Changing Name Series 1992-93 coloured pencil on paper 88.5 x 59 cm Ray Hughes Gallery.  
Photograph: Sue Blackburn



100 Family Name Primer, Madly Changing Name Series 1992-93 coloured pencil on paper 88.5 x 59 cm Ray Hughes Gallery.  
Photograph: Sue Blackburn

# LUO MINGJUN

born 1963

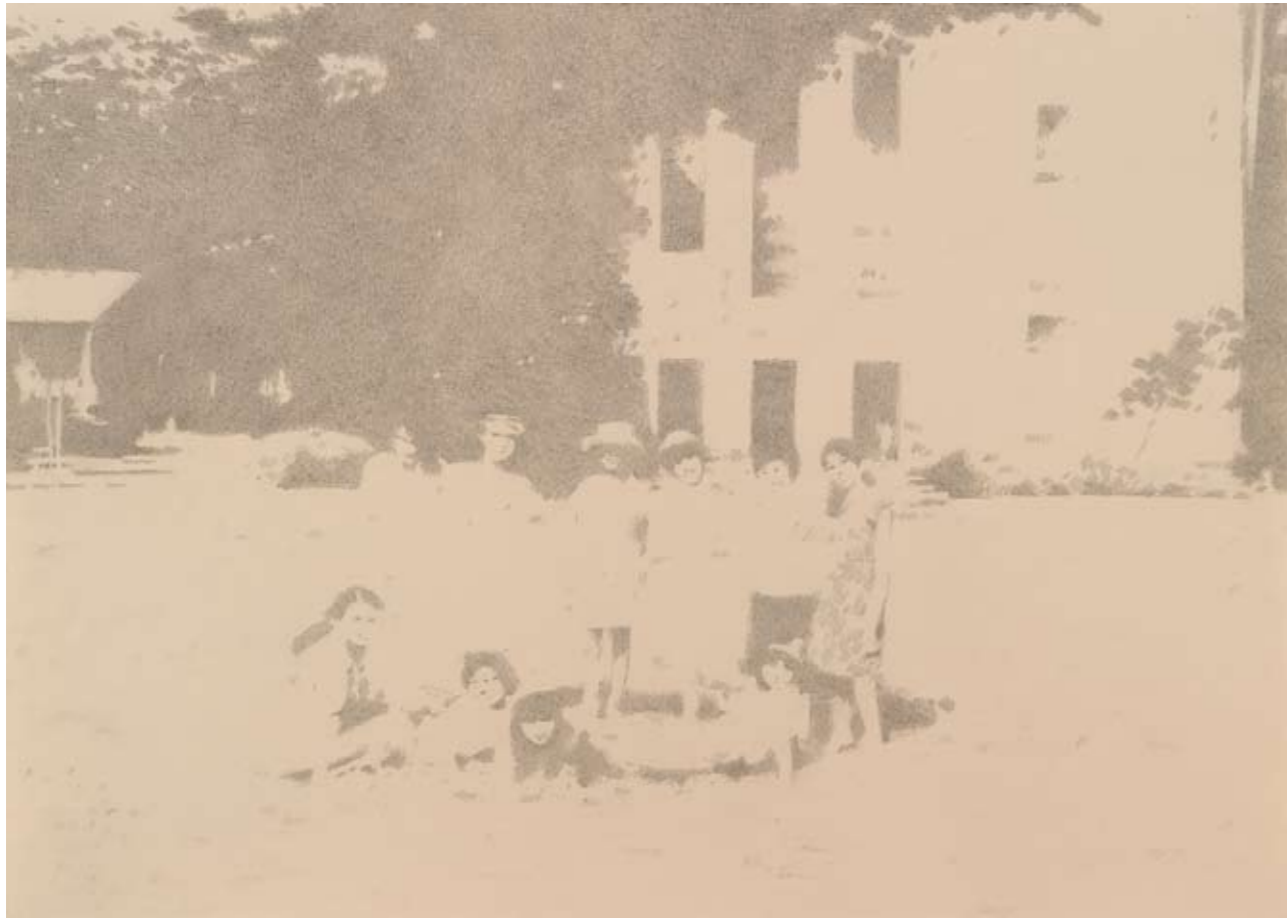
Luo Mingjun was born in China and studied Fine Arts at the Normal University, Hunan between 1979 and 1983. Luo received a Bachelor of Arts in 1983 and in 1984, she was awarded the Hunan Province Prize. After graduating, Luo became Assistant Lecturer with the Fine Arts Faculty at the University and remained there until she emigrated to Switzerland in 1987. Since early childhood, Luo practiced conventional Chinese calligraphy but later studied and taught traditional European techniques of oil painting at university. Indifferent to assimilating whilst adjusting to life in Switzerland, Luo again reverted to Chinese inks to evolve her artistic practice.

As a student, Luo's works were selected for the *Exhibition of Hunan* (1980) and again in 1984 for the *Exhibition of Young Artists from Hunan* in Changsha. She participated in the 6<sup>th</sup> *Chinese National Exhibition* in Shenyang, Liaoning province (1984) and between 1985 and 1986 founded and exhibited with the '0 Art Group'. Luo's works were first exhibited in Switzerland in the *Berner Biennale* at Centre PaquArt, Biel (1992) and in a solo exhibition at the Berner Galerie, Bern (1993). Luo was awarded the Bourse Anderfuhren Prize twice, in 1994 and 1996 and has staged a series of solo shows at the Kunstkeller in Bern (1998, 2000, 2004 and 2007), the Galerie de Amis des Arts in Neuchâtel (2005) and the Galerie Gisèle Linder in Basel (2008). Luo has also held solo shows at Laowen's Studio, Beijing (2005) and at the Creek Art Centre, Shanghai (2007). Luo has participated in group exhibitions including: *Bourse Aeschlimm* at the Art Museum in Thun (1998); *Change Directory* (1999), *Skulptur '99* and *Skulptur '02* at the Kunsthalle in Bern; *Fest der Kunste* in Bern (2003); the International Photography Festival's *Ten Women Artists* in Pingyao, China (2005); and Art Basel (2007).

*Yesterday* 2006-2007 pencil on paper 42 x 30 cm White Rabbit Collection.  
Photograph: Silverpixel

*Yesterday* 2006-2007 pencil on paper 42 x 30 cm White Rabbit Collection.  
Photograph: Silverpixel





Yesterday 2007 pencil on paper 42 x 30 cm White Rabbit Collection. Photograph: Silverpixel



Yesterday 2006-2007 pencil on paper 42 x 30 cm White Rabbit Collection. Photograph: Silverpixel

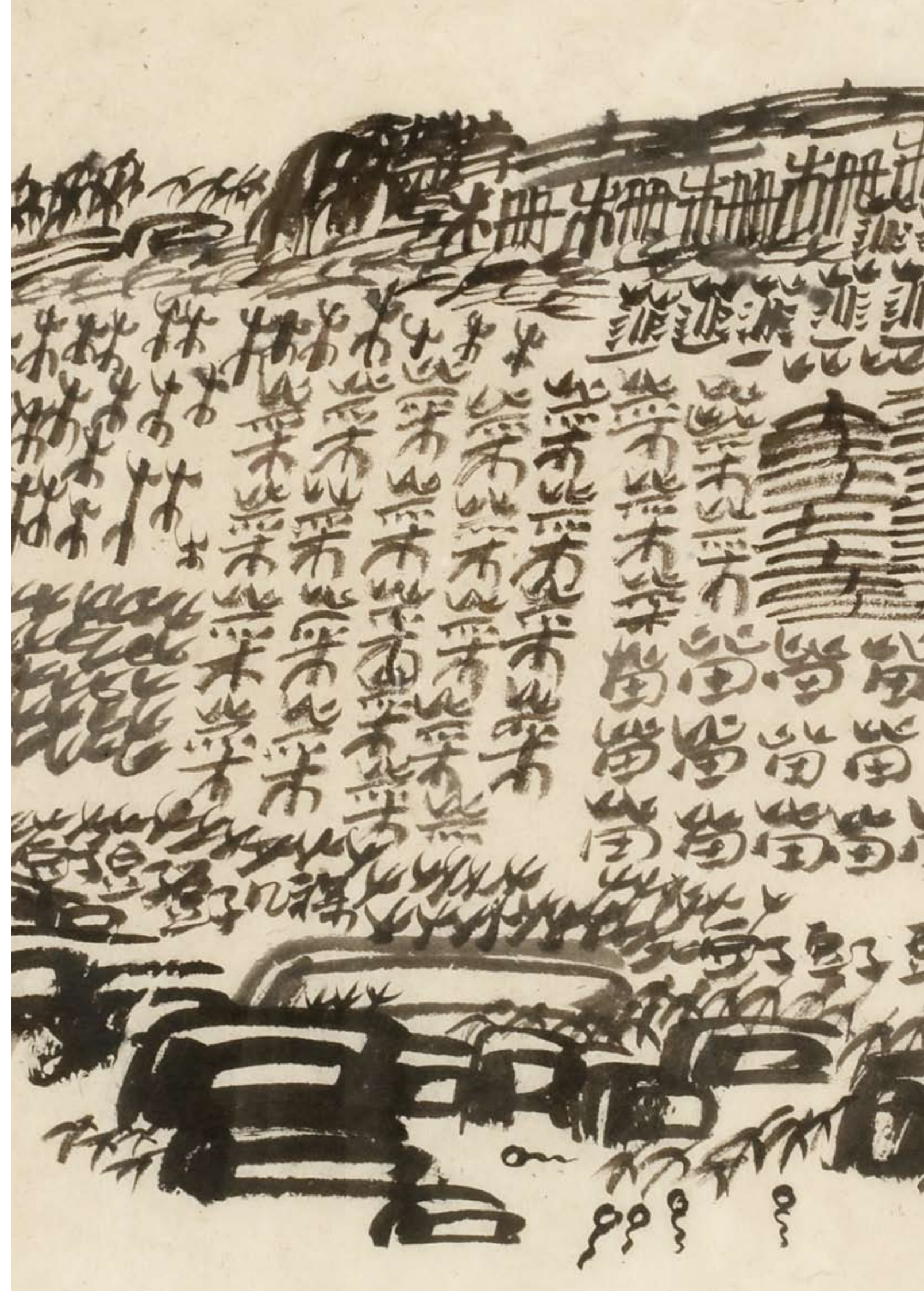
# XU BING

born 1955

Xu Bing was born in Chongqing, a sub-provincial city located within Sichuan Province, China. In late 1956, his family relocated to Beijing where his father headed the History Department of Beijing University. Amidst the Cultural Revolution, in 1972 Xu was sent to live in the countryside and here his developing calligraphic skills were recognised and harnessed for the production of banners and posters. Returning to Beijing in 1977, he enrolled in studies with the Printmaking Department at the Central Academy of Fine Arts (CAFA). Xu's graduate studies commenced in 1985 and in 1987 he was awarded a Master of Fine Arts from CAFA. In 1990 he emigrated to New York, USA.

Xu's work was first exhibited in the USA between 1990 and 1991 at the University of Wisconsin-Madison's Elvehjem Museum of Art (now Chazen Museum of Art). Working in a wide range of different media, Xu creates installations that deal with communication, particularly written words; their meaning and versatility. Since the 1990s, his works have been shown in Canada, China, Finland, Germany, Israel, South Africa, Spain, Sweden, Taiwan, UK and USA. In July 1999, Xu was awarded the Genius Award by the John D. and Catherine T. MacArthur Foundation in recognition of his contributions to calligraphy and printmaking.

His works have featured in major international art festivals including: the *45th Venice Biennale*, Italy (1993); the *Third Asia Pacific Triennial*, Brisbane (1999); the *12th Biennale of Sydney* (2000); the *26th São Paulo Biennial*, Brazil (2004); and the *6th Gwangju Biennale*, South Korea (2006). In September 2003 Xu Bing was awarded the Fukuoka Asian Culture Prize and in 2004, the Wales International Visual Art Prize, Artes Mundi, one of the largest international prizes in the world. Most recently Xu has become a Coca-Cola Fellow of the American Academy in Berlin and Honorary Fellow at the University of Wisconsin-Madison, Wisconsin, USA. Xu Bing lives and works today in New York and Beijing.



*Landscript Scroll* 2002 (detail) ink on Nepalese paper 50 x 76 cm  
Brian and Gene Sherman Collection. Photograph: Sue Blackburn



Landscape Scroll 2002 ink on Nepalese paper 50 x 76 cm Brian and Gene Sherman Collection. Photograph: Sue Blackburn



Landscape Scroll 2002 ink on Nepalese paper 50 x 76 cm Brian and Gene Sherman Collection. Photograph: Sue Blackburn



# ZHANG HONG

born 1971

Zhang Hong was born in Shenyang, a sub-provincial city located within Liaoning province, China. Zhang graduated with a Bachelor of Fine Art in Chinese Painting from CAFA, Beijing in 1994 and there, contributed works to the Foundation of Fine Arts Show. Zhang's works were first exhibited internationally in the Student Show From Hong Kong, Taiwan and the People's Republic of China at the Hong Kong University (1994) and later at the *Modern Chinese Painting Exhibition* (1996) in Seoul.

In 1997, Zhang's works were exhibited in the *Twin Sisters' Show* by Artists in Residence International, in Atlanta, Georgia, USA, after which she moved to study in California. Zhang received a Master of Arts in painting from California State University, Sacramento (CSUS) in 2002 and held her first major solo show, *Twin Spirits* at the Raymond Witt Gallery, CSUS. During 2003, Zhang participated in the artist in residence program at the Skowhegan School of Painting and Sculpture in Maine and exhibited in *The Spirit of Contemporary Asian Art* at the University Union Gallery, CSUS. In 2004, Zhang was awarded the Dedalus Foundation Master of Fine Arts Fellowship and completed her Master of Fine Arts in Painting with the University of California, Davis. Zhang held another solo show, *Hair Power* at the Kansas Union Gallery, University of Kansas in 2005 and was featured in the *Sixth Biennial at A.I.R. Gallery*, New York and the *Portland Museum of Art Biennial*. She was awarded the Pollock-Krasner Foundation Grant in 2006 and continues to exhibit with the Asian American Women Artists Alliance in Brooklyn, New York and with the Centre for Contemporary Art, Sacramento.



*Life Strands* 2004 charcoal and graphite on paper 1160 x 150 cm  
White Rabbit Collection. Photograph: Sue Blackburn

## ACKNOWLEDGEMENTS

The exhibition *Liberation Feet* coincides with the Marking Time: Drawing Connections conference, initiated by the International Drawing Research Institute (IDRI).

The Institute comprises three founding members, The College of Fine Arts at The University of New South Wales, The Central Academy of Fine Arts, Beijing, China, and the Glasgow School of Art, Scotland. Since its inauguration in 2000, IDRI has advanced drawing research through conferences, colloquiums, publications, studio-based workshops, master classes, exchanges of staff and students, collaborative research projects, and exhibitions.

The International Drawing Research Institute would like to thank all the artists for participating in the exhibition, Cang Xin, Li Jin, Zhang Hong, Xu Bing, Hei Sai Bang, Ji Dachun and the Luo Brothers. Further thanks go to the Director of the Ivan Dougherty Gallery, Nick Waterlow, curators, Sarah Hetherington, Rilka Oakley and William Sturrock, and the catalogue designer Sally Robinson.

Special thanks must be made to those who have kindly lent drawings for this exhibition: White Rabbit Collection, Ray Hughes Gallery, Brian and Gene Sherman Collection and Eastlink Gallery, Shanghai, China. This exhibition would not have been possible without their assistance and support. It is of interest to note that most of the works in this exhibition have found a home in Sydney in public and private collections, and therefore it is important to acknowledge the foresight and the insight of those who have gathered these significant Chinese drawings.

### LIBERATION FEET

Curator: Mike Esson, Director, International Drawing Research Institute

Ivan Dougherty Gallery  
College of Fine Arts  
The University of New South Wales, Australia  
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FRONT COVER IMAGE: Zhang Hong *Life Strands* 2004 (detail) charcoal and graphite on paper 1160 x 150 cm White Rabbit Collection.  
Photograph: Sue Blackburn

INSIDE FRONT & BACK COVER: Cang Xin *Shamanism Series - Variation* 2005 (detail) pencil on paper triptych 200 x 250 cm White Rabbit Collection.  
Photograph: Silverpixel



