

CYNTHIA · REEVES

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LIANGHONG FENG

INDEPENDENT ART PROJECTS

1315 MASS MoCA WAY, NORTH ADAMS, MA 01247

JUNE 26 – JULY 27

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CYNTHIA-REEVES is pleased to announce the opening of Independent Art Projects, a 2,500 square foot, multi-purpose project space in North Adams, Massachusetts. Newly renovated, the space is part of the art complex at the Massachusetts Museum of Contemporary Arts (MASS MoCA) and its economic and commercial development program. Under the collaborative title of Independent Art Projects, this inaugural exhibition space is spearheaded by the contemporary art dealers, Cynthia Reeves and Leslie Ferrin, and is located at 1315 MASS MoCA Way, in the historic 19th century mill facing MASS MoCA. With over 100 feet in length of open exhibition space, the gallery has the solid feel that marks all of the museum's 19th-century mill buildings, featuring exposed timbers, high ceilings, large windows and rustic brick. Independent Art Projects contribute to the overall expansion and innovative programming at the museum around contemporary art, site-based installations, performance, and world-class cultural events.



Cynthia Reeves, the gallery's director, notes: "We couldn't be more pleased with this fit. MASS MoCA is a dynamic institution with the warmest and most collaborative team, all working together to make their campus an epicenter for contemporary art in New England. Leslie Ferrin and I are delighted to be part of this dialog around contemporary art, each of us bringing our distinctive, international program to this wonderful site."

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Reeves continued to say that the gallery had been looking for opportunities to amplify its program around two-dimensional work, and more specifically around painting, photography, video and works on paper. “The MASS MoCA location affords a signature platform for these artists, and is a fitting complement to the gallery’s public art forum around sculpture and site-based installations that already include projects in New York, Newport Beach, Seattle, Philadelphia, Dallas, Houston and Macau.”



CYNTHIA-REEVES will open Independent Art Projects on Thursday, June 26, with a solo exhibition of mural sized paintings by Beijing-based artist, Lianghong Feng. Feng’s dual influences of East and West merge seamlessly in abstract canvases punctuated by calligraphic markings, paint drips and textural changes on the surface.

Feng’s work was recently the subject of a major mid-career retrospective at the Inside Out Museum, Beijing, where it assumed three floors of exhibition space, and notes the largest showing of Feng’s work to date. “Composition 13-3”, a dynamically expressive canvas in striking punches of high color debuted at the museum, and will serve as a curatorial focal point in the upcoming Independent Art Projects exhibition. The event also marks the artist’s third solo exhibition with the gallery.

Independent Art Projects will be open seven days a week in July, from 11 a.m. - 7 p.m.; please note that the hours may be adjusted in August. For information on the site, hours, and local events, please contact the offices of Independent Art Projects at 347 243 5094. For information on the upcoming exhibitions and featured artists, please contact the gallery’s main office at 212 714 0044, or visit cynthia-reeves.com.

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Independent Art Projects, 2014, 1315 MASS MoCA Way, North Adams, MA 01247

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ARTIST'S STATEMENT



Loose Abstraction

If we couldn't express the inexplicable inner needs with language or words in life, abstract painting is perhaps a best way of expression. It's like music: abstract painting is presented in a two-dimensional way in space, and music exists in the way of sound in time. Once the paintbrush in hand touches the canvas, an "image" appears, which could be a stone or a grain of dust, both concrete and abstract, and it's up to the viewer to interpret. However, it's concretely left on the canvas, and is marked in the viewer's mind through vision. The "image" begins to engender so-called "form" in painting, nevertheless, form is not the eventual purpose of abstract painting.

I wish to find a way of expression to eliminate people's limits about representationalism and abstract art. Artists may be more concerned about a certain connection implied in "image", otherwise abstract painting would be immersed in the mud of formalism and couldn't get away. The expressive form of abstract art should be a sort of "convenience" in an artist's expression, one dot after another on the long and mysterious way of exploration of an artist, one mark after another during the course, and a kind of inner substantial phenomenon. I'd like to use the phrase "loose abstraction" to describe a painter's individual characteristics in the course of creating abstract painting. During the development of today's art, abstract painting is no longer the course of an abstract painter's exploration to pursue individual symbolization. The purity of abstract painting is to possess the compatibility in an extensive sense, comprehensive and integral, no longer round, or line, or dot, or the effect of specific texture in a specific way. It should be the painting language itself, both innocent and all-inclusive, the sufficient representation

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It feels subtle if I could create in a peaceful state and transform passion and rationality into peaceful intuition. Passion and rationality are paradoxical, which always exist in my painting just like a pair of “twins”. In terms of abstract painting, this phenomenon will be implemented through the details in painting. Both of them are indispensable, controlling each other, and interacting as both cause and effect. On another level, this implication seems to go through the whole course of our life. Among the conflicts of passion and rationality, there appear standards and judgments, and also the so-called significance of art creation. I wouldn't limit the so-called style for painting, which would bring a lot of restrictions to myself and obstruct more possibilities in my painting.

Painting should be a form of expression, unrestrained, freely expressive, and releasing what the artist usually appreciates. This needs whole-hearted concentration, and capturing each unintentional effect in painting, so that the impromptu details could become the foundation and the objects of narration of painting language, and become the meditative elements after being perceived by “retina”, as it's consideration of another form

I have to go around the inherent knowledge and concepts, and enter the unknown territory of self. This course is actual and straightforward. I have to discover and correspond to various possible doubts, and make expressions pure. Among these is not an individual's willful and arbitrary subjective wish, but the changeful and mutually penetrative cause-and-effect relationships between heart, hand and painting. Hence, I don't want to purposefully pursue a certain pattern, and would rather present each detail in painting, real, natural and meaningless, just like the inherent appearance presented by the object.

- Lianghong Feng

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ARTIST IN STUDIO



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EXHIBITED PAINTINGS



Lianghong Feng, *Composition 13-3*, oil on canvas, 79" x 98 1/2"

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EXHIBITED PAINTINGS



Lianghong Feng, *Composition 11-67*, oil on canvas, 75" x 118"

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EXHIBITED PAINTINGS



Lianghong Feng, *Composition 11-56*, oil on canvas, 79" x 98"

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EXHIBITED PAINTINGS



Lianghong Feng, *Abstract 11-5*, oil on canvas, 48" x 36"

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EXHIBITED PAINTINGS



Lianghong Feng, Scribble-Scape No. 13, 2008, oil on canvas, 47" x 39"

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EXHIBITED PAINTINGS



Lianghong Feng, Scribble-Scape NO. 12, 2008, oil on canvas, 47" x 39"

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EXHIBITED PAINTINGS



Lianghong Feng, Untitled 1-06, 2009, oil on canvas, 16" x 16"

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EXHIBITED PAINTINGS



Lianghong Feng, Abstract 45-10, 2010, oil on canvas, 47" x 39"

ARTIST'S WORK

Lianghong Feng: Gesture and Presence

Lianghong Feng is a painter with long experience in New York; currently, he divides his time between New York and Beijing. His vivid, wonderfully gestural art reveals an exciting revision of contemporary abstract painting. The achievements of the New York School make their appearance in Feng's works but do not necessarily overwhelm the artist's esthetic. Certainly, lyric abstraction has been practiced since the middle of the last century, and today the presentation of the nonobjective gesture must acknowledge its origins even as it moves beyond the genre's history. Feng's brilliant use of the abstract idiom—its vocabulary of drips and scrapes, small puddles and scratches—shows us that abstract expressiveness can go on and develop on its own; the record of former imaginings may inform his sensibility but does not overpower his basic impulse. This tension between the past and Feng's present tense in painting acknowledges that creativity is a partial rewriting of form, without which painting seems arid, lacking a context.

Feng's offerings respond to historical achievements and, indeed, are made stronger for their recognition in a time when art has mostly rejected its precedents. Abstraction in painting remains new when the artist who practices it moves forward in a search for an authenticity born of independent spirit. In fact, autonomy is an essential component of such an esthetic. The struggle to be oneself is intrinsic to the abstract expressionist experiment, which defines originality as accepting the burden of newness, in the hopes that the artist's interior psyche will become available to the viewer. This does not necessarily mean that the painter will reveal intimacies to his audience; rather, in a successful work, the feelings pertaining to his efforts become available within the boundaries of his discipline. The effects available to Feng span a long range—from geometric order to organic abandon. Feng, operating in a context of his own choosing, embraces a seemingly chaotic but actually nuanced style, in which his gestures build a sense of direction that renounces rationalism in favor of an intuitive structure. This is easier said than done: Feng must in some sense reprise and then transcend an art whose language has been decisive for at least two generations. It takes courage to strike out for unknown territory, especially when the style one adheres to comes after the zenith of the movement in the 1940s and early '50s.

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Even so, Feng faces his dilemma and comes up with work that is both respectful toward the past and directed to a new future. Working with a predominantly dark palette—grays and blacks and browns—Feng traces his discipleship and drive toward unguarded feeling with a sure hand. Viewers cannot but be impressed by the interior discipline with which the artist explores a kind of abstract landscape; again and again in these paintings we see Feng establishing a mostly single-colored ground, on which he skates impressively, filling the empty space with accentuated brush marks highly self-aware in the sense that they are handled by a taut sensibility. This tension is not only historical, that is, historically aware, it is also the struggle of a strong painter to both strengthen and refine his idiom. Feng leaves much to chance expressiveness, most likely because he is so confident in regard to his role as an abstract artist. It is true that he has painted scenes of realism with abstraction spattered onto, for example, a cityscape, but lately he has turned more and more in the direction of nonobjective art. His glowing grounds, pale blue-green and light mauve, are the unknown space that enables Feng to proceed freely, to the point of willfulness.

Of course, it is the interior world that Feng constantly refers to. In his grasp, art is filled with presence and enlivened by gesture. The drips and spills that animate his art belong to a convention, but it is a legacy that Feng has internalized for the sake of an emotive sign, given over entirely to his practiced hand. As an arbiter of abstract art's effectiveness, Feng celebrates his position as an artist from China. If his viewers find a resemblance between his work and the playful gesticulations of ink in the Chinese tradition, it is a similarity that he might nod toward, but is never overtaken by. Feng may best be described as a painter in early midcareer, but his work is most effectively understood as timeless, in that he reworks his influences within a history that is increasingly international, so that one's cultural or ethnic background no longer play a role in our observation, let alone our judgment. It is no longer thought impossible to meld the two great painting traditions, Western and Asian, in ways that graphically sum up heritages but do not rely on them in any major way. Feng does this exactly. Consequently, we can say that Feng holds particular hope for the future and its further development of abstract art. His openness, in both his art and in his person, is a guide for us all.

- Jonathan Goodman

Jonathan Goodman is a New York-based writer who has published reviews and articles in Art in America, Sculpture, the Internet magazine ArtCritical, and Yishu. He currently teaches at Pratt Institute and the Parson School of Design.

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Lianghong Feng, Scribble 7-09, 2009, oil on canvas, 23 1/2" x 23 1/2"

INTERVIEW WITH THE ARTIST

A dialogue between Martina Ziesse and Feng Lianghong

Martina Ziesse: Lianghong, we have had many interesting conversations about your art. Let us continue our discussion and foray into a detailed insight of your artistic reality. Your paintings have a meditative quality. Can you talk about your distinctive creation process?

Feng Lianghong: When I start painting, I try to empty all my thoughts, forget myself and allow my mind to connect with a universal reality. That is to say, I feel the best way to paint is to cultivate an essence of purity among mind and canvas, hand and brush. I follow the principles of Zen and I open the gate on my own meditation to a contemplative and void state. The brush and the oil paint become extensions of me. When I am in the process of painting, I give up any control and allow my painting a natural fluidity, granting both dry and wet oil paint to have each its own viscosity. Sometimes I will turn the canvas so that the paint drips in a different direction. Or I will dilute the oil paint. Each of these techniques allows the paint to produce different effects and elements and the relationship among these becomes my paintings' main content.

Martina Ziesse: When I look at your paintings I see many landscapes in my mind. The 16th century Italian painter, writer and architect Giorgio Vasari famously wrote "that a painting should be like a window in the wall, open to reveal the view of the outside." I also feel that I am looking through a window to view the outside world, when I experience your art. However, your paintings show a strange, unknown landscape that might exist in a different universe.

Feng Lianghong: In a painting, we have various conceptions as to its spatial content. It includes a three-dimensional space in reality and more dimensions in mind. I think a good painting possesses both qualities. A painting is just like a window opening to a landscape. The simile is very interesting, but the landscape may be either the outer world or the inner reality. The viewer decides whether he is on the inside or left on the outside of this 'spatial universe'.

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Martina Ziesse: The Italian Renaissance artist Michelangelo once said that in each block of stone there is a statue inside of it that is to be released by the sculptor.

Feng Lianghong: This phrase that you have mentioned is beautiful. It seems to me to represent a 'blank canvas', which is just waiting for its first element to give it life. For painters there are infinite possibilities in which to fill a canvas. We can attribute the 'blank canvas' to a belief in Zen philosophy that refers to 'an empty state'.

Martina Ziesse: There are elements of 'action painting' in your work. One can see evidence of your body movements, such as flourishes, dripping, scraping, linear execution and the rotation of the canvas to achieve various effects. These methods remind me of Jackson Pollock, who removed the canvas from its easel and put it on the floor, where he dripped paint onto it. He involved his whole body, its movement and its motions in each of his creations.

Feng Lianghong: What Jackson Pollock did at that time in the United States was completely new to the Western art world. Not only did he release the canvas from its standard appendage (its easel), he changed the painting's structure, allowing its composition to go unbounded. The creative process was more infinite than what was realized at its final creation. It was revolutionary for Western art! But this process had been already integrated and used within traditional Chinese ink and wash painting. It is important to acknowledge that eastern and western philosophy, ancient and modern times are all connected. As an artist, I do not want to strictly observe any '-ism' aesthetics. I am more interested in the experimentation of various artistic forms and in having more freedom for myself.

Martina Ziesse: Should we define art or categorize it at all?

Feng Lianghong: Of course we should, because all things are defined by man. Different definitions could be attributed to different styles and to different elements within a painting. I think the relationship between art history and an artist is just like the relationship between ornithology and the bird.

Martina Ziesse: What does abstract art mean to you?

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Feng Lianghong: Abstract painting is the product of western art, a rebellion against centuries-long traditional styles of painting, starting from Cezanne's analysis of the painting, to Kandinsky and Malevich's inner spiritual embodiment of color and brush marks. Their art for art's sake helped formalism to its extreme.

I realize that I do not need to pursue a signatory style of a certain art movement any more as abstract artists did fifty years ago. Abstract painting is no longer a product of an artistic style but rather an outcome of the artist's creative application. It just happens.

When the artist's brush touches the canvas, an image will appear which can be a piece of stone or a speck of dust or any image formed by the viewer's mind. The image is both concrete and/or abstract; its composition can be both singular and comprehensive, depending on the viewer's conception. Whatever the viewer sees, this image stays in the mind. Every absorbed image is a mark that was left during the entire process.

I would like to use the term 'Loose Abstraction' to define my understanding of abstract painting. To paraphrase a Buddhist saying "to see a world in a grain of sand", I feel that oriental philosophy will help give abstract painting as originally conceived in western society a new purpose. This means giving up on the insistence of conventional artistic elements such as symbol and pattern and instead following the unbounded inner-self realization of free meditation. This is my path; this is my map of creation.

Martina Ziesse: In the book of Tao Te Ching wrote, "The Tao, to be Tao, is not the permanent Tao. The form, to be form, is not the permanent form." I see your work and I feel you are experimenting with form and its relation to space.

Feng Lianghong: Chinese traditional thoughts really give me a lot of enlightenment. For example, I approach the idea of form/shape with our eastern traditional philosophy of 'emptiness'. In Chinese traditional thinking, the Chinese word "Se" is translated in English as 'Form', but this is an incomplete translation. The word "Se" encompasses much more, it is not just the form, it can be all visible and invisible objects. Form or shape is a question every artist must consider. "The form is nonexistence, and nonexistence is the form."

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This idea gives me great inspiration and allows me to dispel any question about traditional concepts of form or shape that every artist has to deal with. You know, ‘emptiness’ can be very interesting and very dynamic - it may be changeable, it may be uncertain, and yet it contains the possibility of options and opportunities. It can be anything. Imagine an empty stage: One night there might be a performance of “Romeo and Juliet”, another night there might be a performance of the Chinese Opera “The Butterfly Lovers”, all choreographed on that same original ‘empty’ stage, that same original ‘blank’ canvas.

Martina Ziesse: What does that mean for your paintings? Your work is abstract. Do abstract paintings depict the reality?

Feng Lianghong: From all my knowledge of art and of its many distinctive or indistinctive styles, this understanding makes me not insist on one kind of artistic ‘style’. I prefer the different multilayered degrees behind ‘style’. This is all that I am interested in. It does not matter to me whether the finished creation depicts reality or whether it does not.

Martina Ziesse: This oriental philosophy regarding different aspects of reality seems to be a universal truth, shared by many artists. The German novelist Hermann Hesse, who was familiar with Buddhism, said, “There is no reality except the one contained within us.” And Picasso stated, “Everything you can imagine is real”.

Feng Lianghong: Being and living in this world means experiencing it and its surroundings. The more you experience the more you see the many facets of reality. I want viewers to have a common visual experience. I am very excited when people come to my studio to see my art, because for me painting is a kind of common language. Although my artwork is individual, life is rich in experience!

Martina Ziesse: How long does it take for you to complete a painting?

Feng Lianghong: It’s hard to say, sometimes very quickly, sometimes it takes a few months. I have one painting that I regard as ‘unfinished’. I painted it on and off from September 2007 to May 2008. No matter how long it takes to finish one painting, I hope it will give people the feeling that it has just been completed.

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Martina Ziesse: How do you know when the painting is finished?

Feng Lianghong: When I see that I can no longer add or conceive or integrate elements within or to a painting, or I find that I need to scrap everything that I have done so far in order to continue ... then I stop. Actually, the finishing point is the artist's secret. It is a very personal and intimate decision, and it can be hard to define.

Martina Ziesse: For me, your 'unfinished' work of 2007/2008 is perfect as it is. But maybe any imperfection you perceive in this painting makes it special to you?

Feng Lianghong: I just follow nature. A painting can be imperfect just like our life, but its integrity and flaws are natural. There is a very intimate relationship among the paint, the canvas and me. The fascination of art is irresistible. This is the reason why I am infatuated with art.

Martina Ziesse is a curator of contemporary art in Beijing. Since 2009 Martina curated several exhibitions, such as the highly acclaimed 2009 "Käthe Kollwitz and her Influence on Chinese Art" exhibition and the 2010 Lucien Clergue exhibition at ARTMIA Foundation in Beijing.

Having studied art and obtaining a Masters degree in Art History in Düsseldorf, Germany, Martina has built up expertise on Chinese contemporary art in the international art market and is working closely together with a select group of artists.

Zcontemporary's objective is to discover and advocate artists outside the mainstream Chinese contemporary art scene, bringing them to the attention of art lovers and collectors and exposing their art historical relevance.

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Lianghong Feng, Inside Out Museum, 2014, Beijing

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LIANGHONG FENG

1962 Born in Shanghai, China.
1998 06Artist resident, New York, NY
2006 Lives and works in Beijing, China

EDUCATION

1983 Shanghai Art & Design school, Shanghai, China.
1989 Central Academy of Art & Design, Beijing, China.

Lianghong Feng produces lush abstract paintings inspired by a heady mixture of ancient Chinese philosophy, calligraphy, Eastern and Western art history, and urban graffiti. He covers his canvases with beautifully complementary passages of color and all manner of marks, including fat, paint-laden brushstrokes; thin, sketchy scribbles; drips; daubs; and splatters. He often begins with a naturalistic landscape, which he then partially obscures with an overlay of his abstract marks. Feng both refuses and accepts categorizations of his work a Zen like position that acknowledges our natural inclination to define works of art in concrete terms, while also insisting upon the freedom to approach his practice with originality and without preconditions.

RESIDENCY

Chinese American Art Council, New York, NY

PERMANENT COLLECTIONS

White Box Museum of Art, Beijing, China
Qunghua University, Beijing, China
China and Italy Chamber of Commerce
Duke Energy, Charlotte, NC
Dana Farber Institute, Boston, MA

SOLO SHOWS (Select List)

2014 Lianghong Feng, Inside Out Museum, Beijing
2012 Lianghong Feng, CYNTHIA-REEVES New England, Hanover, NH
2011 Feng Lianghong: Recent Abstract Works, Matthias Kuper Gallery, Beijing,
 China, curated by Martina Ziese,
 It Is Not The Eternal Tao: Abstract Paintings of Feng Lianghong, White Box
 Museum of Art, Beijing, China, curated by Gu Zhenqing,
2009 Lianghong Feng ,CYNTHIA-REEVES, New York, NY
2007 Lianghong Feng's Recent Work, TRA Gallery, Beijing, China
1997 Beyond Calligraphy & Graffiti, Gallery 456 New York, NY

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GROUP SHOWS (Select List)

- 2013 New Chinese Abstract, Phoenix Art Museum of Contemporary Art, Wuxi City, Jincheng Phoenix Island Bay Park, China, curated by Peng Feng
Art Southampton, CYNTHIA-REEVES, Southampton, NY
- 2012 Art Miami, CYNTHIA-REEVES, Miami, FL
Shuffling the Cards; 1st Round Contemporary Chinese Art Reloaded, Brot Hulger Kunsthalle, Vienna, Austria
Inside Out 2012, Inside-Out Art Museum, Beijing, China
Integrate & The New Extension, Overseas Chinese Artists Painting, Beijing World Art Museum, Beijing, China
Lianghong Feng and Shen Chen, Monika Olko Gallery, Sag Harbor, NY
Embedded Creation Dialogue Between Corporate Design & Art, Ullens Center for Contemporary Art, Beijing, China
Levels of Abstraction, Mathias Kuper Gallery, Beijing, China
- 2011 Art Miami, CYNTHIA-REEVES, Miami, FL
artMRKT San Francisco, CYNTHIA-REEVES, San Francisco, CA
Incubator- Chinese Contemporary, curated by Gu Zhenqing, Li space, Beijing, China
TX Contemporary, CYNTHIA-REEVES, Houston, TX
Colors of Grey, curated by Martina Ziesse, Matthias Kuper Gallery, Beijing, China
Cooperate paintings with fifteen artists, White Box Museum of Art, Beijing, China, curated by Dai Zuqun,
Our Earth, Guonghua No. 5, Exhibition Hall, Beijing, China, curated by Wang Fei
Great Weekend: 50 Chinese Artists' Paintings & Sculptures, Today Art Museum, Beijing, China
- 2010 Subjective Reality: Feng Lianghong, Hu Shengping, Yang Liming Abstract
Art Miami, CYNTHIA-REEVES, Miami, FL
Painting, Artmia gallery, Beijing, China, curated by Martina Ziesse,
Spring Equinox, Yuan Art Museum, Beijing, China
Art Chicago, CYNTHIA-REEVES, Chicago, IL
Heaven and Earth, XI Shan Gallery, Shanghai, China
SOFA New York, CYNTHIA-REEVES, New York, NY
Reshaping History – China Art from 2000 – 2009, National Convention Center, Beijing, China, curated by Lv Peng, Gao Qianhut & Zhu Zhu,

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- 2009 Art-China, Huontie Art Museum, Beijing, China
Visual Experiment of Zhong Yong, Eastlink Gallery, Beijing, China
- 2008 From New York to Beijing, Today Art Museum, Beijing
Cross-Reference, Shuimu Art Space , Beijing, China
Chinese Contemporary Art Document, Yonghe Art Museum, Beijing, China
- 2007 No U-Turn: Segments of Chinese Avant-Garde, TRA Gallery Beijing, China
U.S. and us, TRA Gallery, Beijing, China
- 1998 Global Roots-Chinese artist in New York, Purdue University, West Lafayette, IN
Contemporary Asian Art in America, Mills Pond House, St. James, NY One
Art from Two Cultures, CCI Gallery, Boston, MA Chinese Vision,
Nassau St.116, New York, NY
- 1996 Asian & Pacific Artists in New York, New Art Center, New York, NY
- 1995 Six Artists, Cork Gallery, Lincoln Center, New York, NY. Pier Show 2,
Brooklyn, NY
- 1992 18th Annual Art Exhibition, Clark Gallery, Las Vegas, NV.
- 1991 Art West of America, Las Vegas, NV
- 1989 Chinese Avant-Garde, National Museum, Beijing, China
- 1986 New Paintings by Three Artists, QinHua University, Beijing, China
- 1985 Abstract Painting by Six Artists, Fudan University, Shanghai, China

SELECT PRESS/ CATALOGS

- 2011 New approach to Beijing Art, Beijing Today, He Jianwei, July 28, 2011
- 2011 It is Not the Eternal Tao: Abstract Paintings by Feng Lianghong, World Art
Today, Summer 2011, Gu Zhenqing (Chinese)
- 2011 The Abstract Art of Feng Lianghong, Martina Ziesse
- 2010 Subjective Reality, (catalog), Martina Ziesse (Participating Artists: Feng
Lianghong, Hu Shengping, and Yang Liming)
- 2010 Beijing Business Today, January 2010 (Chinese)
- 2008 Feng Liang-hong, Panorama, Art World, 2008 (Chinese)
- 2007 Lianghong Feng, Trends Magazine, December 2007 (Chinese)

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For more information, please call 212.714.0044 or
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