

families parting from their child or on that of the infant itself, being separated from its motherland. Fang uses a combination of paper, stainless metal, and fiber glass while incorporating various Chinese elements in the pieces. Not only is her Chinese identity a strong and constant thread throughout her work, but inspiration is also drawn from her direct environment and experiences in Chicago over the past 5 years.

by Sue Ann Kunath  
For more information on the subject of Chinese adoption in the US, visit the [www.FCCNY.com](http://www.FCCNY.com)

**About the artist:**

Fang Ling-An is a Chinese-American artist born in Taipei (Taiwan) and living and working in Chicago. She received a BFA from Temple University, Tyler School of Art (2003) and an MFA from the University of Illinois in Chicago (2005). Her work has been exhibited in numerous national and international institutions, including Artspace (New Haven, CT), DIVA International Video Art Fair (Miami, FL), City of Nanjing Art Center for Painting and Sculptures (China), CAMAC Centre D’art (France) and Media Art Festival at the Armenian Center for Contemporary Experimental Art (Armenia).

Artworks are available for purchase.  
Please contact the Director of Exhibitions  
at [aquinn@hydeparkart.org](mailto:aquinn@hydeparkart.org) for more  
information.



The *Whole World Celebrates Together* has been supported by The Ragdale Foundation, CAAP grant from the City of Chicago, The Illinois Arts Council, and Bloomingdale Signs by Tomorrow. The artist and HPAC would like to thank Dan S. Wang and Justin Goh for their contributions to the project.

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## Hyde Park **ARTCENTER**

5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 [www.hydeparkart.org](http://www.hydeparkart.org)

The Hyde Park Art Center is a not-for-profit organization that presents innovative exhibitions, primarily work by Chicago-area artists, and educational programs in the visual arts for children and adults of diverse backgrounds. The Center is funded in part by the Alphawood Foundation; The Chicago Community Trust; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and the Illinois Arts Council; The Lloyd A. Fry Foundation; The Leo S. Guthman Fund; The Irving Harris Foundation; The Illinois Arts Council, a state agency; The Joyce Foundation; JPMorgan Chase Foundation; The Mayer & Morris Kaplan Family Foundation; The MacArthur Foundation; The MacArthur Fund for Arts and Culture at Prince; The Orbit Fund; Polk Bros. Foundation; The Clinton Family Fund; The Sara Lee Foundation; South East Chicago Commission; The Wallace Foundation; and the generosity of its members and friends.

## Hyde Park**ARTCENTER** Jackman Goldwasser Catwalk Gallery

May 3 – July 12, 2009

### Fang Ling-An: The Whole World Celebrates Together



**Related Events:**

**Exhibition Reception**  
Sunday, May 10, 3 – 5 pm

**Artist’s Talk**  
Sunday, May 10, 2 pm  
2nd floor studio space at HPAC  
The artist will talk about the new body of work in the exhibition.

The title of Fang Ling-An's most recent exhibition *The Whole World Celebrates Together* is a translation of a Chinese idiom that the artist finds appropriate for this particular discussion of the overlapping of cultures and the issue of adoption. The expression dates back to 220 AD, when the Middle Kingdom (Zhong-Guo, China) was ruled by Three Kingdoms with each of the Han Dynasty. In this era of disunity and chaos, one of the emperors was blessed to have a son and heir born. He and his people were joyful for this event as it highlighted the emphasis on family, unity, and harmony - thus the whole kingdom celebrated together.

Fang's installation consists of five main components that incorporate elements and symbolic forms of both traditional Chinese as well as mid-west American heritage that are all constructed to build one solid environment.

### ***The Whole World Celebrates Together***

**2009**

**Paper and acrylic paint  
11 x 80 feet**

Originally a craft created by women, paper cutting was undertaken to make templates for embroidery patterns or as ceremonial decoration, particularly to celebrate the harvest season when the fine intricate works were then placed on windows. The cut-paper mural contains images of bears and a moose (here representing North Americans) traversing a traditional Chinese landscape noted by the style of bamboo trees and narrow mountains. A brief conversation occurs between the two central characters acknowledging the need to adapt to new situations and being forced to learn new languages. With the mural, Fang highlights the issue of increased globalization and imagines that Eastern culture is forced upon Western tradition.

### ***Baby Dress***

**2009**

**Fiberglass, vinyl, and gold leaf,  
8 x 9 x 8 feet**

The large fabricated sculpture of a baby dress combines the embellishments of a typical Chinese-style child's garment including braided buttons and a gold hem with a simple Midwest American farm dress pattern. Fang received the sewing pattern from a designer and researcher of apparel and textiles who inherited the design from her family in Still Water, Oklahoma. The dress pattern has been in her family since the 1930s. By enlarging the baby dress Fang aims to emphasize the importance of recognizing family



### ***Wheels of Fire and Wind***

**2009**

**Fiberglass and industrial mesh, epoxy, gold paint, metal  
and bicycle wheels  
10 x 5 x 2 feet**

This artwork is in response to a popular ancient Chinese myth that warns parents of the disobedience resulting from the lack of discipline in raising children. The myth tells about the *enfant terrible* Nezha, a rebellious Chinese deity often depicted flying in the sky with a wheel of fire under each foot. It took his mother three years and six months to deliver him and when she gave birth, it was to a ball of flesh. After his father split the ball with a sword, Nezha jumped out and grew to an adult but maintained the mind and temperament of a child. The myth ends with Nezha taking his own life in order to save his parents. Fang compares the story of Nezha with the increased mobility of Chinese children living all over the world now due to international adoption. In addition, the piece highlights the importance of sacrifice in each family.

### ***Lanterns***

**2009**

**Stainless steel, chrome, wood, vinyl and chrysthanemum  
buttons  
27 x 13 inches, set of 3**

Paper lanterns have been an arts and crafts project for Chinese children for over 100 years. By using stainless steel, Fang refers to the strong foundation of Chinese tradition and culture and the process of learning the traditions from a very early age.



Courtesy of Justin Goh

### ***Settle***

**2006**

**Plastic and metal  
24 x 36 (diameter) inches**

The Chinese red lampoon lantern addresses ideas of belonging and definitions of home in relation to issues of migration and displacement, an issue that may resurface in the latter part of the lives of adopted Chinese Americans. These ideas have been the center of various mixed media installations created by Fang in the last couple of years.

The installation *The Whole World Celebrates Together* is aimed at depicting the morphing of eastern and western culture in a manner that requires the audience to think not only about tradition and global developments affecting that tradition, but also about the history of the materials and techniques used to produce objects that can be seen in households all over the world. Fang recreates the sense of loss that is experienced as a result of the current adoption practice, either on the side of Chinese