EAST MEETS WEST THROUGH ART

This retrospective features Asian/Pacific American artists and their work uniquely influenced by their cultural heritage. The vibrant colors and compositions, characterized by originality and the intricacies of simplicity, defy categorization.

All of the artwork is part of the Dana-Farber Cancer Institute art collection and can be viewed at either our Longwood campus or one of our satellite centers.

To learn more about other artists in our collection, take our complimentary audio art tour. Pick up a hand-held device and map at the Concierge Desk in the Shapiro Center for Patients and Families located on Yawkey 1 or enjoy the tour online at www.dana-farber.org/AudioArtTour.

For additional information, contact Elaine Tinetti, Art Program administrator.
Award winning photographer joSon was born in the Philippines. His father was an African-American embassy employee. His mother was a medical doctor of Filipino-Chinese descent. The artist grew up in a monastery in post-war Vietnam, strictly schooled in the ancient Buddhist art of meditation. Later, joSon emigrated to the United States and received a MFA from the Academy of Art in San Francisco.

Influenced by botanical illustrations of the 14th and 15th centuries, joSon creates his images using a digital camera, a flatbed scanner and computer software. Described as clean, spare and meditative, his photographs capture the beauty of flowers with such clarity that they often appear to be painted illustrations. His work is included in corporate and private collections and represented by galleries throughout the United States and overseas.
Imi Hwangbo  archival colored pencil & cut paper

Imi Hwangbo’s current body of work consists of three-dimensional drawings based on the imagery and symbolism of Korean decorative arts, the patterns and vibrant colors of 19th century Korean pojagi. Used for wrapping, carrying, or covering objects, pojagi are often decorated with geometric patterns and floral motifs. The significant patterns and colors recall a tradition of folk beliefs in a living and powerful landscape.

Each artwork in Hwangbo’s Oracle Series combines a line drawing of a floating field of flowers with a sculpted negative space within each flower. The rarefied empty space within each flower suggests the sacredness of all the space we inhabit. Chrysanthemum blossoms in Korean iconography symbolize joy.

The artist developed a process of layering prints so that sculptural forms are created. Printed in translucent mylar, the pieces have the sheen and transparency of silk. The artist cuts as many as 30 layers by hand, producing elaborate patterns by removing negative, interior, and visible and invisible form.

"Incarnate, 2016
Zakim Center for Integrative Therapies"

https://vimeo.com/181071698

Imi Hwangbo received a BA in Studio Art from Dartmouth College and a MFA in Sculpture from Stanford University. She is the recipient of numerous artist fellowships, and her work in constructed drawing has been exhibited throughout the country. Hwangbo is a professor of art at the University of Georgia.
Anish Kapoor  etchings


Although the artist currently lives and works in England, he was included in this retrospective as his art is inspired by both Western and Eastern cultures. Kapoor’s prints do not confront viewers with a narrative. Rather, it is a psychological experience of associations facilitated by color and positive and negative spaces. Simple curved forms, usually monochromatic and brightly colored define Kapoor’s aesthetic, inspired by mounds of brightly colored pigment in the markets and temples of India.

*Shadows III, Plates 5 & 9, 2009*
Yawkey Center for Cancer Care
Lianghong Feng  acrylic on canvas

Born in Shanghai, China in 1962, Lianghong Feng produces lush abstract paintings inspired by ancient Chinese philosophy, calligraphy, Eastern and Western art history, and urban graffiti. He often begins with a naturalistic landscape, which he then partially obscures with an overlay of abstract marks—broad brushstrokes, scribbles, drips, and splatters.

Feng defies categorizations of his work, a Zen-like position that acknowledges a natural inclination to define works of art in concrete terms, while also embracing the freedom to approach his practice with originality and without preconditions.

Lianghong Feng was recently the subject of a major mid-career retrospective at Beijing’s Inside Out Museum and the White Box Museum of Art. Considered one of China’s leading contemporary voices in Abstract Expressionism, his studio is located in the prestigious 798 Art District in Beijing. His works are included in prestigious collections and international and museum exhibitions including Brot Hulger Kunstalle, Vienna; Beijing World Art Museum, Today Art Museum, Yonghe Art Museum and Yuan Art Museum, Beijing; and Perdue University, Indiana, among others.
Yu-Wen Wu  oil on canvas

Born in Taipei, Taiwan, Yu-Wen Wu earned a BS from Brown University before attending the School of the Museum of Fine Arts, Boston. She was the recipient of the Massachusetts Cultural/ NEA Grant for Painting, 1989, 1998, 2004 and the Traveling Scholars Award, Fifth Year Competition, School of the Museum of Fine Arts, 1989. Her work has been exhibited throughout New England and is included in major collections.

The artist created this work during her grandmother’s final illness. The cherry blossoms in Offerings are metaphors for life, death, and renewal.
Michio Ihara  gold plated aluminum wall sculpture

Born in Paris in 1928, Michio Ihara is a kinetic sculptor educated in Japan and influenced by the work of George Rickey. Ihara’s work enriches public buildings and collections in Tokyo, Auckland, New York, Boston, Baltimore and other venues throughout the world.

Fluid and vibrating, afloat with freedom in space, his lace-like structures built from modules shimmer with elusive lightness in spite of their impressive stability.

Samuel Yao  sculptural baskets

Born in 1953, Samuel Yao’s sculptural baskets are uniquely designed and handwoven with the flower stalks and inflorescence of Floridian palm trees. The unique texture, shape, color, and size of each element enable countless combinations and designs.

A former social worker, Yao learned basket making from his mother, an art teacher from Taiwan. His work has been featured in fine art shows and exhibits across the country and has received numerous national and regional awards. His work is prized by a strong following of art collectors.
Shoichi Ida  color softground etching, spitbite aquatint, and drypoint on gampi chine collé mounted on Somerset textured white paper

Born in Kyoto, Japan, Ida worked with a wide variety of media and specialized in collage and prints. His work explores spaces between objects that seemingly have no space. Often focusing on a concept Ida called The Surface Is the Between, he explained, “The surface can be the paper or canvas or whatever; it is the point of contact between me and the ideas I am working on. Through my work, I try to make invisible phenomena visible by showing the point of contact.”

An internationally recognized artist, his work is represented in major museums.

Between Air and Water No. 7, 1992
Longwood Center

Images of the art work contained herein remain the property of the individual artist and may not be reproduced in any manner without the express written consent of the artist.