

# Hung liu: artist biography



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Hung Liu is one of the popular artists born in Changchun China in 1948. She studied Mural painting as a graduate student at the Central Academy of Fine Arts in Beijing soon. After her birth, her dad an officer in Chiang Kai Sheik's Nationalist Army was capture. In addition, her mom was compelled to divorce him to ensure herself and a newborn child. Hung Liu subject throughout the year has been a prostitute, refugee, road entertainer, troopers, workers, and the prisoner and so on. Liu immigrated to the United States in 1984. She is a class of 1986 alumna of the University of California, San Diego. As a painter Liu, challenge the narrative specialist of authentic Chinese's photographs by subjecting them to be the more thoughtful procedure of painting. A great part of the importance of Liu's canvas originates from the way the washes and drips, disintegrate the narrative pictures, recommending the section of memory into history while attempting to reveal the cultural and narrative fixed

Washing her subjects in veils of dripping linseed oil, she both “ Preserves and decimates the picture.” Liu has imagined a kind of authenticity that surrenders to the disintegration of memory and the progression of time, while also bringing faded photographic images clearly to life as rich, easy works of art. She summons the apparitions of history to the present. As a result, Liu transforms old photos into new works of art two-time beneficiary of a National Endowment for the Arts Fellowship in painting, Liu additionally got a Lifetime Achievement Award in Printmaking from the Southern Graphics Council International in 2011. A review of Liu's work, “ Summoning Ghosts: The Art and Life of Hung Liu,” was as of late sorted out by the Oakland Museum of California, and is booked to visit broadly through 2015.

In a review of that show, the Wall Street Journal called Liu “ the best Chinese painter in the US.” Liu’s works have been shown broadly and gathered by the San Francisco Museum of Modern Art, the Whitney Museum of American Art, New York, the Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, D. C., the Asian Art Museum of San Francisco, and the Los Angeles County Museum etc. Liu right now lives in Oakland, California. She is Professor Emerita at Mills College, where she has educated since 1990.

As, her artwork are very popular. I have illustrated two of them. The first one is “ Three Fujins” which is representational work of art. The main subject matter of this painting is all about the three Chinese women sitting on the birdcage on their hand. This work of art has depended more on complexity between two kinds of contrasting line. Controlled represent power and other is free and liberated. The mask-like faces of these women seemed to be a depiction of women bound by the system in which they live. These women are being pampered as royalty and as a slaves at same time. Similarly, the three birdcages on the painting represent their spiritual captivity. Their excessively unified formality of their pose is in perfect balance its repetitious and has rhythm in it. It represents their submission to the rule of the tyrannical social forces. Showing they have given themselves up in order to fit their prescribed roles.

The second artwork, I am have chosen is the “ Virgin/Vessels” by Hung Liu. The type of artwork for this painting is “ Oil on canvas. In this work of art, there is one privileged Chinese woman tottered by Chinese Convention of foot authoritative. In the photo, she is sitting like a statue with a photo of prostitution. She is very not able to walk because of her foot. The women

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body seems like a sexual vessel in the photo. Indeed, even her outfits on the photo uncover a similar thing about the women. Through this photo, painter Liu has possessed the capacity to make sense of the more terrible circumstance of women, even the ladies from the privileged family were constrained for the prostitution. In this work of art, Liu has exceptionally stressed on differentiation method for painting. The exceptionally pitiful, pure and miserable appearance of the face of the women depict a hard time of the nineteen century.

## **References**

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