



KATHERINE CHANG LIU

www.katherinechangliu.com

Acclaimed artist, curator, juror and teacher Katherine Chang Liu is a very successful abstract painter and collage artist whose work is exhibited and collected internationally.

Katherine received her MS degree from the University of California, Berkeley. She has been a recipient of the National Endowment for the Arts and the Virginia Commission of Arts and

Humanities. She has had 43 solo exhibitions at museums and galleries in Los Angeles and San Francisco, California and Santa Fe, New Mexico as well as in Copenhagen, Denmark; Lyon, France; Rome, Italy; Turku, Finland; Hong Kong and Taiwan. Katherine has exhibited in over 100 invitational exhibits, and was included in the Chicago Navy Pier Show, Art Miami, Art Paris, Art Copenhagen, Art Santa Fe, and the Los Angeles Art Show. In recent years she has also participate in international invitational exhibitions in Korea, Macau, Hong Kong, China, Thailand and Singapore.

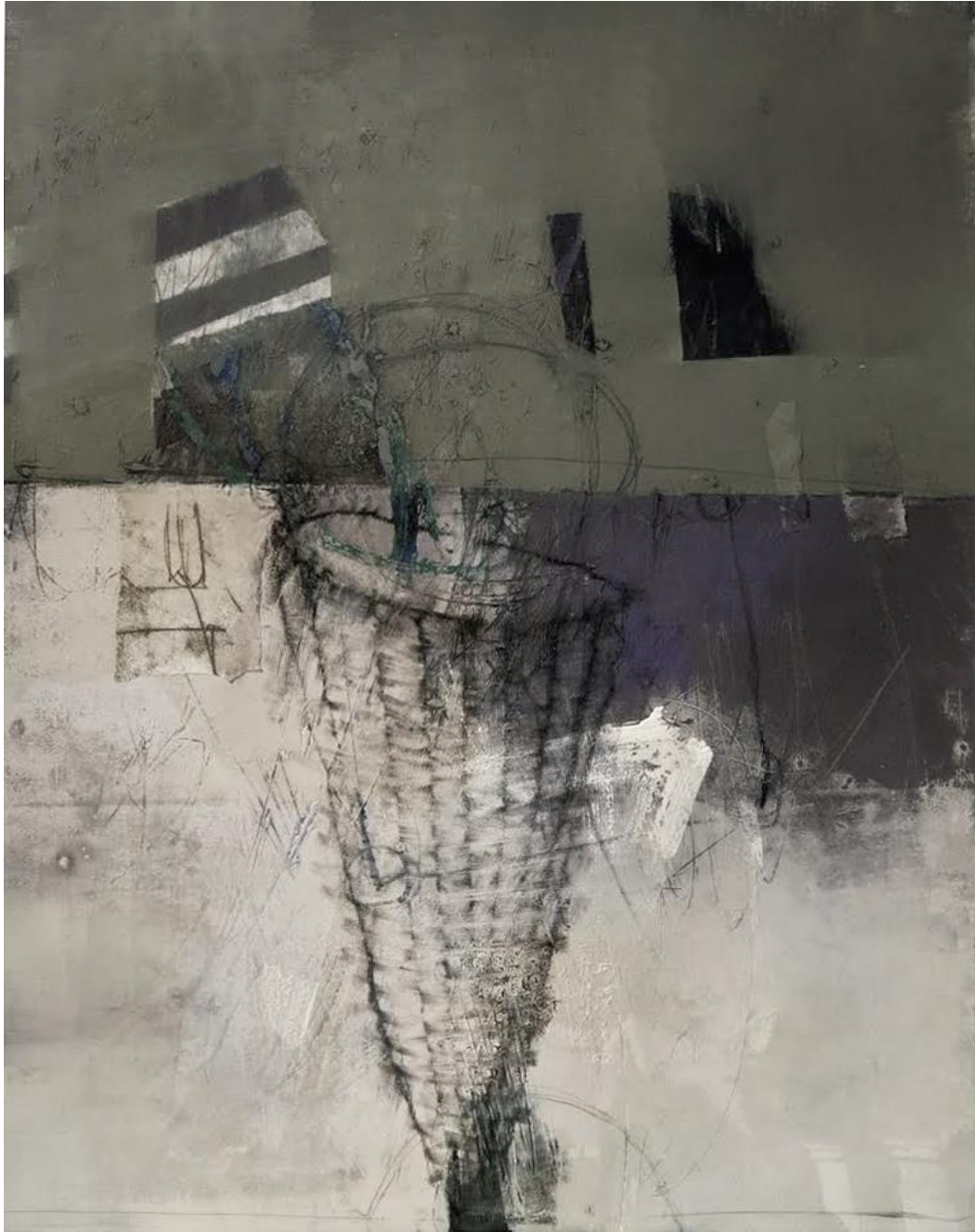
She has been invited to serve as juror or co-juror for over 60 national, regional and statewide art competitions including the 2018 Wisconsin Biennial at the Museum of Wisconsin Art. Her work has been featured in 104 magazine and newspaper articles, as well as 40 books.

Katherine's work is in over 1100 Public, corporate and private collections. She is listed in Who's Who in America, Who's Who in American Art, and Who's Who in American Women.

In the early part of her career, Katherine was more active in competitive exhibits, winning 45 awards. She is a Member of the National Watercolor Society and of Watercolor USA, which has honored her with a Lifetime Achievement Award in 2012.

For Katherine Chang Liu paintings now begin with the concept, an idea drawn from personal experience, which she expresses through an abstract assemblage of color and shape. On her website she states:

Vessels #3



In recent years my work often has come from my reading. Words lead to ideas. Sometimes a word or two will trigger the imagination enough to create a series. I keep a notebook of such words. When I started out years ago, I relied on visual information to feed my work. Now I begin with the idea, and generate sketches for my work. My painting process is a process of addition and subtraction, during which I try to edit the image down to only what is needed.

An article about Katherine Chang Liu, written by Judith Fairly, that originally appeared in the November 2013 issue of The Artist's Magazine provides these insights:

Katherine Chang Liu's early paintings were watercolor landscapes; over a period of time, they evolved into more abstract compositions. Her progression toward abstraction seems natural... It's not difficult to perceive the scientist's eye guiding the artist's hand in Chang Liu's work, the two working in tandem to tease out the poetic from the practical.

In Katherine Chang Liu's work, her titles come first—a word or phrase that provokes a visual image, a thought that she strives to maintain consistently throughout the process. She wants the final painting to express the word she began with, to condense the narrative into “one breath.” Much of this effort is conducted on an intellectual or emotional level, with technique almost a secondary activity. The finished work becomes a reflection of this process, a map of her internal landscape.

Though her method relies on intuition, Katherine Chang Liu's paintings are always planned, which frees her to improvise or make changes as she goes. Once she has decided on a title, she decides on the division of space, placement of the major shapes, and areas of transition or contrast. She can “see” the painting in her head; by the time she lays down the drawing on her surface, she has already done eight to 10 sketches.

She paints as if she were constructing a stage; each painting has a minimum of eight layers, and some have as many as 20.... As she builds up the layers, Chang Liu draws on the strata of collage—found elements, letters, family documents, magazine and newspaper clippings, as well as designs and drawings created on her computer for the specific painting.... Mindful of using color in a meaningful way rather than as a decorative element, she's likely to use more color in the foundational layers, diluting or strengthening the hues as she builds up the layers.

As she works, Katherine Chang Liu pays as much attention to taking out things as she does to adding new ones. ... (she) adjusts the elements, simplifying them or making them more ornate, always looking for a balance of simplicity and complexity.

On serving as a juror Katherine states:

As a juror and a viewer, I am always drawn to artwork that started with the artist's fresh, engaging and personally significant ideas; expressed through well-considered visual tools; and culminated in images that take my breath away.