

Curator ° Critic ° Art Educator

Robert Lee is the Executive Director & Curator of Asian American Arts Centre. He initiated the Arts Centre's visual arts programming in 1978 and the Archive for Asian American Artists in 1982 drawing attention to Asian American artists work as a field of special study. He initiated the first public Archive for Asian American Artists in the United States encompassing 1100 artists to date. He has been working in the Asian American community of New York City since 1970 during which he served as the regional coordinator for the National Pacific Asian Coalition. Robert was also a founding Board member (1983) of the Asian American Arts Alliance of New York City.

Halima Taha, Ph.D. is recognized throughout the United States as a leading authority on collecting African American art and arts management. An expert in the industry for more than twenty years, she continues to contribute as an appraiser, historian, art advisor, educator and lecturer. Taha is the author of the best selling book, *Collecting African American Art Works on Paper and Canvas* (Random House, January 1999, Verve Editions, 2005), and *Three Decades of American Printmaking: The Brandywine Collection* (Hudson Hills Press, October 2004). Taha currently is the CEO of Saba Qurush Enterprises and President of Halima ink, a professional arts and education company for individuals, corporate, civic and academic organizations, specializing in art advisory, speaker, collection management and appraisal services. Taha has rendered professional speaker and art advisory services for institutions and corporations too numerous to mention here. (Jul 16)

Nathalie Pham installations and mixed-media works have stood in many galleries and museums in the Tri-State area and around the globe, including the Newark Museum (Newark, NJ), Module Gallery (Hanoi, Vietnam), A.I.R. Gallery (NYC), Foundry (London), and Gallery 5 (Richmond, VA). Nathalie has been a resident artist at Jentel Artist Residency (Wyoming), Vermont Studio Center, New Jersey City University, and Newark Museum. Nathalie also is principal of the New York City-based web-design firm, NPcreate, Inc. (Aug 15)



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The Asian American Arts Centre was founded in 1974 in New York City as a not-for-profit organization to address the distinctive concerns of Asian Americans in the United States. Its mission is to promote the preservation and creative vitality of Asian American cultural growth through the arts, and its historical and aesthetic linkage to other communities.

Asian American Arts Centre
presents

ART SLAM

1st ArtSlam
Wed, July 16, 2008
7:00pm – 9:00pm

2ND ARTSLAM
Fri, August 15, 2008
7:00pm – 9:00pm



Asian American Arts Centre
26 Bowery, 3rd Floor, New York, NY 10013-5159
tel: 212.233.2154 • fax: 212.766.1287 • www.artspirial.org

Summer Edition





ARTSLAM

Artists

July 16th 2008

ABHA DAWESAR

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My abstract drawings are in black and white because I can no longer see in color; death and destruction engendered by war is a binary. We recently failed to participate in an effort to ban cluster munitions, some that were planted as far back as the Vietnam War killed six children in Bin Dunh in 2000. According to one survey the violent deaths associated with the Iraq war number at 1,000,000. Even the conservative estimate of civilian deaths at 80,000 is horrific to contemplate.

KENJI KOJIMA

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I began using computer for making plans from the following series "Stream". It sent me into a new direction of my art work that were interacting and programming. Moreover I have been doubting artists that waste a huge amount of materials for the name of art.

New Yorkers use subway for a short journey from their home to somewhere. It is very regular one of New Yorker's life. The Important things for the people are the starting place and the end place. There are nothing important things between them. But there were many interesting views for me. Sometimes they were duty, crowded, strange, lonely, dangerous. Sometimes they were cheery, fun, beautiful, dramatic, and attractive, or just ordinary.

VIVIAN WONG

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Ever since the Iraq War began in 2003, her work has explored the seduction of violence specifically in the context of war. Her recent work investigates the subject of women in the military.

YASUKO SHINGU

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Ambiguous, vague feelings and subtle happenings but absolutely exist... that's the core of my artwork. Even many people ignore such tiny things because it's not so important in this loud, complex and chaotic world today. However, I believe that any kind of emissions from one's heart shouldn't be ignored but should be responded by others. That's how to recognize its existence.



ARTSLAM

Artists

August 15th 2008

BARBARA COLEMAN

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I accent calligraphic forms with triangles which contrast with the curves of the calligraphy.

My work influenced by many sources. Among them is de Kooning, Joan Mitchell, contemporary Japanese art, Tantra art, art from India, and the American Marvel Comics Group.

CECILE CHONG

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I use encaustic on wood panels to create cross-culture narratives. I juxtapose appropriated images from vintage children's books and other found images to address the process of cultural assimilation and the development of individual identity.

DANA ZALDO

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I want to represent this Mexican American "consciousness" as a synthesis of the old world and the new, the conquerors and the conquered, the mystical and the rational. with a tolerance for ambiguity.

KIKUKO TANAKA

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My work creates a series, which consists of various mediums. Each work interacts with each other for its interpretation. My work is a psychological examination of the self. Yet, since no individual exists apart from social construction and history, it necessarily addresses the issues concerning the socio-political construction of contemporary culture and history simultaneously.

UGUR KUNST

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My work is a reflection of my life and things around me which comments on the cultural, political and environmental issues that surround us. I am trying to represent the dangers around us through imagery like shark fins or nails sticking out. What are they? How do they affect us? How can we fix or deal with them? I am trying to ask these questions to myself. Also I have a strong connection with memories, not just personal ones but social. Memories dealing with secrets, stories, images or objects. Some memories are playful and others are painful. My goal is to bring them alive through my work by using symbols of everyday objects.