Contemporary women art since the 90s: Chinese artists and the influence of Western art thoughts

Public defense to obtain the degree of DOCTOR OF EDUCATIONAL SCIENCES of

Ms. Manyu Zhang

which will take place on
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Promotiezaal (D2.01)
Brussels Humanities,
Sciences & Engineering Campus(Etterbeek)

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Please confirm your attendance before: 18/02/2019 via@ manyu.zhang@vub.be

Jury:

INTERNAL:
Prof. Dr. Free De Backer (Chair), Vrije Universiteit Brussel, Faculty of Psychology and Educational Sciences
Prof. Dr. Tom Vanwing, Vrije Universiteit Brussel, Faculty of Psychology and Educational Sciences
Prof. Dr. Sarah DURY, Vrije Universiteit Brussel, Faculty of Psychology and Educational Sciences

EXTERNAL:
Prof. Dr. Kris Rutten, Universiteit Gent, Faculty of Psychology and Educational Sciences
Prof. Dr. Philip Vanhaelemeersch, Howest, West Flanders

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Prof. Dr. Willem Elias, Vrije Universiteit Brussel, Faculty of Psychology and Educational Sciences
Prof. Dr. Chang Zhu, Vrije Universiteit Brussel, Faculty of Psychology and Educational Sciences
Summary

Whether in the West or in China, the development of female art relies on social factors that have traditionally been dominated by patriarchy. Women artists were only appendages with no discourse. They did not participate in the creation of art in ancient times and received little social identification and recognition. In China, women were almost entirely absent from the art history. The majority of this group of women artists is "lost" in the images and texts of the history of art.

This dissertation focuses on the impact of western feminism on the art made by Chinese artists in China. It investigates women's visual art and artists by re-establishing the names and works of many women artists ignored by mainstream art history in the period from 1900 to 1990. It provide the development of Chinese feminism from a cultural philosophical perspective, employing critical western liberal feminist theories to examine the (post 1980s) (re-) construction of Chinese female art. Chinese female artists, many of whom have influenced the growth and formalization of Chinese feminist theory, have thus strived to construct a new culture of gender equality and interdependence via their encouragement of freedom and tolerance. Women's art has moved from the periphery to the center of art circles and discourse from patriarchy.

Curriculum Vitae

Manyu Zhang graduated from Tianjin University of China with a master degree. After worked in the Tianjin Academy of Fine Arts in China, she started her Ph.D. at the Department of Educational Sciences at the Vrije Universiteit Brussel.

Her research mainly focused on the fields of Western Feminism, Western women art and Chinese contemporary women art. During her Ph.D, she actively participated in international conferences to present her studies. She also published four articles in international journals during the period of her Ph.D. research.