SUMMONING GHOSTS

Stunning Retrospective of Hung Liu’s Life and Art Spans 45 Years and 2 Continents

Summer 2013 Newsletter

Books Hot off the Press
This is Mark Twain
Summoning Ghosts: The Art of Hung Liu
UC Press Foundation: Your Support Makes a Difference
Greetings, and thank you for your friendship with the University of California Press. I write to you in the midst of many exhilarating changes in the world of publishing. As a nonprofit press, we’re grateful for your financial support, and we welcome this forum for sharing with you just a few of our recent accomplishments.

Ideas—bold, provocative, and critical to scholarship and an informed public—are at the heart of our work. This season, we’re so pleased to have Paul Farmer, humanitarian and physician, with us again, this time with a collection of brilliant, humorous, passionate speeches on the plight of the world’s poor—and what we can do to make the world a safer, more humane place.

Joshua Bloom and Waldo Martin’s meticulously researched history of the Black Panther Party—the first nuanced account of the Party’s political complexity and its ebbs, flows, and ultimate demise—is hailed as the definitive account of this important organization.

Other recent publications that have been in the headlines include veteran reporter Chuck McFadden’s biography of Jerry Brown, Nobel Peace laureate Jody Williams’s memoir, a captivating narrative by public health historians Gerald Markowitz and David Rosner of the tragedy and scandal of lead poisoning, and many more.

After just over two years at the helm of this distinguished institution, I’m delighted to share with you an exciting initiative that will greatly enhance our ability to give voice to great ideas for years to come. We are launching a new division to focus on “born digital” projects—products that aren’t possible in print—small at first but likely to grow rapidly to better serve a core group of our readers: researchers and students. As part of the most renowned public university system in the world, we are very serious about our public service mission to advance knowledge for the benefit of society and believe that this venture will be crucial in fulfilling that mission.

I hope that you’ll visit www.ucpress.edu to learn about our work. There, you can listen to author podcasts, read sample chapters, join the UC Press Foundation, follow us on Twitter or Facebook, and browse our titles.

As always, I appreciate your philanthropic support of UC Press.

Alison Mudditt, Director
Doing the Best I Can
Fatherhood in the Inner City, by Kathryn Edin and Timothy J. Nelson ($29.95 cloth)
With poignant narratives and astute analysis, Edin and Nelson undo stereotypes of poor and unwed fathers as “deadbeat” dads, revealing how massive economic and cultural upheavals shape every aspect of intimate life: fraught romantic relationships, decision-making dilemmas at conception, the celebratory moment of birth, and the many hardships—and hopes—that accompany children raised in poverty.

Down by the Bay
San Francisco’s History between the Tides, by Matthew Morse Booker ($29.95 cloth)
From birds to oyster pirates, gold miners to farmers, salt ponds to ports, Booker offers the first history of the San Francisco Bay as both a human and natural landscape, providing a valuable perspective on the best management and use of the Bay in the face of sea level rise.

To Repair the World
Paul Farmer Speaks to the Next Generation, by Paul Farmer, M.D. ($26.95 cloth)
In this collection of speeches by one of today’s most influential voices for global health equity and social justice, Paul Farmer shares stories, advice, and encouragement. This volume, with a foreword by Bill Clinton, challenges readers to counter failures of imagination that keep billions of people without access to health care, clean water, decent schools, and basic human rights.

Jews in the Los Angeles Mosaic
Karen Wilson, Editor ($24.95 cloth)
Many are surprised to learn that Los Angeles boasts the fourth largest Jewish population in the world, behind only Tel Aviv, New York City, and Jerusalem. A companion to the exhibit at the Autry National Center, these incisive and well-illustrated essays examine the mutual influence of people and place, covering yidishe kultur and union activism, ethnic identity and movies, Jewish women and local politics, and popular music.

Selected Awards & Accolades
California Book Award, Commonwealth Club of California, for Sunshine Was Never Enough: Los Angeles Workers, 1880–2010, by John H. M. Laslett
IACP Cookbook Awards, for Why Calories Count: From Science to Politics, by Marion Nestle and Malden Nesheim
Finalist, The James Beard Foundation Awards and The Jane Grigson Award, IACP, for The Cookbook Library: Four Centuries of the Cooks, Writers, and Recipes That Made the Modern Cookbook, by Anne Willan
Best Chinese Cookbook in the World, Gourmand World Cookbook Awards, for The Hakka Cookbook: Chinese Soul Food from around the World, by Linda Lau Anusasananan
Daniel Giraud Elliot Medal, National Academy of Sciences, for Lizards in an Evolutionary Tree: Ecology and Adaptive Radiation of Anoles, by Jonathan B. Losos

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On a recent evening in Oakland’s Chinatown, artist and teacher Hung Liu reflected on overhearing someone refer to her as a “political artist.” “When we label something, we think we know what it is. Yes, there are layers of politics in my work; but I have mixed feelings about this idea of a ‘political artist.’”

Liu’s remarkable biography—deeply inflected and spanning more than a half a century of politics on two continents— informs her art in both expected and surprising ways. A child during Mao’s “Great Leap Forward” and a teenager consigned to manual labor in the countryside during the Cultural Revolution, Liu trained as an art teacher and muralist at the Central Academy of Fine Arts in late 1970s Beijing.

In the mid-1980s, she enrolled in graduate studies at University of California, San Diego, where she studied with Allan Kaprow and encountered his coterie of performance artists. Kari Dalgren, Art History Editor at University of California Press, notes that Liu “was trained in an incredibly rigid, academic style of mural painting. And while many of her works employ the same massive scale as propaganda murals—and are painted with meticulous skill—they are anything but rigid. In fact, her paintings inspire strongly emotional responses, and we see something new each time we look at them.” Liu remarks that it is important to surprise herself in the process of making art, to “dare to do something out of control, to figure out something that I haven’t yet seen in my art . . . I find myself in creating.”

Indeed, there is always something new and arresting as one browses the text and images of Summoning Ghosts: The Art of Hung Liu by René de Guzman and collaborators. This first comprehensive examination of Liu’s work ranges from the late 1960s to the present and documents the many recurring themes in Liu’s work: history, memory, migration, grief and loss, and photography. It is a marvelous companion to Liu’s stunning exhibit at the Oakland Museum of California (OMCA), scheduled through June 30, 2013.

Readers will find many evocative images in Summoning Ghosts. Liu plays slyly with her (not green) green card in Resident Alien (1988), referencing immigration debates and fortune cookies, iconic desserts in Chinese restaurants that were invented in the United States.

By the Rivers of Babylon (2000) depicts a family of refugees, abject and likely malnourished, in a riverside camp. Liu makes an offering to the refugee family of fine porcelain rice bowls painted in the Ming Dynasty style, noting in a recent talk at OMCA that, “they have nothing. I wanted to give them something.”

Liu’s work of the past year explores patriotic children’s stories from the 1940s and 1950s, rendered in
the style of graphic novels. *Red Flag Flowing* (2012) sweetly depicts a young boy marching with his school bag under a red banner, paying homage to the traditionally trained artists who were conscripted to serve the state, thereby losing their own stylistic voices.

UC Press is well known for publishing important works in Asian art, including Julia Andrews and Kuiyi Shen’s *Art of Modern China* (2012) and classics such as Michael Sullivan’s *Arts of China*, now in its fifth edition. When Dahlgren first heard about this project two years ago, she was elated. Liu’s art was long overdue for a thorough study. But even more compelling to Dahlgren was the rare opportunity to work with a living artist. She recalls, “Hung was so generous—with her time, with her enthusiasm and spirit, with her visual acumen—and committed to the creative process that we all undertook to make the book beautiful and rigorously conceived. She created the striking calligraphy on the half title page and kept us all inspired during the long passage from idea to realization.”

Dahlgren describes *Summoning Ghosts* and the companion exhibit as deeply researched, observing that “along with curator de Guzman, the contributors—scholar Wu Hung, acclaimed novelist Yiyun Li, curator and critic Karen Smith, Director of Mills College Art Museum Stephanie Hanor, and poet and critic Bill Berkson—bring a thoughtful and diverse body of thought to bear on Hung’s provocative art and lived experience. We hope it will stand as the seminal text on her work for years to come and that it will be used by scholars, researchers, artists, and a wide readership of people interested in contemporary art.”

De Guzman echoes this goal for the book, reflecting that while the OMCA exhibit is time-limited and ephemeral, “this beautiful volume allows us, as physical beings, to fall in love with objects. The book is the remnant of the exhibition, its public record, and public space, a gathering place for authors, scholars, and readers for years to come.”

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**OPPOSITE:** Hung Liu with *Going Away, Coming Home*, 2006. Oakland International Airport, courtesy of Port of Oakland.


**LEFT:** *Caucus*, 1999 (detail). Oil on canvas, 80 x 100 inches (203.2 x 254 cm). Collection of Hung Liu and Jeff Kelley.
Are You Ready for More Mark Twain?

The eagerly awaited *Autobiography of Mark Twain, Volume 2* will be published in October. Delving deeper into Mark Twain’s life, Volume 2 uncovers the many roles he played in his private and public worlds. Filled with Twain’s characteristic blend of humor and ire, the narrative ranges effortlessly across the contemporary scene. Twain shares his views on writing and speaking, his preoccupation with money, and his contempt for the politics and politicians of his day. Affectionate and scathing by turns, his intractable curiosity and candor are everywhere on view.

And if you can’t wait until October, check out our free app for iPhone and iPad, a treasure trove of rarely seen images of Twain and his family, plus audio excerpts from both Volumes 1 and 2 of the *Autobiography of Mark Twain*. Enjoy this entertaining glimpse into the wide-ranging and candid narrative of the life that Mark Twain embargoed until 100 years after his death. Go to the App Store at www.apple.com.

Development of this app was funded through the generosity of The Mark Twain Foundation.

A Warm Welcome to New Trustees

**Peter Stern** is a longtime UC Press Foundation member, and he is especially interested in Japanese culture and history. As a partner at Morrison Foerster, Peter is an intellectual property and technology transactions expert. Peter holds an M.A. in History and a J.D. from the University of California, Berkeley.

**Tom White** is an active supporter of the University of California and a longtime UC Press Foundation member. He currently serves on UC Berkeley advisory boards for the Human Rights Center, College of Natural Resources, and SAGE Scholars program. Following Tom’s retirement as the Chief Scientific Officer of Celera Corporation, he is serving as 2013 Regents’ Lecturer at UC Berkeley, where he shares expertise in genomic medicine and elucidates its practical and scientific applications for economics, law, and politics. He continues his engagements with UC Press Foundation in honor of his late wife, the poet Leslie Scalapino.

**Michelle Ciccarelli Lerach** is a lawyer and restaurateur. She is a former partner of the nation’s largest plaintiffs’ firm, specializing in class-action litigation for fraudulent business and human rights and labor violations. She continues to work on a number of pro bono legal projects and serves as a consultant to the Liberian Ministry of Gender and Development. A sustainable farm advocate, Michelle often lectures on sustainability and corporate practice.
executive Director's Note

As our fiscal year draws to a close, I am heartened to reflect back on the wonderful conversations that we’ve had with you over the past year. You have challenged and encouraged us, shared your insights and expertise in many areas—from digital strategy to traditional publishing—and renewed your prodigious commitments of time and talent. We are always grateful for your investment in UC Press and we welcome this opportunity to recognize your gifts. Thank you, once again.

We look forward to keeping in touch.

—May Hu, Ed.D., Executive Director, UC Press Foundation
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University of California Press is one of the most distinguished publishers in the United States. We enrich lives around the world by advancing scholarship in the humanities, social sciences, and natural sciences. As a nonprofit institution, UC Press relies on private contributions to fulfill its mission. Generous donors ensure our ability to serve readers worldwide with books and journals that promote independent thinking, bold scholarship, and the pursuit of knowledge.

UC PRESS NEWSLETTER

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COVER DETAIL, AND IMAGE AT RIGHT: Band of Brothers, 2011. Oil on canvas, 80 x 120 inches (203.2 x 304.8 cm). Collection of Hung Liu and Jeff Kelley.