

# Z. Z. WEI

In conversation with Gussie Fautleroy

**GF: WHEN DID YOU BECOME A PROFESSIONAL ARTIST?**

**ZW:** Becoming an artist was, for me, a natural process. In the 1960s, when I was 7 or 8 years old, China was going through a period of great upheaval. Painting became my greatest joy and my refuge, and it gradually grew into the central part of my life, a role it continues to play to this day.

**GF: HAS ANYTHING BEEN A CONSTANT SOURCE OF INSPIRATION THROUGHOUT YOUR CAREER OR HAVE NEW INSPIRATIONS ARISEN?**

**ZW:** For me, art is a reflection on both human society and the natural world. It is a way of living—of communicating and expressing my most genuine feelings. Only through such honesty can a work truly resonate. This conviction has guided and sustained me throughout my career.

Looking back, it feels like serendipity that my early soft sculptures led to an invitation to the Washington State Centennial artist residency, which eventually brought me to Walla Walla. There, the light gave the land a distinct spirit and presence, compelling me to paint. The rural landscape and its rhythm of life began to reshape my artistic path.

**GF: WHAT ARE SOME OF YOUR PROUDEST CAREER ACHIEVEMENTS?**

**ZW:** This is what I am most proud of: I believe that humanity is fundamentally interconnected, and that we are part of nature itself. Nature nurtures us, and my art seeks to express this dialogue between people and the natural world. This is my central theme, and within it unfold endless variations, rich and diverse.



## contact information

zzweiart.com

## representation

**Blue Rain Gallery**, Santa Fe, NM,  
blueraingallery.com.

**Patricia Rovzar Gallery**,  
Seattle, WA, rovgallery.com.

## current show

**New Horizons: The Western Landscape**, Amon Carter Museum of American Art, through May 24.

FROM TOP

**Tracks, 2012, oil on canvas, 72 x 72.**

*“Do these tracks promise the arrival of civilization and prosperity, or departure to something unknown?”*

**Curve Ahead, 2013, oil on canvas, 72 x 72.**

*“I find beauty and wonder in ordinary scenes and fleeting moments, each holding stories waiting to unfold.”*



**Crow's Eye View Series #2, 2007, oil on canvas, 48 x 72.**

*"Roads and vehicles have long appeared in my work. Over time, I became drawn to those slowly reclaimed by nature—quiet symbols of time, memory and human presence within the landscape."*



LEFT

**Fenced In, 2021, oil on canvas, 40 x 40.**

*"Made during the pandemic, this painting reflects our shared experience, shaped by isolation and longing."*

**GF: WHAT DO YOU THINK IS BEHIND YOUR SINGULAR STYLE AND STRIKING PERSPECTIVE ON THE LANDSCAPE AND HUMAN PARTICIPATION IN IT?**

**ZW:** Rural life most directly embodies the interaction between humans and nature. As an American artist who was born and raised in China, I may be especially sensitive to this environment. I experienced these

landscapes with fresh eyes. Everything felt new, and as a friend once said, perhaps that openness came from having no preconceptions.

**GF: WHAT ARE YOU WORKING ON NOW?**

**ZW:** I'm planning a 40-year retrospective exhibition with an accompanying book in 2029. The location and date will be forthcoming on my website.