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# Contemporary Hong Kong Art Biennial 1998

**Anita Archer**



## **Contemporary Hong Kong Art Biennial 1998:**

**Contemporary Hong Kong art biennial 1998**, 1998 *I Like Hong Kong* Frank Vigneron, 2010-06-15 Contemporary Chinese art is nowadays a subject area widely taught and researched in academic and nonacademic publications but it has not yet been studied by localizing the research in specific cultural areas within the Chinese world Selecting Hong Kong for a first such study was an obvious choice since Hong Kong culture has had for already quite a long time very specific features which have put it apart from the generally accepted definition of Chinese national culture Although it is not a survey of Hong Kong art as such a study would demand many more books the works of about eighty artists working in Hong Kong and sometimes outside have been analyzed and contextualized in these pages *Chinese Contemporary 96-98* Julia Colman, *Chinese Contemporary* (Gallery : London, England), 1999 **Annual Bibliography of Modern Art** Museum of Modern Art (New York, N.Y.). Library, 2001 中国当代艺术: 1979-1999 Petr Nedoma, Susan Acret, 2003 **Newsletter, East Asian Art and Archaeology**, 1998 *Contemporary Chinese Art: Primary Documents* Wu Hung, 2010 Invaluable resource for anyone who wants to understand contemporary Chinese art one of the most fascinating art scenes of the late 20th and early 21st centuries **Liverpool Biennial of Contemporary Art**, 2002 **Xu Bing and Contemporary Chinese Art** Hsingyuan Tsao, Roger T. Ames, 2011-09-01 How Chinese is contemporary Chinese art Treasured by collectors critics and art world cognoscenti this art developed within an avant garde that looked West to find a language to strike out against government control Traditionally Chinese artistic expression has been related to the structure and function of the Chinese language and the assumptions of Chinese natural cosmology Is contemporary Chinese art rooted in these traditions or is it an example of cultural self colonization Contributors to this volume address this question going beyond the more obvious political and social commentaries on contemporary Chinese art to find resonances between contemporary artistic ideas and the indigenous sources of Chinese cultural self understanding Focusing in particular on the acclaimed artist Xu Bing this book looks at how he and his peers have navigated between two different cultural sites to establish a third place a place from which to appropriate Western ideas and use them to address centuries old Chinese cultural issues within a Chinese cultural discourse **Hong Kong Soft Power** Frank Vigneron, 2018-03-15 In late 2014 the prodemocracy demonstrations that were called the Umbrella Movement revealed to the world that Hong Kong was not the moneyobsessed society it had often been portrayed as Hong Kong Soft Power is a description of the complex relationship the artists and activists of this city have had with the country it has been part of since 1997 Trying to understand all the varied forms of art practices possible in the Special Administrative Region by locating them within a relational model and situating them within the dynamic and changing art ecosystem that has developed over the last decade Hong Kong Soft Power describes the local art field as a site of struggle where the connections with Chinese Mainland institutions and art practices play a fundamental role This is not to say that this influence has entirely dominated the local art field and this book also emphasizes how the artists of the city have

engaged in practices ranging from the most personal to the most socially oriented. With the analysis of the works of about fifty local art practitioners and a representative range of art institutions, *Hong Kong Soft Power* is the portrait of a culture going through the trials and tribulations of rapid political and economic changes in both its negative and positive effects.

Modern Chinese Artists Michael Sullivan, 2006-04-03 An important reference source for scholars and students of modern Chinese art, collectors, museums and libraries, dealers and auction houses. It includes biographical entries for approximately 800 Chinese artists who grew up or were trained in China and who are likely to be represented in collections, exhibitions and auctions within and outside China.

Biennials, Triennials, and Documenta Anthony Gardner, Charles Green, 2016-05-16 This innovative new history examines in depth how the growing popularity of large scale international survey exhibitions or biennials has influenced global contemporary art since the 1950s. Provides a comprehensive global history of biennialization from the rise of the European star curator in the 1970s to the emergence of mega exhibitions in Asia in the 1990s. Introduces a global array of case studies to illustrate the trajectory of biennials and their growing influence on artistic expression from the Biennale de la Méditerranée in Alexandria, Egypt in 1955, the second Havana Biennial of 1986, New York's Whitney Biennial in 1993 and the 2002 Documenta 11 in Kassel to the Gwangju Biennale of 2014. Explores the evolving curatorial approaches to biennials including analysis of the roles of sponsors, philanthropists and biennial directors and their re-shaping of the contemporary art scene. Uses the history of biennials as a means of illustrating and inciting further discussions of globalization in contemporary art.

曹淑娟, 2005 Encyclopedia of Contemporary Chinese Culture Edward Lawrence Davis, 2005 First Published in 2009 Routledge is an imprint of Taylor & Francis, an informa company.

**Arts and Creativity in East and Southeast Asian Preschools** Alfredo Bautista, 2025-08-20 This book is based on the theoretical notion of glocalization which is understood as the hybridization of global and local perspectives. It brings together contributions from Asian preschool stakeholders specializing in arts and creativity who present glocal pedagogical practices in the art forms of visual arts, music, drama, dance and in multi-modal activities that integrate multiple art forms. The chapters provide Asian preschool teachers with insights on how to design, implement and/or evaluate high quality classroom activities. These insights help maximize children's creativity while being realistic and suitable to local preschools as well as aligned with the expectations, values and norms of traditional Asian societies. The chapters are primarily oriented to practice and also include conceptual and/or theoretical elaborations intended to ground and justify teachers' pedagogical choices. The various chapters also enhance teachers' pedagogical repertoires to benefit children's creative learning experiences in the arts. This edited book serves as a valuable guide for preschool stakeholders in Asia including teachers and childcare practitioners both pre and in-service, school leaders, head teachers, area coordinators, vice principals, principals, teacher educators, curriculum designers, consultants, professional development providers and educational researchers in arts and creativity.

*The Global Rules of Art* Larissa Buchholz, 2022-11-22 A trailblazing look at the historical emergence of a global field in contemporary art and the

diverse ways artists become valued worldwide Prior to the 1980s the postwar canon of international contemporary art was made up almost exclusively of artists from North America and Western Europe while cultural agents from other parts of the world often found themselves on the margins The Global Rules of Art examines how this discriminatory situation has changed in recent decades Drawing from abundant sources including objective indicators from more than one hundred countries multiple institutional histories and discourses extensive fieldwork and interviews with artists critics curators gallerists and auction house agents Larissa Buchholz examines the emergence of a world spanning art field whose logics have increasingly become defined in global terms Deftly blending comprehensive historical analyses with illuminating case studies The Global Rules of Art breaks new ground in its exploration of valuation and how cultural hierarchies take shape in a global context The book s innovative global field approach will appeal to scholars in the sociology of art cultural and economic sociology interdisciplinary global studies and anyone interested in the dynamics of global art and culture *Ink Art* Metropolitan Museum of Art (New York, N.Y.),2013 Featuring 70 works in various media paintings calligraphy photographs woodblock prints video and sculpture that were created during the past three decades *Ink Art* Past as Present in Contemporary China will demonstrate how China s ancient pattern of seeking cultural renewal through the reinterpretation of past models remains a viable creative path Although all of the artists have transformed their sources through new modes of expression visitors will recognize thematic aesthetic or technical attributes in their creations that have meaningful links to China s artistic past The exhibition will be organized thematically into four parts and will include such highlights as Xu Bing s dramatic *Book from the Sky* ca 1988 an installation that will fill an entire gallery *Family Tree* 2000 a set of vivid photographs documenting a performance by Zhang Huan in which his facial features and his identity are obscured gradually by physiognomic texts that are inscribed directly onto his face and *Map of China* 2006 by Ai Weiwei which is constructed entirely of wood salvaged from demolished Qing dynasty temples **Contemporary Chinese Art** Jeanne Boden,2022-05-06 In the early 1990s artist Xu Bing stamped two pigs with respectively nonsensical Latin words and fake Chinese characters and allowed them to mate in an art gallery The performance of two creatures devoid of human consciousness yet carrying on their bodies the marks of human civilization engaging in the most primal form of social intercourse confronted the public with the tension between nature and civilization The work also addresses the tension between China and the West and therefore perfectly fits the core message of this book Contemporary art in China takes place in a post socialist post Mao context and at the same time a post traditional one searching for balance between aesthetic legacy and modernization It also tries to find its position in the post colonial globalized arena This book explores the tension between individual artistic freedom and a dominant discourse of central Chinese government between China s cultural legacy and modernization and between China and a global art world still dominated by a Western canon As a case study it focuses on the artists who participated in the Venice Biennale in 1993 which was the first time contemporary art from mainland China was structurally

invited to participate in a global art context Jeanne Boden has a PhD in Oriental Languages and Cultures Her research focuses on Eurocentrism Sinocentrism and contemporary Chinese art [jeanneboden.com](http://jeanneboden.com) Cover picture Xu Bing A Case Study of Transference 1993 94 Hong Kong Culture Kam Louie, 2010-06-01 Does Hong Kong culture still matter This informative and interdisciplinary volume proves unmistakably so It stands as an essential Hong Kong reader a rich resource not only for those specialized in Hong Kong culture and history but also for students teachers and researchers interested in cosmopolitanism postcolonial conditions as well as cultural globalization Laikwan Pang The Chinese University of Hong Kong A very timely ambitious and fascinating book The essays are based on solid research and full of theoretical or analytical insights illustrating the complexity of social and cultural life in Hong Kong In addition to offering excellent essays on Hong Kong cinema the book also surveys alternative performance art and documentary which are undoubtedly the least researched aspects of Hong Kong's cultural scene Law Wing Sang Lingnan University Hong Kong as a world city draws on a rich variety of foundational texts in film fiction architecture and other forms of visual culture The city has been a cultural fault line for centuries a translation space where Chinese-ness is interpreted for Westerners and Western-ness is translated for Chinese Though constantly refreshed by its Chinese roots and global influences this hub of Cantonese culture has flourished along cosmopolitan lines to build a modern outward looking character Successfully managing this perpetual instability helps make Hong Kong a postmodern stepping stone city and helps make its citizens such prosperous and durable survivors in the modern world This volume of essays engages many fields of cultural achievement Several pieces discuss the tensions of English closely associated with a colonial past yet undeniably the key to Hong Kong's future Hong Kong provides a vital point of contact where cultures truly meet and a cosmopolitan traveler can feel at home and leave a sturdy mark Contributors include John Carroll Carolyn Cartier David Clarke Elaine Ho Douglas Kerr Michael Ingham C J W L Wee Chu Yiu Wai Gina Marchetti Esther M K Cheung Pheng Cheah Chris Berry and Giorgio Biancorosso Kam Louie is dean of the Faculty of Arts at the University of Hong Kong **Chinese Contemporary Art in the Global Auction Market** Anita Archer, 2022-04-04 Chinese Contemporary Art in the Global Auction Market examines the rapid rise of the global market for Chinese Contemporary art across the turn of the millennium Focusing on key auction events it traces the systematic and strategic role played by auction houses in promoting the work of avant garde Chinese artists transforming them into multi million dollar global art superstars Anita Archer's research into this emerging art market reveals a powerful global network of collectors curators dealers and auction house specialists whose understanding of the mechanics of value formation in the global art world consolidated a framework for the promotion of Chinese Contemporary art to a Western audience

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## **Table of Contents Contemporary Hong Kong Art Biennial 1998**

1. Understanding the eBook Contemporary Hong Kong Art Biennial 1998
  - The Rise of Digital Reading Contemporary Hong Kong Art Biennial 1998
  - Advantages of eBooks Over Traditional Books
2. Identifying Contemporary Hong Kong Art Biennial 1998
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Contemporary Hong Kong Art Biennial 1998
  - User-Friendly Interface
4. Exploring eBook Recommendations from Contemporary Hong Kong Art Biennial 1998
  - Personalized Recommendations
  - Contemporary Hong Kong Art Biennial 1998 User Reviews and Ratings
  - Contemporary Hong Kong Art Biennial 1998 and Bestseller Lists
5. Accessing Contemporary Hong Kong Art Biennial 1998 Free and Paid eBooks
  - Contemporary Hong Kong Art Biennial 1998 Public Domain eBooks
  - Contemporary Hong Kong Art Biennial 1998 eBook Subscription Services

- Contemporary Hong Kong Art Biennial 1998 Budget-Friendly Options
- 6. Navigating Contemporary Hong Kong Art Biennial 1998 eBook Formats
  - ePub, PDF, MOBI, and More
  - Contemporary Hong Kong Art Biennial 1998 Compatibility with Devices
  - Contemporary Hong Kong Art Biennial 1998 Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Contemporary Hong Kong Art Biennial 1998
  - Highlighting and Note-Taking Contemporary Hong Kong Art Biennial 1998
  - Interactive Elements Contemporary Hong Kong Art Biennial 1998
- 8. Staying Engaged with Contemporary Hong Kong Art Biennial 1998
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Contemporary Hong Kong Art Biennial 1998
- 9. Balancing eBooks and Physical Books Contemporary Hong Kong Art Biennial 1998
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Contemporary Hong Kong Art Biennial 1998
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Contemporary Hong Kong Art Biennial 1998
  - Setting Reading Goals Contemporary Hong Kong Art Biennial 1998
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Contemporary Hong Kong Art Biennial 1998
  - Fact-Checking eBook Content of Contemporary Hong Kong Art Biennial 1998
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends



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