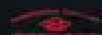


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Contemporary Hong Kong Art Biennial 1996

Jonathan Watkins



Contemporary Hong Kong Art Biennial 1996:

Contemporary Hong Kong art biennial 1996, 1996 **Hong Kong Art** David James Clarke, 2002 Survey of contemporary Hong Kong art *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 **China's Avant-Garde, 1978-2018** Daria Berg, Giorgio Strafella, 2022-11-11 This book examines how China's new generation of avant garde writers and artists are pushing the boundaries of vernacular culture creatively appropriating artistic and literary languages from global cultures to reflect on reform era China's transformation and the Maoist heritage It explores the vortex of cultural change from the launch of Deng Xiaoping's reforms in 1978 to Xi Jinping establishing his leadership for life in 2018 The book argues that China's new avant garde adopt transcultural forms of expression while challenging the official discourse of Xi Jinping's regime which promotes cultural nationalism and demands that cultural production in China embodies the essence of the Chinese nation The topics range from body art women's poetry and boys love literature to Tibetan fiction and ceramic art The book shows how the avant garde use the new digital media to bypass government censorship transcending China's virtual frontiers while breaking new ground for an emerging public sphere Overall the book provides a rich picture of the nature of China's avant garde art and literature and the challenges it

poses for the Chinese government The introduction and chapter 10 of this book are freely available as downloadable Open Access PDFs at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

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 现代主义在中国, 1998

Modern Asian Art John Clark, 1998-01-01 A seminal publication focusing on the modern art of Japan China India Thailand and Indonesia A significant and challenging contribution to the discussion of the advent of modernism in Asia

Chinese Contemporary 96-98 Julia Colman, Chinese Contemporary (Gallery : London, England), 1999 中国当代艺术, 1999

A New Thoughtfulness in Contemporary China Jörg Huber, Zhao Chuan, 2014-03-15 Globalization euphoria and enthusiasm for the West are on the decline in contemporary China Critical voices make themselves heard in artistic and cultural circles turning towards their personal everyday lives to take stock Their questions revolve around concrete experiences in the radical upheaval of lifeworlds the continued significance of traditions after many of them have been thoroughly uprooted and the paradoxes produced by the predominance of neo liberalism The 17 positions assembled in this volume provide a vivid illustration of such a new thoughtfulness in a wide variety of aspects ranging from aesthetics and art to theatre and photography

Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library, 2001 [Catalogo](#), 2001

Chinese Modern and Contemporary Fine Art Masterpiece Global Auction, 2008

Issues of Contemporary Art and Aesthetics in Chinese Context Eva Kit Wah Man, 2015-08-17 This book discusses how China's transformations in the last century have shaped its arts and its philosophical aesthetics For instance how have political economic and cultural changes shaped its aesthetic developments Further how have its long standing beliefs and traditions clashed with modernizing desires and forces and how have these changes materialized in artistic manifestations In addition to answering these questions this book also brings Chinese philosophical concepts on aesthetics into dialogue with those of the West making an important contribution to the fields of art comparative aesthetics and philosophy *Moving Violations*, 2002

Hong Kong Now! Robert Carleton Hobbs, 1997 Neither entirely Eastern nor definitively Western in its outlook the work of Hong Kong artists oscillates between these two traditional polarities and shows how postcolonial artistic production is an ongoing negotiation of differences a tentative resolution of contradictions and an ironic doubling of mainstream strategies that mimic and undermine the established modes Hong Kong Now presents the works of nine contemporary Hong Kong

artists Lucia N Y Cheung Simon Go Oscar Ho Ho Siu kee Leung Chi Wo Ellen Pau Grechen So Wong Shun kit and Yu Tsz Man Working with the freedoms and constraints created by the opposing forces of possible totalitarian rule now that the 153 year old British crown colony of Hong Kong has been transferred to the People s Republic of China with the seemingly unlimited freemarket economies already in place these artists have developed a spectrum of possible identities that exhibit the complex and even contradictory values that are endemic to Hong Kong *Inside/out* Asia Society. Galleries, San Francisco Museum of Modern Art, 1998-01-01 The late twentieth century has been marked by momentous political economic and social change throughout the Chinese world Deeply rooted cultural assumptions and ancient visual traditions have been challenged by rapid modernization and conflicting global ethnic and local identities Inside Out New Chinese Art was the first major international exhibition to explore the impact of these challenges on artists in the People s Republic of China Hong Kong Taiwan and those of the 1980s Diaspora The multifaceted exhibition and accompanying catalog encompass an extensive range of artistic forms including installation video and performance art as well as more traditional media such as oils and ink The art is grouped according to themes some specific to regions and others that reflect widespread and overlapping trends With the inclusion of ambiguous territories like Hong Kong and Taiwan the exhibition opens up a perspective of modern Chinese art from the outside as well as a looking out from the inside The catalog features essays by eminent Chinese art scholars and curators along with leading curators and historians of Western art Together they promote Chinese art s rightful place in the contemporary global cultural arena and at the same time acknowledge the influence of its rich heritage The diversity and freshness of the exhibition reflects the explosion of creativity among Chinese artists during the past decade The ironic social commentary of Li Shan s The Rouge Series no 24 the apartment art of artists reacting against the traditional patronage of large museums and corporations and Wang Jin s sly humor in portraying consumer fetishes in today s China are a few examples of the spirited artistry awaiting the viewers of Inside Out *Asia-Pacific Triennial of Contemporary Art* ,2006 **Renditions** ,1997 **Every Day** Jonathan Watkins,1998 11th biennale of Sydney everyday

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