

# Contemporary Chinese Art

## *A Critical History*



PAUL GLADSTON

# Contemporary Chinese Art A Critical History

**Hongwei Bao**



## **Contemporary Chinese Art A Critical History:**

**Contemporary Chinese Art** Paul Gladston, 2014-06-15 Since the confirmation of Deng Xiaoping's policy of Opening and Reform in 1978 the People's Republic of China has undergone a liberalization of culture that has led to the production of numerous forms of avant garde experimental and museum based art. With a fast growing international market and a thriving artistic community contemporary Chinese art is riding a wave of prosperity though issues of censorship still abound. Shedding light on the current art scene Paul Gladston's *Contemporary Chinese Art* puts China's recent artistic output into the context of the wider cultural economic and political conditions that surround it. Providing a critical mapping of ideas and practices that have shaped the development of Chinese art Gladston shows how these combine to bind it to the structure of power and state both within and outside of China. Focusing principally on art produced by artists from mainland China including painting film video photography and performance he also discusses art created in Taiwan Hong Kong Macau and diasporic communities. Illustrated with 150 images *Contemporary Chinese Art* unravels the complexities of politics artistic practice and culture in play in China's art scene.

**Deconstructing Contemporary Chinese Art** Paul Gladston, 2015-08-21 The book presents a range of articles and discussions that offer critical insights into the development of contemporary Chinese art both within China and internationally. It brings together selected writings both published and unpublished by Paul Gladston one of the foremost international scholars on contemporary Chinese art. The articles are based on extensive first hand research much of which was carried out during an extended residence in China between 2005 and 2010. In contrast to many other writers on contemporary Chinese art Gladston analyses his subject with specific reference to the concerns of critical theory. In his writings he consistently argues for a polylogic multi voiced approach to research and analysis grounded in painstaking attention to local regional and international conditions of artistic production reception and display.

**A History of Contemporary Chinese Art** Yan Zhou, 2020-07-14 Chinese art has experienced its most profound metamorphosis since the early 1950s transforming from humble realism to socialist realism from revolutionary art to critical realism then avant garde movement and globalized Chinese art. With a hybrid mix of Chinese philosophy imported but revised Marxist ideology and western humanities Chinese artists have created an alternative approach after a great ideological and aesthetic transition in the 1980s toward its own contemporaneity though interacting and intertwining with the art of rest of the world. This book will investigate from the perspective of an activist critic and historian who grew up prior to and participated in the great transition and then researched and taught the subject the evolution of Chinese art in modern and contemporary times. The volume will be a comprehensive and insightful history of the one of the most sophisticated and unparalleled artistic and cultural phenomena in the modern world.

**Contemporary Chinese Art, Aesthetic Modernity and Zhang Peili** Paul Gladston, 2019-10-17 In recent decades the previously assumed dominance within the international art world of westernized conceptions of aesthetic modernity has been challenged by a critically becalming diversification of cultural outlooks widely

referred to as contemporaneity Contributing to that diversification are assertions within mainland China of essential differences between Chinese and western art In response to the critical impasse posed by contemporaneity Paul Gladston charts a historical relay of mutually formative interactions between the artworlds of China and the West as part of a new transcultural theory of artistic criticality Informed by deconstructivism as well as syncretic Confucianism Gladston extends this theory to a reading of the work of the artist Zhang Peili and his involvement with the Hangzhou based art group the Pond Association Chi she Revealed is a critical aesthetic productively resistant to any single interpretative viewpoint including those of Chinese exceptionalism and the supposed immanence of deconstructivist uncertainty Addressing art in and from the People s Republic of China as a significant aspect of post West contemporaneity Gladston provides a new critical understanding of what it means to be contemporary and the profound changes taking place in the art world today

**Introduction to Contemporary Art in China** Lao Zhu,2022-03-21 The book is a collection of fifteen introductory essays excerpted from the Annual of Contemporary Art in China covering the years from 2005 to 2019 showcasing the development and changing landscapes of contemporary art in China The Annual documents exhibitions events creative practices and critical literature concerning contemporary art in China since 2005 Based on archival documentation and statistics data from these annuals notable phenomena events and discourses from a given year as well as key works and artists are reviewed in each introduction with no ideological or market driven undertone The author unravels industrial and institutional factors while also broaching important issues of abstract art new media art and so on and probing the historical and socio cultural context as well In this regard the book offers a panorama of contemporary Chinese art and critically engages with the art scene in China including Hongkong Taiwan and among the Chinese diaspora The title will appeal to scholars students and general readers interested in contemporary art history art criticism contemporary Chinese art iconography and contemporary art theory

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**Contemporary Chinese Art** Wu Hung,2014-10-14 The first and only

comprehensive survey of contemporary Chinese art one of the most vital and expanding sectors of the global art world today From its underground genesis during the Cultural Revolution 1966-76 contemporary Chinese art has become a dynamic and hugely influential force in a globalized art world In this first major introduction to the topic Wu Hung provides an accessible focused and much needed narrative of the development of Chinese art across all media from the 1970s to the 2000s a time span characterized by radical social political and economic change in China The book is a richly illustrated and easy to navigate chronological survey that considers contemporary Chinese art both in the context of China's history and in a global arena Wu Hung explores the emergence of contemporary art as opposed to officially sanctioned art in the public sphere after the Cultural Revolution the mobilization by young artists and critics of a nationwide avant garde movement in the mid 1980s the re emphasis on individual creativity in the late 1980s and the heightened spirit of experimentation of the 1990s and the more recent identification of Chinese artists such as Ai Weiwei as global citizens who create works for an international audience

The Future History of Contemporary Chinese Art Peggy Wang, 2021-01-26 A revelatory reclaiming of five iconic Chinese artists and their place in art history During the 1980s and 1990s a group of Chinese artists Zhang Xiaogang Wang Guangyi Sui Jianguo Zhang Peili and Lin Tianmiao ascended to new heights of international renown Even as their fame increased they came to be circumscribed by simplistic Western interpretations of their artworks as social and political critiques a perspective that privileged stories of dissidence over deep engagement with the art itself Through in depth case studies of these five artists Peggy Wang offers a corrective to previous appraisals demonstrating how their works address fundamental questions about the forms meanings and possibilities of art By the end of the 1980s Chinese artists were scrutinizing earlier waves of Western influence and turning instead to their own heritage and culture to forge their own future histories As the national trauma of the 1989 Tiananmen Square massacre converged with the mounting expansion of the global art world these artists turned to art as a profoundly generative site for grappling with their place in the world Wang demonstrates how they consciously and energetically sought to make their own ideas about art and art history visible in contemporary art Wang's argument is informed by extensive primary research including close examination of the artworks analysis of Chinese language documents and archives and deeply personal interviews with the artists Their words uncover layers of meaning previously obscured by the popular and often recycled assessments that many of these works have received until now Beyond Wang's reinterpretation of these individual artists she contributes to an urgent conversation on the future direction of art history how do we map engagements between art from different parts of the world that are embedded within different art histories What does it mean for histories of contemporary art and art history more generally to be inclusive The new understandings offered in this book can and should be engaged when considering current hierarchies in histories of Chinese art the global art world and the intersections between them

*China—Art—Modernity* David Clarke, 2019-01-22 *China Art Modernity* provides a critical introduction to modern and contemporary Chinese art as a whole

It illuminates what is distinctive and significant about the rich range of art created during the tumultuous period of Chinese history from the end of Imperial rule to the present day. The story of Chinese art in the twentieth and twenty first centuries is shown to be deeply intertwined with that of the country's broader socio-political development with art serving both as a tool for the creation of a new national culture and as a means for critiquing the forms that culture has taken. The book's approach is inclusive. In addition to treating art within the Chinese Mainland itself during the Republican and Communist eras for instance it also looks at the art of colonial Hong Kong, Taiwan and the Chinese diaspora. Similarly it gives equal prominence to artists employing tools and idioms of indigenous Chinese origin and those who engage with international styles and contemporary media. In this way it writes China into the global story of modern art as a whole at a moment in intellectual history when Western centred stories of modern and contemporary culture are finally being recognized as parochial and inadequate. Assuming no previous background knowledge of Chinese history and culture this concise yet comprehensive and richly illustrated book will appeal to those who already have an established interest in modern Chinese art and those for whom this is a novel topic. It will be of particular value to students of Chinese art or modern art in general but it is also for those in the wider reading public with a curiosity about modern China. At a time when that country has become a major actor on the world stage in all sorts of ways accessible sources of information concerning its modern visual culture are nevertheless surprisingly scarce. As a consequence a fully nuanced picture of China's place in the modern world remains elusive. *China Art Modernity* is a timely remedy for that situation. Here is a book that offers a comprehensive account of the dizzying transformations of Chinese art and society in the twentieth and twenty first centuries. Breaking free of conventional dichotomies between traditional and modern Chinese and Western that have hobbled earlier studies, Clarke's highly original book is exactly what I would assign my own students. Anyone eager to understand developments in China within the global history of modern art should read this book. Robert E. Harrist Jr, Columbia University. Clarke's book presents a critically astute mapping of the arts of modern and contemporary China. It highlights the significance of urban and industrial contexts, migration, diasporas and the margins of the mainland while imaginatively seeking to inscribe its subject into the broader story of modern art. A timely and reliable intervention and indispensable for the student and non-specialist reader. Shane McCausland, SOAS University of London.

**Tracing Contemporary Chinese Art** Isaac Leung, 2023-11-13. This book explores the author's ten-year ethnographic journey in different locations in Shanghai. His immersion in China's art world is grounded in a topology of places and new ways of writing and deploying history today. The ethnographic approaches to experiencing, analysing and representing space offer a critical tool to explore a different version of realism invisible in the nominal art and art history paradigms. As the market and institutional norms are still being defined, this book also documents and analyses how individuals have strived to negotiate boundaries in the art world and thus create unique selfhood. Instead of conventional methods of periodisation and stylistic analysis, this book presents a historiographic strategy emphasising the

philosophical significance of spatial realism to offer insights into history subjectivities and political institutions

*Contemporary Chinese Queer Performance* Hongwei Bao, 2022-08-19 In this ground breaking study Hongwei Bao analyses queer theatre and performance in contemporary China This book documents various forms of queer performance including music film theatre and political activism in the first two decades of the twenty first century In doing so Bao argues for the importance of performance for queer identity and community formation This trailblazing work uses queer performance as an analytical lens to challenge heteronormative modes of social relations and hegemonic narratives of historiography It will be of great interest to students and scholars of theatre and performance studies gender and sexuality studies and Asian studies

*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

**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

**Humor in Global Contemporary Art** Mette Gieskes, Gregory H. Williams, 2024-05-30 Pursuing a new and timely line of research in world art studies *Humor in Global Contemporary Art* is the first edited collection to examine the role of culturally specific humor in contemporary art from a global perspective Since the 1960s increasing numbers of artists from around the world have applied humor as a tool for observation critique transformation and debate Exploring how humorous art produced over the past six decades is anchored in local sociopolitical contexts and translated or misconstrued when exhibited abroad this book opens new conversations regarding the functioning of humor and the ways in which art travels across the globe With contributions by an impressive array of internationally based scholars covering six major continental regions the book is organized into four distinct geographical sections Africa and the Middle East Asia and Oceania South and North America and Europe This structure highlights the cultural specificity of each region while the book as a whole offers a critical perspective on the postcolonial globalized art network Reflecting on present day processes of globalization and biennialization which

confront viewers with humorous art from a variety of cultures and countries this book will provide readers with a culturally sensitive understanding of how humor has become vital to many contemporary artists working in an unprecedentedly interconnected world      **Negotiating Difference** John Clark,Juliane Noth,Birgit Hopfener,Brianne Cohen,Silke von Berswordt,Wang Ching-ling,Doris Ha-lin Sung,Adele Tan,Zheng Bo,Beatrice Leanza,Thomas Berghuis,Peggy Wang,Pauline Yao,Paul Gladston,Joe Martin Hill,Lee Ambrozy,Wenny Teo,Franziska Koch,Andreas Schmid,Davide Quadrio,2012-07-12 Contemporary Chinese art is still a young field now being opened up to critical academic research Negotiating Difference is a pioneering collection of articles which engage with contemporary Chinese art in a global context The contributions collectively address the urgent methodological question of how to describe contextualize and theorize artworks and artistic processes in and beyond the People s Republic of China since the end of the Cultural Revolution The studies break new ground as they chalk out the transcultural entanglements of which art and its practices partake and which they in turn reconfigure The book features 20 essays written by a select group of international junior and senior scholars engaged in ambitious and methodologically innovative research on contemporary Chinese art Their multi faceted in part interdisciplinary approaches are complemented by four contributions by distinguished practitioners in the field who as art curators and critics are located in China and explore key developments within Chinese art and the changing art scene of the last three decades

Burden Or Legacy Jiehong Jiang,2007-06-17 Focusing on the impact of the Cultural Revolution on the development of contemporary art in China this anthology of essays and images present fresh and critical perspectives on how one of the most disturbing periods of modern Chinese history has affected the creativity of contemporary Chinese artists      *Museum Studies for a Post-Pandemic World* Leda Cempellin,Pat Crawford,2024-05-17 Museum Studies for a Post Pandemic World demonstrates that digital literacy creativity and resilience as the COVID 19 pandemic has so vividly illustrated are now vital components of the classroom and of the curator s toolbox Museum studies students are increasingly asked to engage with new team dynamics and collaborative models often relocated to the virtual world Authored by academics cultural heritage partners students and alumni the chapters in this volume move beyond a consideration of the impact of digitisation to envision new strategies and pedagogies for fuller more sustainable approaches to cultural literacy exhibition and visitor engagement International case studies present models of collaborative practices between teams of diverse sizes and professional backgrounds The volume demonstrates that the COVID 19 pandemic has forced the use of a variety of pedagogically and culturally significant hybrid and virtual models that provide innovative learning modalities to meet the needs of future generations of digital native patrons This book offers meaningful strategies that will help academic and cultural heritage institutions engaged in museum studies to survive and even thrive in the face of future disasters by expanding programme accessibility beyond the physical confines of their buildings Museum Studies for a Post Pandemic World will be of interest to students and researchers engaged in the study of museums the arts cultural management and



education It should also be of interest to museum practitioners around the world      **Making History** Wu Hung,2008 This volume analyzes the cultural origins precedents influences and aspirations of the contemporary Chinese artists

Transience Wu Hung,David and Alfred Smart Museum of Art,2005 Wu Hung a leading expert on ancient and contemporary Chinese art has identified three critical aspects of current artistic production in China demystification ruins and transience      **Art History, Narratology, and Twentieth-Century Chinese Art** Lian Duan,2023-07-28 This study constructs a framework of narratology for art history and rewrites the development of twentieth century Chinese art from a narratological perspective Theoretically and methodologically oriented this is a self reflective meta art history studying the art historical narratives while narrating the story of modern and contemporary Chinese art Thus this book explores the three layers of narrative within the narratological framework the first hand fabula the secondary narration and the tertiary narrativization With this tertiary narrativization the reader author presents three types of narrative the grand narrative of the central thesis of this book the middle range narrative of the chapter theses and case analyses supporting these theses The focus of this tertiary narrativization is the interaction between Western influence on Chinese art and the Chinese response to this influence The central thesis is that this interaction conditioned and shaped the development of Chinese art at every historical turning point in the twentieth century The book will be of interest to scholars working in art history critical theory Chinese studies and cultural studies

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