



## Canon-Making and Curating in Recent Asian Art

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Art curating, in the particular geographical and cultural spaces which may be called 'Asia', is a deeply internal activity within various specialist societies called art worlds and within the persons, personalities even, of given individuals.<sup>1</sup> (ill.1 Szeeman, ill.2 Enwezor) These smaller societies are inter-linked or networked with an inter-located domain called 'international', and insofar as curators' articulations may transcend or be relatively autonomous of the national, they are 'transnational'. Curators, those allocators of selection whose operations are determinative for other art worlds and their audiences inevitably have culturally and historically specific base conditions and operating habits. These are the education and kind of training they may





undergo, or the space into which they operate, the kind of art works with which they are historically positioned to deal, and the structures of patronage reception and audience perception into or between which art works move by the curator's selection. In understanding curator's work and functions entirely within the frame of the curator herself.<sup>2</sup>

But the eye of art history and its theoretical underpinnings is in a different domain, with different time-scales to its appraisals and positions. (ill.3 Hou Hanru, ill.4 Clarke and Clark) Art historical appraisals are inevitably and properly external to what the curator sees herself as doing. Art history asks functional and critical questions rather than self-rationalizing or self-aggrandizing questions: curator-speak, or gallery and curator pronouncements are the subject of its analysis, not a field to be mobilized to persuade or secure compliance. The history of art as of museally-sanctified objects may have changed with the breaking of compacts between objects and audiences, and their reformulation or reframing by others who recognize reciprocity. But if the application of its former operating frame based on art objects identified by museums or private collections now means the end of art history (as we have known it), this certainly does not mean the end of the history of objects constituted, however differently, as art. Nor does it mean the end of the functions of histories, including art histories, in constituting those objects as art.

The function of art history and those who may claim to operate its legitimate knowledge is to know the objects now deemed as art as well as the artist. In a certain perspective which is not that of the artist or immediate audience, the function of art history is to know how artist, art works and art audiences are constituted in time. Sometimes their knowledge is the same as the curators, and the art historian's judgment is an analogue, perhaps a surrogate of the curator's selection. But this knowledge is temporally distant from the exigencies of selection, yet remains in the sway of whatever knowledge the art historian has of wider structures and ranges of aesthetic experience. Sometimes the art historian's aesthetic perceptions are even of the same order as the curator's and forged in similar experiences and/or training. This may be why curators usually don't like art historians to disagree with them.





Let us for a moment look at two works in the exhibition *The Global Contemporary, Art worlds after 1989* the way an art historical understanding might be different from the way a work is positioned by curatorial selection. For example, the work of Araya Rasdjarmrearnsook *Dow Song Duang (The Two Planets Series)*, 2008.

This work had the following exhibition history, so far as I can discern it:

*Gimpel Fils* London 9 October - 15 November 2008, film and photographic works

*Transmediale* Berlin 1 February - 6 February 2010, 17 minute film

*17<sup>th</sup> Biennale of Sydney*, 2010 12 May - 1 August 2010, three videos shown simultaneously in same room with sound of each video audible as same time (ill.5 Araya)

*The Global Contemporary, Art worlds after 1989*, ZKM Karlsruhe, Four sequences.

The same work circulated between four sites; the variable composition including the installation and duration of the work were not transparently signaled between sites; detailed description of the history of the work was avoided (only found in Sydney so far as is known); some of the sites of circulation were physically close (London, Berlin & Karlsruhe), and of cognate type (Sydney, Karlsruhe = global survey); and close temporally (2008, 2010, 2010, 2011). The artist was already privileged at the site of final exhibition where a different work by Araya had already been shown in the *Thermocline of Art: New Asian Waves* at ZKM, June 15 - October 21, 2007. (ill.6)

The other work is Zhou Tiehai, *Press Conference*, 1997, (ill.7) written-in caption is correctly described in the online catalogue materials of *The Global Contemporary, Art Worlds after 1989*, as 'The relations in the art world are the same as the relations between states in the post Cold War era'. (The *Global Contemporary* did not tell us in on-line details available on 25 September 2011) that this work is very, very well known and has been seen in the Ulli Sigg collection from where it circulated after the collection was circulated not very far away from Karlsruhe in Bern on 16 October 2006. That is the work has been in international circulation for at least five years - even





longer as an image - before arriving in Karlsruhe to be designated as 'Global Contemporary'. The work is part of a long genealogy of East Asian works dealing with the artist's body transposed into an international political context. (ill.8) Among several forerunners is an artist of Korean background resident in Japan since 1971, Kwack Duck-jun, and Zhou Tiehai's denial of knowing this artist's prior work has been published internationally since 2000. Zhou's Camel series including works, (ill.9, ill.10) shown in Shanghai in 2006 which are clearly a double or triple play on the imagery of pop icons played by Andy Warhol or Jeff Koons. (ill.11, ill.12)

*The Press Conference's* advent in Karlsruhe is thus marked by: relative longevity of circulation; closeness of sites to which previously circulated; ignorance or elision of its historical antecedents; relative isolation from its citational atmosphere; the interpretive rendering of its ironic subject as the interface of the local and international art worlds, rather than using it to critique its compliance with their structuring principles or forces. The soft critique of consumer icons is a subterfuge for not being asked about the absent critique of the political forces in China which bring them about. If the short-term history is lost for one work, the initial catalogue notes for *The Global Contemporary* even more explicitly evacuate historical understanding by the declaration of the year 1989 as the starting point. This *annus mirabilis* the year of *Magiciens de la Terre* at which 'For the first time works by artists from countries such as Haiti, India, Madagascar, Australia and South Africa were displayed alongside their counterparts from the main art centers' (my bold). A Chinese artist exhibited at the Royal Academy in 1772; Raden Saleh exhibited in the Dutch Salon, the exhibition of living masters (founded by Joseph Bonaparte), at Amsterdam in 1834, and the Paris salon in 1847; (ill.13) Hyakutake Kaneyuki showed at the Royal Academy in 1876; Goseda Yoshimatsu showed at French Salons in 1881, and 1883; Juan Luna won a gold medal at the Madrid equivalent of the Salon in 1884. (ill.14) **The first time at the main art centres** we can historically account for Globalization in art for modern Asian artists is the 1840s-1870s, not the 1980s.

There are probably two reasons why this occlusion of history took place and became habitual in Euramerica. One is the hypothetical 'triumph' of a trajectory of modernism





from impressionism through Cubism to Surrealism and post WWII successor avatars, over the fine art in its heyday of formal definition by the various European salons. Any accession of 'Asian' artists at the major art centres thus went unrecognized because it was to a set of stylistic discourses and definitions of art objects which were (for the major art centres in the 1980s) obsolete at best, or compromised by reactionary, imperial contexts at worst.

The second major reason is that those 19<sup>th</sup> century art styles and definitions of art objects had by the late 1980s been associated not merely with vapid, not merely latently false and but consciously mendacious art for the elite, or high consumption and complicitous kitsch, (ill.15 Basuki) but with the power structures which they embodied, particularly imperialism and colonialism. The political self-empowerment provided by journals like *Third Text* through the strength and originality of their hermeneutic tools which were cognate with parallel changes in critical methods of post-structuralist history and philosophy from the mid-1970s, meant that a whole history of the actual artistic struggles against colonialism, or fraught compromises with it, and in art with Euramerican salon realism as well as several trajectories of Euramerican modernism, could be by-passed or superseded. Ignoring the past, damming it through guilt by association so there is a first time after 1989, or at least not questioning and investigating it, is a way of privileging the present and proleptically determines the art it anticipates. The anticipating curator becomes magister ludi of the future.

Let me return to broader theoretical considerations on the issues of canonicity and the circulation of appraisals these works raise in a moment. But are these phenomena to be generalized across Asia? Are there differences across Asia? And are significant issues raised about the role of curating without institutional base where curating can be performed by critics or artists, or where curating is a 'just another' mode of art-making, a type of art work in itself?

I think there is self-evidentially a huge difference between curating in various Asian cultural contents and curating at the major art centres, including those in Asia, say Mumbai, say Tokyo, the conditions for reception are so different: dedicated relatively





large and informed audiences; material facilities and support for the display of a wide range of contemporary art; absence in most cases except pedophilia (ill.16 Henson see also <http://www.youtube.com/watch?v=qYxi0x9v8YU>) some religious iconography of taboos or explicit censorship of imagery and even subjects; (ill.17 M.F.Husain) of establishment-secure curators alongside ambitious upwardly mobile independent curators, as well as artists curating their own group shows or 'of the present moment' statements against both of the former. The question is, more significantly, of how much difference is there between the Asian contexts? If we recall that despite formal provision of tertiary art education and exhibition institutions in both the Philippines and Indonesia for much of the late 1970s and early 1980s, (ill.18 Habudan, 1982) many artists could engage in a practice which the authorities could find challenging even confrontational. (ill.19 Semsar) Parts of the conditions for curating in common between some Asian countries have been the ever-presence of the political and the necessary even popularly legitimated positions of curators in exhibiting work they knew would cause the artists and probably themselves certain levels of social difficulty.

On the other hand we have the state-provided for institutions of Japan and Korea where aside from some representations of the 'national spirit', political pressures on the artist and the curator could be seen as minimal. In fact one could think that some exhibitions proclaimed as sort of conceptual vacuity, (ill.20 Hiroshi Senju) precisely because apart from 'national essence' questions there were almost no issues the artists could not deal with. It was only when themes were derived from the increasingly distant Korean War or the violence of early 20<sup>th</sup> century Japanese expansionism that art works and their curators could step into socially dangerous territory. (ill.21 Nakahashi Katsushige)

It is true the rise of large numbers of relatively well-funded public museums in Japan from the 1970s, or museum-like iterative sites such as the relatively large number of Biennials in different fields in Korea, as well as a number of not-for-profit spaces in both countries provided for intermittent, free-lance or independent curating without a fixed institutional base. (ill.22 nfp space conf) But I am not sure of the status of





'independent' curator really means across Asia. Many curators were 'independent' only in the sense that they were a non-salaried member of the elite whose collectors, museums, and sometimes whose political class they served. I would prefer to somewhat laboriously characterize the interface between collectors, not-for-profit spaces and public museums and galleries as one of 'temporary non-attachment' which could be converted into acceptance by the commercial and public galleries as they came into being. After all one of the imperative tasks of such curators was to identify themselves via sites of curating performance (art spaces and museums), education, and intellectual background as the significant bearers of a cultural capital they could at some point convert into economic opportunity or simply employment. Of course perceptions of this switching between different domains of the art world over time is more obvious in very well established modern art societies like Japan, but I have seen similar phenomena in several careers as far apart as India, Singapore, and Thailand (diplomatic discretion leads me not to name the bearers). If it is accepted that curators are part of a modern educated elite then cultural entrepreneurship over the deployment of their knowledge in special contexts which maximize the mobilization of their cultural capital is only to be expected.

It seems rather straightforward to question whether curating can be performed by critics or artists: of course it can, as well as, one might add among others, by academics, bureaucrats, musical performers, actors, and possibly circus-masters of all shades. I think a more difficult question is what is the functionality of curating, and how can its performance be evaluated in any way distant from the operational requirements of obtaining a certain audience, a certain media presence, a certain renown for both the curated and the curator (mutual congeries of cultural capital). I prefer therefore to answer the second correlate of this question, whether curating is a 'just another' mode of art-making, and whether the exhibition is a type of art work in itself, by noting this equation is not reversible: any type of art work is not the subject of any kind of curating. Both are specific to each other, whether we are dealing with the articulation of the good *Regentesses* of the Old Men's *Almshouse* to themselves by Frans Hals, (ill.23) or the hidden, anonymous, barely nameable





aesthetic presence of found objects in the street in Akasegawa Genpei's *Tomason phenomena*. (ill.24, ill.25) Of course, like the tea ceremony, there are all kinds of implicit signficatory contracts between the makers of objects, their selector and, if different, their displayer, their performer, the tea master host, and the guests. But to assimilate the curator/selector to the role of art host performer and the exhibition to an art work would be to assimilate art back into the quasi-religious rituals or good *bürgerlich* that we might have thought Frans Hals wanted us to escape from. (ill.23, ill.26) would be as if to confuse politeness with the performance of ceremonies from which its concepts of dignified, other-considering behavior arose. Experience of an art work would then be confused as a religious epiphany, its interpretation mistaken for a theological proposition and the curator heretically ordained as its priest-interpreter.

Let me now turn away from such direct comparison of works towards recent theoretical examinations of the notion of canon. Bryszki has told us early on in her studies that canons are both hierarchically ordering and generative functions and that 'The canon is simply a function of the thinking in terms of traditions and historic narratives.' In art historical constructions, like evaluating Manet against Bouguereau, canons can often be proleptic, self-valuing and validating moves by thinkers to create evaluatory paradigms against an historical template such as Modernism, and contemporary artists also try to control canon formation in their own favour. In antithesis Smith considers that we have to look at what a canon could be if the 'inspirational ground' of an artist's practice is the breaking of previous canons. Smith concludes that, given his view of contemporaneity as a space of co-existent but incommensurably multiple meanings, that canons as 'paradigms that take hold' is 'fundamentally antithetical to the very possibility of this kind of universalizing canon formation.' He thinks that 'The failure of a canon..... is not that a selection has been made, but that the particular selection is held to be general, to be of universal significance, and too often, to be binding on future practitioners.'

If we turn back now to the questions of how art curating varies in different countries





of Asia and what the role of the curator might be when an infrastructure for art does not yet exist we can see from the concept of establishing a canon or a non-canon that the curator's role is determined by whether hermenutically we oppose tradition and non-tradition. We as art historical interpreters can simply be arguing about two different time perceptions of the same phenomena and fail to distinguish the artists' canon, the curators' canon, the art historians' canon, the collector's canon, the museum canon. Indeed, given that the artist and the curator in some ways have a compact to admit the artist's works to the canon, to give them an impossible historical weight even as they are buoyed up on the indeterminate multiplicities indicated by Smith, art historical interpreters may fail to discriminate canons by the functionality of the hierarchy imposed for the interests of the figure making the selection. I think this more a matter of artists becoming curators not of curators becoming artists. Our contemporary obsessions with celebrity, one fuelled by the very swirling catalyts of the present, has led us to confuse makers and mediators, as if the known equals known-ness. (Let us concede to Baudrillard that this critique, pace simulacra, is only possible in cultural domains where there are at least physical traces of the work). Thinking of these functions and the necessary self-interest in those performing them, we could see that the art historical canon-making effect necessitates a temporal distancing of different appraisals. Not merely a linear, or with the passage of time, vertical separation is involved. These canons seem to function cyclically or spirally by the rotation of similar appraisals through different works and the curator stands magus-like as the magical controller of the algorithms at the centre of these forces. . These appraisals may be to exclude or include in any selection, that is to acknowledge or refuse admission to the canonical set. The ground of inclusion/exclusion may vary from notions of profundity and superficiality, genuineness and in-authenticity, exemplary status from outstanding to minor, or range of cultural transmissibility from the transnational to the ethnic. In Thailand I know of curators who have excluded artists from exhibition because they were considered 'ethnic' and not 'transnational'. (ill.27 Phaptawan, ill.28 Pinaree) on the contrary, in China I know of an outer-directed, even at times culturally aggressive push to have some artists recognized who do 'ethnic' transformations of 'traditions'





in order to give prominence to a neo-traditional art as 'modern' or 'contemporary'. (ill.29 Xu Longsen, ill.30 Jiang Dahai) is clearly no hard and fast rule about such selections between Asian art cultures. In the one the 'ethnic' might end up looking as and sometimes more 'transnational' than the usual selections, and in the other 'the ethnic modern' can look like about as far away from the 'transnational contemporary' as is possible.

These cycles can be both short-term for contemporary art curators and long-term for museum directors, with leads and lags between the establishment of exhibition goals, selection of works, and the success or failure of exhibition outcomes. Both in the short-term and the long-term the match of goals to outcomes may be determined (one measure for evaluating relative success) by the particular functions of artists' public discourse and by the way individual responses are articulated into coterie or larger collective opinions.

## In Conclusion

I want by way of an extended test case and conclusion to think a little about the way selections and paradigmatic canon formation and canon-breaking take place in the field of modern Chinese photography.

I have only selected five assemblies of works: four catalogues (these include some artists from Hong Kong and Taiwan as well as some remediations of performance art), i one set of plates, and one recent retrospective history. The first thing which strikes me about the catalogues is how narrow the international selection, and how repetitive and predictable it is. (ill.31 Cang Xin, ill.32 Liu Zheng) This may be because of the curatorial involvement of one person, Chang Tsong-zung, with two of the exhibitions. ii The repetition in the third case may be following a convention established by the first two catalogues with only three artists not in the first two. The same may be said for the fourth catalogue with only five artists not in the first three. Clearly a canon of taste which has been selected for international





exhibition is being formed around these artists over a two-three year period. This situation suggest that despite the multiplicity of discourses in play for Smith which should not allow canons to form or have any determinative quality for later cohorts, the opposite is the case. The works chosen are restricted, regularly re-chosen, and do form a determination for (some) later productions. I say some, because let us compare the first four catalogues with the fifth, none of whose photographers are included in this canon. This could be because the intentions of the compilers are to show documentary photographs not hitherto in circulation in China. (ill.33 Wang Fuchen, ill.34 Lu Nan) They were not explicitly art photographs, although much of their socially uncomfortable content could have appeared as radical or counter-official if done by a canon-busting counter discourse artist. In fact one understands informally that several if not quite a few of the images in the fifth book were rejected for public reproduction from public media because they were seen as not in the frame of current party prescriptions. (ill.35 Bao Lihui, ill.36 Chen Long) They were perhaps nominally within the party approved canon, but sufficiently different to elide inclusion. The counter-canon is not always found in the works of the great artist seeing off another like Smith's example of Rauschenberg and De Kooning, but on the edges of what is currently accepted, turning away in slight but meaningfully subversive deviation.

Another interesting comparator with the first four catalogues is found in the very recent systematic history of Chinese photography since 1949 by Yang Xiaoyan, a photographer and professor at Zhongshan University in Guangzhou. If we take only those photographs from 1979-2005, roughly the period of the first four catalogues, we find only 5 of the photographers in common. (ill.37 Weng Feng, ill.38 Weng Feng) The rest are all different. It might be slightly tedious to go through the other photographers and compare their works with the putative canon of the first four, but I think many similarities could be found between the works included in the first four catalogues and those in Yang Xiaoyuan's book, (ill.39 Weng Feng, ill.40 Weng Feng) but by quite different photographers. (ill.41 Zhu Xianmin, ill.42 Liu Shaowu) True there are differences of stance, of attitudes to naturalism, of working with dream or non-mimetic images and so forth. One could say the difference is one of photographers





who filter their images through a personalized or through a public set of attitudes, often sanctioned by state ideology towards documentary realism. (ill.43 Cai Xiang xiong, ill.44 Jiang Zhenqing) Around 53-59% of the photographers fall in the latter category according to whether we apply ratio row I or ratio row K in the appendix below. This is a fairly conclusive demonstration of canon formation by the four major curators in the four catalogues, within which in any case someone familiar with the material can soon identify only 20 to 30 'key' artists.

Many other observations could be made but let me simply finish with two. Despite the rapidity of formation of the canonical set of artists and works (usually these are the same), there is in any given field of selections a remarkable slowness of separation from original set of exemplars. Secondly, it would be the task of the art historian to identify just why it is there is such a lack of incorporation of alternative or other works once a canonical set is formed. In the age of digital photography, web connections, as well as relative availability of international travel this lack surely cannot just be due to the relative unavailability of works or images of them outside of those first made available, the restriction which accounts for the initial canon formation. It is a beguilingly simple hypothesis but, aside from curatorial and collector investment in given sets, perhaps it would be too cognitively dissonant to re-arrange the ordering of any set by the inclusion of alternates, others not in 'our' selection. Canons require exclusion as a necessary condition, whatever and wherever the interests of curators and collectors which drives them.





## Appendix: Canon Formation in Chinese Photography, 2002-2004

A Chang Tsong-zung et al. *Paris-Pékin (Ullens Collection)*. Paris: Espace Cardin (with Galerie Enrico Navara) 2002. (5-28 October)

B Chang Tsong-zung & Petr Nedoma. *A Strange Heaven: Contemporary Chinese Photography*. Hong Kong: Asia Art Archive & Galerie Enrico Navara. 2003 (Exhibited in Galerie Rudolfinum, Prague from 4 September 2003)

C Wu Hung & Christopher Phillips. *Between Past and Future: New Photography and Video from China*. Chicago: Smart Museum of Art & New York: International Center of Photography & Göttingen, Steidl Publishers, 2004.

D Andrea Albertini & Primo Marella. *Out of the Red: the new emerging generation of Chinese Photographers*. Bologna: Damiani Editore, 2004.

E Guangdong Meishuguan ed. *Zhongguo Renti: Jishi zai dangdai/ Humanism in China, a contemporary record of Photography*. Guangzhou: Lingnan Meishu Chubanshe, December 2003. (Documentary photographs by 250 photographers in around 600 works. These were selected from 1000 submitting photographers and around 100,000 works)

F Yang Xiaoyan. *Zhongguo Sherying 60-nina/ Photo 60 years in China*. Changsha: Hubei Meishuchubanshe, September 2009. (choosing only photographers' works he shows from 1979-2005)





Photographer or Performance or Video Artist Featured	A 2002	B 2003	C 2004	D 2004	E 2003 None below	F 2009
Cang Xin	×	×	×			
Feng Mengbo	×	×				
Hai Bo	×	×	×			
He An	×					
Hong Hao	×	×	×			
Hu Jieming	×	×	×			
Huang Yan	×	×	×	×		
Leung Chi-wo (Hong Kong)	×	×				
Lin Tianmiao	×	×		×		
Lin Yilin	×					
Liu Zheng	×	×	×	×		×
Ma Liuming	×	×	×	×		
Pao Ellen (HK)	×					
Qiu Zhijie	×	×	×			
Rong Rong & Inri	×	×	×			
Shao Yi'ong & Muchen	×	×				
Song Dong	×		×			
Wang Jianwei	×		×			
Wang Jin	×		×			
Wang Qingsong	×	×	×	×		





Photographer or Performance or Video Artist Featured	A 2002	B 2003	C 2004	D 2004	E 2003 None below	F 2009
Wei Rong	×					
Weng Fen (Weng Peijun)	×	×	×	×		×
Wu Shanzhan & Ingrid Slava Thorsdottir	×	×				
Xu Tan	×					
Yang Fudong	×	×	×	×		
Yin Xiuzhen	×	×	×			
Zhan Wang	×		×			
Zhang Peili	×					
Zhao Bandi	×	×	×	×		
Zhao Shaoruo	×	×	×			
Zheng Guogu	×	×	×			
Ai Weiwei		×	×			
Chang Chien-chi (Taiwan)		×				
Chen Chieh-jen (Taiwan)		×				
Chen Lingyang		×	×	×		×
Chen Shaoxiong		×	×			
Chen Shun-chu(Taiwan)		×				
Ching Chin-wai(Hong Kong)		×				





Photographer or Performance or Video Artist Featured	A 2002	B 2003	C 2004	D 2004	E 2003 None below	F 2009
Han Lei		×	×			×
Hong Lei		×		×		
Hung Tung-lu (Taiwan)		×				
Jin Feng		×				
Lin Shu-min (Taiwan)		×				
Shi Yong		×				
Song Yongping		×		×		
Wang Jinsong		×	×			
Wang Ningde		×				
Wu Tien-chang (Taiwan)		×				
Yao Jui-chung (Taiwan)		×				
Yuan Goang-ming (Taiwan)						
Zhuang Hui		×	×			
Zhou Xiaohu		×	×			
An Hong			×			
Bai Yilou			×	×		
Cao Fei			×			
Feng Feng			×			
Gao Brothers			×			





Photographer or Performance or Video Artist Featured	A 2002	B 2003	C 2004	D 2004	E 2003 None below	F 2009
Gu Dexin			×			
Jiang Zhi			×			
Liu Wei			×			
Miao Xiaochun			×			
Mo Yi			×			×
Sui Jianguo			×			
Sun Yuan			×			
Wang Gongxin			×	×		
Wang Wei			×			
Wang Youshen			×			
Xing Danwen			×			
Xiong Wenyun			×			
Yang Zhenzong			×	×		
Yu Fan			×			
Zhang Dali			×			
Zhang Huan			×			
Zhao Liang			×			
Zhao Qin			×			
Zhu Ming			×			





Photographer or Performance or Video Artist Featured	A 2002	B 2003	C 2004	D 2004	E 2003 None below	F 2009
Cui Xiuwen				×		
Li Wei				×		
Liu Jin				×		
Xu Zhen				×		
Zhou Meijun				×		
An Ge						×
Chen Jin						×
Ge Fei						×
Gu Zheng						×
He Yanguang						×
Hou Dengke						×
Hu Wugong						×
Jie Hailong						×
Jiang Jian						×
Li Jie						×
Li Jijun						×
Li Lang						×
Li Nan						×
Li Xiaowu						×





Photographer or Performance or Video Artist Featured	A 2002	B 2003	C 2004	D 2004	E 2003 None below	F 2009
Liu Bozhi						×
Lu Nan						×
Lu Yuanmin						×
Luo Yongjin						×
Song Chao						×
Tian Taichuan						×
Wang Yuming						×
Wang Zheng						×
Wu Jialin						×
Wang Ningde						×
Xu Peiwu						×
Xu Xiong						×
Yan Shi						×
Yang Yenkang						×
Yong He						×
Yu Deshui						×
Yu Haibo						×
Yu Ke						×
Yu Yuntian						×

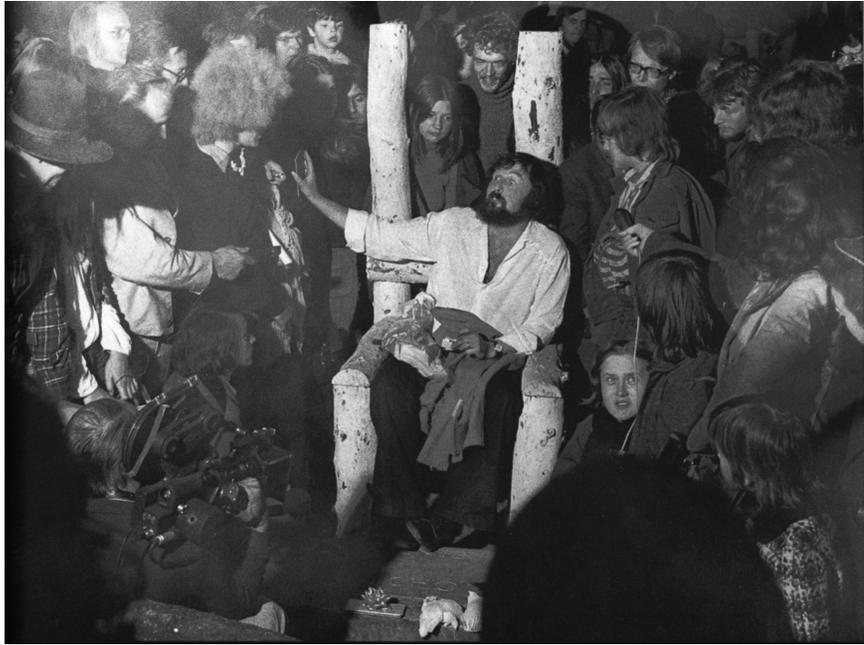




Photographer or Performance or Video Artist Featured	A 2002	B 2003	C 2004	D 2004	E 2003 None below	F 2009
Zhang Xinmin						×
Zhang Hai'er						×
Zhang Ou						×
Zhao Tielin						×
Zhou Dahui						×
G Totals	32	42	51	19	※	43
H New inclusions on previous sets		10	27	5	250	38
I Ratio Ag+Bh+Ch+Dh+Fh/Eh					117 / 250 = 0.47	
K Ratio Ag+Bh+Ch+Dh/Eh +Fh						117 / 228 = 0.41

※ About 250 (in about 600 works)





*Illustration 1*

Anatol Harald Szeemann as a Chief Documenta 5 Kassel  
1972





*Illustration 2*

Curators visit China

2000



*Illustration 3*

The Curators Lot is never done, Hou Hanru on his Mobile.





*Illustration 4*

The Art Historian's Last Words. David Clark and John Cl.





*Illustration 5*

Araya Rasdjarmrearnsook

Two Planets Manet

2007



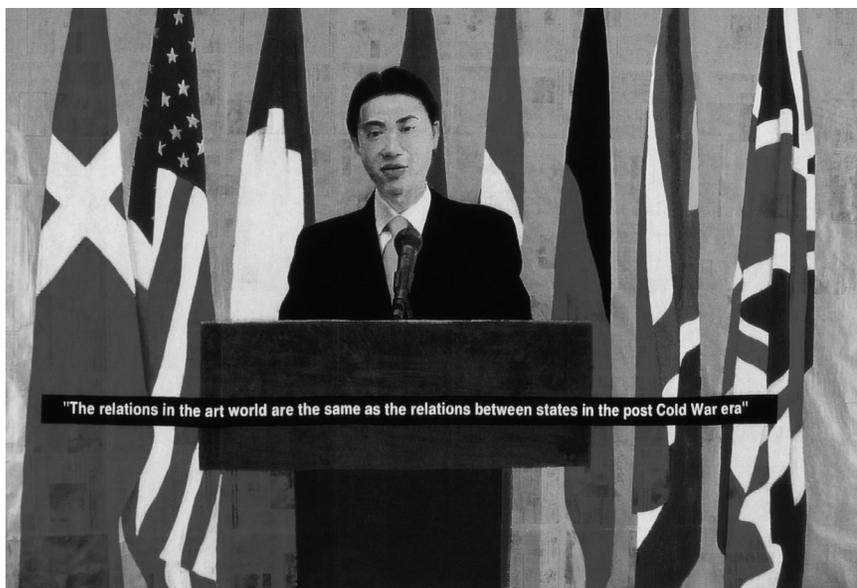
*Illustration 6*

Araya Rasdjarmrearnsook

The Class

2005





*Illustration 7*

Zhou Tiehai  
Press Conference III  
gouache on paper  
1996  
290 x 390 cm

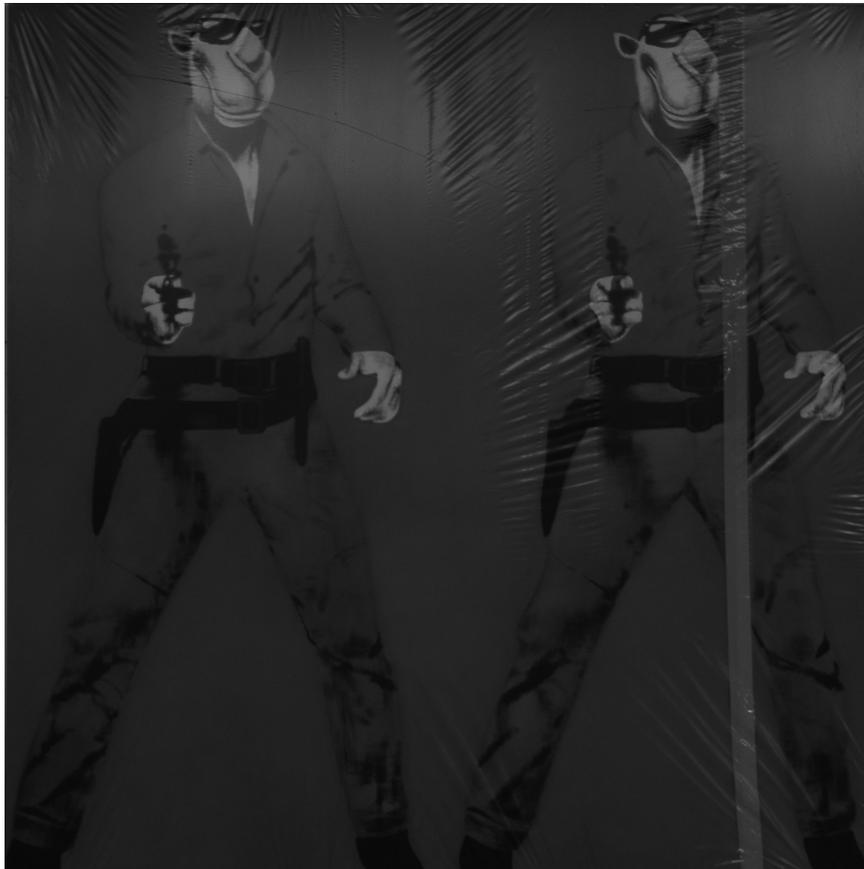




*Illustration 8*

Kwack Duck-Jun  
Reagan II and Kwack  
photography  
1985  
150 x 104 cm

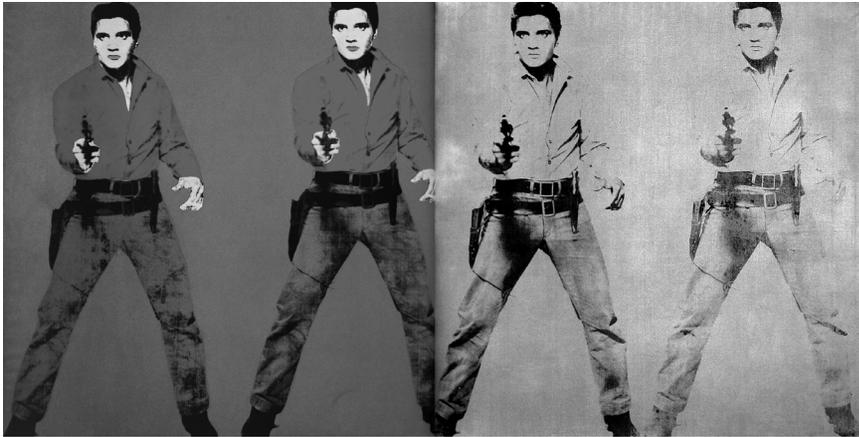




*Illustration 9*

Zhou Tiehai  
Two Elvis (Camel) on Sale  
2006





*Illustration 10*

Andy Warhol

Elvis I & II

Silkscreen Silverprint on Canvas

1964

208.3 x 208.3 (2 pieces)





*Illustration 11*

Zhou Tiehai

La Cicciolina & Camel Man on sale

2006





*Illustration 12*

Jeff Koons & La Cicciolina

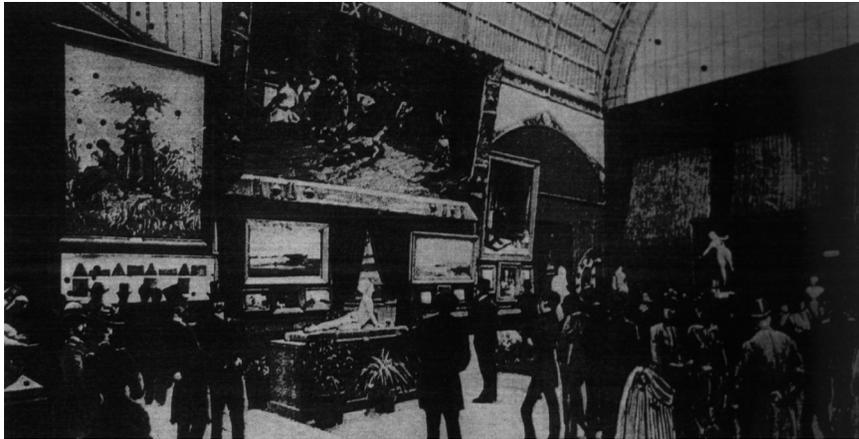




*Illustration 13*

Saleh Raden  
Hunting Buffalo  
1847  
239 x 346 cm





*Illustration 14*

Juan Luna  
Spolarium in Madrid  
1884





*Illustration 15*

Basuki Abdullah

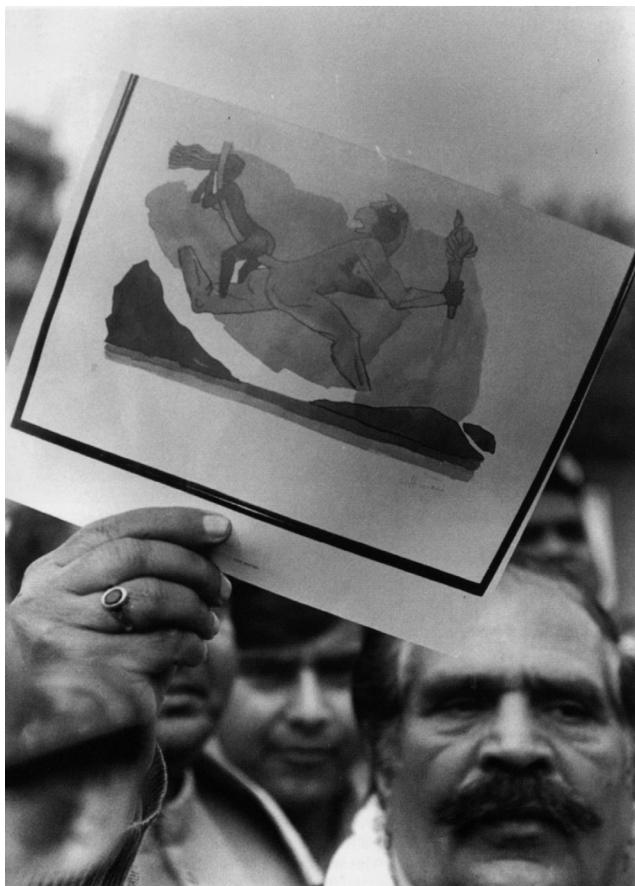
Weaving



*Illustration 16*

Henson and Image





*Illustration 17*

BL Sharma (Prem) Holding a Copy of Huasina Hanuman during Attack on Apana Caur  
Gallery  
1996





*Illustration 18*

Renato Habudon  
Freedom is not a Dream Call Artist  
1982





*Illustration 19*

Semsar Siahaan

1987



*Illustration 20*

Hiroshi Senju

Waterfall

1995



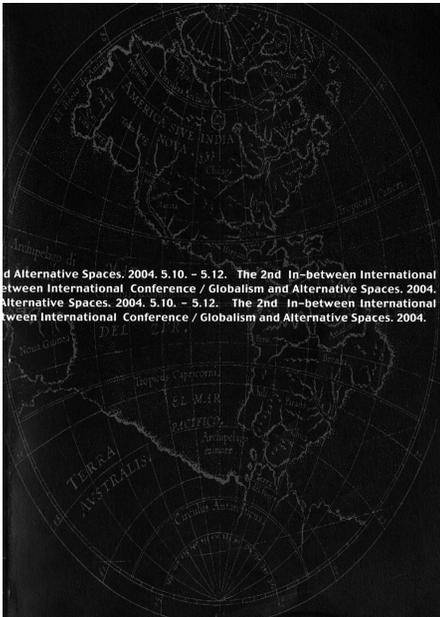


*Illustration 21*

Katsushige Nakahashi

Zero

1999



2nd in-Between Conference  
2004

*Illustration 22*

2nd in-Between Conference

2004





*Illustration 23*

Frans Hals

Regentesses of the Old Men's Almshouse

1654

170.5 x 249.5 cm





Illustration 24

The Pronunciation of Ancient Languages Realted to Tomason

1980





*Illustration 25*

Genpei Akasegawa

Tomason no.1 Staircase in Yotsuya, May be a Pure Staircase

1980-83





*Illustration 26*

Hiroshi Hamaya

Days in Her Life (1985 Making Tea)





*Illustration 27*

Phaptawan Suwannakudt

Elephant Journey

2004-2005

250 x 500 cm





*Illustration 28*

Pinaree Sanphitak

Solid as a rock

1990

122 x 122 cm





*Illustration 29*

Xu Longsen

Beholding the Mountain with Awe

2007





*Illustration 30*

Jiang Dahai  
Landscape  
1999





*Illustration 31*

Cang Xin

From My Identity as a Tourist

2000-2001

70 x 100 cm (10 photographs each)





*Illustration 32*

Liu Zheng

Three Realms Series

1997





*Illustration 33*

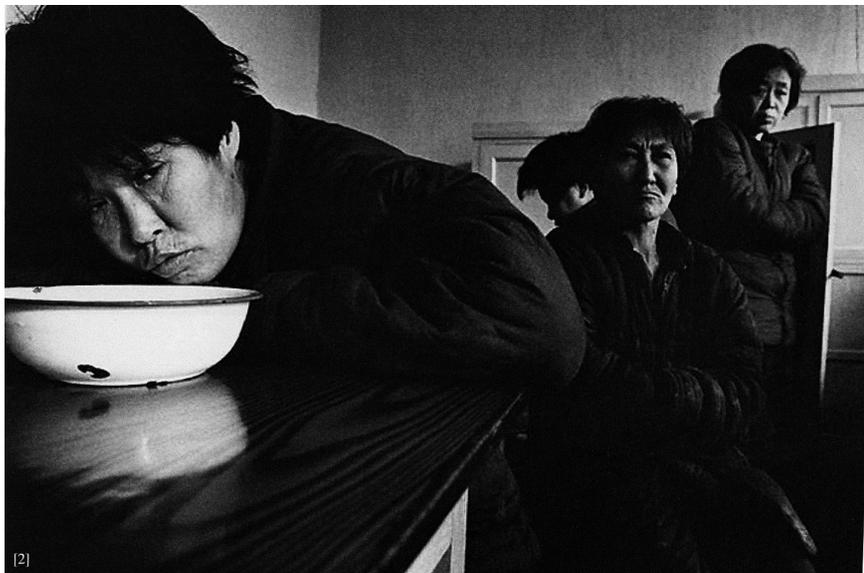
Wang Fuchen

White Pollution Plastic Bags & Tins

2000

Harbin, Heilongjiang





*Illustration 34*

Lu Nan  
Mental Patient Series  
1989-1992





*Illustration 35*

Bao Lihui

Check Out Drug Withdrawal Center

2000

Kunming, Yunnan





*Illustration 36*

Long Chen

Passersby long at Abandoned Baby Girl

1985

Yongji, Shanxi





*Illustration 37*

Weng Feng  
Wall (Haikou)  
2003

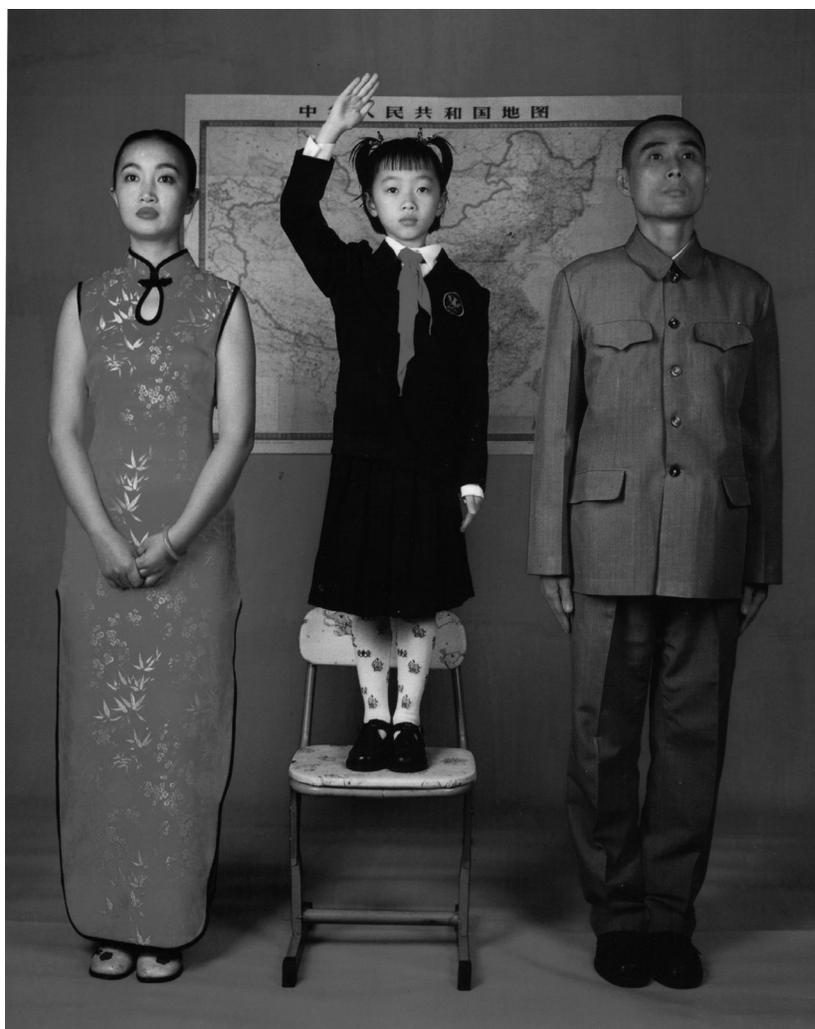




*Illustration 38*

Weng Feng  
Wall Straddle  
2002  
Guangzhou

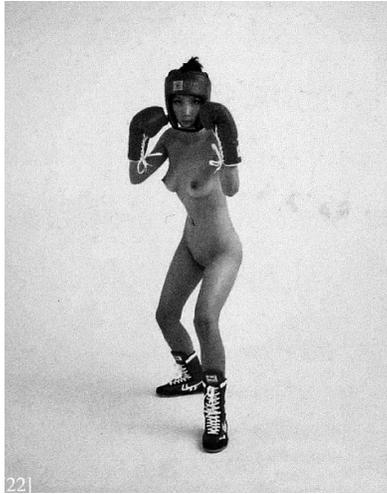




*Illustration 39*

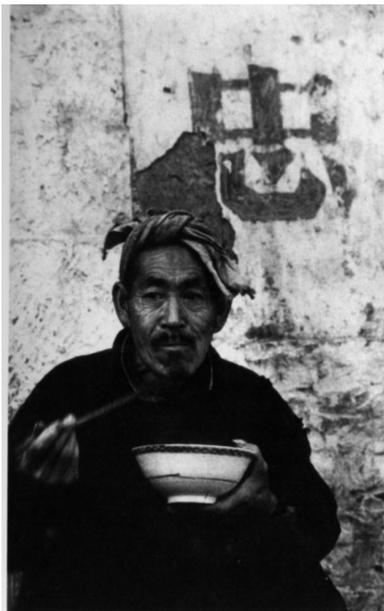
Weng Feng  
Great Family Aspirations  
2001-2002  
Digital Collage  
150 x 120 cm





*Illustration 40*

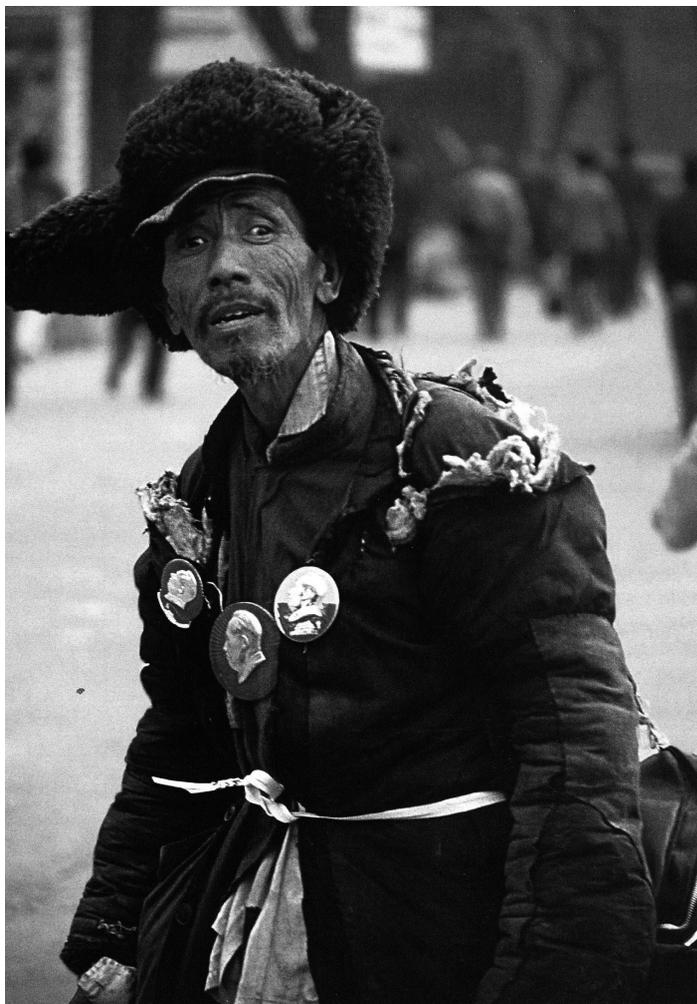
Weng Feng  
My Olympics  
2008  
Collage



*Illustration 41*

Zhu Xianmin  
Scars of the Great Cultural Revolution  
1977





*Illustration 42*

Liu Shaowu  
The Suppliant  
1977  
Collage





*Illustration 43*

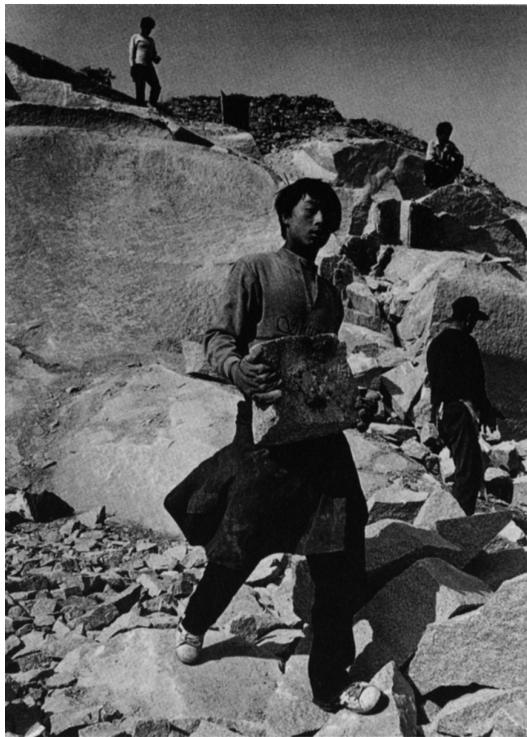
Cai Xiangxiong

Anshan Workers Repairs Smelter Gas Pipe

1954

Anshan, Liaoning





*Illustration 44*

Jiang Zhenqing

17 Year Old Boy Works 2 Years to Get Money for Family

2003

Dalian, Liaoning





## References

- 1 The role of a given personality in the curating of contemporary art has been clear at least since Harald Szeeman. See 'Utopias' in Hans-Joachim Müller, *Harald Szeeman: Exhibition Maker*, (translated by Leila Kais). Ostfildern-Ruit: Hatje Cantz, 2006. The question arises for discussion as to how significant this has also been for particular Asian curators which include, for example, Apinan Poshyananda or Hou Hanru, and what particular formative experiences may have lead their personality into curation. See also for hints 'Total Exile - Notes on Route', in Hou Hanru, *On the Mid-Ground*, (Selected Texts edited by Yu Hsiao-Hwei). Hong Kong: Timezone 8, 2002. This could be a debate about whether curation as a type of professionalized activity in the world rather than particular acts of curating is to be seen as self-selective because of given personality types as the accretion of individual experience, and whether new kinds of international and translational spaces of action, sometimes but not always associated with globalization, allow or require certain types of personality.
- 2 It is the amply provided domain into which much more writing about curatorial practice by curators fits. Such earlier texts include James Lingwood & Sune Nordgen, Clive Phillpot & Matthew Higgs, *The Producers: Contemporary Curators in Conversation*. Gateshead: BALTIC/University of Newcastle, 2000; Carin Kuoni, ed., *Words of Wisdom: A Curator's Vade Mecum on Contemporary Art*. New York: Independent Curators International, 2001.
- 3 See Chapter Nine 'The Mirror of Mass Culture: Art's revolt against art history' in Hans Belting. *Art History after Modernism*, (1995) (translated by Caroline Saltzweidel, Mitch Cohen, & Kenneth Northcott). Chicago: University of Chicago Press, 2003; and in general Chapter Two: Three Decades after the end of Art' in Arthur C. Danto. *After the end of art: contemporary art and the pale of history*. Princeton: Princeton University Press, 1997.
- 4 See pages 14-17 of Nicolas Bourriauld. *Relational Aesthetics*, (1998, translated by Simon Pleasance & Fronza Woods, with participation of Mathieu Copeland). Dijon: les presses du réel, 2000: the section 'The artwork as a surface for data





- storage', p.85-86 in Nichola Bourriauld. *Postproduction*. New York, Lukas & Sternberg, 2002.
- 5 See Wonil Rhee, Peter Weibel, Gregor Jansen, eds. *Thermocline of Art, New Asian Waves*. Karlsruhe: ZKM & Ostfildern-Ruit, Hatje Cantz, 2007. 0314-0315.
- 6 See John Clark, ed. *Chinese Art at the end of the millennium*. Hong Kong: New Art Media, 2000. 10.
- 7 This is even old news: Zhou Tiehai refused to say why he only dealt with international art world and not Chinese political phenomena in my 1999 interview with him.
- 8 See my paper 'Un Paris changeant: la capital de l'art vue par les artistes venus de Chine (et de quelques autres pays d'Asie)' in Eric Lefebvre, direction. *Artiste chinois à Paris*. Paris: Musée Cernuschi, Paris, 2010. for further details and sources.
- 9 Anna Brzyski 'Introduction: Canons and Art History' in Anna Brzyski editor. *Partisan Canons*. Durham N.C.: Duke University Press, 2007. 5.
- 10 Anna Brzyski. 'Making art in the age of art history, or How to become a canonical artist' in Brzyski, ed., 2007. 256
- 11 As in Rauschenberg's *Erased de Kooning Drawing*, 1953. which generates, in Rauschenberg's own description, a "monochrome no-image". See Terry Smith. 'Coda: Canons and Contemporaneity', in Brzyski, 2007. 310-311.
- 12 Smith in Brzyski, 2007. 313.
- 13 Smith in Brzyski 2007. 315.
- 14 Space only allows for a bare statement of these issues, but I am thinking more empirically of the way artist statements have both functioned to break canons and re-form them in the propagation of Young British Art, such as the function of statements by Damien Hirst in catalogues. See Chapter Two, 'Famous for being Famous' in Julian Stallabrass. *High Art Lite: British Art in the 1990s*. London: Verso, 1999. and Chapter Five, 'Art Stars' in John A. Walker. *Art and Celebrity*. London: Pluto Press, 2003.
- 15 See Thomas Berghuis. *Performance Art in China*. Hong Kong: Timezone 8, 2006. on remediation.





16 This is not a question of the quality of the works shown, or of the curator, Chang Tsong-zung, the Hong Kong gallerist of Hanart 2, one of the ablest and most important mediators in the field.

