

CONTEMPORARY CHINESE ART: MAO'S LEGACY AND DANTO'S DEFINITION

A B S T R A C T

In this paper I am going to do three things: First, identify several themes in contemporary Chinese art that show its essentially *social* nature and its robust *materialism*. Second, suggest a way that contemporary art in China is *post-modern* in the way that Western art is and claim, moreover, that as different as the themes and recent history of this art are from contemporary Western art, the works satisfy a *definition of art* constructed by Arthur Danto. Finally, in a coda, I present the work of a woman artist that is unlike most recent Chinese and Western art. It positions itself at the far reaches of what art in China is and what Danto's definition allows at the same time that it suggests both the interiority of the *practice* of art and one way of being a woman.

KEY WORDS

CONTEMPORARY CHINESE ART

WEST

ARTHUR DANTO

END OF ART

MAO'S LEGACY

In Mao's talks at the *Yenan Forum on Art and Literature* in 1942, he said: "The purpose of our meeting today is precisely to ensure that literature and art [...] operate as powerful weapons for uniting and educating the people [...] Our stand is that of the proletariat and the masses." And, further, art must "fit well into the revolutionary machine." One might think that when Deng Xiaoping opened China to Western commerce and culture in 1978 and capitalism began to take root in China, Mao's words would no longer hold sway. However, the views of two recognized Chinese critics, Pauline Yao and Wang Chunchen – the first two winners of the Contemporary Chinese Art Awards for Criticism – show how embedded the ethos of the Mao years still is. Pauline Yao, in *Production Mode: Contemporary Art in China* (2008), said: "My specific task here is to offer a means by which to understand art in China through the social politics of production, rather than through the common interpretive rubric of iconography and representation [...] The ongoing treatment of authorship is intended not to settle questions of attribution and credit, but [to call into question] the cult of individualism that surrounds the capitalist system. Whose labor is encoded in the art object? Whose labor is valued, who does the valuing, and why?"

In a similar vein, in *Art Intervenes in Society – A New Artistic Relationship* (2010), Wang Chunchen said: "Today, if we do not resort to art's social engagement and merely discuss its ontological form, we will [...] fail to touch its real essence [...] and] to grasp the historical and social value of artistic beings, leaving only commercial and superficial aesthetic values [...] We shall not look on art as art. We shall rather esteem art as an expression and interpretation of life." These comments highlight not only the legacy of Mao but also the deep down connectedness of things present in the Chinese worldview and for the most part absent from the Western one.

What now about the art that is the subject of their criticism of Yao and Wang? The art they write about and endorse does what Mao said art should do, serve the people, but in ways that would not have been possible prior to 1978, which is to say among other things that the art is historically situated. Here are four exhibitions that exemplify this: two are protests, *Warming Winter* (2009) and *The Ninth Wave* (2014). Two are pleas, *Hope Tunnel* (2010) and *Where Does the Dust Itself Collect?* (2004). The protests are against things the government did or allowed to happen. The pleas are to viewers not to allow a headlong rush into a capitalist future undermine Chinese traditional virtues and values. These works are, in the words of Wang and Yao, intervening in society and reminding their readers of the various kinds of labor that go into producing a work of art – from those who made the materials used in the work, to those who, for example, made the boat and the animals in *The Ninth Wave* and transported and repaired

the train in *Hope Tunnel*. An artist never creates *ex nihilo*. She could not do what she does without the work of others. The production of an artwork is social insofar as it involves myriad workers, including those in the galleries and museums that sell and exhibit the work once it is finished. This is to construe the object itself as product of all the labor that went into its creation, its circulation, and its conservation.

One protest exhibition was staged in response to artists' studios in the Chaoyang district in Beijing being razed to make way for urban development. The artists from the Zhengyang Art Zone protested in a series of performance pieces called *Warming Winter*. In one, they lay down in the ruins on December 29, 2009, and in another, the artist Wu Yiqiang performed nude at the site on January 10, 2010. The other exhibition, made to protest the pollution in the Huangpu River in Shanghai, was also site-specific. In *The Ninth Wave* (2014), Cai Guo-Qiang sent a boat filled with 99 fabricated animals down the Huangpu. The title is from a painting made in Russia in 1850 by Ivan Aivazovsk that shows people clinging for their lives to a boat in the midst of a storm and refers to the belief that waves increase in strength until the ninth one, after which the series begins again. About the exhibition, I quote from a review posted online in August 2014: "In Shanghai, famed Chinese star artist Cai Guo-Qiang has struck a chord with his latest work, *The Ninth Wave*, a spectacular installation commenting on the country's disastrous environmental policies. The work, at the city's Power Station of Art, has smashed attendance records for the institution, which is China's first state-run contemporary art center, attracting some 20,000 visitors since it opened in July. For Shanghai residents, the sick animals resonate with recent history: last year, the carcasses of 16,000 pigs floated down the [Huangpu] river, a very visible reminder of the terrible state of China's environment, a side effect of its breakneck economic development."¹ These two exhibitions are cases of artists' intervening in society as Wang Chunchen says that artists should.

In a different register, here are two exhibitions that refer to disasters--the 2008 earthquake in Sichuan and the destruction of the Twin Towers in New York on 9/11/01 -- but they are not primarily protests. One is a plea that we forego the idea that we can control nature (*Hope Tunnel*) and the other, an uncanny plea that we forego the idea that we can control the course of events (*Where Does the Dust Itself Collect?*). They are, we might say, protests against the presumption that we have more control than we actually do. What is distinctive about each is that what they exhibit are *relics*: in the first it is a train damaged in a landslide caused by the earthquake, in the second, dust from the buildings that fell on 9/11. These objects bear witness to the two disasters. This is art as history. It is engagement with material of the world that is particular and historical.

In *Hope Tunnel* (2010) Zhang Huan exhibited a train damaged in the earthquake in Sichuan Province on May 12, 2008. When he learned about the railroad disaster in which “the earth, in a sudden outpouring of fury, buried both a loaded freight train and *the arrogant idea that human beings can somehow conquer the forces of nature*,” he was able to buy freight train number 21043 that was carrying twelve tanks of aviation fuel through a tunnel when it collided with a boulder dislodged by the quake, was derailed, and burst into flames. His technical director, a photographer, and a documentary team drove from Shanghai to Xi’an and brought two train cars to Shanghai where they were cleaned up and exhibited in Beijing. The presence of a photographer and documentary makers implies that the genesis of an artwork and the labor of the many involved in its creation are more than a contingent part of it, where the artist whose name the work bears is like the conductor of an orchestra or the director of a film or a play. This is precisely Pauline Yao’s point. Freight train number 21043 was exhibited in the Ullens Center for Contemporary Art in Beijing with this statement: “As a monumentally important ‘witness to history,’ the train is worth preserving. At a time when the whole world is looking toward the future, preserving the past seems more important than ever. Reflecting on the disaster, investigating the causes, mitigating future dangers and finding ways to live in harmony with our environment rather than trying to conquer it – that’s where the real future is, the tunnel of hope that leads to tomorrow.”²

In *Where Does the Dust Itself Collect?* (2004), Xu Bing wrote these lines in dust that he collected at the site of the Twin Towers on 9/11 and spread across a gallery floor in Cardiff, Wales: “As there is nothing from the first, where does the dust itself collect?” They are the last lines of a poem written by Hui-neng (638-713), the Sixth Patriarch of Zen Buddhism in China:

Bodhi (True Wisdom) is not like the tree;
The mirror bright is nowhere shining;
As there is nothing from the first,
Where does the dust itself collect?

This poses the question that if material existence is an illusion – true wisdom is not like the tree and there is no shining mirror – then to what can the dust attach itself? For dust there is, and since there is nothing from the first, we cannot find a cause for the dust, or for what happened on 9/11. Build such cases as we will to try to understand 9/11, we finally cannot understand and, therefore, cannot predict or prevent such events.

This is in the spirit of the message of Zhang Huan in *Hope Tunnel*, namely, that one should forego the desire to control nature. For we cannot. There is in both Zhang Huan and Xu Bing a turn to traditional spiritual beliefs, beliefs that

were among the Four Olds that Mao sought to destroy through the Cultural Revolution: Old Customs, Old Culture, Old Habits, and Old Ideas. What ties the two exhibitions together, however, is the utter particularity of the objects used, the train damaged in the earthquake on May 12, 2008 and the dust resulting from two hijacked airplanes crashing into the Twin Towers on September 11, 2001. This emphasis on the history of the material used in the artwork is of a piece with the negotiation with the past that is rife in contemporary Chinese art. Distinctive about such works is that the past is remembered through *material* that has been used in objects from the past. One among many is Ai Weiwei's *Fragments* (2005), a massive open structure comprised of furniture from the Qing Dynasty and over 170 wooden blocks salvaged from temples destroyed to make way for development and built by his artisans using ancient techniques. Zhang Huan made large statues of Buddha parts like *Large Buddha Head* (2010-2011) from shards of bronze Buddha statues destroyed in Tibet during the Cultural Revolution. The use of these materials remembers not only the past but also what destroyed the works of which they were a part: urbanization and attacks on Buddhism.

DANTO'S DEFINITION

I Chinese Post-Modern

When post-modernism was beginning to reject the values that constituted modernism in the West in the 1960s, the Cultural Revolution in China was beginning to upend the culture and ideas of the tradition it had replaced. This revolution ended in 1976 with the death of Mao and was followed by his successor's opening the country to the West and to capitalism in 1978, 77 years after the defeat of China in the Boxer Rebellion in which China sought to end the growing foreign influence and 29 years after Mao had proclaimed the People's Republic of China and decried bourgeois capitalism. The values of the classical tradition were put into shadow, but not eradicated, during Mao's reign so that when China opened itself to the West, the values of each of the Chinese classical tradition, the socialist republic, and Western capitalism were put into play. Where is the post-modern here? This depends on what the Chinese modern is. One can map changes in the West and in China from the late 19th through the 20th centuries as World Wars I and II, including the 2nd Sino-Japanese War (1937-1945) that interrupted the Chinese Civil War (1927-1937) between the Communists and the Nationalists, wrought havoc and brought significant changes to both parts of the world.

Not able to articulate what constitutes modern art in China, I will look at post-Mao art as I look at post-modern art in the West. Arthur Danto claimed that art

history ended with the death of modernism: he said he realized that modernism was over when he saw Andy Warhol's *Brillo Box* in the Stabler Gallery in New York in 1964. That year also saw the United States escalate its involvement in the Vietnam War with the Gulf of Tonkin incident, pass a momentous Civil Rights Act, and had the Beatles, the English rock band that came to exemplify the 1960s in the West, make their initial visit. There was anti-establishment unrest in Western Europe as well with the Paris riots of 1968 and fervent anti-tradition unrest in the Peoples Republic of China with the Cultural Revolution of 1966. At the risk of oversimplifying, I will take the modern to name what was brought about by the changes in society, and therefore in its art, in the late 19th and first half of the 20th century and the post-modern to name the turn away from what the changes had brought. The West, never subject to the radical effort to break with the past experienced in China in the 1960s and 1970s, became post-modern in the 1960s, as China did in the 1980s.

What Danto found remarkable in the *Brillo Box* was the realization that *there was no perceptible difference* between it and the Brillo boxes in the supermarket, just as there was no perceptible difference between Marcel Duchamp's *Fountain* (1917) and urinals in men's rooms. What this means is that there is no way to tell by looking whether something is a work of art or a real thing. Since the difference is not perceptual, it must be conceptual. Previously, one could tell by looking not only whether something was an artwork, but also to what period or style it belonged. One could not mistake a Vermeer for a Kandinsky, for example. Now, however, one needs something like a definition of art to apply to a work to tell whether or not it is art. What is over is art history understood as a succession of styles, one developing out of the other with artworks related to each other as different stages of one developing story, rather as the acts and scenes of a play are. What is over is a modernist theory whose goal was to reduce the various genres of art to their essence and to discover what that essence was. Modern art ran afoul of the Aristotelian question of how much a thing or a kind can change and still stay the same: how radically modern art could reject each of the values of pre-modern art and still be art. Finally, it could say only "I am" or "this is what I am." The rest was silence. Andy Warhol and others could then deal their deathblows, for art history was ready for them as it had not been for Duchamp.

Why no other master narrative has come to take its place is in part because capitalism threatens to turn art into a commodity, throwing art's specialness into doubt, and in part because globalism, whose reach is greater by far than capitalism's, has flooded the art world with myriad kinds of individual works that resist being captured in one narrative. Not only is there no shared goal that artists seem now to be trying to realize, there is no longer any way that art has to look. An artwork now can look like anything whatsoever. This does not mean

that there might not in the future be local or national narratives that do not go all the way down to the art-ness of art but do tell the story of art in China after the years of Mao, say, connecting those years with the tradition Mao had sought to cast aside. Danto is vested in his definition's not being able to be undercut by the imperatives of a new art history narrative, as, for example, the definition of art as an imitation of nature was undercut by the appearance of abstract works that were accepted as art. It is for the future to weigh in on this issue; my task is to turn to the definition.

II Danto and the Chinese Art

Danto's definition has five parts: for something to be a work of art it must, first, be *about* something. It must represent something. Second, it must take a point of view or express an attitude toward what it is about. Third, this must be done by way of a rhetorical figure, usually a metaphor. Fourth, the viewer must grasp what the figure says about the subject, that is, how the work presents its subject, which in the best case shows her the subject as she had not seen or thought of it before. This is to *interpret* the work. Fifth, it must be part of a historically situated theory. Works of art are not natural kinds as water and elephants are. They exist as such only in a framework or a system or a theory, hence the need for them to be part of some such construction. Does this definition apply to the Chinese works that were discussed above? It is clear what each is *about*: the razing of the Zhengyang Art Zone, the pollution of the Huangpu River, the Sichuan earthquake, and the bombing of the Twin Towers.

The attitude expressed in *Warming Winter* is that it is as though the artists too were ruins, having lost their artist lives (those lying in the ruins) or lost their social identity (the nude). In *The Ninth Wave* it is that the danger posed by the environment is at its worst (the legend of the ninth wave) and the lives of everyone are at risk (reference to the Russian painting of people clinging to a life raft). The attitude expressed in *Hope Tunnel* is elegiac. The sheer presence of the train announces "I was there," at the same times that it urges its viewers to "Remember me," by way of remembering all the devastation and the thousands of children who died when their schools collapsed. "Where Does the Dust Itself Collect?" expresses incomprehension: the words rise unbidden out of the dust to which much of the towers were reduced to say "[as] there was nothing there from the start" and yet out of nowhere there were two airplanes crashing into two commercial towers. To say how and what are the points of view toward their subjects that these works take is the viewer's job, one that engages her. Through her interpretations she completes the artist's act of making the work. I submit that Danto's definition applies to these works, as it does, he claims, to all works of art, no matter where or when they were made. *These works* could not

have been made at any time or in any place. Every work is indexed to history and to its culture, as the definition itself is not.

Its application to a given work is not always self-evident, and there are cases where it is not clear that it does apply, even when one's intuition is that what one is trying to subsume under it *is* art. Works that are at the margins of the concept that the definition constructs put pressure on the definition and the claim that the work makes to be art. One such is Song Dong's *Waste Not* (2005-2012), a display of over 10,000 domestic items his mother saved as she lived in poverty through the turmoil in China from the 1950s through the 1970s: thousands of metal bottle caps, Styrofoam containers, tubes of toothpaste, pieces of fabric as well as clothing and furniture. What is it *about*? It is about those real things, and it is crucial to the identity of the work that it be exactly those things. It amounts to a work of art just in case the work casts these things in a light, puts them in a perspective, that is a visual figure of speech, usually a metaphor, that a viewer can read. It says something about its subject, as "Juliet is the sun" says something about Juliet. The difference between the things Song Dong's mother hoarded and the artwork made out of them is like the difference between urinals and *Fountain* (1917): they have become visual metaphors for what they are about.

Like the works discussed above, *Waste Not* is context-dependent. Not in the weak sense that its possibility is a function of its time and place, but in the strong sense that it would not be the work it is without the story of its genesis, as the wall plaques in the museums where it was shown attest. However, it does, as the others do not, include as part of its identity a reference to the artist: he is the son of the woman the contents of whose home have been laid bare. *Waste Not* is an act of filial piety, which hardly comports with the insistence of Mao that individuals report even their parents to the local commune for suspected counter-revolutionary activity. But this is just another way that artworks can honor the imperative announced in Yuan in 1942 that art and literature "operate as powerful weapons for uniting and educating the people" at the same time that they are making art to *work through* the changes occurring in China and in the world. Although *Waste Not* includes as part of itself more than *Brillo Box* does, it not only satisfies the definition, but also proves the breadth of the concept defined.

CODA

I want to end with a work that seems as disengaged from the world as the works above are engaged, and I want to end with the work of a woman, Lu Qing. About the Chinese art scene, the art critic Holland Cotter said in *The New York Times* in 2008: "Contemporary art in China is a man's world. While the art market, all but nonexistent in 1989, has become a powerhouse industry and

produced a pantheon of multimillionaire artist-celebrities, there are no women in that pantheon. The new museums created to display contemporary art rarely give women solo shows. Among the hundreds of commercial galleries [...] art by women is hard to find. Yet the art is there, and it is some of the most innovative work around, even as visibility remains a problem.”

He went on to introduce Lu Qing: “Since 2000, she has made a single new work annually. At the beginning of each year she buys a bolt of fine silk 82 feet long. Over the next 12 months, using a brush and acrylic paint, she marks its surface with tight grid patterns. The results look like a cross between Agnes Martin’s grid drawings and traditional Chinese scroll painting, historically a man’s medium. Some years she fills the cloth. Other years, when she can bring herself to work only sporadically, she leaves it half empty. At least one year, she painted nothing. But completion in any ordinary sense is not the goal. Whatever state the roll is in at year’s end, that is its finished state. She packs it away and buys a new bolt. This is private, at-home work. ‘I don’t think what I’m doing is art’, Ms. Lu said. ‘In fact, it makes me forget what art is about’ [...] this is art as performance and meditation.”³

The sheer activity of marking a surface, the silk scroll, is where the art lies. We are here at the farthest reaches of Danto’s definition. To grasp and appreciate what she does as art, we have to see what the activity *represents*, and this I say is the pulsing of the universe, the beating of her heart, the movements of a dance. We have to see what the performance of the activity expresses, what attitude it takes toward making visible the pulsing of the universe, the beating of her heart, or the movements of a dance. Even if no one were to see them and to see them as art, she does. And this is enough.

Lu Qing has placed herself in the long tradition of painters of silk scrolls, her brush, hand, wrist, and arm dancing over the silk as theirs did. The activity calls us back to the past and to the stillness that Hsieth Ho, the sixth century critic who laid down the six principles of Chinese painting, said that artists must achieve before they can begin to paint. The influential Chinese writer Lin Yutang (1895-1976) called the first principle, “The Spirit Resonance (or Vibration of Vitality) and Life Movement,” the one undisputed goal of art in China. A case can be made that this is still the goal of art in China, and the art of Lu Qing is a paradigm example of one that captures the Spirit Resonance that, transcending time, captures the pulse of the heart of the world, which in Danto’s terms is what her art is about. She follows the movement of the earth around the sun, spending one year only on each bolt of silk and beginning another when the year begins again. Making art becomes as natural as the movement of the earth, repetitive and quiet, and her work a metaphor for Spirit Resonance and Life Movement. Danto would appreciate and celebrate her meditation.

NOTES

- 1 Online review by Ben Davis posted on *Artnet News* on Monday, August 25, 2014.
- 2 Ibid.
- 3 www.nytimes.com/2008/07/30/arts/design/30arti.html. Accessed April 14, 2015.

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ETIKA STANOVANJA: RANI HRIŠĆANSKI PRINCIPI GRADSKOG ŽIVOTA I URBANE TRANSFORMACIJE

Vladimir Mako

Rad se fokusira na određeno pitanje u vezi etike koja se razvila u ranom hrišćanskom vremenu i njenog uticaja na proces transformacije rimskog urbanog života, navika, funkcije i arhitektonske prakse krajem petog veka i nakon toga.

Složenost ovog pitanja proizilazi iz činjenice da su rani hrišćanski monaški ideali, koji su se brzo razvili u prvim vekovima nove ere, značajno uticali na formiranje svakodnevnih životnih etičkih principa.

Shodno tome, ovi novi principi su promenili postojeće navike u stanovanju, posebno u oblasti javnog života, zahtevajući novi oblik ponašanja od hrišćanskih građana. Ovaj proces je uticao i na idealistički pogled na ono što koncept hrišćanskog grada može biti, i kako se novi oblik etičkog života odražava na nove urbane i arhitektonske strukture.

KLJUČNE REČI: ETIKA, ESTETIKA, GRADSKI ŽIVOT, URBANA TRANSFORMACIJA

UMETNOST, MODERNOST I SKEPTICIZAM

Nikola Dedić

Ovaj rad se bavi problemom odnosa umetnosti i modernosti - naša osnovna teza je da se umetnik u eri modernosti bavi problemom privatnosti. Pojam privatnosti se koristi u Vitgenštajnovom smislu, kao analogija njegovoj teoretizaciji fantazije privatnog jezika. Njegov koncept privatnog jezika je opis povlačenja običnog jezika iz procesa međudruštvenih odnosa i njegove svakodnevne upotrebe; na taj način, fantazija privatnog jezika je vrsta skepticizma. S obzirom na to da je pojam epistemološkog skepticizma povezan sa idejom modernosti (Dekartov, Hjumov, Lokov moderni skeptični predmet), glavni problem za savremenog umetnika je kako da prevaziđe stanje radikalnog skepticizma, odnosno uslov koji Stenli Kavel u Vitgenštajnovom smislu naziva 'metafizička izolacija'.

KLJUČNE REČI: UMETNOST, MODERNOST, SKEPTICIZAM, PRIVATNI JEZIK, OBIČAN JEZIK, LUDVIG VITGENŠTAJN, STENLI KAVEL

OD TRANSCENDENTALNOG IDEALIZMA DO TRANSCENDENTALNOG EMPIRIZMA I ŠIRE: KANT, DELEZ I RAVNA ONTOLOGIJA UMETNOSTI

Andrija Filipović

U ovom radu ću pokazati da pokret od Kantovog transcendentalnog idealizma do Žil Delezovog transcendentalnog empirizma, a zatim do novih materializma i spekulativnih realizma je ono što nam omogućava da razgovaramo o direktnom i ne-posredovanom pristupu stvari u sebi (ili njenom raspadanju). Drugim rečima, to je promena od uslova mogućeg iskustva do uslova realnog iskustva koja su omogućila trenutne filozofske i teorijske diskurse materializma i realizma. Ono što je od posebnog interesa za potrebe ovog rada je kako je promena od uslova mogućeg do stvarnog iskustva povezana sa trenutnom konceptualizacijom umetničkih praksi. Tačnije, ja ću pokazati kako se ontologija umetnosti promenila, ili barem da se možda čini da postoji mogućnost premeštanja paradigme različitih estetika i ontologija umetnosti, gde je ravna ontologija jedna od njih, sa pojavom novih materializma i spekulativnih realizma koji su omogućeni promenom u uslovima realnog iskustva.

KLJUČNE REČI: TRANSCENDENTALNI IDEALIZAM, TRANSCENDENTALNI EMPIRIZAM, RAVNA ONTOLOGIJA, UMETNOST, KANT, DELEZ

IMPLIKACIJE VATIMOVOG *VERWINDUNG*-A MODERNIZMA U ARHITEKTONSKOJ TEORIJI

Vladimir Stevanović

U postmodernom dobu, osim novog pristupa arhitektonskoj praksi, dešavaju se značajne promene u bavljenju arhitektonskim pisanjem i to zahvaljujući uplivu postmoderne transdisciplinarnе teorije u arhitektonski diskurs. Arhitektonski teoretičari, kritičari i istoričari rado koriste doprinos

filozofije, političkih nauka, sociologije, teorije umetnosti i književne kritike na polju kategorizacije i interpretacije postmodernih arhitektonskih stilova ili tendencija. Kako formalno-likovni aspekti prestaju da budu ekskluzivni faktor koji konstituše stil ili tendenciju, dolazi do implementacije tema i paradigmi iz raznih postmodernih teorija, što dovodi do fenomena prevođenja teorije za arhitektonske potrebe. U većini slučajeva teorijski nazori služe kao pokriće u skladu sa kojim teoretičari arhitekture formulišu autorske poetike određenih arhitekata, proglašavaju poželjne modele recepcije njihovih arhitektonskih dela, i formiraju ukupne stavove prema disciplinarnom i društveno-istorijskom kontekstu. Međutim, postaje interesantno kada ista arhitektonska dela jednog ili više arhitekata bivaju na različite načine interpretirana od strane različitih arhitektonskih teoretičara. U tom smislu, rad sagledava ove premise na konkretnom primeru (1) u kome praksu čini Katalonska arhitektura osamdesetih, (2) u kome se ukrštaju ideje de Solà-Moralesa, Rosija i Fremptona, (3) a teorijski obrazac na koji se može fokusirati je Vatimov filozofski koncept *Verwindung*-a modernizma.

KLJUČNE REČI: *VERWINDUNG*, SLABA MISAO, MODERNIZAM, POSTMODERNIZAM, FUNDAMENTALIZAM, FRAGMENTARNOST

PITANJE PREDSTAVLJANJA I IDENTITETA IZMEĐU GLOBALIZMA I LOKALIZMA: SLUČAJ PAVILJONA HONG KONGA NA VENECIJANSKOM BIJENALU

Eva Kit Vah Man

Ovaj rad uzima umetničku instalaciju Li Kita izloženu u paviljonu Hong Konga na Bijenalu u Veneciji 2013. godine, kao studiju slučaja da ilustruje načine na koje dela nude i pomažu sačinjavanje izazvanog Hong Konga i subverziju agresivne i moćno rastuću Kine. Za razliku od 'očigledne' društvene kritike i 'grandioznog' izgleda umetničkih dela izloženih u kineskom paviljonu, Li Kitova umetnička instalacija – "impresionistička kuća" – u Hong Kongovom paviljonu ne samo da izgleda apstraktno, već i svetovno i čak i trivijalno. Pošto je umetnik bio izabran od strane organizatora bez učešća javnosti, ovo je generisalo žestoku javnu raspravu o reprezentativnosti 'Hongkongnosti' ove instalacije. Moja tvrdnja je da je ono što se čini trivijalnim i običnim u Lijevom radu predstavljeno da konstituiše, a ne prikaže, umetnost nove generacije Hong Konga. To takođe može biti taktika manevarisanja političkim identitetom koji je nametnula Kina Hong Kongu svojim sveprisutnim i pritiskajućim prisustvom. Umetnost Hong Konga ima potencijal da se udalji ili da sumnja u velike narative Kine, da parafraziram reči istoričara umetnosti Dejvida Klarka (1997). Verujem da je motiv međunarodne konferencije "Hong Kong kao metod" decembra 2014. na Univerzitetu u Hong Kongu bio da upotrebom očekivanog destabilizuje i ospori hongkonški "zdravo-za-gotovo" politički identitet i na taj način promoviše raznolikosti i međuaazijsku kulturnu dinamiku.

KLJUČNE REČI: UMETNOST INSTALACIJA, HONGKONGNOST, KINESKOST, POLITIKA IDENTITETA, GLOBALIZAM

SAVREMENA KINESKA UMETNOST: MAOVO NASLEĐE I DANTOOVA DEFINICIJA

Mary Bittner Wiseman

U ovom radu pokušala sam da izvedem tri stvari. Kao prvo, da identifikujem nekoliko tema u savremenoj kineskoj umetnosti kroz koje pokazuje svoju suštinski *socijalna* prirodu i svoj robustan *materijalizam*, karakteristike kojih nema često u zapadnoj umetnosti. Drugo, da ukažem da način na koji je savremena umetnost u Kini postmoderna jeste način na koji je i zapadna umetnost, i da potkrepim tvrdnju da koliko god da su teme i nedavna istorija ove umetnosti drugačije od zapadnog pandana, ova umetnost zadovoljava definiciju umetnosti koju je konstruisao Artur Danto, a to je ona koja na fino zaokružuje i širinu i dubinu koncepta umetnosti. Konačno, u poslednjem delu, predstaviti rad jedne žene-umetnika koji se razlikuje od većine skorašnjih kineskih radova i tipičnih radova zapadne umetnost. On se pozicionira na marginama onoga što je umetnost u Kini i što Dantoova definicija obuhvata, istovremeno sugerišući srž umetničke prakse i jedan od načina biti žena.

KLJUČNE REČI: SAVREMENA KINESKA UMETNOST, ZAPAD, ARTUR DANTO, KRAJ UMETNOSTI