

The Emergence of a New Public Art in Beijing, Shanghai and Hong Kong from 1990
to 2012

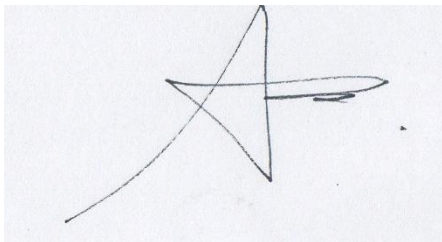
Martha Yan Yan Liew
2019

A thesis submitted for the degree of Doctor of Philosophy of
The Australian National University.

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Martha Yan Yan Liew

17 May 2019

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The idea of writing about public art in Beijing, Shanghai and Hong Kong was inspired by my attendance at a public art conference in 2005 when Indigenous artist Fiona Foley talked about how she uses her art to explore the tensions between her cultural history and white Australian history. Foley's investigation of her history and culture is deeply personal but, at the same time, it also reflects the artist's commitment to maintaining her Aboriginal identity. Her firm view on how to reread Australian history from the context of her own cultural history provided me with a starting point for a re-interpretation of Chinese public art by reinforcing how art and artists can respond to issues of social and political change.

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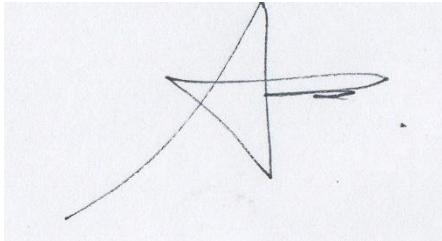
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Abstract

This thesis is concerned with how two main genres of public art: traditional and 'new genre public art' evolved in Beijing, Shanghai and Hong Kong between 1990 and 2012 in response to political, economic, spatial, social and cultural changes. Since 1990, Chinese public art has focused on traditional forms of public art and the relationship of public art to architecture and urban planning. Unique forms of public art and architecture, I argue, have also been emerging amidst a dynamic of unprecedented rapid urbanisation and the country's significant engagement with the global community. One example of this is the implementation of China's urbanisation policies, which have transformed the spatial structures of Chinese cities and the role of public art in the new urban landscape. Drawing on critical perspectives from public art, contemporary Chinese art, architecture and urban theories, this thesis presents an in-depth study of Chinese public art, including the non-material production of art, which involves public engagement. The investigation of Chinese public art has resulted in an expansion of the definition of new genre public art in consideration of the peculiarities of the Chinese experience, including in politically autonomous Hong Kong. The key argument of this thesis is that the development of Chinese public art during the last two and a half decades has not been dominated by a particular narrative, ideology or mode of production but, instead, is a consequence of varying responses to government policies and the changing political, social, cultural and economic environments in Beijing, Shanghai and Hong Kong.

List of Acronyms

AAA	Asia Art Archive
APO	Art Promotion Office
CBC	Canadian Broadcasting Corporation
CC	Consultative Committee
CCTV	China Central Television
CNKI	China National Knowledge Infrastructure
COHRE	Center for Housing Rights and Evictions
CPC	Communist Party of China
CPPCC	Chinese People's Political Consultative Conference
CSI	China Sculpture Institute
GDP	Gross domestic product
G.O.D.	Goods of Desire
HKADC	Hong Kong Arts Development Council
HKBU	Hong Kong Baptist University
HKSAR	Hong Kong Special Administration Region
HKTDR	Hong Kong Trade Development Council Research
IAPA	International Award for Public Art
ISOCARP	International Society of City and Regional Planners
MOCA	Museum of Contemporary Art
MTR	Mass Transit Railway
MUSCO	Municipal Urban Sculpture Commission Office
NTDTV	New Tang Dynasty Television

OECD	Organisation for Economic Co-operation and Development
OIRA	Oceanwide International Residential Area
OMA	Office for Metropolitan Architecture
PAHK	Public Art Hong Kong
PE	Public Engagement
POP	Public Opinion Program
PPP	Public-Private-Partnership
PRC	People's Republic of China
PRD	Pearl River Delta
PSA	Power Station of Art
RMIT	Royal Melbourne Institute of Technology
SBS	Special Broadcasting Service
SCMP	South China Morning Post
SEZ	Special Economic Zones
SSS	Shanghai Sculpture Space
UAP	Urban Art Projects
UK	United Kingdom
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organization
US	United States
WKCD	West Kowloon Cultural District

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Section One: Introduction

CHAPTER ONE

THE EMERGENCE OF A NEW PUBLIC ART IN BEIJING, SHANGHAI AND HONG KONG FROM 1990 TO 2012

1.1 Introduction

This thesis analyses changes in public art in three major Chinese cities—Beijing, Shanghai and Hong Kong¹—from 1990 to 2012. I argue that the emergence of new public art in these cities is a response to major economic, social and cultural changes in China during this period. Urban transformation in China since 1990 has seen public art focus on the beautification of urban spaces; however, parallel to this movement, new approaches have also emerged.² These include the rise of ‘new genre public art’ ‘新類型公共藝術’,³ which emphasises the idea of public engagement, a concept defined in this section, and the possibility of the convergence of art, public engagement, architecture and urban planning.⁴ This thesis examines the progression of Chinese public art in these three cities, each with different political contexts and as sites of significant economic, spatial and social transformation.

The political system in China was set in place with the communist victory in 1949, but the reforms of Deng Xiaoping 鄧小平 in 1979 produced unprecedented social change and opened the road to massive economic development. Beijing⁵ and Shanghai⁶ are

¹ The decision to feature these three cities—Beijing, Shanghai and Hong Kong—in my analysis of Chinese public art was based on the following considerations: (1) Beijing was at the centre of the Chinese avant-garde art movement (1979), which saw artists explore alternative art practices that showed the emergence of a new form of artistic expression and content in China; (2) Shanghai is used to illustrate the relationship between traditional forms of public art and urban planning because of its significance as the first Chinese city to have a more developed administrative structure for public art planning. Shanghai was also the first city in China to undergo urbanisation after the Cultural Revolution and the scale of its urban transformation has been more intense. Beijing, on the other hand, has less capacity to expand its cultural cluster development in the city area as the city is restricted by its heritage sites and the limited available land. See Jane Zheng, “Contextualizing Public Art Production in China: The Urban Sculpture Planning System in Shanghai,” *Geoforum*, 82 (2017): 92; and (3) Hong Kong was the first Chinese city to undergo political transition during the period of this investigation. Hong Kong presents an interesting example of how Chinese public art can develop within a different political system. This investigation does not cover other Chinese cities.

² While the period covered by this thesis ends in 2012, I appreciate that there has been further development in Beijing, Shanghai and Hong Kong since its conclusion, in particular, the growing interest in socially-engaged art practices and works of art addressing social and ecological issues. For example, the rise of socially-engaged art practice in China is reflected in an increased number of non-traditional art initiatives in recent years. See my discussion in Chapters Five and Nine. I have also considered that public art, including new genre public art and socially-engaged art, are also supported by public institutions (such as museums and the state funded Shanghai Biennale).

³ I have borrowed the Chinese term from Taiwanese artist Wu Mali 吳瑪悌 who introduced the concept to Taiwan after she translated Suzanne Lacy’s *Mapping the Terrain New Genre Public Art* 《量繪形貌：新類型公共藝術》 in 2004. The term new genre public art was introduced to China in 2010. See my discussion in footnote 72.

⁴ Urban planning differs from site planning in the sense that it involves multiple sites and, as such, involves extended infrastructure and building planning.

⁵ Public art in Beijing, Shanghai and Hong Kong has developed under different political, historical, cultural and social conditions. Beijing is the political centre of China. The city’s origin can be traced back to over 2,000 years ago, around the time of the Western Zhou Dynasty (1100–771 BC) and it evolved several times throughout the Eastern Zhou (476 BC–221 BC), Qin (221 BC), Sui (581 to 618 AD) and Tang (618 to 907) dynasties. During these periods, Beijing was a strategic military place and the major trade centre. However, it was not until the 13th century that Beijing finally became the capital of China, declared by the Mongol emperor Kublai Khan in 1271. Its status as a political centre of China was fortified with the reconstruction of the imperial palace—the Forbidden City—built under the Ming dynasty (1368–1644).

⁶ Shanghai was originally a small fishing village. It was first established as a port and commercial centre during the Southern Song Dynasty (1260–1274) and, later, as an administrative country by officials of the Yuan Dynasty (1271–1368). During the Ming Dynasty (1368–1644), Shanghai became a national textile and handicraft centre. Following the Opium War in 1840, Shanghai turned into an international settlement

emblematic of these changes, evidenced by the scale of their modernised urban form. Hong Kong,⁷ on the other hand, was a British colony between 1842 and 1997 and is currently defined as the Hong Kong Special Administrative Region (HKSAR) of the People's Republic of China (PRC) (1997–present).⁸

Defining Public Art

The siting of art in public spaces has a long history throughout the centuries. It has been used for temples,⁹ monuments and memorials¹⁰ since antiquity or recently as 'integrated art',¹¹ a multi-disciplinary work that crosses the boundaries between fine art, architecture, landscape architecture and even urban planning. Indeed, these traditional forms of public art have been used throughout recorded human history for propagating religious or political ideologies and for the beautification of public spaces such as buildings, parks and plazas.

Today, 'art in public places' is commonly referred to as public art.¹² It is a relatively new theoretical term that has been used since the late 1960s and 1970s in Western nations, particularly in the United States (US),¹³ to describe sculpture in particular and other expanded art practices in public places.¹⁴ Thus, public art is, in effect, 'art' delivered through any media that has been planned and

or semi-colonised city (1842–1941) occupied by Britain, America, France, Russia, Germany and other foreign countries. Shanghai was a centre of modern ideas in China during the early 20th century and has been an economic powerhouse in more recent times.

⁷ Hong Kong, like Shanghai, was built on a similar narrative: the city starting from a fishing village and gradually transforming into a major port of trade, a strategic military site, a colonial city and a financial hub. There are two major distinctions that set Hong Kong apart from Shanghai. First, the city is politically autonomous and second, Hong Kong was a refugee settlement for mainland Chinese and Vietnamese people between the 1950s and 1970s. This second point is of particular importance because it contributed to defining the identity of Hong Kong. For a discussion on Hong Kong's identity see Chapter Six.

⁸ Hong Kong was a British colony for 156 years (1842–1997) and occupied by Imperial Japan from 1941 to 1945. The city has been a politically autonomous Chinese city since 1997. While the city's colonial history is deeply fused with both Chinese and English traditions, its education system, political views and governance have been influenced by the British.

⁹ The integration of sculpture and architecture is not a new concept. See discussion in footnote 419 and Marcus Vitruvius Pollio, *Vitruvius the Ten Books of Architecture*, trans. Morris Hicky Morgan (New York: Dover Publications, first published in 1960), 6-7.

¹⁰ For a discussion on the meaning and function of monuments and memorials see Chapter Two.

¹¹ The term integrated art can refer to any art built into the fabric (internally or externally) of a building or incorporated into landscaping. See Appendix 2 – Key Art Terms Definitions.

¹² In most literature, scholars tend to focus on two points: that public art projects are outside the museum and that they are funded by government and private developers. However, we also have to acknowledge that museums and galleries can play an active role in supporting public art. A good example is an off-site exhibition *Inflation!* curated by M+ in Hong Kong (see Chapter Eight). Another example is the Power Station of Art's (PSA's) *Shanghai Biennale*. For a discussion on the relationship between museums and public art, see Cher Krause Knight and Harriet F. Senie, *Museums and Public Art?* (Newcastle: Cambridge Scholars Publishing, 2018). Professor Krause Knight is an art historian focused on modern and contemporary art and architecture. She is a specialist in public art and museum studies. Her scholarly works include *A Companion to Public Art* (co-edited with Harriet F. Senie; Hoboken: Wiley-Blackwell, 2016); *Power and Paradise in Walt Disney's World* (2014); and *Public Art: Theory, Practice and Populism* (Malden, Massachusetts; Oxford; Carlton, Victoria: Blackwell Publishing, 2008).

¹³ Prior to the introduction of the term public art in the 1970s, 'art placed in public places and spaces' was more closely associated with building works in Europe and the US. I discuss this further in Chapter Two.

¹⁴ According to various sources, the term 'public art' emerged around the late 1960s when the US introduced the *Art in Public Places Program* at the National Endowment for the Arts (1967). Academic Malcolm Miles describes public art as 'works commissioned at sites of open public access' while public art practitioner Suzanne Lacy considers 'public art – the term used for the past 25 years to describe sculpture and installations sited in public places.' Malcolm Miles, *Art, Space and the City—Public Art and Urban Futures* (London and New York: Routledge, 1997), 5 and Suzanne Lacy, *Mapping the Terrain New Genre Public Art* (Seattle: Bay Press, 1995), 19-47.

executed by the artist with the intention of being staged or exhibited in the physical public domain. This definition implies that public art can be manifested in various forms¹⁵ and altered in response to political, societal, cultural, environmental and technological change, and the expansion of its scope allows the theorising of the practice of public art.¹⁶ Since the 1970s, the definition of public art has been the subject of numerous academic discourses, which I explore in detail in Chapter Two of this thesis, in terms of the relationship of public art to site-specific art, community art and participatory art, and urban space and architecture in the political, cultural and social realms.

As public art is not limited to any art form, content or methodology, the emergence of an art practice that utilises the concept of public engagement¹⁷ and social dialogue as part of its aesthetic language over the last three decades has seen several scholars focus on the phenomenon.¹⁸ Here, I borrow from Suzanne Lacy's concept¹⁹ of 'new genre public art' as an umbrella term to describe an expanded public art practice that is situated in the public domain with artists working closely with the community to generate art. The use of the term, however, does not imply a preference over certain art practices or suggest that new genre public art is not part of contemporary public art. I will elaborate on the meaning of 'new genre public art' below and also in Chapter Two.

There are two main factors that support my use of the term 'new genre public art' in this thesis. First, I have considered how new genre public art can accommodate a range of artistic approaches and positions,²⁰ including those experienced by the marginalised. Second, I have considered how the concept and intention of new genre public art should be understood relative to China, rather than analysing the practice from broader nationalistic values and principles, as the latter can occur in any culture and may change over time. This raises the question of whether the concept of new genre public art²¹ can be applied to countries such as China, the ideology and value system of which is vastly different from the West.

¹⁵ Typically sculptures, architecture, monuments and urban planning, and other forms of public art, including social art, socially-engaged art, relational aesthetics, community arts, littoral, art intervention, participatory art, dialogical aesthetics, happenings, new genre public art, collaborative art, social aesthetics, activist art and other similar practices. For definitions of various art terms see Appendix Two.

¹⁶ The range of examples that I will discuss in this thesis will show that the definition of public art continues to expand. Some of these examples have shown a convergence with social engagement. This development of public art also contributed to a growing body of work and literature related to the topic.

¹⁷ The concept of public engagement is discussed in Chapter Two.

¹⁸ See Chapter Two for my review of the key literature relating to this genre of public art.

¹⁹ See Lacy, *Mapping the Terrain*.

²⁰ Some artists utilise new genre public art and other similar art practices to express their views regarding contemporary societies under many different political structures. For example, in Indonesia under the Suharto dictatorship, artists such as Dadang Christanto and FX Harsono were known for producing activist works. See "The Artist as Cultural and Political Activist" in Chapter Three and "War, Violence and Divided Societies" in Chapter Four, Caroline Turner and Jen Webb, *Art and Human Rights: Contemporary Asian Contexts* (Manchester University Press, 2016), 36–110.

²¹ I acknowledge that it is difficult to apply all aspects of Lacy's original concept in China, but my argument is that new genre public art is situated within the continuum of socially-related/focussed public art practices and that the practice itself can accommodate a range of artistic approaches and positions, and that this therefore implies that artists can utilise a variety of strategies (ranging from non-political art to activist projects) for artistic expression. Of course, one could pose the question of whether this genre of art would require a new term that responds to the Chinese condition, however, I would argue that China's adaptation of Western art and architecture practices is not new and that they exist in various

New genre public art, along with socially-engaged art, activist art, social aesthetics and other similar practices, is situated within a continuum of socially-related/focussed public art practices. This implies that new genre public art is one of the many forms of a whole collection in the field that diverge in character gradually and without any clear dividing point. To put it another way, the practice can also be described as having ‘family resemblance’ with other socially-related/focussed public art practices, where a series of overlapping similarities are shared among the group (e.g. public engagement and dialogue). The concept of ‘family resemblance’ was first put forward by Austrian philosopher Ludwig Wittengstein when he tried to conceptualise the meaning of different words with similar characteristics.²² When new genre public art is considered as having ‘family resemblance’, we can see how this art is related to other similar art practices: they are connected by a series of overlapping similarities, with each single element (e.g. socially-engaged art, activist art, relational aesthetics and so forth) of this continuum holding a specific intention or goal.²³

New genre public art is a term that was coined by art theorist Suzanne Lacy in 1995 in which art practice is concerned with the production of social spaces and involves public participation and social dialogue. As I mentioned above, in this thesis, I use Lacy’s concept of new genre public art as an umbrella term to refer to a broad range of public art practices that involve public engagement in different ways.²⁴ Their meanings and my use of Lacy’s interpretation are discussed in Chapter Two. In *Mapping the Terrain New Genre Public Art* (1995), Lacy describes new genre public art as an art practice where ‘public strategies of engagement are an important part of its aesthetic language’²⁵ and proposes a new variant of public art based on the premise that ‘the source of these artworks’ structure is not exclusively visual or political information, but rather an internal necessity perceived by the artist in collaboration with his or her audience.’²⁶ She describes this art model as ‘new genre public art’ and distinguishes it from more traditional forms of public art. According to Lacy, new genre public art is a form of visual art that ‘uses traditional and non-traditional media to communicate and interact with a broad and diversified audience about issues directly relevant to their lives’.²⁷ Lacy’s

forms and in different places in China (examples include small projects initiated by individual artists, such as *The Village Project*, 1992–3, to large-scale projects supported by cultural institutions, such as the 2012, 2014 and 2016 editions of Shanghai Biennale and China’s participation in the 2015 Venice Biennale). Other examples include my investigation in this thesis of *The Long March Project* (2002) and aspects of *International Awards for Public Art* (2011–2014) and other smaller projects (such as Qu Yan’s *Xucun International Art Commune* and Ou Ning’s *Bishan Commune*). In the field of architecture, I have examined the public engagement strategy utilised by the West Kowloon Cultural District (Chapter Seven). It is worth noting that art academic Frank Vigneron also discusses the emergence of socially-related/focussed art practices in Hong Kong, covering several forms of public art practices, including relational aesthetics, socially-engaged art and dialogical art. See his chapter on “Relational Aesthetics in the Expanded Field,” Frank Vigneron, *Hong Kong Soft Power - Art Practices in the Special Administrative Region, 2005–2014* (Hong Kong: The Chinese University Press, 2018). An earlier example of literature that discusses ‘new genre public art’ (under the guise of ‘performance art’ at the time) can also be found in *China’s New Art, Post 1989*, edited by Valerie Doran (Hong Kong: Hanart TZ Gallery 1993), reprint published by Asia Art Archive in 2001, CVII–CXV. For a discussion on the literature on socially-related/focussed art practices in China, see Chapter Two. Further discussion of China’s attitudes towards socially-related/focussed art practices is contained in footnote 60.

²² For a discussion on the concept see P.M.S. Hacker, *Insight and Illusion: Themes in the Philosophy of Wittengstein* (Oxford: Clarendon Press, 1972), 66–67.

²³ Their intentions are discussed in Chapter Two.

²⁴ The ‘nature’ of public engagement in the context of new genre public art is discussed in Chapter Two.

²⁵ Lacy, *Mapping the Terrain*, 19.

²⁶ Ibid.

²⁷ Ibid.

concept is not only concerned with ‘sensibility with the audience, social strategy and effectiveness’²⁸ but also recognises how the audience can experience the artwork differently by changing their spectatorial position. Initially emerging from the established genre of performance art²⁹ with a focus on utilising public engagement as an essential part of its aesthetic language, new genre public art later became an anti-monument movement when art theorists started to question the publicness of art and raise the possibility of socially-engaged art.

The ‘social’ aspect of new genre public art, thus, implies that the emphasis is shifted from the visual representation or symbolic meaning of a place or an event to the focus on the artist’s desire to produce artwork with his or her audience. One of the dominant features of new genre public art that has been identified by Lacy is that this art can use a variety of media as a platform to facilitate discussions with the audience on a range of issues directly relevant to people’s lives, with the aim to achieve a consensus outcome or new understanding.³⁰ This mode of art practice also emphasises the role of an artist, whether as Experiencer, Reporter, Analyst or Activist.³¹ In *Mapping the Terrain New Genre Public Art*, Lacy used a diagram (Diagram 1.1) to illustrate various positions artist might undertake when producing their work. These positions ‘are not discrete, fixed’ or ‘sequential’, and at any given time, ‘an artist may focus at a particular point or may move between them.’³²

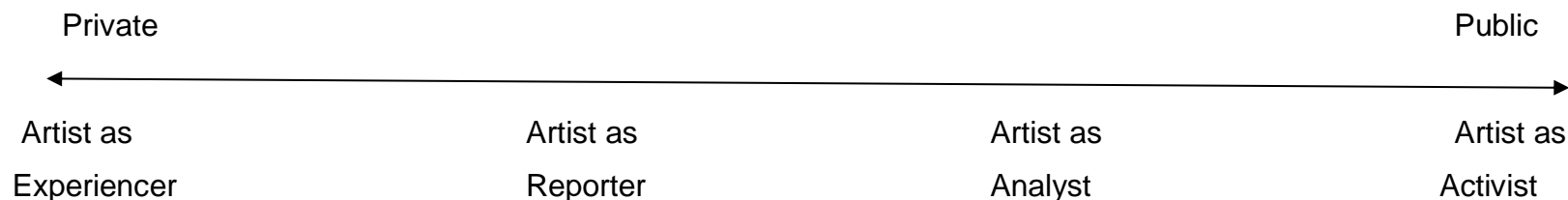


Diagram 1.1 The Role of an Artist When Engaged in New Genre Public Art

As shown in Diagram 1.1, the first position is ‘Artist as Experiencer.’ Lacy argues that there is a general perception that the artist perceives the world with subjective eyes and that the role of the artist is mostly apolitical. However, Lacy did not see the artist as necessarily being disassociated from social reality, even if the subject being interpreted is based on private experience or personal

²⁸ Lacy, *Mapping the Terrain*, 20.

²⁹ Performance art is a nontraditional art form often with political or topical themes that typically features a live presentation to an audience or onlookers (as on a street) and draws on such arts as acting, poetry, music, dance or painting. The prehistory of new genre public art can be traced back to the emergence of ‘theatre and performance rather than histories of painting or the ready-made’ and artists’ responses to social and political movements in the 1960s and 1970s. See Appendix 2 and *Merriam-Webster Dictionary Online*, “Performance Art,” accessed October 7, 2018, <https://www.merriam-webster.com/dictionary/performance%20art>

³⁰ Lacy, *Mapping the Terrain*, 9.

³¹ *Ibid.*, 174-177.

³² *Ibid.*, 173-174.

view. 'Experiencing has been manipulated in the service of advertising and politics,' she writes, 'for example, where products and politicians are linked to desire and values. Private experience has lost authenticity in the public sector that art may, at least symbolically, return to us. To make oneself a conduit for the expression of a whole social group can be an act of empathy...this empathy is a service that artists offer to the world.'³³

'Artist as Reporter,' on the other hand, focuses on documenting a situation. The artist gathers the information to make it available to others and reflects what exists without stating any values. Lacy compares this mode of working to aesthetics framing.³⁴ In a nutshell, the selection of information chosen for public display (whether it is of historical, cultural or political significance) reflects the artist's conscious decision with content selection.

The third position, 'Artist as Analyst' is considered a significant shift in the artist's role. The artist no longer takes the private role of experiencing or reporting, but instead, is 'analysing social situations through their art.'³⁵ According to Lacy, when an artist adopts the position of the analyst, the art they produce is less concerned with conventions of beauty and prominence is given to the analysis of the textual properties of the work.³⁶ In other words, the emphasis is placed on the 'idea' of the work, a similar strategy undertaken by conceptual artists.

The last position is the role of 'Artist as Activist'. Lacy identified that when an artist becomes an activist, art making is contextualised within local, national and global situations, and the audience become active participants.³⁷ Lacy did not specify what types of public engagement strategies could be used by activist artists. Instead, she asks artists to be more open and experimental with their ideas and art. 'Entire new strategies must be learned' she writes, 'how to collaborate, how to develop multi-layered and specific audiences, how to cross over with other disciplines, how to choose sites that resonate with public meaning, and how to clarify visual and process symbolism for people who are not educated in art.'³⁸

³³ In a way, the idea that artists have taken a more subjective role also overlaps with Lu's discussion regarding the function of socially-engaged art. In "Three Approaches to Socially-engaged Art," Lu explains that an artist uses art as a soft means of effecting social change. She cited Wu Mali's *Art as Environment, A Cultural Action at the Plum Tree Creek* in Taiwan to illustrate how this art can facilitate dialogue, loosen up the existing structures and bring about change. During the production of *Art as Environment, A Cultural Action at the Plum Tree Creek*, as observed by Lu, another kind of relationship between art and society, an artist and the community, has emerged. One of the dominant features of Wu's approach to socially-engaged art is her belief that 'art does not play an aestheticizing role, but is a medium of stimulation, connection, and reflection.' The latter point resonates with Lacy's idea of the 'artist as an experienter' in terms of how the artist uses this art to produce a sense of empathy. Lacy, *Mapping the Terrain*, 174–175 and Lu Pei-yi, "Three Approaches to Socially-engaged Art," accessed August 10, 2018, 95-98, https://www.academia.edu/31499269/Three_Approaches_to_Socially_Engaged_Art_in_Taiwan and "Towards 'Art/Society.'"

³⁴ Lacy, *Mapping the Terrain*, 174-15.

³⁵ Ibid., 176.

³⁶ Ibid.

³⁷ Lacy, 176-177.

³⁸ Ibid.

Lacy's inclusive aesthetics not only accentuates the importance of public engagement in art production and the various roles artists can play but also highlights its capacity to explore the potential for civic dialogue and the possibility of creating a public sphere, reflecting how this art can respond to Jürgen Habermas' concept of the public sphere. In the *Structural Transformation of the Public Sphere* (1962). Habermas describes the public sphere as a realm of social life in which citizens assemble to discuss matters of common concern³⁹ and this concept is of particular importance to the study of Chinese public art because historically, the 'official' Chinese literature⁴⁰ tends to associate the practice with interactive and participatory public art rather than focusing on its potential power to initiate civic dialogue.⁴¹ The lack of discourse on the relationship between new genre public art and the public sphere in the art establishment, thus, highlights differences between China and the West, which I discuss further in Chapter Two.⁴²

Various art theorists have examined the concept of new genre public art since the release of Lacy's *Mapping the Terrain New Genre Public Art*. They offer contrasting theories and a variety of different viewpoints and understandings of the concept.⁴³ The concept of civic dialogue, which is associated with new genre public art is, however, difficult to apply to China.⁴⁴ This is because the art establishment rarely discusses the concept of civic dialogue in public art and the Chinese leadership has come to view 'civic dialogue' as a loaded term with politically sensitive implications. As such, the terms 'participatory art', 'community art,' 'engaged art'⁴⁵ and most recently, 'social aesthetics'⁴⁶ are used by some Chinese art theorists as equivalent terms to describe art that involves public engagement and dialogue.

³⁹ See Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (German: *Strukturwandel der Öffentlichkeit Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft*) (Cambridge: Polity, 1962). Translated into English in 1989 and Chinese in 1997. For a discussion of the public sphere and Habermas' significance in China see Chapter Two. See also Jürgen Habermas, "The Public Sphere: An Encyclopaedia Article," (1964), *New German Critique*, no. 3 (Autumn, 1974): 49-55. This idea of creating social space (sphere) using civic dialogue has become an increasingly important element in contemporary public art practice. It allows artists to use a variety of mediums to construct an artwork and communicate with the audience in innovative ways.

⁴⁰ Literature relating to Chinese participatory art is discussed in Chapter Two.

⁴¹ Zheng Bo, "The Pursuit of Publicness," *Negotiating Difference: Contemporary Chinese Art in the Global Context*, ed. Juliane North (Kromsdorf: Verlag und Datenbank für Geisteswissenschaften - VDG Weimar, 2012), 157-170.

⁴² I will discuss the concept of civic dialogue and how the concept of public sphere is understood in China in greater detail in Chapter Two.

⁴³ Historically, this genre of art that focuses on engagement through human interaction and social discourse has been widely practiced by artists such as Joseph Beuys, Superflex and Wochenklausur in Europe, where people are invited to participate in and explore new production models that question the existing economic/political structures or express social/environmental concerns.

⁴⁴ See Sun Zhenhua 孫振華, "The Concept of Public Art" "公共藝術的概念" (pp.107-115) and Zhang Yu 張宇, "No Longer Public" "不再公共" (pp. 97-103), both Chinese essays published in *Conference Proceedings from International Public Art Forum and Education Seminar*, ed. Kan Tai-keung (Guangxi: Guangxi Normal University Press, 2009).

⁴⁵ This is despite Lacy making a clear distinction that new genre public art is essentially a method of material/non-material art production in the public domain that involves public engagement and dialogue regardless of its form and content. Engaged art and socially- engaged art have different meanings—the former is more closely related to 'participatory art' (there is no such term as 'engaged art' in English) while the latter can have social activism undertones. For a discussion on engaged art see Zhou Yanhua 周彥華 "The Study on The Aesthetic Paradigm of Engaged Art," "參與藝術的審美范式研究" (PhD diss., Southwest University, 2016).

⁴⁶ The term 'social aesthetics' refers to a study of art practices in terms of the forms of communication that they prompt, and also encompasses the study of human social interaction as aesthetic phenomena. The concept was examined by Chinese scholar Yuan Dunwei 袁敦衛 as early as 2009 in his PhD dissertation, "The Transformation of Social Form—on the Social Aesthetics of Georg Simmel and its Contemporary Meaning," and was later used by the China Academy of Art at the Social Aesthetics Education/Practitioner Forum (2018). For a discussion on the concept of social aesthetics see Yuan Dunwei, "The Transformation of Social Form—on the Social Aesthetics of Georg Simmel and its Contemporary

In considering China's political conditions, can we apply Lacy's concept to China when there is a clear ideological discrepancy between the communist state and the democratic traditions of the West? As there has been a marked increase in socially-engaged projects in the West and China in recent years, can new genre public art be formalised in China and play a role in facilitating new knowledge or understanding in the Chinese public art system? I discuss this issue and Lacy's definition in Chapter Two *Towards a New Definition of Public Art*.

Between 1949 and the early part of the 21st century, the most common form of public art in China has been sculpture. The term 'public art' 公共藝術 did not appear in Chinese art literature until the late 1990s.⁴⁷ Before its introduction, functional art 實用藝術,⁴⁸ sculpture 雕塑 and urban sculpture 城市雕塑⁴⁹ were widely used terminologies to describe an art form serving a particular function, such as city beautification, religious rituals or propagating an ideology. As such, public art produced in the period to 1949 is mostly manifested in the form of palaces, religious buildings, gardens or meditative spaces such as monuments, memorials and tombs. Between 1949 and the 1970s, public art was used to serve a political function⁵⁰ in which many artworks in public spaces reflected the communist ideal of serving the people and honouring the leaders of the Revolution. Examples that celebrate political achievements include *the Monument to People's Heroes* 《人民英雄紀念碑》 (1958) by architect Liang Sicheng 梁思成 and its ten bas-reliefs (1958)⁵¹ by a team of sculptors.⁵² However, this is not to say that the function of public art under the Imperial or Chinese communist regime is substantially different from public art in the West. This is because public art in China has a similar capacity to create a new national identity for a political regime or immortalise an event or historical figure.

During the early days of the economic reform (the 1980s–1990s), the function of Chinese public art began to change from articulating a communist ideology to delivering economic outputs in response to Deng's *Open-Door Policy*. Between 1990 and 2012, the narrative for Chinese public art was closely related to urban development and was (and continues to be) a useful tool to project the image of China. Public art in China is considered an essential part of the image-making strategies utilised in the shaping of dynamic

Meaning" "社交形式的變遷——論齊美爾的社會美學及其當代意義" (in Chinese) (PhD Diss., Zhong Shan University, 2009). See also Peter Blouw, "What is Social Aesthetics?" Accessed March 14, 2019, <https://www.scribd.com/document/169627650/What-is-Social-Aesthetics>

⁴⁷ Interestingly, the term 'public art' was not included in the official Chinese art journal *Meishu* 《美術》 until 2007. See my discussion of this in Chapter Two.

⁴⁸ Functional art (Qin Dynasty, 221 BCE to the Republic period, 1911–1949), refers to aesthetic objects that serve utilitarian purposes. See Appendix 2

⁴⁹ The term 'sculpture' was often used (1949–1980) and the concept of 'urban sculpture' was introduced in 1981. The latter in general refers to sculptures in the 'city' in Chinese. See Appendix 2.

⁵⁰ Ling Min, "Public Art and Its Relationship with a Contemporary Chinese Public," Congress Proceedings from *Challenge of the Object*, eds. G Ulrich Grossmann and Petra Krutisch (Nuremberg: Germanischen National Museum, 2013), 296-298; Wu Liangyong 吳良鏞, "Creation of the Monument to the People's Heroes—20th Year Anniversary," (in Chinese) "人民英雄紀念碑的創作成就—紀念人民英雄紀念碑落成廿周年," *Architectural Journal* 《建築學報》 2 (1978), accessed January 5, 2018, <http://mall.cnki.net/magazine/Article/JZXB197802001.htm> and Wu Hung 巫鴻, "Tiananmen Square: A Political History of Monuments," *Representations*, no. 35, Special Issue: Monumental Histories (Summer 1991): 84-117.

⁵¹ Both the Monument and bas-reliefs are discussed in Chapter Three.

⁵² See discussion in Chapter Three.

global cities, contributing to attractive urban space for those who live in the city and for visitors. While urban entrepreneurialism⁵³ has been a primary driving force of cultural production, manifesting in the urban environment, this does not imply that public art over recent decades has been mainly concerned with economic function or transformation of urban space. On the contrary, public art has also been widely practised in China since the reform as a social response to a rapidly changing society, characterised by an artist's intention to express a particular issue or view, some of which bear the attributes of the Western concept of new genre public art. However, its conceptual and philosophical intent has not always been well understood by the public and has not received the same level of attention as traditional forms of public art over the same period.

As I stated at the beginning of this chapter, this thesis will focus on two main genres of public art in China. The first genre is more traditional forms of public art, which is closely related to art in public spaces, such as sculpture, site-specific work as well as architecture, landscape design and even urban planning. The second is what I describe, following Lacy, as new genre public art, which is concerned with social space and art practices involving public participation and the possibility for civic dialogue.⁵⁴ These definitions that are related to traditional forms of public art and new genre public art in China are discussed below.

The Meaning of More Traditional Forms of Public Art and New Genre Public Art in Contemporary China

While public art is currently manifested in wide-ranging fields of art practices described using concepts theorised in the West, my decision to investigate Chinese public art as two main genres—traditional forms of public art and new genre public art—was deemed necessary because China is a diverse and complex country;⁵⁵ there are simply too many shades of grey in the discussion of Chinese public art.⁵⁶ The peculiarity of Chinese public art is also illuminated by the duality of its cultural environment: the fact that both official and unofficial Chinese art co-exist in China means that unofficial Chinese art would remain invisible in the public realm unless there are changes to the CPC's directive. The official acceptance of Chinese Realism⁵⁷ and later, Performance Art,⁵⁸ are two good examples that reflect the complexity of the world in which Chinese artists live. Similarly, traditional forms of public art are deeply linked to China's political history and Chinese leadership: they were used as a tool to endorse the legitimacy of the Communist Party

⁵³ The term 'urban entrepreneurialism' is a term introduced by geographer and urban theorist David Harvey and is discussed in Chapter Nine.

⁵⁴ I acknowledge that both traditional and new genre public art are not mutually exclusive and can be manifested in combined form. I use the phrase 'possibility for civic dialogue' to accommodate certain participatory practices that do involve civic dialogue. This aspect of new genre public art will be discussed in Chapter Two.

⁵⁵ As Hong Kong is part of China, Hong Kong public art will be examined under 'traditional' and 'new genre' public art.

⁵⁶ In contrast, Western artists do not face the same level of scrutiny as Chinese artists; this is because political censorship is not generally applicable to Western artists. See also footnote 748 regarding artist Richard Serra's view on art and censorship.

⁵⁷ See John Clark, *Modernities of Chinese Art*. (Boston: Brill, 2001) and Michael Sullivan, *The Arts of China* (London: Cardinal edition, 1973).

⁵⁸ The acceptance of performance art in the 2010s is a good example that reflects the CPC's changing attitude towards alternative art production. For a discussion on unofficial Chinese art, see Martina Köppel-Yang, *Semiotic Warfare: the Chinese Avant-Garde, 1979–1989. A Semiotic Analysis* (Hong Kong: Timezone 8, 2003)

of China (CPC) in the form of buildings and monuments (1949–present),⁵⁹ while ‘new genre public art’ has remained less visible⁶⁰ for an extended period of time as the practice can sometimes have elements of activist art.⁶¹ This suggests that the current study of Chinese public art is limited to certain public art practices. By examining Chinese public art as two main genres and by using the expanded definition of new genre public art,⁶² my aim is to show how the practice of public art has changed and diversified in these cities since 1990 and to consider how much ‘new genre public art’ has developed in China.

As I mentioned above, despite China having a long history of more traditional forms of public art, manifested in monuments, memorials and imperial palaces as well as being an instrument for propaganda during Mao’s regime, public art’s contemporary expression is closely associated with the rapid development of Chinese cities at the beginning of the economic reform. It first emerged when Chinese artists and sculptors began exploring new content for art for the newly built Capital Airport in Beijing in 1979⁶³ and later was incorporated as part of architectural design, site or urban planning, such as the People’s Square in Shanghai (1994) and Beijing National Stadium (2008).⁶⁴

Like iconic architecture, traditional forms of public art can transform public space and contribute to the economy by providing attractive places for consumers and visitors. However, China’s use of spectacular urban imagery is more than economically driven and is also motivated by population growth in cities, a commitment to improving living conditions and the environment as well as an opportunity to strengthen its soft power.⁶⁵ China’s enthusiasm for urban beautification can also be read as a strategy to rebuild the

⁵⁹ This decision is also based on my review of Chinese public art literature, which suggests that for a long time Chinese public art tended to focus on architecture, urban planning and certain participatory art practices. See my detailed literature review on Chinese public art in Chapter Two.

⁶⁰ It is worth noting that the CPC’s view on socially-related/focussed art practices is gradually changing and is reflected in a number of exhibitions and education forums held over the last decade. In addition to the *Shanghai Biennale* and China’s participation in *Venice Biennale*, Hou Hanru’s *Beyond: An Extraordinary Space for Experimentation for Modernisation for the Second Guangzhou Triennial* (the Guangzhou Museum of Art) in 2005 is another example that shows elements of ‘new genre public art’. Hou developed his project based on Bourriaud’s relational aesthetics by placing emphasis on the process of artistic and related creation as well as interpretative elements contributed by the audience in the production of the artwork. The increased support from public institutions suggests that there is a growing interest in ‘new genre public art’ and socially-related/focussed art practices in China—even an officially sanctioned interest. However, I should emphasise that the CPC’s changing attitude towards ‘new genre public art’ does not imply that activist art is accepted by Chinese officials.

⁶¹ Activist art, by definition, aims to address particular political, social and cultural concerns with a view to producing concrete social change. In China, the number of activist projects materialised varies from place to place. For example, the practice may be more active in Hong Kong or outside of China than in Beijing and Shanghai. See Appendix 2.

⁶² I should emphasise that I am not suggesting that China is adopting the term ‘new genre public art’. Interestingly, however, there have been a number of Chinese writings exploring the concept of new genre public art in the last decade. I am more concerned with how, in describing the practice, it can facilitate a discussion of official and unofficial Chinese public art. See footnote 72 and the literature review in Chapter Two.

⁶³ The project was considered China’s first contemporary public art commission. See Chapter Three.

⁶⁴ The People’s Square and Beijing National Stadium are discussed in Chapter Three and Thames Town in Chapter Four.

⁶⁵ The term soft power is a concept developed by Joseph Nye to describe how countries use culture, political values and foreign policy as a means of persuasion. For a discussion of the concept see Joseph Nye, *Soft Power: The Means to Success in World Politics* (New York: Public Affairs, 2005). See also Chapter Three of this thesis where I discuss China’s soft power.

country's dignity or its 'face'.⁶⁶ Indeed, China's motivation to transform urban space needs to be considered from a historical perspective. Since the decline and fall of the Qing Dynasty,⁶⁷ the country has suffered numerous setbacks, e.g. political fragmentation and regional militarism resulting in the ceding of Hong Kong to Britain (1842) and foreign occupations in China.⁶⁸ Architecture academic Thomas J. Campanella suggests the way in which contemporary China⁶⁹ sought to transform its urban landscape from underdeveloped farmlands to architectural wonders⁷⁰ is related to 'erasing the legacy of its past humiliation at the hands of the West and Japan.'⁷¹ Traditional forms of public art and architecture also have the capacity to generate a range of emotional responses from people because all creative works in public places are subject to varied audience reception.

In contrast, the term 'new genre public art' did not appear in the official Chinese literature until 2010⁷² due to China's political conditions and aspects of this art containing elements of activist art. Prior to this, 'new genre public art' was encapsulated by the broader term of 'public art' along with other participatory art practices, such as community art and participatory art. During the 1950s and 1960s, the term 'collective art' was used to describe art that involved public participation.⁷³ In the last decade, the term 'social aesthetics' has also appeared in Chinese literature. Indeed, there are many examples of art that involve public participation and aim

⁶⁶ According to one Asian scholar, S. Ting-Toomey, 'face' is a strategy that protects self-respect and individual identity. Face-saving activities are the rites that protect the individual's role in the relationship network, preserving individual identity and social status'. 'Face' also means preserving one's dignity. Thus, all these public works spectacles are considered as a strategy to preserve China's face in the world. S. Ting-Toomey, "Intercultural Conflict Styles: A Face Negotiation Theory," In *Theories in Intercultural Communication*, eds. Y.Y. Kim & W.B. Gudykunst (Newbury Park, California: Sage Publications, 1988), 213-235.

⁶⁷ The Qing Dynasty was the last imperial dynasty of China, ruling from 1644 to 1912 with a brief, abortive restoration in 1917.

⁶⁸ China suffered encroachments by foreign powers between the first Opium war in 1840 and the Second Sino-Japanese War (1937–1945).

⁶⁹ 'Contemporary China' was defined by the United Nations (UN) when the CPC consolidated its Chinese People's Political Consultative Conference (CPPCC), which was held in Beijing between 21 and 30 September 1949. "Contemporary Period (1949–)," Permanent Mission of the People's Republic of China to the UN," accessed May 18, 2017, <http://www.china-un.org/eng/gyzg/zgj/ls/t17829.htm>

⁷⁰ Thomas J. Campanella, *The Concrete Dragon, China's Urban Revolution and What It Means for the World* (New York: Princeton Architectural Press, 2008), 291. In describing this national tragedy, Chinese academic Zheng Wang argues that modern historical consciousness in China is largely characterised by the 'one hundred years of humiliation 百年國恥 from mid-1800s to mid-1900s when China was attacked, bullied, and torn asunder by imperialists'. See Zheng Wang, "National Humiliation, History Education, and the Politics of Historical Memory: Patriotic Education Campaign in China," *International Studies Quarterly* (December 1, 2008): 783-806.

⁷¹ Campanella, *The Concrete Dragon*, 291.

⁷² This is based on my review of public art literature in China between 1950 and 2018 as well as my discussion on the International Award for Public Art (IAPA) in Chapter Nine and a search on the CNKI database (China's largest research database). Introduction of the term new genre public art first appeared in the mainland art journal *Public Art* in Xu Wei 徐璐, "Practitioner of New Genre Public Art—Interview with Danny Yung" "新類型藝術實踐者——榮念曾先生專訪"(issue 6, 2010), accessed August 11, 2010, <http://mall.cnki.net/magazine/Article/GOYS201006013.htm> and later, Zhao Lisha 趙麗莎, "Exploring New Genre Public Art—Interview with Xiao Shuwen, Curator of Taipei City Arts Festival" "新類型的公共藝術探索——臺北城市行動藝術節策展人蕭淑文訪談" (in Chinese), *Public Art* 《公共藝術》, no. 6 (2014), accessed January 6, 2018, <http://mall.cnki.net/magazine/Article/GOYS201406009.htm>. The concept was also examined by Liu Jing 劉晶, "On New Genre Public Art and Creation of Community Culture" (2015) "論新類型公共藝術與社區文化創作" (in Chinese) (Masters diss., Yunnan University, 2015) and later, briefly mentioned in Jane Zheng, "Contextualizing Public Art Production in China: The Urban Sculpture Planning System in Shanghai," *Geoforum*, 82 (2017): 89-101. See Appendix 5—Explanatory Notes on Chinese Public Art Literature.

⁷³ One of the major characteristics of contemporary Chinese artists under Mao was the emergence of the concept of 'collectivism' in art. Art was produced collectively among social groups such as workers or the military and the CPC undertook an active role in nurturing different collective organisations for art production. See Christine Ho, "The People Eat for Free and the Art of Collective Production in Maoist China," *The Art Bulletin* 98, no. 3 (2016): 348-372.

to build positive relations among participants. For example, Chinese artist and academic Zheng Zhuangzhou⁷⁴ who was born in Beijing and educated in the US has written and created works comparable to new genre public art in China and overseas since 2004.⁷⁵ Others include Jiang Jie's 姜杰 *Sending off the Red Army: In Commemoration of the Mothers on the Long March* 《送紅軍：為紀念長征路上的母親而做》(2002);⁷⁶ Hou Hanru's 侯瀚如 *By Day, By Night* (2010)⁷⁷ and Ou Ning's 歐寧 *Bishan Commune* 《碧山計劃》(2011–2014).⁷⁸

Official literature produced between 1990 and 2012 tends to place considerable emphasis on more traditional forms of public art and certain participatory practices.⁷⁹ rather than on art's potential social and political effects on society.⁸⁰ This suggests that Chinese scholars have not fully examined the concept of 'new genre public art' over this period. Thus, my study aims to investigate a range of factors that led to the transformation of the practice, including an examination of several participatory works produced during this era that are conceptually aligned with Lacy's definition. It would be erroneous to assume that public art in these three cities in China (Beijing, Shanghai and Hong Kong) is merely concerned with decoration within re-visioned urban designs or the glorification of political and economic achievements. My research indicates that the practice of public art is expanding and that a more humanistic approach is emerging in all three locations. This expanded public art practice is based on the premise that social dialogue, artistic co-creation, collective participation and public engagement can play a leading role, not only in art but in informing the design and construction

⁷⁴ Zheng Zhuangzhou 鄭莊周 (also known as Zheng Bo 鄭波) is an artist, critic and academic at the City University of Hong Kong specialising in socially and ecologically engaged art. He uses video, sound and text to investigate the past and imagines the future from the perspectives of marginalised communities and marginalised plants. Zheng has recently completed a research project "Socially-engaged Art in Post-1989" (June, 2018) and is currently building an online database documenting a selection of important socially-engaged art projects in China since 1989.

⁷⁵ The term 'socially-engaged art' is used by Zheng. His writings on the subject include "The Pursuit of Publicness," 157-170; "Creating Publicness: From the Stars Event to Recent Socially-engaged Art," *Yishu—Journal of Contemporary Chinese Art* (September/October 2010): 71-85 and "From Gongren to Gongmin: A Comparative Analysis of Ai Weiwei's Sunflower Seeds and Nian," *Journal of Visual Art Practice* 11, no. 2-3 (2012): 117-133. In China, the term 'socially-engaged art' is not as widely used by Chinese scholars due to China's political environment. I have only found two articles written by Chinese scholars examining the concept in CNKI and the National Library of China. See Appendix 5—Explanatory Notes on Chinese Public Art Literature.

⁷⁶ I discuss the artwork in Chapter Five.

⁷⁷ Nine artists were invited to undertake a two-week residency program at the Rockbund Museum, Shanghai to produce works for the exhibition as well as to facilitate a range of public programs with the aim to encourage public participation. The goal was to change the perception of the role of the museum and exhibition 'from the conventional model to a site of conception, production and new presentation of the works that offer opportunities for public participation and dialogue between the art world and society.' Rockbund Museum, "By Day, By Night," accessed July 10, 2018, <http://www.rockbundartmuseum.org/en/exhibition/overview/e59fwx>

⁷⁸ Ou Ning's *Bishan Commune* (2011–14), for example, experimented with ecological development by integrating the preservation of cultural and artistic heritage with education and rural economic development with the aim to renew the relationship between rural and urban areas. This project is discussed briefly in Chapter Five.

⁷⁹ Between 2009 and 2012, there were four Chinese articles published in *Public Art* describing a new form of art practice that is comparable to the concept of new genre public art and socially-engaged art. Also, Yuan's PhD dissertation "The Transformation of Social Form—on the Social Aesthetics of Georg Simmel and its Contemporary Meaning" (2009) is one of the few examples of scholarly works that examine the meaning of social aesthetics. At present, I have identified only one art-related article on social aesthetics following my search on CKNI (China National Knowledge Infrastructure, 中國知網) (dated May 11, 2018). See Xu Yongmin 徐勇民, "Museum Notes: Generation and Change of Social Aesthetic Quality in Contemporary Public Space" "美術館筆記——當代公共空間中社會美學品質的生成與變化," *Design Research* 《設計藝術研究》 (no. 1, 2019) and Appendix 5.

⁸⁰ The meaning of social and political change in society is defined as seeking from the outset to bring about social and/or political effects.

of new urban spaces. Most recent scholarship on public art has been focused on Western artistic approaches; therefore, this thesis will, in contrast, consider how this art practice has responded to China's changing political, economic, social and cultural conditions and will consider Chinese discourses on public art.

The original premise of this thesis emerged from my discovery that public art in the vein of Lacy's 'new genre public art' is rarely discussed in the Chinese art community.⁸¹ I became aware of this after attending two public art conferences in Beijing and Shantou in 2006 and 2008, respectively. Any discussion regarding 'new genre public art' within the study period has been primarily used selectively by the CPC because the practice is perceived by the authority as incompatible with the communist values. This position was further reinforced after my review of two official art journals *Meishu* 《美術》 (1950–2012) and *Public Art* 《公共藝術》 (2009–2012), both of which describe the expanded role of traditional forms of public art and certain participatory art practices extensively. While I acknowledge there has been a large body of literature on contemporary Chinese art focusing on alternative art practice, which I discuss in Chapter Two, I contend that Chinese scholars have not sufficiently examined the concept of new genre public art. This is evidenced in the near absence of the subject in the official Chinese public art literature at the time.⁸²

There are very few pieces of writing in English that discuss Chinese art that conforms to the concept of new genre public art over the period I have covered.⁸³ In an attempt to identify this genre of public art, I will use the *Long March Project* (2002) and *West Kowloon Cultural District* (WKCD, 2001–present) in this thesis as examples to describe how 'new genre public art' is manifested in China. The latter uses architecture to challenge the inherently hierarchical structure of public space revealing how public engagement can instigate a democratic urban vision for the city. I argue that the potential for public engagement in the design of public space and the idea of democratising public space can be considered as a platform to shed new light on the understanding of new genre public art and can potentially contribute to the expansion of public art practice in China. Public art not only relates to contemporary art but also borders other disciplines, such as architecture, urban studies, social geography and spatial theory. My thesis, therefore, fills a gap in scholarly writing by examining public art both from the fields of contemporary Chinese art and architecture/urban planning with the aim of showing the diversity of public art in Beijing, Shanghai and Hong Kong, not just traditional forms of public art or certain participatory/community art as defined in Chinese discourses. In the last two decades, public art in China has developed considerably, and the practice is continuing to evolve in the context of new changes.⁸⁴

⁸¹ In addition to the above regarding the lack of critical discourse on public art in China, the same question was also raised by Rebecca Hackemann in 2012 during the *City, Public Arts & Cultural Ecology forum* at the Shanghai Expo Centre. See Maggie McCormick, "Urban Practice and the Public Turn," *Asia Pacific Journal of Arts and Cultural Management* 9, no. 1 (2012): 3-13.

⁸² I am referring to a body of literature produced by professional bodies and locally in China such as China Artists Association and universities in mainland China, not independently funded publications such as the New York-based Long March Foundation or Taiwanese/Canadian art journal *Yishu* or *Artist*. Notably these two publications are outside China.

⁸³ See my discussion of this literature in Chapter Two.

⁸⁴ The change is evidenced, for example, in my analysis of the Public Art International Awards in Shanghai (Chapter Nine) as well as the Umbrella Movement in Hong Kong (Chapter Seven). The 2012, 2014 and 2016 editions of Shanghai Biennale and China's participation in the 2015 Venice Biennale have also involved an increased utilisation of socially-engaged art. For a discussion on Shanghai Biennale's role in public

In this thesis, I propose a new approach to public art where the concept of ‘new genre public art’ be considered based on its ‘operational’ elements and its mode of engagement.⁸⁵ I discuss this new proposal in Chapter Two and will use the concept to examine two case studies in Chapters Five and Eight. I aim to show a variety of art projects that reflect the core values of new genre public art. This proposal intends to provide an expanded platform for a discussion of a broad range of artistic expressions.

The critical questions in public art discourse—‘Who are the “public”?’ and ‘Which public should be addressed?’—remain highly contested, as Vivienne Lovell has suggested.⁸⁶ In the context of China, the concept of the ‘public’ is especially ambiguous: Is the public defined by a community of people or by the state? This is made more complex by the fact that the CPC continues to issue guidelines for literature and art suggesting that art should serve socialism and unify the public.⁸⁷ Since the CPC came to power in 1949, a system of strict censorship has been implemented, with Mao Zedong’s 毛澤東 “Talks at the Yan’an Forum on Literature and Art” “在延安文藝座談會上的講話” (May 1942)⁸⁸ being the guiding force, which articulated the role of literature and art in the country⁸⁹ and informed the development of a national narrative for China. These guidelines have been reinterpreted by Deng and President Xi Jinping 習近平, advocating that ‘socialist core values’ must be upheld and that it is the responsibility of artists and authors to guide the public to form correct views on history, statehood, race and culture.⁹⁰ This suggests that the state believes that artists and authors continue to play a significant role in shaping the official view on art and culture, implying that for the state, all forms of art, including public art and architecture, must comply with communist values.

Historically, the national narrative for Chinese art emerged after the victory of the Chinese Revolution in 1949 and was the CPC’s ongoing project to propagate Mao’s revolutionary visions. However, it was not until the Chinese Cultural Revolution period (1966–76) that a national narrative for Chinese art was formalised.⁹¹ Of particular importance was the rise of Jiang Qing 江青, the wife of

art, see Tammy Wong Hulbert, “The City as a Curated Space—A Study of the Public Urban Visual Arts in Central Sydney and Melbourne, Australia,” (PhD diss., RMIT University, 2011), 265-66. Dr Wong Hulbert is a lecturer in the Arts Management Program at the RMIT University. Part of her PhD thesis focuses on how the Shanghai government (including the Shanghai Expo and the Shanghai Art Museum) utilise public art to meet the state’s national agenda by integrating economic, urban and cultural policies.

⁸⁵ As new genre public art involves public participation, the artwork can only be carried out with a certain set of ‘procedures’ or ‘processes’ articulated by the artist at least to begin with anyway. See Chapter Two.

⁸⁶ Vivian Lovell, “Foreword,” *Public: Art: Space* (London: Merrell Holberton, 1998), 10-11.

⁸⁷ For clarification on the function of art prescribed by the CPC, see Article 22, “The State Promotes the Development of Literature and Art,” The National People’s Congress of the Republic of China, accessed October 2, 2018. http://www.npc.gov.cn/englishnpc/Constitution/node_2825.htm

⁸⁸ Mao Tse-tung. “Talks at the Yan’an Forum on Literature and Art” “在延安文藝座談會上的講話,” (in Chinese), accessed November 14, 2018, <https://www.marxists.org/chinese/maozedong/marxist.org-chinese-mao-194205.htm>

⁸⁹ There were two main points discussed at the forum. They were that (1) all art should reflect the life of the working class and consider them as an audience and (2) art should serve politics and, specifically, the advancement of socialism.

⁹⁰ China’s new position on art was widely publicised in several reports. These include “Art Must Present Socialist Values: Xi,” *Xinhua News Agency* (the official news), accessed May 9, 2017, http://www.chinadaily.com.cn/china/2014-10/15/content_18744900.htm; “The First Anniversary of Xi’s Speech at the Forum for Literature and Art,” *The China Story*, Australian Centre on China in the World, accessed May 9, 2017, <https://www.thechinastory.org/dossier/the-first-anniversary-of-xis-speech-at-the-forum-for-literature-and-art/>

⁹¹ Winnie Tsang, “Creating National Narrative: The Red Guard Art Exhibitions and the National Exhibitions in the Chinese Cultural Revolution 1966-1976,” *Contemporaneity* 3, no. 1 (2014): 118-131.

Mao, who served as the deputy director of the Central Cultural Revolution Group between 1966 and 1976. Jiang held significant influence in the affairs of state, particularly in the realm of culture and the arts. Under her leadership, a series of cultural reforms, including defining a correct vision for opera, drama, music, dance and other arts, as well as bans on unapproved works were introduced. Jiang considered art as a useful tool to construct a new narrative for China as well as institutionalising communist values.⁹² As such, art produced during the Cultural Revolution can be characterised by the CPC's carefully constructed curatorial themes and images as well as having a focus on the technical quality of the art. Jiang's objective was to articulate Mao's revolutionary beliefs, emphasising the vital role of revolutionary art in educating the masses and the essential purpose of art in serving the people.⁹³ Thus, Jiang's contribution to the shaping of contemporary Chinese art should not be under-estimated. Her influence on art and culture is still prevalent in China today, as evidenced by President Xi's public address on art and literature in 2015.⁹⁴

The Handover of Hong Kong in 1997 foregrounded the contestation of ideology between emerging local Hong Kong narratives and Chinese national narratives with the latter conforming to communist values. These are carried over into a discussion of cultural space and have generated new interpretations regarding the social meaning of art and how art should be included in social discourse.⁹⁵

1.2 Changing the Position of Spectatorship in Public Art

The expansion of public art in the West in the 20th century has witnessed changes in spectatorship, questioning the roles of artist and audience. As Claire Bishop stated, traditional relationships between spectator and artwork were first challenged in the early 20th century by the Futurists, Dadaists and the Situationist International when they announced a new direction in art that saw the boundaries between the artist, the artwork and the viewer blurred.⁹⁶ Their efforts can be seen as leading the way for later participatory art practices that focused on participation between the artist and the audience.

⁹²“Jiang Qing,” *Encyclopædia Britannica*, accessed May 9, 2015, <https://www.britannica.com/biography/Jiang-Qing>; Shang Desai 尚德塞 “Jiang Qing and Her Experimental Play: How Did They Set off the Traditional Chinese Culture?” “江青和她的實驗劇：他們是怎樣掀起中國傳統文化的？” (in Chinese), September 2, 2015, accessed May 9, 2017, http://culture.china.com/art/drama/11170655/20150902/20312187_all.html#page_16

⁹³ Tsang, “Creating National Narrative,” 119-131 and Jiaqi Yan and Gao Gao, *Turbulent Decade: A History of the Cultural Revolution* (1st ed.), (Honolulu: University of Hawaii Press, 1996), 352-353.

⁹⁴ Ting Shi, “China's Artists Face Up to Life under Mini-Mao,” *Bloomberg*, May 14, 2015.

⁹⁵ In *Hong Kong Art Culture and Decolonization*, art historian David Clarke explains how Chinese national meaning differs from local Hong Kong meanings. This will be discussed in detail in Chapter Six. David Clarke, *Hong Kong Art Culture and Decolonization* (Hong Kong University Press, 2001), 36.

⁹⁶ In particular, the Futurists were more concerned with provoking an audience's emotional response, albeit negative ones, in opposition to the traditional view held in the 19th century in which the focus was placed on generating positive responses such as love and admiration from the audience. The method (i.e. participatory art) was used as a means by which Futurist artists could achieve their aesthetic goals. For further reading on the historical development of participatory art, see Claire Bishop, *Artificial Hells Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), 41-75.

In exploring new possibilities for new public art production, American artist Allan Kaprow⁹⁷ employed participatory art practices as the medium for his project *Fluids* (1967). For Kaprow, the highlight of the project was less concerned with the aesthetics, but rather with the unpredictable experience it evoked and the complex nature of cooperation.⁹⁸ *Fluids* also represented a break with the conventional mode of spectatorship. In the traditional mode of spectatorship, the relationship between the artwork and the public has been primarily concerned with the artist's subjective experience. The viewer lacks any power of direct intervention. Their experience is 'externalised'. In *Fluids*, artistic orientation focused on changing the position of an artist from the sole creator of an aesthetic object to a 'facilitator' of artwork or a situation, resulting in the re-conceptualisation and expanding the aesthetic experience of art. In this new form of art production, the role of the viewer has also changed from passive spectator to active participant or co-producer of artwork. Their aesthetic experience offered a new way of understanding public art when the artwork is produced in the public realm but also recognises how the audience can experience the artwork differently by changing its spectatorial position and becoming creative authors/agents themselves.

Kaprow's experiment with participatory art is also evidenced in Chinese public art, in particular, in the work of Hong Kong artist Kwok Mang-ho 郭孟浩, who is regarded as one of the pioneers to engage in participatory art in Hong Kong during the early 1980s. The artist is known for his performance-based work drawing from Allan Kaprow's happenings, the chance-based sound practice of John Cage and 'the art is life' philosophy of the Fluxus movement.⁹⁹ Kwok's influence on contemporary Chinese art is discussed in Section 1.4.

1.3 The Economic, Cultural and Urban Environments in China Between 1990 and 2012

The timeframe examined in this thesis begins in 1990, during the early years of the economic reform in China, and ends in 2012, at the time when President Xi assumed office.¹⁰⁰

⁹⁷ Allan Kaprow (1927–2006) was a pioneer known for his 'happenings' work, a form of spontaneous, open-ended action of performance art. See Appendix 2.

⁹⁸ *Fluids* was based on an activity that involved 100 artists and non-artists, centred on the cooperative construction of 20 rectangular nine-foot-high (approximately three metres) ice-block 'ice houses' in public places. The work was built over three days by separate work teams throughout Los Angeles with the aim to emphasise the importance of social interaction. While the idea may appear simple, the organisation of the work itself was a complex task. According to the artist, *Fluids* involved the organisation of different work teams and schedules, seeking permits from the relevant government department, obtaining insurance and notifying the police. Lacy, *Mapping the Terrain*, 248.

⁹⁹ Kwok Mang-ho's extensive body of work is documented in Asia Art Archive (AAA). See "Kwok Mang-ho Frog King Archive," AAA, accessed March 7, 2017, <http://www.aaa.org.hk/Collection/CollectionOnline/SpecialCollectionFolder/1929>

¹⁰⁰ Xi Jinping's tenure marked the beginning of a new chapter for Chinese art and culture. Under his leadership, the CPC began a new campaign to revive Chinese culture. President Xi coined the phrase 'Chinese Dream' to describe his overarching plans for China with a goal of delivering a spectacular rebirth of Chinese values and worldviews. Staff reporter, "Xi, Jinping: Discussion Regarding the Role of the Arts," *Xinhua News Agency*, October 14, 2015. See also Yao Yung-wen, "The Void of Chineseness: Contemporary Art and Cultural Diplomacy in China," *International Journal of Social Science and Humanity* 5, no. 11 (November 2015): 971-975.

The key purpose of my research has been to examine changes to public art in Chinese cities, changes which are in direct response to China's rapid political, economic, cultural and urban development. In this section, I will outline how these changes have contributed to the development of public art in China. Discussions regarding how Chinese public art evolved from contemporary Chinese art practice, architecture and urban planning will be elaborated on in Sections 1.4 and 1.5.

Historically, traditional forms of public art in China began to emerge in 1979 after the introduction of the *Open-Door Policy* by Deng.¹⁰¹ The economic reform was designed as a first step to rebuilding China's economy after years of political and economic turmoil.¹⁰² China's trade with the rest of the world had been almost non-existent during Mao's regime (1949–1976).¹⁰³

Deng's economic reforms were significant, and these reforms completely changed the fate of China and brought it back from the edge of economic collapse.¹⁰⁴ Aside from significant economic change, the *Open-Door Policy* also had direct implications for Hong Kong. As Hong Kong was still a British colony during the life of Deng, who died in 1997, the city was an economic platform to the West that provided much-needed support (financially, intellectually and technically) to the CPC, assisting the country to develop appropriate economic and infrastructure frameworks in preparation for the implementation of the *Open Door Policy*. The increased interaction between Hong Kong and China also saw unprecedented opportunities created for Hong Kong businesses, particularly in the area of the built environment where almost every urban and regional city in China underwent modernisation.

With the significant increase in trade and building activities in China, Hong Kong played a significant role in supporting China's reform. For example, one area that has seen significant growth is the opening up of the tourism industry¹⁰⁵ and the rapid

¹⁰¹ There were two key articles published in 1979 discussing how art can enhance the built environment in response to the new policy: "New Mural Completed in Time for the Newly Built Capital Airport" "首都國際機場候機室壁畫落成" by Bu Ji 步及 and "More Miniature Sculptures are Needed in Public Parks" "園林裡多搞一些小型雕塑" by Shan Dao 山島. Both appeared in Chinese art journal, *Meishu* 《美術》, no. 10 (1979), accessed January 6, 2018, <http://mall.cnki.net/magazine/Article/MEIS197910000.htm> (Bu Ji) and <http://mall.cnki.net/magazine/Article/MEIS197910011.htm> (Shan Dao)

¹⁰² Two major events that took place under the leadership of Mao Zedong caused significant damage to China: The Great Leap Forward/the Great Famine in 1958–1962 and the Cultural Revolution in 1966–1976. To increase China's productivity, the regime directed significant resources to build the new communist economy and heavy industry at the expense of rural peasants. The exhaustion of resources consequently contributed to the death of tens of millions of rural people due to starvation during the Great Leap Forward. The Cultural Revolution, on the other hand, paralysed China politically and significantly affected the country economically and socially. See Yang Jisheng, *Tombstone: The Untold Story of Mao's Great Famine* (London: Penguin Books, 2013).

¹⁰³ Between 1950 and 1961, the UN placed an embargo on trade with China that ended Hong Kong's entrepot status. As a result of this embargo, both the Hong Kong and Chinese governments sealed the border against free migration, and China was closed to Hong Kong investment. The Chinese market was virtually closed until 1979. See "Hong Kong," *Commanding Heights*, accessed April 15, 2018, www.pbs.org/wgbh/commandingheights/lo/countries/hk/hk_full.html and Sung Yun-wing, "Hong Kong Integration with Its Hinterland: A Mixture of Curses and Blessings," *HKCER Letters*, no. 47 (November 1997), accessed January 6, 2018, <http://www.hkcer.hku.hk/Letters/v47/sung.htm>

¹⁰⁴ Ezra Vogel, *Deng Xiaoping and the Transformation of China* (Cambridge, Massachusetts; London, England Belknap Press of Harvard University Press, 2013).

¹⁰⁵ Tourism was first identified by the CPC as one of the important sectors in driving the reform. Prior to the reform, tourism was considered as a form of cultural diplomacy by the CPC.

development of hotel chains in Chinese cities.¹⁰⁶ From the early 1990s, like many Hong Kong residents, I travelled to the mainland for work and personally witnessed China's urban transformation over seven years (1993–2000). Thousands of hotels have proliferated in cities and surrounding areas as a result of this opening up. During this period, numerous large-scale art projects that I worked on were commissioned by international hotel groups¹⁰⁷ and designed by foreign or Hong Kong architects. Public art, although confined to decorative purposes in this context, nevertheless employed a similar procurement and management methodology to that found in architecture. As artwork commissions can be managed and delivered in a building procurement process, a new-found relationship between traditional forms of public art and architecture has provided commissioners with an impetus to seek out public art that would align with their investment, development, and cultural and educational programs. This phenomenon has not only taken place in hotel developments but also the private and public sectors, such as office buildings, residential apartments, public squares and parks. In the last decade, the scope of public art has been expanded to event programming.

The Art Scene in China Between 1990 and 2012

Parallel to the introduction of the reform, contemporary Chinese art also underwent significant transformation. Following the Student Protests of 1989, the official ideology of Chinese art was re-established in party dogma. The formalisation of the China Artists Association's responsibility in 1990, which saw a clear articulation of their power as a clearinghouse for Chinese art, signalled a significant turn in the art world, i.e. a return of official art and the end of experimental art, in particular, installation and performance art.¹⁰⁸ During this period, many abandoned the state's search for an idealised and heroic vision of communist society and instead sought a new artistic language that was devoid of any ideology and left China for Europe, North America, Australia and Japan in the face of increased scrutiny by the CPC.¹⁰⁹

John Clark described the hostile environment of the early 1990s in his essay "Official Reactions to Modern Art in China Since the Beijing Massacre". In curtailing artistic freedom, the CPC put significant 'pressure on criticism, pressure on artists, pressure on art journalism and pressure on art teachers'¹¹⁰ by implementing various measures that aimed to stamp out radical thinkers. These included the intensification of censorship, such as the closure of liberal values-based publications such as *Fine Arts in China* 《中國

¹⁰⁶ Hanqin Zhang, Ray Pine and Terry Lam, *Tourism and Hotel Development in China: From Political to Economic Success* (New York: Haworth Hospitality Press/International Business Press, 2005).

¹⁰⁷ Even though their role has been vital to increasing the awareness of art in the public realm, very little research has been done in relation to the role hotels have played in the development of public art in China.

¹⁰⁸ Thomas Berghuis, *Performance Art in China* (Hong Kong: Timezone 8, 2006), 97 and Chang Tsong-zung 張頌仁, "Preface to the 2001 Edition," *China's New Art, Post—1989*, ed. Valarie Doran (Hong Kong: Hanart TZ Gallery, 1993 and the reprint published by AAA, 2001), page not specified.

¹⁰⁹ For a discussion on the diaspora of Chinese artists to the West see Melissa Chiu, *Breakout Chinese Art Outside China* (Milan: Charta, 2006).

¹¹⁰ John Clark, "Official Reactions to Modern Art in China Since the Beijing Massacre," *Pacific Affairs* 65, no. 3 (1992): 334-348.

美術報》¹¹¹ as well as greater control of cultural institutions and customs,¹¹² and exclusion of any rigorous formal experimentation in the art curriculum¹¹³ or other art forms that did not conform to communist values. Even during the 2000s, the CPC has continued to apply censorship to works of art that it deemed too politically sensitive or ‘morally’ corrupted. One of the most well-known examples is Ai Weiwei’s *He Xie* 《河蟹》 (*River Crabs*). The artist created thousands of porcelain crabs to protest the destruction of his new Shanghai studio in 2010. Ai’s response to the destruction also included an actual feast on 10,000 river crabs in Shanghai with hundreds of guests attending the banquet. These porcelain crabs are a homophone for ‘harmonious’ 和諧 in Chinese and have become an internet term for online censorship (the term is still banned today).

Another example is the banning of performance art in the 2000s after Zhu Yu’s 朱昱 *Eating People* 《食人》 (2000) was performed. In a series of photographs, it showed the artist preparing, cooking and eating a real human fetus in an apartment located possibly in Beijing.¹¹⁴ His shocking performance challenged moral and ethical values, prompting the Ministry of Culture to proclaim the performance ‘a menace to social order and the spiritual health of the Chinese people’, and to ban all exhibitions involving animal abuse, corpses, and overt violence and sexuality in the same year.¹¹⁵ In recent years, the CPC has become increasingly tolerant of performance art as long as the content of work does not challenge the state and is not morally corrupted, obscene or aesthetically unconventional.¹¹⁶ The last criteria, however, is difficult to police as a ‘style of art’ can be ideologically subjective. Essentially, censorship still applies to the assessment of art based on these criteria and different strategies are used by the CPC to monitor oppositional voices.¹¹⁷

¹¹¹ Berghuis, *Performance Art*, 237 and also “Timeline,” M+ Sigg Collection, WKCD Authority, accessed April 15, 2015, <http://www.westkowloon.hk/en/siggcollection/timeline>. For a discussion on how the CPC maintains control over the art community through innovative programs while at the same time actively pursuing globalisation, see Zhang Yue, “Governing Art Districts: State Control and Cultural Production in Contemporary China,” *The China Quarterly*, 214 (September 2014): 827-848.

¹¹² Exportation of art from China is subject to rigorous customs checks to ensure that politically sensitive material is not leaked to the outside world. This is based on my own experience with art transportation during my time at Schoeni Art Gallery (1993–1996) and Art Works Ltd (1998–2000).

¹¹³ Clark, *Modernities*, 229.

¹¹⁴ Berghuis, *Performance Art*, 163.

¹¹⁵ Richard Vine, *New China, New Art* (Munich; London: Prestel, 2008) and Berghuis, *Performance Art*, 162-163. Chinese scholars such as Fan Di’an 范迪安, Chen Lansheng 陳履生 and Li Weishi 李維世 were not the only ones condemning Zhu’s performance. Western scholars including Britta Erikson and Carlos Rojas also questioned the ethics of ‘horrific art’.

¹¹⁶ For example, the CPC’s gradual acceptance of performance art was reflected in the eighth edition of Shanghai Biennale, *Rehearsal* (2010) that included an unprecedented amount of performance art.

¹¹⁷ Censorship is widespread in mainland China. The CPC censors content for mainly political purposes, but also to maintain its control over the populace. For a discussion on censorship in the arts and cultural life in China, see Jörg Huber and Zhao Chuan, *A New Thoughtfulness in Contemporary China: Critical Voices in Art and Aesthetics* (Hong Kong: Hong Kong University Press, 2011); Han Shi, “The Invisible Red Line – Manoeuvring Chinese Art Censorship” (2012), *Arts Freedom*, accessed August 2, 2017, www.artsfreedom.org/wp-content/uploads/2012/10/Article05_China.pdf and “The Dissenters,” *Dateline* on Special Broadcasting Service (SBS) aired March 12, 2013, accessed April 27, 2015, <https://www.sbs.com.au/news/dateline/story/dissenters>. There are also numerous reports on how censorship is imposed on artists and institutions in China, see Lisa Movius, “Censorship in China,” *Art in America* (January 4, 2011), accessed September 9, 2017, www.artinamericamagazine.com/news-features/news/censorship-in-china/; see also Gary King, Jennifer Pan and Margaret E. Roberts, “How Censorship in China Allows Government Criticism but Silences Collective Expression,” *American Political Science Review* (May 2013): 1-18, accessed May 1, 2018, <http://gking.harvard.edu/files/gking/files/censored.pdf>. Several writers note that self-censorship and even international censorship is on the rise. A recent case of the latter involved Cambridge University Press blocking access in China to some articles

If contemporary Chinese art in the 1980s was characterised by the expansion of artistic ideology, the depiction of everyday life and the weakening of centralised ideology, the 1990s were more concerned with artists' intense focus on social reality, the absurdity of modern life and the search for self-identity as China became connected with world currents.¹¹⁸ With the lack of government support and limited venues available to exhibit their works in the early 1990s, Chinese artists began to find new venues to show their works outside museums and galleries, including public parks, public places and amenities, restaurants and artists' homes. This resulted in the expansion of art and saw a significant shift in the mode of production, artistic expression and aesthetic language. It was achieved through a direct response to the increasingly suffocating cultural environment engendered by the state.¹¹⁹

Between 1992 and 1993, two significant contemporary Chinese art exhibitions, *China Avant-garde Art* (1992) and *Post 1989, New Art from China* (1993) were held in Berlin and Hong Kong, respectively.¹²⁰ This signalled the beginning of contemporary Chinese art making contact with the West.¹²¹ Around the same period, the *Asia-Pacific Triennial* (since 1993) was launched in Brisbane, Australia,¹²² featuring several Chinese artists¹²³ while Fang Lijun 方力軍¹²⁴ and Wang Guangyi 王廣義¹²⁵ were selected to participate in the *Venice Biennale* in the same year. These events outside China provided artists with a new cultural space that allowed them to freely express to the outside world their personal views on the profound changes they face in society. The significantly changed

in one of its journals (*The China Quarterly*), apparently at the request of the Chinese government. Later their decision was reversed after academics protested. Charles Riley and Jethro Mullen, "World's Oldest Publisher Reverses "Shameful" China Censorship," *CNN*, August 21, 2017, accessed May 17, 2018, <http://money.cnn.com/2017/08/21/media/china-cambridge-university-press-censorship-reversal/index.html>

¹¹⁸ For a discussion on how Chinese artists face the new cultural environment after the reform, see Li Zhe, "Stepping Out in Guangzhou," *Asian Art News* (January/February 2003): 52-55.

¹¹⁹ For a discussion on how China's 'maverick artists' operated under Deng, see Geremie R Barmé, *In the Red on Contemporary Chinese Culture*, 1-19. See also Emmanuel Lincot, "Contemporary Chinese Art Under Deng Xiaoping," *China Perspectives* 53 (May-June 2004), accessed January 6, 2018, <http://journals.openedition.org/chinaperspectives/2952> and Köppel-Yang, *Semiotic Warfare*. Berghuis' *Performance Art*, also provides a detailed account of how artists work outside the establishment between 1979 and the 2000s.

¹²⁰ Several Chinese art exhibitions were held overseas between 1990 and 1992. These include *Chine: Demain pour hier in Pourrières* (1990), *I Don't Want to Play Cards with Cezanne and Other Works: New Wave and Avant-Garde Art of the Eighties* in the US (1991) and the *Exceptional Passage* in Japan (1991). The increased visibility of contemporary Chinese art in the Western world marked the beginning of internationalisation of Chinese art. This phenomenon was documented by Chinese art curator Hou Hanru in the early 1990s in one of his essays, "Entropy: Chinese Artists, Western Art Institutions: A New Internationalism," *Global Visions: Towards a New Internationalism in the Visual Art*, ed. J. Fisher (London, Kala Press, 1999), 79-88. A more updated version was offered by Paul Gladston in *Deconstructing Contemporary Chinese Art: Selected Critical Writings and Conversations, 2007-2014* (2016). The author recognises the changing local, regional and international conditions of artistic production, reception and display in the 21st century, and calls for a more 'polylogic approach to research and analysis of contemporary Chinese art.' Paul Gladston, *Deconstructing Contemporary Chinese Art: Selected Critical Writings and Conversations, 2007-2014* (Heidelberg: Springer, 2016).

¹²¹ This cultural exchange between China and the West was documented by Britta Erickson, *On the Edge: Contemporary Chinese Artists Encounter the West* (Hong Kong: Timezone 8, 2004). An earlier work on the topic was by Michael Sullivan, *The Meeting of Eastern and Western Art* (Berkeley: University of California Press, 1997).

¹²² Queensland Art Gallery, "Asia-Pacific Triennial," accessed April 27, 2018, <https://www.qagoma.qld.gov.au/about/our-story/apt>

¹²³ Participating artists included Choi Yan-chi 蔡勿姿 and Irene Chou 周綠雲 from Hong Kong and Yu Youhan 余友涵 from China.

¹²⁴ Fang who graduated from the Central Academy of Fine Art (Beijing) in 1989 is one of the leading proponents of the early 1990s Cynical Realist movement. His works are characterised by the artist's response to social and political transformation in China.

¹²⁵ Wang Guangyi is one of the major contributors to the avant-garde Chinese art movement and is known for appropriating consumerism for his *Great Criticism* series.

circumstances, both at home and abroad, during the early 1990s, created a condition for creating art that subsequently led to the diversification of art practice but, at the same time, helped artists make Chinese art more relevant to society in the 21st century.

Between the 1990s and 2000s, the art scene was also marked by a growing number of biennales, triennials and 'blockbuster' exhibitions nationally¹²⁶ and internationally.¹²⁷ The significant exposure of contemporary Chinese art in the international art arena meant that the CPC no longer considered this art as a marginalised art movement but instead as a new opportunity to engage with the West. This new-found purpose of art saw the traditional forms of cultural diplomacy supported by cultural exchange projects and education programs.¹²⁸ With the proliferation of biennales, triennials and exhibitions¹²⁹ occupying a central position in the Chinese art world and an alignment with the CPC's foreign policy, the local art market also blossomed because of the increased exposure of Chinese art on the global stage. The early 1990s saw auction houses Christie and Sotheby's in Hong Kong establish a new department specialising in Chinese art, while art fairs, such as *Art Asia* (1993–1995), *New Trends* (1994–1995), *Art Hong Kong* (2008–2013) and *Art Basel Hong Kong* (2014–present) sought to provide an alternative outlet for new art collectors. During the mid-2000s, China turned into an important nexus of the international art world with the launch of several new auction houses¹³⁰ and art fairs¹³¹ in Beijing, Shanghai and Guangzhou with record-breaking sales. Between 2009 and 2014, China became the best performing art market in the world surpassing the US for five consecutive years.¹³² The significant expansion of the Chinese art market during this period suggests that there was a growing interest in contemporary Chinese art, both in China and abroad.

¹²⁶ Examples include *Shanghai Biennale* (since 1996), *Long March Project* (since 2002), *Guangzhou Triennial* (since 2002) and *Beijing Biennale* (since 2003).

¹²⁷ Chinese artists' participation in various international biennales, triennials and exhibitions include *Asia-Pacific Triennial* (since 1993), *Venice Biennale* (since 1993), *Biennale of Sao Paulo* (since 1994), *Documenta* (since 1997), *Lyon Biennale* (since 1997) and *Inside Out New Chinese Art* (1998). For a discussion on the history of biennales in China and elsewhere, see John Clark, "Asian Biennale: History, Practices and Literatures," *Yishu—Journal of Contemporary Chinese Art* 13, no. 2 (March–April 2014): 20-31.

¹²⁸ For example, the exhibition *The Monk and the Demon* (2004) curated by Fei Dawei 費大偉 was launched at Musée d'art contemporain de Lyon with the aim to celebrate the Sino-French Cultural Year. It was the first time that contemporary Chinese art was featured in an intergovernmental cultural exchange project.

¹²⁹ There are now many biennales in China including the Shanghai and Beijing Biennales founded in 1996 and 2003, respectively. See Beijing International Art Biennale, <http://www.biennialfoundation.org/biennials/beijing-international-art-biennale/> and Shanghai Biennale, <http://www.shanghaibiennale.org/en/>. Others include Chengdu Biennale (www.chengdubiennale.org) and Guangzhou Triennale (www.gztriennale.org). The latest addition is the Shenzhen Biennale of Art (www.shenzhenbiennale.org)

¹³⁰ While Christie's and Sotheby's are two major players in the field (auction houses that are both based in Hong Kong), the mainland market is currently dominated by Poly (Beijing), Guardian (Beijing), Council (Beijing), Cheng Xuan (Beijing) and Hosane (Shanghai) and only emerged in 2006, accessed September 23, 2012, <http://www.hiart.cn> (in Chinese). See also Christie's, "Asian 20th Century & Contemporary Art," Christie's, accessed November 13, 2018, <https://www.christies.com/departments/asian-contemporary-and-20th-century-chinese-art-92-1.aspx> and "Contemporary Art," Sotheby's, accessed November 13, 2018, <https://www.sothebys.com/en/departments/contemporary-art?locale=en>

¹³¹ These include *Art Beijing* and *Shanghai Contemporary Art Fair*. See "About Art Beijing & Design Beijing," Art Beijing, accessed November 13, 2018 <http://www.artbeijing.net/index.php?m=page&a=index&id=18&l=en> and "About the Fair," Shanghai Contemporary Art Fair, accessed November 13, 2018, <https://www.artsy.net/art021-shanghai-contemporary-art-fair-2018/info/about-the-fair>

¹³² "Art Price Global Art Annual Report for 2015," *Art Market*, accessed July 15, 2017, <http://www.artmarket.com/>

The emergence of the art market in the 2000s in China also contributed to the growth of art collectors and private sectors, the building of art collections and the commissioning of art museums to house art or for investment. There has been 1,536 private/industry owned museums and galleries built in China since 2000.¹³³ Most feature not only an impressive collection of art but are also a showcase for architecture.¹³⁴ The rapid rise of contemporary Chinese art along with its market value, as well as the proliferation of museums, art galleries and art districts have witnessed the function of art become increasingly linked with economic output. Moreover, this, combined with an endorsement by the CPC, suggests that there will be an intensification of art consumerism in the 21st century.

1.4 Changes in Contemporary Chinese Art Practice

In the Chinese cultural space, new political slogans derived from Deng's economic reform¹³⁵ have played a significant role in re-defining the nature of modern Chinese culture in setting out a new vision for art. Under Deng's new directive, art was no longer to serve as a political tool for class struggle, but instead, artists were encouraged to pursue new directions with the aim of helping to rebuild China's cultural sector.¹³⁶ This development saw art partially separated from officialdom in the 1980s¹³⁷ and take a similar path to that of the historic avant-garde movement in Europe circa 1917 and the neo avant-garde movement in the late 1960s,¹³⁸ thus bringing new perspectives to the field.¹³⁹

¹³³ This information was obtained from China Museums, accessed July 15, 2017, <http://www.chinamuseums.org.cn>

¹³⁴ Examples of private commissions include the Shanghai Himalayas Museum in Shanghai by Arata Isozaki, New Century Art Center (Chengdu) and Chanel Mobile Art Gallery (Hong Kong) by Zaha Hadid and Sifang Art Museum (Nanjing) by Steven Holl. While the majority of commissioners aspire to make a contribution to society, there are also others who utilise art for other purposes. The Oceanwide International Residential Area OIRA (2006), which I will discuss in Chapter Four, is a pertinent case study to show how public art has been considered by the developer.

¹³⁵ Deng's doctrines include 'Seek Facts from Truth' and 'Liberate Your Thinking'. The former calls for a more pragmatic approach to reform by integrating theory with practice whereas the latter encourages people to conduct experimentations that would help to speed up the reform.

¹³⁶ For how Deng's *Open-Door Policy* transformed the history of contemporary Chinese art, see Li Xianting, "Major Trends in the Development of Contemporary Chinese Art," *China's New Art, Post—1989*, ed. Valarie Doran (Hong Kong: Hanart TZ Gallery, 1993), x-xxii.

¹³⁷ Examples include the Stars Group (1979), Pond Group (1986) (aka Young Creator's Society 1985) and 70% Red, 25% White, 5% Black Group (1986) who have been at the forefront in practising 'non-traditional art' in China.

¹³⁸ For an account of these developments, see Bishop, *Artificial Hells*, 3.

¹³⁹ During the 1980s, the pluralisation of styles and ideas (such as conceptual art, Dada and Neo-Dada, Pop art) in the Chinese art world contributed to the debate on how to combine Eastern traditions with Western influences. The function of art, as described by artist Zhu Bin 朱斌, was 'originally a vehicle of ideological strategies, now should be nothing more than strategy', which suggests that art is no longer ideology-centred. Zhu Bin, "Wang Guangyi yishu zuopin zhong de youxi chengfan" [The Playful Elements in the Art of Wang Guangyi], *Dangdai Yishu Chaoliu Zhong De Wang Guangyi* 《當代藝術潮流中的王廣義》 [The Contemporary Art Trends of Wang Guangyi] (in Chinese), eds. Yan Shandui 嚴善錚 and Lv Peng 呂澎 (Chengdu: Sichuan meishu chubanshe, 1992), 52-59. See also Köppel-Yang, *Semiotic Warfare*, 66-74.

While the CPC continued to support art that ‘praises revolutionary leaders and the construction of the state’¹⁴⁰ during the early days of the reform, artists no longer took political standards as the norms and began exploring new themes and forms,¹⁴¹ resulting in the diversification of art practices.¹⁴² Unfortunately, this period of artistic freedom lasted only a decade, with the Student Protests of 1989 provoking the government to adopt a heavy-handed response to artistic freedom,¹⁴³ thus marking the renewal of censorship in art in the following decades. Chinese artists who were dissatisfied with the government’s censorship of art moved overseas during the early 1990s in search of a freer environment,¹⁴⁴ but since then, many have returned to their homeland and continued their practice. These include Xu Bing 徐冰¹⁴⁵, Lu Jie 盧傑¹⁴⁶ and Cai Guo-Qiang 蔡國強¹⁴⁷ who have been actively engaged in community projects or in undertaking leadership positions in the art academy, while others, such as Ai Weiwei and Gu Wenda 谷文達,¹⁴⁸ have been working on global art projects and exhibitions.

The reform created a new environment that both contradicted and tested the core ideology of the CPC. Informed by my study of contemporary Chinese art and analysis of the *Long March Project* 《長征計畫》 (2002), the discrepancies between the communist ideology and the reality of the socialist market¹⁴⁹ have forced many artists to question their position in the new Chinese modernity.

¹⁴⁰ Yin Shuangxi 殷雙喜, “The Open-Door (1976–1989),” *History of Chinese Oil Painting – from Realism to Post-Modernism*, eds. Lu Jie, Karen Smith and Martha Liew (Hong Kong: Schoeni Art Gallery, 1995), 31-36. For a more comprehensive overview on the development of contemporary Chinese art in the latter part of the 20th century, see Wu Hung, *Contemporary Chinese Art: A History: 1970s –2000* (London: Thames & Hudson, 2014).

¹⁴¹ See Li, “Major Trends,” x-xix.

¹⁴² In *China New Art, Post 1989* aspects of performance art were included in the publication. Examples include Xu Bing’s *Ghost Pounding the Wall* (1990), Liu Anping’s 劉安平 *an Experiment in Impersonation: Throw Ink on Mao* 《模仿實驗：向毛扔墨水》 (1992), *Village Project* 《鄉村計畫》 (1992–1993) by 20 artists including Song Yongping 宋永平, Wang Yazhong 王亞中, Zhang Guotian 張國田, Chang Qing 常青 and others. Doran, “Performance Art a Documented Record,” cvii-cxv.

¹⁴³ The Student Protests of 1989 are also widely known as the June Fourth Incident 六四事件 or ‘89 Democracy Movement 八九民運 in Chinese. For full details of the event see June 4th Museum 六四紀念館, accessed July 19, 2017, <http://64museum.blogspot.com>

¹⁴⁴ One of the most notable examples of China’s crackdown on art was the relocation of the exhibition, *Post 1989 New Art from China*, which was scheduled to take place in Beijing in 1990, to the Hong Kong Arts Centre in 1993. The other is the demolition of the Yuan Ming Yuan Artist Village, see Tsong-zung Chang, “Preface,” x and Chiu, *Breakout*, 25-26. For an account of the development of Yuan Ming Yuan Artist Village see Bert de Muynck, “Event: Background to Yuan Ming Yuan Artist Village,” Organised Networks, accessed October 14, 2018, <http://orgnets.net/node/428>

¹⁴⁵ Xu Bing, a graduate from the Central Academy of Fine Art (Beijing), is known both for his printmaking and art installation. He is famed for his early work *Book from the Sky* 《天書》 (1987–1991), a massive work that was made from hundreds of volumes and scrolls printed with 4,000 imagined Chinese characters, which were cut by hand into wood printing blocks.

¹⁴⁶ Lu Jie’s background is discussed in Chapter Five, *Long March Project*.

¹⁴⁷ While Cai Guo-Qiang is known for his spectacular gun powder artworks and events, the artist has also curated a number of exhibitions, including the first China Pavilion at the 51st Venice Biennale in 2005. The artist also participated in the *Long March Project* and was the co-curator for the *Yan’an Forum on Art Education* 《延安美術教育論壇》 (2006). See Lu Jie, “Yan’an Forum on Art Education,” *Yishu—Journal of Contemporary Chinese Art* (September 2006): 18-61.

¹⁴⁸ Gu Wenda is known for his use of hair in his artworks and installations. Gu’s works are characterised by the incorporation of traditional Chinese calligraphy and/or poetry.

¹⁴⁹ Historically, the term was first introduced by Mao at the First Zhengzhou Conference (2–10 November 1958) and later the concept was elaborated on by several party leaders including Deng Xiaoping, Hu Yaobang, Zhao Ziyang and Jiang Zemin. Theoretically, Chinese socialism supports the creation of a socialist market economy dominated by the public sector with the aim to transition China into a pure communist country. The Constitution of the PRC stated that China is committed to communism and the country is in the initial stages of socialism. In

Those who have followed the Western system are thankful for the opportunities created by the reform. Others have utilised the opportunity to gain new knowledge and experience from the West and have started reflecting upon their relationship with the changing society, beginning the process of mapping out what they can see as uniquely 'Chinese' in the age of globalisation.¹⁵⁰ At the centre of this internalisation, many artists find an incompatibility between the ideologies of China and the West: The two schools of thought (i.e. Chinese communism and capitalism) do not adequately fit into the Chinese art system because the philosophical viewpoint that underpins the CPC's concept of 'serving the people' is different from the Western concept of civic dialogue.¹⁵¹ Against this background, the rapidly growing interest in contemporary Chinese art brought about by the art market in the last 25 years has seen artistic consumption driving artistic production. It is not only avant-garde art that has been absorbed into the established art system; so too has traditional Chinese ink painting.¹⁵²

Despite the testing environment of the 1990s, political and economic conditions in China accelerated the transformation of art. Contemporary Chinese art expanded its scope to the use of strategies of public engagement, and Chinese artists have utilised some aspects of non-traditional art (such as happenings).

An early example that shows Chinese artists' use of happenings can be traced back to 1979 when Hong Kong-born and US-educated artist Kwok Mang-ho¹⁵³ (aka Frog King) conducted his first performance, *Plastic Bag Happenings* 《膠袋臨》,¹⁵⁴ across different locations in Beijing (April 1979). The event was attended by several Beijing artists, including the co-curator of the Stars

essence, socialism is a developmental stage similar to the capitalist mode of production. During this transition stage, the communist economy established under Mao was replaced by the socialist market economy, the current economic system, on the basis that 'Practice is the Sole Criterion for the Truth' (one of the policies developed by Deng). The main idea of Chinese socialism is to introduce a planned commodity economy on the basis of public ownership that allows China to implement flexible economic policies to develop the country into an industrialised nation while, at the same time, not abandoning the Marxist ideological vision. See Deng Xiaoping, "Building Socialism with a Specifically Chinese Character," *People's Daily*, October 1, 1984.

¹⁵⁰ Lu Jie and Qiu Zhijie, "Curators' Words," *Long March—A Walking Visual Display* (New York: Long March Foundation New York, 2003), 9.

¹⁵¹ See Mao Tse-tung, "Serve the People," *Selected Works of Mao Tse-tung* 《毛澤東選集》 (in Chinese) (Peking [Beijing]: Foreign Language Press 3, 1967): 177-178. For a discussion on the tension between artistic freedom and the national narrative imposed by the CPC, see Jeanne Boden, *Contemporary Chinese Art: Post-socialist, Post-traditional, Post-colonial* (Brussels: ASP, 2014).

¹⁵² How the art market effectively took control of Chinese art, including avant-garde art, is discussed in Lu and Qiu's "Curators' Words," 8-12 and notes from a meeting between Johnson Chang and Martha Liew, dated January 17, 2008. See also Berghuis' *Performance Art*, 7.

¹⁵³ Kwok, who had lived in New York during the 1960s and 1970s, is considered by some to be China's first performance artist. Kwok's work is greatly influenced by the 'Happenings' created by Allan Kaprow while he was living in New York. The central theme in his work is concerned with blurring together city, art and daily life. His contribution to alternative art in China was documented in Berghuis' *Performance Art* (p. 225) and Douglas Meigs' "Frog King' Leaps into Art on Hong Kong Streets," *CNN Travel*, July 18, 2011, as well as in the collection of "Kwok Mang Ho Frog King Archive" at AAA. "Kwok Mang Ho Frog King Archive," AAA, accessed February 5, 2016, <http://www.aaa.org.hk/Programme/Details/287>

¹⁵⁴ Kwok's idea was to sculpt air with plastic bags. For Kwok, 'the plastic material has a practical character that can be used in a way that is easy and free.' Unlike heavy material, such as stone, wood or metal, 'plastic bags are easy to transport and are easily accessible and disposable.' In his view, plastic bags represent a meditative space for contemplation—the plastic bag is a new form and product of the 20th century. Kwok's *Plastic Bag Happenings* was first introduced in Toronto and he continued this project in Tiananmen Square and the Great Wall in 1979. At the time, his performance was controversial to the conservative art establishment because the use of plastic bags and public participation were unheard of in China. See AAA, "Kwok Mang Ho Frog King Archive."

Group (1979), Huang Rui 黃銳.¹⁵⁵ Some sources¹⁵⁶ suggested that Kwok's experimentation with art making may have influenced¹⁵⁷ the Stars Group,¹⁵⁸ China's first alternative art group, although this is yet to be proven.¹⁵⁹ Instead of working within the constraints of museum or gallery spaces, the group sought to focus on interaction with their audience through public action.¹⁶⁰

Another example that explores the concept of public engagement can be seen in a group of graduate art students led by Yang Zhichao 楊志超 who staged their first performance action, *Rolling Canvas* (1986),¹⁶¹ which was undertaken in the streets of the city of Lanzhou on the 67th anniversary of the May Fourth Movement (1919).¹⁶² The performance, Thomas J. Berghuis states,¹⁶³ was intended to show how art could be staged beyond the official system by expressing the views of young people and their concerns.¹⁶⁴ Other projects explored current themes.¹⁶⁵ Several avant-garde artists further experimented with this new mode of art production.¹⁶⁶ In more recent times, artists have turned their attention to socio-cultural issues. These include Wang Wei's 王衛 *Temporary Space—An Experiment by Wang Wei* 《臨時空間—王衛一個實驗作品》 (2003),¹⁶⁷ Lu Jie's *The Great Survey of Paper Cutting in Yanchuan County*

¹⁵⁵ AAA, "Kwok Mang Ho Frog King Archive."

¹⁵⁶ These include Berghuis' *Performance Art* (2006), "Chronology of Hong Kong Performance Art" compiled by AAA and David Clarke's *China—Art—Modernity* (2019). These documents have suggested that *Plastic Bag Happenings* was among the earliest documented performance art in China in 1979. See "Chronology of Hong Kong Performance Art," AAA, accessed May 2, 2018, https://cdn.aaa.org.hk/_source/chronology-1975-2005-asof-20061201.pdf and David Clarke, *China—Art—Modernity: A Critical Introduction to Chinese Visual Expression from the Beginning of the Twentieth Century to the Present Day* (Hong Kong: Hong Kong University Press, 2019), 165.

¹⁵⁷ Berghuis, *Performance Art*, 42 and 225.

¹⁵⁸ The Stars Group was formed in 1979 under Huang Rei and Ma Desheng. The initial idea for the Stars to present an outdoor exhibition was to establish a direct contact between art and the public. Their first exhibition at the gates of the park next door to the China Art Gallery featured works of 23 artists, including Ai Weiwei, Li Shuang 李雙, Qu Leilei 曲磊磊, Shao Fei 邵飛, Wang Keping 王克平, Wang Luyuan 王路燕 and Zhong Ancheng 鐘安城. The Stars Group exhibition was held on September 27, 1979. See Li, "Major Trends," x-xxii.

¹⁵⁹ It was not until 1991 that interest in social art (or sculpture) emerged after the translation of H. Stachelhaus on Joseph Beuys became widely circulated among artists on the mainland in China (the work was translated by Taiwanese artist Wu Mali). Many were inspired by the release of this publication. Berghuis, *Performance Art*, 238.

¹⁶⁰ Huang Rui, who attended Kwok's event earlier, devised a new plan along with his co-curator Ma Desheng 馬德升 by staging the first open-air exhibition (1979) that aimed to reflect the needs of the people and social change. Their goal was to restore the social function of art and challenge the existing political system and the communist mode of art production. *Ibid.*, 34-46.

¹⁶¹ The artists covered themselves with paint and, one by one, rolled themselves over a 100-metre-long piece of canvas that they carried around the streets of the city.

¹⁶² The May Fourth Movement was an intellectual revolution and socio-political reform movement that occurred in China in 1917–21. The movement was directed toward national independence, emancipation of the individual and rebuilding society and culture.

¹⁶³ Thomas J. Berghuis is a scholar of contemporary Chinese art. He was the first Robert H. N. Ho Family Foundation Curator of Chinese Art at the Solomon R. Guggenheim Museum in New York.

¹⁶⁴ Berghuis, *Performance Art*, 230.

¹⁶⁵ Others, such as artists Song Yongping and Wang Yazhong 王亞中, invited audiences to help bury ten bicycles with bricks after they were crushed, burned and painted, to express their shock of the change of culture since the implementation of the *Open-Door Policy*. The work was entitled *Street Action: Crush Bicycles* 《街頭行動：粉碎自行車》 (1992). Doran, "Performance Art a Documented Record," cxi.

¹⁶⁶ For example, in *Village Project* (1992–1993) a group of young artists produced a series of paintings and a video performance with more than 20 local villagers in a small village in Shanxi, to demonstrate how art can be assimilated into everyday life. *Ibid.*, cix.

¹⁶⁷ *Temporary Space—An Experiment* (2003) by Wang Wei was a performance piece that critiqued the construction/destruction of urban developments in Beijing and a demonstration of its flow-on effect on the community. The artist engaged a group of labourers to assemble 25,000 bricks, collected from demolished hutongs, inside the Long March Space. This alternative space was then demolished a few days after its opening and all the bricks sold back to the same workers who delivered them, illustrating that the ongoing urbanisation process is permeating every aspect of society. See Philip Tinari, *Temporary Space—An Experiment by Wang Wei* (Beijing: 25000 Cultural Transmission Center, 2003).

《燕川縣剪紙大調查》(2004),¹⁶⁸ and a number of works that I mentioned at the beginning of this chapter, all of which involved public participation.

These developments suggest Chinese ‘new genre public art’ has been part of a more general discourse of contemporary Chinese art.

1.5 Overview of China’s Urbanisation Program and its Influence on Architecture and Traditional Forms of Public Art

Parallel to the changes in contemporary Chinese art practices, the period covered by this thesis also coincided with the emergence of rapid urbanisation unprecedented in Chinese history and China’s increased engagement with the world.¹⁶⁹ The rapid expansion of cities has played a critical role in the rebuilding process through the implementation of extensive capital works programs. It also shows the CPC incorporating some elements of capitalism into their socialist system through the utilisation of its urbanisation program as a means to foster growth using foreign investment and to increase productivity while the CPC retains both its commitment to achieve pure communism and its control on political power.¹⁷⁰ At this time, Chinese architecture began to shift away from the Soviet influence that had pertained during the Mao era and became increasingly informed by Western architectural design and related practices. The massive urban redevelopment has provided foreign architects with increased opportunities and interaction with the local industry. Foreign architects have made a significant contribution to the rapid transformation of urban space in contemporary China.

Historically, China began its ambitious urbanisation program in 1991 after the release of the “Ten-year Layout for National Economy and Social Development” and “Eighth Five-Year Plan (1991–1995)”.¹⁷¹ The latter provided China with an orderly transition from a centrally planned economy to a market economy and marked a new phase in China's development¹⁷² around urban developments that saw significant spending on transportation and infrastructure projects.¹⁷³

¹⁶⁸ For a discussion of the *Great Survey of Paper Cutting in Yanchuan County*, in which artists and residents were involved in the examination of the development of folk art—paper cuttings, see Chapter Five of this thesis.

¹⁶⁹ Wang Weiguang, “Preface,” *China National Human Redevelopment Report 2013— Sustainable and Livable Cities: Toward Ecological Civilisation*, prepared by the United National Development Program and the Institute for Urban and Environmental Studies (Chinese Academy of Social Sciences, Beijing: China Translation and Publishing Corporation, 2013), iii.

¹⁷⁰ For a discussion on the CPC’s commitment to communism and their strategy to achieve this objective see footnote 149.

¹⁷¹ “The Eighth Five-Year Plan (1991–1995),” China.org.cn, accessed March 9, 2018, <http://www.china.org.cn/english/MATERIAL/157625.htm>

¹⁷² During 1979–1990, attention was given to restoring and maintaining development after the negative growth of urbanisation between 1966 and 1976. *National Human Development Report 2013—Sustainable and Livable Cities: Towards Ecological Civilisation*, compiled by the UN Development Program and Institute for Urban and Environmental Studies (Chinese Academy of Social Sciences, Beijing: China Publishing Group Corporation, 2013), 19.

¹⁷³ Urbanisation increased from 26% during the early 1990s to 79.5% in Beijing and 77.6% in Shanghai by the 2000s. There are several reports and articles reporting Chinese urbanisation. See *Chinese Statistical Yearbook*, National Bureau of Statistics of China, accessed August 22, 2017, <http://www.stats.gov.cn/tjsj/ndsj/2015/indexeh.htm> and “Urban Explosion: The Facts,” *New Internationalist*, accessed November 9, 2017, <http://www.newint.org/features/2006/01/01/facts>.

The acceleration of the urbanisation program in Chinese cities has resulted in a massive reconfiguration of urban space. For example, between 1990 and 1995 the population of Shanghai increased from 8 million to 10.5 million.¹⁷⁴ In Beijing, the increase was proportionately similar, i.e. from 6.5 million to 9 million.¹⁷⁵ The significant increase in population led both the national government and the governments of Shanghai and Beijing to undertake measures to manage the urban population. This provides a context for why urban transformation in China is far more intense than in the West, i.e. combined with its extraordinarily large population, China as a communist state was vastly underdeveloped before the 1990s. The intensity of urbanisation in China was encapsulated in the United Nations (UN) report, *National Human Development Report 2013—Sustainable and Liveable Cities: Towards Ecological Civilisation*, which suggested that Chinese urbanisation is far more compressed and intense.¹⁷⁶

During the process of urbanisation, the role of architects and artists has also changed dramatically. Instead of using art and architecture as a political tool, they now have been given the task of transforming derelict buildings and abandoned industrial areas into attractive spaces. To meet the CPC's timeframe and urban vision, the process has led to a radical change in Chinese architectural practices, such as the utilisation of Western building construction methods, advanced technologies and architectural design, and includes a new design approach focusing on the integration of art/culture and architecture. The development of this hybrid field—between art and architecture—that emerged in China during the 1990s is evidenced in some of the significant building projects in Shanghai and Beijing, as I discuss in Chapter Three.

Despite urbanisation significantly improving the urban landscape and living conditions, it does not, however, always produce entirely positive outcomes for China. Like other developed countries, China has also faced numerous challenges since rapid urbanisation began.¹⁷⁷ For example, not only has the use of natural and energy resources, employment competition, transportation, housing, access to basic social and other public services increased significantly during the last 28 years, social fragmentation and alienation have also intensified as the current governance,¹⁷⁸ such as the Hukou 戶口簿 system,¹⁷⁹ has not been responsive and flexible enough to address social needs caused by rapid urbanisation.

¹⁷⁴ UN, *Population Division of the Department of Economic and Social Affairs of the UN Secretariat, World Population Prospects: the 2010 Revision* (New York: Population Division of the Department of Economic and Social Affairs of the UN Secretariat, UN, 2010).

¹⁷⁵ Ibid.

¹⁷⁶ The study states: 'It has taken six decades for China's urbanisation to expand from 10 to 50 percent. This same transition took 150 years to occur in Europe and 210 years in Latin America and the Caribbean.' UN, *National Human Development Report 2013*, i.

¹⁷⁷ Zhang Tingwei, "Urban Development Patterns in China: The New, the Renewed and the Ignored Urban Space," *Urbanisation in China: Critical Issues in an Era of Rapid Growth*, eds. Song Yan and Ding Chengri (Cambridge Massachusetts: Lincoln Institute of Land Use Policy, 2007), 10.

¹⁷⁸ The top-down approach to urban planning is becoming increasingly difficult for the CPC due to a lack of resources to execute local decisions. See *China National Human Development Report 2013*, 9.

¹⁷⁹ Hukou is a registration booklet that records information about a person as a resident of an area and includes identifying information such as name, parents, spouse and date of birth. It is issued per family and usually includes the births, deaths, marriages, divorces and moves of all members in the family. The system was originally designed to allow the government to control and regulate internal migration, especially rural-to-urban migration. See also Campanella, *The Concrete Dragon*, 173-187.

In China, scholars agree that urbanisation is used as an instrument to accelerate modernisation and to provide a strategic focus for changing the mode of development, adjusting the economic structure and expanding domestic demand with the aim to create a sustainable environment for the growing population.¹⁸⁰ The cultural sector is also affected by this process. For example, while the rapid growth of urban development in the last two decades has created significant opportunities for architects, urban planners and artists, the role and significance of art in this has also ignited debates on increased social inequality and cultural issues on multiple fronts at the time.¹⁸¹ These include the emergence of the art market in the early 1990s that aided commodification of art and government land,¹⁸² the loss of traditions and social space,¹⁸³ the proliferation of monumental public art projects in city centres, evictions and displacement of local residents, as well as a lack of opportunities for emerging public art practitioners, as I discuss in Chapter Four. While some would argue that economic restructuring has brought positive change to the cultural sector, such as making art more accessible to people, improving the level of art education and living conditions as well as providing user-friendly and green public spaces for local residents,¹⁸⁴ at the same time these developments have opened up questions regarding the meaning of art in the age of globalisation, and whether its primary purpose is designed to meet an economic agenda, expand China's influence on the world or reflect social reality. It does raise the question of whether a balance can be achieved.¹⁸⁵ Chinese architecture academic Zhou Rong 周榮 also expressed this sentiment of neglect between art and life. During his speech at a public art conference in 2006, Zhou suggested that public art in China was mostly dominated by 'monumentality' of themes and forms rather than narratives of everyday life.¹⁸⁶ Zhou's commentary suggests that Chinese public art is primarily concerned with projecting China's new image to the world. His response indicates that the connection between public art and Chinese cities, which does not exist as a micro-narrative of urban life, has been overshadowed by the CPC's ambitious economic agenda and preservation of China's image. Unlike the US where public art policy was introduced in response to the economic downturn, China has utilised public art and iconic architecture to enhance its public image and marketability to the world to ensure a high return of gross domestic product (GDP) output and increase China's influence on the global stage. These strategies suggest that Chinese modernisation is

¹⁸⁰ *China National Human Development Report 2013*, 1.

¹⁸¹ For example, art critic Yin Shuangxi often described the current state of public art as 'elitism' and is 'concerned with visual dictatorship—it is an ambiguous field of art practice', quoted in Wang, *Introduction*, 277.

¹⁸² Commodification of government land refers to how private sector/government built public art or cultural development on government land but in fact the land is used for building residential or commercial development. This phenomenon will be covered in Chapter Four. The early stage of the WKCD in Hong Kong (Chapter Eight) is another example.

¹⁸³ In *Art and Cultural Policy in China: A Conversation between Ai Weiwei, Uli Sigg and Yung Ho Chang, Moderated by Peter Pakesch*, ed. Cristina Bechtler (New York: Springer Wien, 2009), 31, Ai discusses the dramatic transition from Marxist ideology to capitalism and how it has caused enormous (and brutal) changes to Chinese society.

¹⁸⁴ These spaces include community spaces such as children's playgrounds and gyms in most public areas as well as the building of zero emission cities to combat air pollution and water/soil contamination.

¹⁸⁵ One of the major points of the reform agendas is the expansion of the middle class and increase in market competition. Michael Clifton, "Insight—China's Challenge—Ambition and Execution," Australian Trade and Investment Commission, accessed September 22, 2015, <https://www.austrade.gov.au/Australian/Export/Export-markets/Countries/China/News-and-Insights/Chinas-Challenge-Ambition-and-Execution>

¹⁸⁶ Zhou Rong, "The Urban Micro-Narrative in Contemporary Chinese Public Art," note extract from *The International Exhibition and Symposium on Public Art*, Beijing, 2006.

not limited to achieving economic objectives but is also aimed at expanding China's soft power through the use of urban imagery,¹⁸⁷ which I will discuss in Chapter Nine.

In contrast, the development of traditional forms of public art in Hong Kong has taken a different path. During the colonial era, most of the works were highly commemorative and decorative. When Hong Kong returned to China in 1997, the city's ambiguous political environment also became an open ground for political debate.¹⁸⁸ The lack of 'meaningful' public art (i.e. oppositional meanings with which the local people could identify instead of monolithic Chinese national meanings imposed by the CPC) in public places, compelled practitioners and artists to develop alternative strategies that enabled them to engage in political and social discourse, as I discuss in Chapter Six.

One of the critical focuses of this thesis is to explore the connection between architecture and art through my investigation of iconic architecture and traditional forms of public art. By describing and analysing how Chinese public art has transformed and diversified at the time of China's emergence on the world stage (1990 to 2012), I argue that while traditional forms of public art have been a useful tool in contributing to China's new image and economy, my case study in Chapter Eight on WKCD in Hong Kong will show that a new approach is emerging through the integration of art, public engagement and architecture and, through this, the possibility of democratising public space.¹⁸⁹

Thus, instead of seeing public art as a by-product of China's urban developments¹⁹⁰ or a marginalised art practice within the visual art discourse, my investigation will show that the development of Chinese public art has not been dominated by a particular narrative, ideology or mode of production but, instead, is a consequence of varying responses to government policies and the changing political, social, cultural and economic environments in China and Hong Kong. This significant shift from expressing communist values to aligning public art with economic and political objectives has also resulted in the emergence of a new art production model

¹⁸⁷ These urban imageries are not only visible in modernised urban forms, art and culture but can also be manifested through Chinese movies and sports mega-events.

¹⁸⁸ Freedom of expression is a critical issue in Hong Kong. For a discussion on Hong Kong's colonial legislation on freedom of speech and the complexity of combining its colonial law with socialist legality, see Peter J. Hutchings, "Freedom of Speech in Hong Kong & the Problem of 'China'," *Cardozo Studies in Law and Literature* 8, no. 2, Boalt Hall: Law and Literature Symposium, Part 1 (Autumn–Winter, 1996): 267-275. See also Steve Tsang, *A Modern History of Hong Kong* (London: I.B. Tauris & Co, 2007), 45-55.

¹⁸⁹ Socially-engaged practice has also extended to architecture in the 21st century and can be seen in the work of Chilean architect Alejandro Aravena who was awarded the Pritzker Prize for reviving socially-engaged architecture. His design approach was discussed in TED, accessed May 17, 2016,

https://www.ted.com/talks/alejandro_aravena_my_architectural_philosophy_bring_the_community_into_the_process?language=en For a discussion on Aravena's design rationale, see *Elemental: Incremental Housing and Participatory Design Manual* (Berlin: Hatje Cantz, 2016).

¹⁹⁰ Wang Zhong 王中, *Introduction to Public Art* (in Chinese) 《公共藝術概論》 (Beijing: Peking University Press, 2007) and Yang Qirui, "Research on a Number of Public Art Issues" "公共藝術若干問題研究" (in Chinese), *Conference Proceedings from Public Art International Forum & Education Seminar*, ed. Kan Tai-keung (Guangxi: Guangxi Normal University, 2009), 178-186.

that reflects artists' increased sense of alienation in the new Chinese modernity, as I will discuss in Chapters Five, Six, Seven and Nine.

1.6 Methodology

This thesis is deeply informed by my own experience in contemporary Chinese art, public art and architecture since the early 1990s.¹⁹¹ I use a multi-disciplinary method to approach this research with a focus on cultural history and art history. I have also used research methodologies commonly used in architecture, namely utilisation of data collection, site analysis and review of master plans and architecture/urban planning literature, to inform the analysis.¹⁹²

I have used a case study approach as the principal research method and identified a range of artworks and projects being undertaken in the field. The first is concerned with the aesthetic and practical functions of art in urban spaces, and the second, with the concept of public engagement.

My selection of several case studies relates to the different political systems in mainland China and Hong Kong. These examples provide contrasting views of how Chinese public art can have the capacity to generate a range of critical meanings and audience reception in response to each location's socio-political conditions. By selecting projects that show a diverse range of public art in China, my goal was to determine how far and in what ways the perception and practice of public art were altered in China between 1990 and 2012.

Each of the case studies is supported by research using a mix of archival material, research papers, interviews and data collection. In the discussion of public engagement, I found it useful to use interviews and meeting minutes to provide a more targeted response to the research topic. In the case of traditional forms of public art, there has also been extensive documentation of public art projects and built works published that have informed my investigation.

¹⁹¹ I worked as the curator of contemporary Chinese art and Hong Kong art at Schoeni Art Gallery in Hong Kong (1993–1995) and in non-profit art organisations Hong Kong Fringe Festival (1996–1998) and Artist Commune (1998–2000). These experiences have provided me with a unique perspective of China's cultural landscape in the 1990s and formed the basis for developing a framework for new genre public art. I also spent two years working in Chinese regional cities at the beginning of the country's urbanisation program delivering public art projects for the private sector. My tenure at both Art Works Ltd (1998–2000) in Hong Kong (as project director) and later at Project Services, Department of Public Works (2000–2006) in Brisbane, Australia (as head of Art Built-in Unit and Senior Project Manager for the implementation and delivery of state-wide public art policy, *Art Built-in*) turned out to be one of the most significant milestones in my professional life. I had an in-depth exposure to the building delivery process and worked as part of an architectural team over a period of eight years that resulted in the delivery of more than 30 projects in both Queensland and China, some of which received recognition from the Australian architectural community. In the field of architecture, I have developed a good understanding of design processes and the architectural education curriculum after spending nine years leading the National Education portfolio and accreditation for all Australian architecture programs at the Australian Institute of Architects (2006–2015).

¹⁹² This method provides us with an understanding of how certain projects are materialised, as well as further insight into the design method/procurement processes and clarification of the role of architects and artists in a building project.

Review of Research Method

My research method is informed by Robert Yin's *Case Study Research: Design and Methods* (2009)¹⁹³ and is divided into five different stages: Designing (Stage One), Research Preparation (Stage 2), Collecting Information from Fieldwork and Other Sources (Stage 3), Analysing the Material (Stage 4) and Reporting (Stage 5).

Stage One—Designing

In developing the methodological framework for this thesis, I begin with a review of the existing public art literature (both in English and Chinese) and policies to ascertain the current state of public art. During this review process, I identified that Chinese public art could be divided into two categories. The first is traditional forms of public art, whereas the second is the concept of new genre public art, which is a less visible art practice in China.

Over the course of my research, I reviewed examples of Chinese public art. As each case study is unique, the customisation of different research strategies was required. For example, in demonstrating the symbiotic relationship between architecture, urban planning and traditional forms of public art, I have considered a range of Chinese architectural and art literature (Appendixes 2 and 5) and research material. These include completing an audit of significant public/cultural buildings and museums completed between 2005 and 2012 (Appendixes 6 and 14), public art projects (Appendixes 3, 7, 8, 9, 10, 12 and 13), review of 'Percent for Art' public art policies (Appendix 1), interviews and conferences¹⁹⁴ (Appendixes 4 and 15), as well as public art courses (Appendix 11) and examination of masterplans and research reports.¹⁹⁵ For my case studies, I considered a range of traditional forms of public art and integrated art projects and the key literature relating to art and architecture, as discussed in Chapters Two, Three, Four, Six, Seven and Eight. These include architecture as 'art' (Jin Mao Tower, China Art Museum), sculpture in public places (Thames Town and the Pillar of Shame), collaborative design (Beijing National Stadium) and integrated design as part of the site/urban planning (30th May Movement Memorial, Oceanwide International Residential Area (OIRA)) and WKCD. A similar methodology was applied to 'new genre public art' when I examined The Long March Project (Chapter Five) and some of the participatory works in Hong Kong (Chapter Six).

Stage Two—Research Preparation

In this thesis, I have reviewed the published Chinese and Western literature and archival materials in both Chinese and English as both primary and secondary sources. Primary sources include works of art, unpublished documents, public documents, interviews, questionnaires, art journals and catalogues and my direct involvement with some of the case studies. The relevant secondary

¹⁹³ Robert Yin, *Case Study Research: Design and Methods* (London: Sage, 2009).

¹⁹⁴ I have attended a number of public art and architecture conferences in Australia, Beijing, Shanghai and Hong Kong, and undertaken numerous field trips, including to the AAA Hong Kong as part of an Australian Research Council Linkages International Grant in 2006–2007 between Lingnan University in Hong Kong and the Australian National University. See Appendix 15 for the list of my field trips.

¹⁹⁵ The way in which China has connected traditional forms of public art with architecture and urban planning also relates to the importation of Western architectural design and practices to China. These relationships will be examined in Chapter Three.

sources consist of Chinese and Western literature, research reports, articles in magazines, newspaper reports, project briefs, site plans, journals, policies, video documentary, conference proceedings and curatorial masterplans that I prepared for a public art project in Beijing (2006). The complete list of sources is listed in the bibliography.

Stage Three—Collecting Information from Fieldwork and Other Sources

The specific procedures and methods that I have used in the thesis and for the case studies are organised in the following order: primary source material and secondary source material.

Primary Source Material

(a) Interviews

I have made use of my interviews with government officials, artists and participants to provide a differentiated perspective of how public art is interpreted. These interviews were conducted from 2006 to 2012 and are outlined in Appendix 15.

(b) My involvement with the project/event

I discuss several public art projects produced from the late 1990s to 2012. The majority of the material related to these projects was obtained through my involvement with various projects or from artists. They include *The Pillar of Shame*, Hong Kong (1997); WKCD, Hong Kong (2001) and OIRA, Beijing (2006).¹⁹⁶

(c) Archival and public documents

Published material forms an integral part of this thesis. Given that the focus of this thesis is to consider how public art is envisaged in Chinese cities, I use several key documents to inform this study. These include “Public Art Research—Final Report” (2003) and “Public Art in Hong Kong” (2004).

For the WKCD, I use several public project documentations and government reports. These include the “Concept Plan Competition for the Development of an Integrated Arts, Cultural and Entertainment District at the West Kowloon Reclamation, Hong Kong” (2001), “The Relationship between Museums and Performing Arts, and Creative Industries for the West Kowloon

¹⁹⁶*The Pillar of Shame*, Hong Kong (1997): in 1996, Danish artist Jens Galschiøt contacted numerous art organisations in Hong Kong in search of a suitable venue for exhibiting the *Pillar of Shame*. At that time, I was a Visual Art Program Organiser for the Hong Kong Fringe Festival, and I was one of the curators contacted by the artist to discuss the possibility of exhibiting the sculpture at the Fringe Gallery during the handover in 1997. WKCD, Hong Kong (2001): I was involved with the WKCD project at the very early planning stage during my time at Project Services, Department of Public Works in Queensland. Project Services was invited by the Hong Kong government to make a submission for the WKCD Masterplan in 2001. At the time I was asked to provide advice on public art strategies for this submission. The OIRA was my first collaborative public art project in China. As the project’s curator, I provided the public art master plan to the developer at the very early stage of the design process. Although I made the presentation to the client, the material that I produced for the project was never used. Nevertheless, the intellectual property ownership of the curatorial framework was clearly conveyed to the client and I remain the rightful owner of the work.

Cultural District Development in Hong Kong” (2007) and “Report on the Analysis of Views for the Stage 1 and Stage 2 Public Engagement Exercise for the West Kowloon Cultural District” (2010–2011).

(d) Online questionnaire—*Weibo*

Detailed results are contained in Appendix 4.¹⁹⁷

(e) Works of art

These include the *Long March Project* (2002), and the *Pillar of Shame* (1997) discussed in-depth as case studies. I utilise a broad range of materials, including project catalogues, journals, face-to-face interviews, email correspondence, news articles and websites to inform the study.

(f) Unpublished work

Unpublished material such as my response to the *Concept Plan Competition for the Development of an Integrated Arts, Cultural and Entertainment District at the West Kowloon Reclamation, Hong Kong* (2001), has been useful material in identifying a range of issues.¹⁹⁸

(g) Journals

In determining the extent of public art discourse in China, this thesis is also enriched by my review of several art and architecture journals: *Meishu* 《美術》 (published since 1950), *Public Art* 《公共藝術》 (published since 2009) and *Architectural Journal* 《建築學報》 (published since 1954). Both *Meishu* and *Architectural Journal* are state-sponsored journals that have been an official mouthpiece since the founding of the CPC. Their primary purpose is to set out the ideological vision for Chinese art and architecture. I have reviewed more than 400 issues of *Meishu* dating back to 1950 documenting changes to the practice.

¹⁹⁷ The questionnaire was originally to be conducted during my visits to the Art Beijing and Art District 798 in early May 2011. However, I was unable to carry out the work due to the CPC’s increased scrutiny on artists who openly criticised the government. One month prior to my business trip (May 2011), Chinese artist Ai Weiwei was arrested in Beijing for alleged ‘tax evasion’ according to the CPC. His very public arrest signalled a further intensification of censorship by the CPC. On the advice of an academic in China to consider using Chinese Twitter *Weibo* to seek a public response, I set up an account and started identifying participants. The use of *Weibo* proved to be a very effective tool in the identification of targeted respondents nationally. In all, I identified 57 individuals who expressed an interest in public art, including artists, office workers, designers, architects and students. An invitation was sent to all prospective candidates, and eight respondents completed my questionnaires. This represents 17.5% of respondents who have answered the questionnaire. Their responses are attached in Appendix 4. A similar exercise was conducted with artists; unfortunately, only one respondent provided a detailed written response to the questionnaire. As most practitioners did not have time to complete the written questionnaire form, I simply converted the questionnaire into face-to-face interviews.

¹⁹⁸ In the early 2000s, I was involved with the WKCD through Project Services after receiving an invitation from the Hong Kong government. After examining the “Concept Plan” (2001) and “Project Brief” (2003), I drafted a non-official response to the Brief outlining several issues that had not been identified by the Hong Kong government. I sent my response to the Hong Kong government as a former Hong Kong resident, not as an Australian public servant. As far as I am aware, this work has not been published. See the Planning and Lands Bureau, “Concept Plan” (2001) and “Project Brief” (2003).

A similar undertaking was conducted with *Public Art* and *Architectural Journal*. See Appendix 5 for explanatory notes on Chinese public art literature.

Secondary Source Material

(a) Archival and public documents

This thesis is deeply informed by a large body of archival and public documents that I sourced from the early 1990s to 2012. These include books, newspaper articles, catalogues, conference proceedings, minutes, journals, thesis papers, reports, TV documentations and online forums¹⁹⁹ such as *Archdaily*²⁰⁰ and *New Tang Dynasty Television* (NTDTV).²⁰¹

(b) Data collection

I conducted extensive data collection in two areas: the first relates to how iconic architecture and traditional forms of public art is positioned in consideration of the Chinese public art discourse and the second is concerned with standardising public art through education.

One purpose was to look at the relationship between the proliferation of iconic architecture/traditional forms of public art and the CPC's economic policy, by demonstrating that iconic architecture, traditional forms of public art and monumental landmarks have become part of the government's effort in promoting urban entrepreneurialism.

As discussed above, I have reviewed the *Architectural Journal*, a monthly journal published by the Architectural Society of China, from 2005 to 2012 (a total of 96 issues) and selected buildings that were classified as iconic architecture. The reason for starting the review from 2005 was that this period coincided with the implementation of the "11th Five-Year Plan (2006–2010)".²⁰² During this period, the majority of significant public buildings were commissioned for the Beijing Olympics (2008) and the Shanghai Expo (2010). The relationship between the proliferation of iconic architecture and the government's urbanisation plan coincided with the data I collected, shown in Appendix 6. A similar approach was conducted for traditional forms of public art in which the lists of public art projects commissioned by the Shanghai and Hong Kong governments were compiled—Appendixes 9 and 10, respectively.

The collation of public art education programs has provided further insight into how art institutions have engaged in public art. My aim is to show how traditional forms of public art can be connected with urban entrepreneurialism, reflected in the CPC's

¹⁹⁹ These platforms have been extremely useful in terms of identifying some of the emerging issues in the field of architecture and politics in China.

²⁰⁰ *Archdaily*, accessed November 13, 2018, <https://www.archdaily.com/>

²⁰¹ *New Tang Dynasty Television*, accessed November 13, 2018, <http://www.ntdtv.com/>

²⁰² "11th Five-Year Plan," China.org.cn, accessed March 9, 2018, <http://www.china.org.cn/english/features/guideline/156529.htm>

effort to diversify the economy and a part of its integrative public policies. The list of public art programs is provided in Appendix 11.

Stage Four—Analysing the Material

This thesis is supported by qualitative analysis. Examination of qualitative material such as works of art, literature, interviews, policies and reports using an interpretive approach informs the narrative, while other evidence such as the compilation of project and event data, questionnaires and identification of topics provides an overall picture of the state of public art in China.

Stage Five—Reporting

As the challenge of this thesis is to examine the development of public art in three Chinese cities with two different political systems and socio-cultural conditions, a clear common ground has emerged when public art is considered in relation to its contribution to the economy. This aspect of Chinese public art is reported in Chapter Nine, 'A New Mode of Practice: Is Public Art Part of Urban Entrepreneurialism?', which considers how this economic convergence has taken place through an examination of how Beijing, Shanghai and Hong Kong have creatively engaged different public art strategies in light of their respective government policies.

Chapter Ten provides a summary of this thesis.

1.7 Organisation of the Thesis

This thesis is primarily divided into four major sections:

Section One: Introduction and Towards A New Definition of Public Art

This section comprises two parts: Chapter One provides an Introduction and Methodology while Chapter Two focuses on providing a theoretical underpinning of how public art in China has evolved from Chinese and Western art practices and a literature review on key public art, contemporary Chinese art, Hong Kong art, architecture and urban theory and theory on spectatorship by Western and Chinese scholars. A proposal for an expansion of the definition of new genre public art is also outlined in Chapter Two, which aims to provide a framework that can accommodate both official and unofficial Chinese public art.

Section Two: On Beijing and Shanghai

Section Two comprises three chapters, featuring several projects aimed at reflecting various public art approaches undertaken by Chinese artists and architects.

In Chapter Three, the development of traditional forms of public art and the relationship with urban sculpture, architecture and urban planning in Beijing and Shanghai are explored. In this chapter, I consider first how this genre of public art was produced under

China's economic reform by looking at the scale of urbanisation between 1990 and 2012 using Shanghai as an example. The emergence of traditional forms of public art is primarily related to two parallel developments in the fields of urban sculpture and architecture between 1949 and 2012, with the latter closely associated with changes to architectural design, production methods, technologies and the importation of Western architectural knowledge and urban planning into China.²⁰³ Second, I discuss how the role of traditional forms of public art has expanded from the need to propagate communist ideology, modernise urban space, improve living conditions and deliver tangible economic outcomes to the new task of building a new image of a city.

In Chapter Four, *Case Study One: An Investigation into the Commissioning Process of Traditional Forms of Public Art in Beijing and Shanghai* shows how the practice of traditional forms of public art has evolved from the field of urban sculpture to its adaptation to architecture and urban planning by examining the design process of several projects delivered by the public and private sectors in Beijing and Shanghai between the 1990s and 2000s. These case studies not only reveal traditional forms of public art as one of the primary expressions of Chinese public art but also suggest its function is closely connected with the built environment and economic activities.²⁰⁴ This chapter aims to analyse how the CPC utilises traditional forms of public art to articulate their visions and public identity and to reveal the explicit relationship between traditional forms of public art and urban planning and their connection with urban beautification.

Chapter Five aims to demonstrate that Chinese public art is not only concerned with urban sculpture or integrated art. I use the *Long March Project* (2002) as one of the early examples of 'new genre public art' to demonstrate there are alternative approaches to public art production in China. This case study is aimed at showing how artists are using a variety of methods to engage with the public in art making. By examining the *Long March Project*, I contend that while the curator's approach to art production, with its core focus on public participation, seems to align with the communist ideology, it also provides a transitional space enabling both artists and the public to engage in critical discourse under the current political environment, reflecting some of the fundamental values found in new genre public art. In particular, I discuss three artworks that reflect the concept of collaboration in the creation of a new space for discussion. This case study demonstrates how a different form of public art production, comparable to new genre public art, is emerging in China.

Section Three: On Hong Kong

This section comprises three chapters with case studies. While there are some aspects of public art in Hong Kong sharing common ground with Beijing and Shanghai, there are also differences. Politically, culturally and socially, Hong Kong was not a part of mainland China's history between 1841 and 1997. Thus, public art in Hong Kong was constructed under a different ideological, political and cultural framework.

²⁰³ Two examples will be discussed: The first is Jin Mao Tower in Shanghai and the second is Beijing National Stadium.

²⁰⁴ That is not to say China is disinterested in social or environmental issues. In fact, China has been facing pollution problems since the 2000s and has been developing policies to tackle these issues.

In Chapter Six, I contend that public art in Hong Kong is uniquely characterised by its ambiguous political status and identity. Its strategy of appropriation also defines it through the use of colloquial expression in art and the intention of artists to express a range of social and political issues. This chapter covers the local art scene and the identification of several critical issues faced by the Hong Kong art community. The chapter includes a historical overview of public art as well as an analysis of the development of public art between 1990 and 2012.

Chapter Seven is a case study on Hong Kong's traditional forms of public art. I discuss Jens Galschiøt's *Pillar of Shame* (1997) to show how a sculpture can have the capacity to change in scope, intent and audience reception during a time of political transition, suggesting traditional forms of public art are not necessarily 'static' or bound to a single meaning.

The last case study, WKCD in Chapter Eight demonstrates how the concept of public engagement can inform architectural design, urban planning and public art. The analysis of WKCD is not primarily concerned with public art *per se* but instead focuses on how public engagement has been considered during the life cycle of the WKCD master plan (2002–2012). By analysing the public engagement strategy utilised in the development of the master plan, I contend that a new model for public art is emerging in China, which could have the potential to influence the way we see public art in the future.

Section Four: More Than Urban Beautification: Aligning Public Art with Public Policies

Chapter Nine proposes the idea that public art in Beijing and Shanghai has been part of urban entrepreneurialism and is the result of the CPC's integrative public policies. I show how public art and iconic architecture have been used by the CPC to meet economic objectives while at the same time a new understanding of the function of new genre public art is developing. In doing so, I examine three significant public art events: the Beijing Olympics (2008), the Shanghai Expo (2010) and the International Award for Public Art (2011–2014). As Hong Kong is not subject to the CPC's integrative policies, consideration will be given to a range of public art strategies employed by both the public and private sectors in Hong Kong.

Finally, a summary of the conclusions of this study will be presented in Chapter Ten.

1.8 Conclusion

As stated at the beginning of this Introduction, in this thesis I discuss the development of Chinese public art between 1990 and 2012 as a complex response to political, social, economic and cultural changes. I examine a range of public art projects that have materialised in Beijing, Shanghai and Hong Kong as well as various strategies utilised by artists in both regions in consideration of

their respective political, social and cultural conditions.²⁰⁵ This thesis intends to show how the practice of public art has changed and diversified in these cities since 1990.

²⁰⁵ Not all Chinese public art is produced by local artists. In this thesis I look at two artworks that have been executed by Western artists. They are Judy Chicago's *What if Women Ruled the World* (2002) for the *Long March Project* and Jens Galschiøt's *Pillar of Shame* (1997) in Hong Kong.

CHAPTER TWO

TOWARDS A NEW DEFINITION OF PUBLIC ART

2.1 Introduction

The chapter aims to provide a review of the key literature in English and Chinese on public art and related disciplines with the objective of not only outlining the variety of interpretations offered by Chinese and Western scholars regarding the meaning of public art but also highlighting what is not discussed in Chinese public art discourse. I also provide at the beginning a discussion on the theory of 'new genre public art' and my proposal, which aims to expand the definition first put forward by Suzanne Lacy.

As I discussed in Chapter One, Chinese public art was described as 'functional art' before 1949, 'sculpture' under Mao and 'urban sculpture' after the reform.²⁰⁶ While there are many forms of public art in China today, the more traditional forms of public art and certain participatory practices in art have played a key part in public art discourse in China. However, the current interpretation of Chinese public art offered by Chinese institutions/scholars does not account for other forms of public art production that seek to create a space for critical thinking or debate, narrowing the meaning of public art. This is particularly the case with new genre public art, which is a concept I defined in the previous chapter. In the West, new genre public art connotes multiple meanings, including its participatory nature, goals and aspirations. While I recognise that some elements of new genre public art are difficult to apply to China, namely, the potential to encourage critical thinking, debate and civic dialogue, I also acknowledge that there has been an alternative public art production in China that has provided a contrary view to the 'official' public art discourse over the period examined in this thesis with connection to new genre public art as will be demonstrated in the chapters that follow.

To better understand public art in China in this chapter, I propose an expansion of Suzanne Lacy's concept of new genre public art, which has been an umbrella term that describes any art productions involving public participation and dialogue in the public domain, especially those that have connections to identity politics and social activism. Expansion of the concept has grown out of necessity in the increasingly interconnected and complex world of today, and the recognition of the existing definition may not be as current.²⁰⁷ It is also based on my observation of the practice since 1995. Historically, new genre public art originated from the discourses of largely marginalised artists during the 1980s and early 1990s in response to the deterioration of the public/social system in the US where, as Lacy has argued; the state failed to address critical social issues.²⁰⁸ While Lacy called for an alternative public art

²⁰⁶ For definitions of these terms, see Appendix 2.

²⁰⁷ This view is also shared by participants who attended the *City, Public Arts & Cultural Ecology* forum in Shanghai (2012). McCormick reported her observation after her attendance to the forum: 'The speakers and respondents at the City, Public Arts & Cultural Ecology forum in Shanghai displayed differing views as to the nature of art in the public sphere,' she writes, 'as one would expect, but all were in agreement that this is a point in time when the nature of art and public space needs to be reassessed within twenty-first century experience.' McCormick, "Urban Practice and the Public Turn," 11.

²⁰⁸ Lacy, *Mapping the Terrain*, 28-30. When the concept was first proposed by Lacy in 1995, new genre public art was considered a marginalised art practice by the establishment. The practice only became more recognised officially in the US in the 2000s.

production that uses public engagement as an aesthetic language, her intention was to engage participants who came from different backgrounds, such as people with different ethnicity, low social-economic status or ideology, to have their views expressed and communicated to the broader community, some of which aimed to raise public awareness of particular issues or concerns. Her definition does not exclude other practices with different political intentions or ideologies. The fundamental idea of Lacy's all-encompassing approach to art making highlights how new genre public art, along with other similar practices, can have a capacity to accommodate all kinds of aesthetic experiences. Her advocacy of the promotion of diversity and equal opportunity in the practice of new genre public art provides an opportunity to consider Chinese public art discourse in the context of the communist experience.

In this investigation of Chinese public art, I have considered whether other art practices, such as participatory art, social aesthetics and collective art,²⁰⁹ which are devoid of activist undertones, can also be included under the new genre public art umbrella as these are widely practised by Chinese artists and have emphasis on the concept of public engagement as part of art's aesthetic language. While participatory art, social aesthetics and collective art may not be loaded with political provocations, there is evidence to suggest that these practices have also corresponded with some of the attributes found in new genre public art when they are considered in terms of how they are produced.²¹⁰ I further acknowledge that this study (1990–2012) covers the political transitional period of Hong Kong in which the city was under British rule before 1 July 1997 and as an autonomous administrative region²¹¹ in China after 1997 where freedom of speech is legislatively protected under its *Basic Law*.²¹² The ambiguity of Hong Kong's political status means the study of Chinese public art cannot be examined solely under the communist narrative. It also means that the current form of new genre public art requires re-evaluation in consideration of the two different political systems in China.²¹³

In contrast, the concept of new genre public art is better understood in Taiwan and Hong Kong. Lacy's concept was introduced in Taiwan after 2000,²¹⁴ and the significance of the social and political context in public art in Hong Kong was mentioned in Desmond

²⁰⁹ See Appendix 2.

²¹⁰ It should be noted that China also has a rich history of non-traditional and sometimes activist art practices, which are mostly practiced outside of public institutions. The above-mentioned *Street Action: Crush Bicycles* (1992), the *Village Project* (1992–1993) and *Temporary Space—an Experiment* (2003), for example, were considered as marginalised (and unofficial) art by the CPC at the time.

²¹¹ Due to Hong Kong's transitional political status, the element of new genre public art that registers the possibility to engage in civic dialogue, I argue, is applicable to Hong Kong public art as the city is politically autonomous.

²¹² The *Basic Law* is the constitutional document of the HKSAR that came into effect on 1 July 1997 when sovereignty over Hong Kong was transferred from the United Kingdom to the PRC, replacing Hong Kong's colonial constitution.

²¹³ In addition to my review of literature relating to public art, contemporary Chinese art and architecture, I have also undertaken a review of other literature in the field of economic and political theory as well as Chinese modern history.

²¹⁴ Lu Pei-yi, "Translation of New Genre Public Art in Taiwan and Its Local Transformation," Academia.edu, accessed August 11, 2018, <https://www.academia.edu/3122759/新類型公共藝術的轉譯與在地變異>. This article was written in 2011. The concept of new genre public art was analysed by several Taiwanese academics such as Lu Pei-yi, Cheng Hui-wen 鄭惠文, Chen Kuo-chang 陳國章 and Li Ching-ping 李菁萍 between the 2000s and 2010s. Their analyses were published as follows: Li Ching-ping 李菁萍, "Study on the Mechanism and Management of Reengineering the Community through Art—A Concurrent Analysis on the Development of the New Genre Public Art" "藝術再造社區的機制與管理—兼論新類型公共藝術的發展" (in Chinese) (Masters diss., National Taipei University of the Arts, 2006); Lu, "Local Transformation"; Chen Kuo-chang 陳國章, "Public Art and Community Intervention: The Possibility of New Genre Public Art Focus on 'Art as Environment in Chiayi'" "公共藝術與社區介入—以「北回歸線環境藝術行動」為例看新類型公共藝術的可能性" (in Chinese) (Masters diss., National Sun Yat-Sen University, 2011); and finally, Cheng

Hui's "Public Art Research—Final Report" (2003).²¹⁵ In 2004, the term 'new genre public art' was introduced in Hong Kong in Wai-ting Stephanie Cheung's *Public Art in Hong Kong* (2004)²¹⁶ and Wu Mali's²¹⁷ translation of *Mapping the Terrain New Genre Public Art* in Taiwan respectively. Wu's translation of Lacy's work coincided with the rise of the local political movement, Taiwanisation,²¹⁸ and Taiwan's growing interest in the anti-monument public art movement in the West.²¹⁹ The local art community considered it as a response to concurrent literary and political activism during the mid-1990s to 2000s.²²⁰ However, the question of whether *Mapping the Terrain New Genre Public Art* was made accessible or discussed in China remains unclear²²¹ as some parts of the book cover the idea of civic dialogue and activist art, which are considered sensitive topics for the communist state.²²² Part of the reason for the

Hui-wen 鄭惠文, "Art in Public Spaces As A New Genre of Art—A Research on Its Position of the Art World" "藝術介入空間行動做為「新類型」的藝術—其於藝術社會的定位探討"(in Chinese), *Yishu lunwen jikan* 《藝術論文集刊》 [Collection of Art Theses] 16, no.17 (October 1, 2011): 55-70 and "The Relationship between Exhibition and Criticism in New Genre Public Art, a Study Based on Environmental Art Movement at Plum Tree Creek" "從樹梅坑溪環境藝術行動談新類型公共藝術的展示與評論問題" (in Chinese), *Nanyi Xue Bao* 《南藝學報》 [Journal of Nanyi], no. 4 (June, 1, 2012): 19-39.

²¹⁵ Desmond Hui, "Public Art Research—Final Report" (Hong Kong: Centre for Cultural Policy Research, Department of Architecture, University of Hong Kong, 2003), 7.

²¹⁶ Wai-ting Stephanie Cheung did not provide a definition of new genre public art in her thesis. Cheung briefly discussed Lacy's idea of public interest when she analysed Kith Tsang's work, *Hello Hong Kong—Part Four*. Stephanie Wai-ting Cheung, "Public Art in Hong Kong" (MPhil diss., University of Hong Kong, 2004), 189-190. Lacy's concept was also described in Ho Siu Kee's "Hong Kong Public Sculpture and the Cityscape," *Hong Kong Visual Arts Year Book*, ed. K. T. Tong (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, July 2014): 154-177.

²¹⁷ Wu Mali studied at the Academy of Fine Arts in Düsseldorf and returned to Taiwan in 1985. She is considered one of the leading socially-engaged artists in Taiwan and is responsible for translating two important texts, Suzanne Lacy's *Mapping the Terrain* and Grant Kester's *Conversation Pieces: Community and Communication in Modern Art* 《對話性創作—現代藝術中的社群與溝通》, into Chinese. Her work is deeply influenced by, and concerned with, a wide range of contemporary life issues in Taiwan, such as questioning the role of the media, feminism, political criticism, art institutional critique and environmental/ecological issues. Some of her works that integrate art and life include *Stories of Women from Hsin-Chuang* (1997) and *The Textile Playing Workshop* (2004), which both involve participation from female workers and housewives. Wu's humanistic approach to art forms the core of her artistic practice. See Katy Deepwell, "Mali Wu: a Profile," *N. Paradoxa: International Feminist Art Journal*, issue 5 (November 1997): 45-53 and Wu Mali, *Art and Public Sphere: Working with Community* 《藝術與公共領域：藝術進入社區》 (Taipei: Yuan-Liao Publishing, 2007)

²¹⁸ Taiwanisation, also known as the Taiwanese localisation movement is a conceptual term used in Taiwan to emphasise the importance of a separate Taiwanese culture, society, economy, nationality and identity rather than to regard Taiwan as an appendage of China. For a discussion on Taiwan art and identity politics during the post-martial law era, see Sophie McIntyre, "Imagining Taiwan: The Making and the Museological Representation of Art in Taiwan's Quest for Identity (1987–2010)" (PhD diss., Australian National University, 2012).

²¹⁹ Lu, "Local Transformation." For a discussion on the development of public art in Taiwan, see Lai Hsin-lung, "Public Art in Taiwan," *Conference Proceedings from International Symposium on Public Art—Public Art in the 21st Century—Establishing a New Artistic Environment* (Kaohsiung: Kaohsiung Museum of Fine Arts, 1997), 269-301.

²²⁰ Lu "Local Transformation."

²²¹ In late 2017, Lacy's book was reviewed by Chinese scholars Xu Jing 胥璟 and Li Bengming 李奔鳴. Prior to the review, it does not appear that *Mapping the Terrain* was discussed by Chinese scholars (based on my search on Baidu Scholar and the National Library of China). Scholarly works in China tend to emphasise the relationship between urban and rural areas (in the vein of relational aesthetics) rather than new genre public art's potential social effects on society. Xu Jing and Li Benming, "The Social and Educational Functions of New Genre Public Art: Book Review of *Mapping the Terrain New Genre Public Art*" "新類型公共藝術的社會教育功能——評《量繪形貌——新類型公共藝術》" (in Chinese), *China Education Journal* 《中國教育學刊》, no. 11 (2017), accessed June 6, 2018. <http://www.cqvip.com/QK/82058X/201711/673632556.html>

²²² In 2004, the relationship between China and Taiwan slightly improved after six years of non-contact between both governments. After the Kuomintang won the election in 2008, China and Taiwan relations normalised in three main areas: (1) trade; (2) cultural, educational, religious and sporting exchanges and (3) humanitarian actions. The relaxation of the cross-strait relations in 2008 meant mainland Chinese artists may have had access to Wu's translation of *Mapping the Terrain* or had opportunities to gain new knowledge in new art practices through China-Taiwan cultural exchange programs. For a discussion of Taiwan's political relationship with China at the time, see Steve Yui-Sang Tsang, *In the Shadow of China: Political Developments in Taiwan Since 1949* (London: Hurst, 1993).

limited discussion of new genre public art in China at the time could be attributed to the lack of scholarly work in the field. It is also possible that most Chinese scholars may have a misconception about this genre of public art as most literature tends to associate new genre public art with activist art.

In terms of literature, this chapter is in two parts. The first is an analysis of the concept of new genre public art. The second provides a review of the key literature in English and Chinese on public art and related disciplines with the aim of not only outlining the variety of interpretations offered by Chinese and Western scholars regarding the meaning of public art but also highlighting what is not discussed in Chinese public art discourse. I also discuss the first part of my proposal to expand the concept of new genre public art to enrich current understanding of non-traditional art production involving public participation and dialogue. I hope this study of Chinese public art can provide us with an opportunity to rethink the overall meaning of public art in light of increased global connectivities in the 21st century.²²³

For the literature review in the second part of this chapter, I begin with an examination of a range of important English and Chinese literature relating to public art. First, I examine more traditional forms of public art, closely related to art in public spaces, including sculpture, architecture, urban and landscape designs. Second, I focus on new genre public art, a term which, as noted in Chapter One, is concerned with social spaces involving public participation and social dialogue. While the former is highly visible in Chinese urban space and has been part of the official discourse in Chinese public art literature for a long time, the latter is mostly discussed about its participatory nature rather than its potential social and political effects on society.²²⁴ This review presents the key relevant literature and explores Chinese perceptions of public art, revealing what has been accepted as official Chinese public art, an issue I discuss in more detail in Chapters Three, Four and Five. A selection of writing on Hong Kong public art and contemporary art is also considered in this chapter.

²²³ It is worth noting that China in the past has adopted foreign concepts into its political, economic and cultural systems. Examples include introduction of Marxist philosophy (1900s) and the *Open-Door* Policy (1979). In visual art, it can be seen in the importation of Western art concepts and techniques (such as realism), mediums (i.e. oil painting) and non-conventional art practices such as happenings and performance art as I discussed in Chapter One.

²²⁴ For example, art that creates empathy regarding suffering can have effects by stimulating sympathy for a group or individuals and may not be necessarily political. I have found Professor Yang Qirui's (the head of the public art program at the China Academy of Art, Hangzhou) comment regarding China's position towards public art interesting: 'There are certain characteristics of democracy in the West, and we have our own interpretation of democracy in China,' he said. 'However, the West needs to understand that China never experienced true democracy therefore it is inappropriate to force us [Chinese public art] to accept Western democracy or incorporate the idea into our art.' Yang's view on the aim and purpose of public art represents the official view held by the art establishment as not all types of public art are tolerated in China, even if the intention is aimed to produce a positive effect on society. In Mai Corlin's essay "Trojan Horse in the Chinese Countryside: Ou Ning and the Bishan Commune in Dialogue and Practice," the author reveals the extent to which participatory art was not tolerated by the authorities in China even though the project produced a positive outcome for the rural community. Mai Corlin's "Trojan Horse in the Chinese Countryside: Ou Ning and the Bishan Commune in Dialogue and Practice," *Field—A Journal of Socially-engaged Art Criticism*, issue 9 (winter, 2018), accessed August 11, 2018, <http://field-journal.com/issue-9/trojan-horses-in-the-chinese-countryside-ou-ning-and-the-bishan-commune-in-dialogue-and-practice> and notes from a meeting between Yang Qirui and Martha Liew, dated February 22, 2012.

2.2 Defining New Genre Public Art

As discussed in Chapter One, one of the aims of this thesis is to look explicitly at how new genre public art can be considered in China in response to the lack of discussion on the subject by officialdom. It is important to point out that new genre public art does not seek to adhere to any particular art form, content or ideology. As Suzanne Lacy stated, new genre public art is ‘a catchall term for experimentation in both form and content.’²²⁵ Lacy’s focus is more on how public engagement is used as an aesthetic language and whether or not this mode of art production can accommodate a variety of aesthetic experiences and critical meanings at a deeper level.

Currently, interpretation of the concept of public engagement within art offered by various theorists is limited to certain types of critical meanings or aesthetic experiences, and these are discussed in Section 2.3. Given that this form of public art is derived from the democratic traditions of the West, the current view held by public art theorists requires further rethinking in response to increased global connectivity and new genre public art’s potential to respond to existing social, cultural and political systems. Thus, I propose to expand Lacy’s definition of new genre public art in terms of how the artwork is produced by analysing or presenting a series of different modes of public engagement, namely cooperation and collaboration. This new conceptualisation also seeks to articulate the relationship between the artwork, artist and participants, expanding the current framework offered by Lacy and bringing in other participatory practices that may have different ideological positions and intentions from a Chinese context. The idea is explained as follows.

Notably, there are three identifiable elements in Lacy’s interpretation, which are contemporaneity, public engagement and the possibility of civic dialogue.²²⁶ The last element, the possibility of civic dialogue, recognises Lacy’s position that not all new genre public art is actually able to produce critical discourse in practice, even if intended. These three elements form a basic framework that has helped me to identify new genre public art in Beijing, Shanghai and Hong Kong, allowing me to consider projects that may not share the same value system as Western contexts (such as democracy) but can be considered to link with the concept of new genre public art based on similar modes of production and intent.

²²⁵ Lacy, *Mapping the Terrain*, 20.

²²⁶ These three elements are also echoed in Lu Pei-yi’s essay, “Translation of New Genre Public Art in Taiwan and Its Local Transformation.” Lu analysed Lacy’s work and identified new genre public art as having the following features: (1) issues of our time; (2) how deeply does the participant want to engage in dialogue or discuss certain issues and (3) artist-public engagement or collaboration. Her work is solely focused on the Taiwan art experience. Lu, “Local Transformation.” Lu is an assistant professor of Department of Cultural Creative Industry and Program Leader of MA International Program, Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education. Her research interest is focused on off-site art, museum studies and curating in theory and practice. In addition to the several works that I mentioned above, her other works include “Art/ Movement as a Public Platform - Artistic Creations in Sunflower Movement and the Umbrella Movement” (with Pheobe Wong) in *Art and the City: Worlding the Discussion through a Critical Artspace*, edited by Jason Luger and Julie Ren (New York: Routledge, 2015) and *Creating Spaces-Post Alternative Spaces in Asia* (Taipei: Garden City Publishers, 2011). See also Lacy, *Mapping the Terrain*, 19.

This idea of conceptualising new genre public art regarding its process is derived from my experience with accreditation in architectural education.²²⁷ In describing what needs to be considered in new genre public art, a similar principle is also applied, without imposing Western or Chinese communist values.

As outlined above I have identified that new genre public art has three distinctive elements. The first is contemporaneity and is concerned with critical issues in society.²²⁸ In *Mapping the Terrain New Genre Public Art*, Lacy identified new genre public art as being mostly derived from various social, cultural and political movements in the US during the 1980s and 1990s. They were as follows: (1) artists' responses to the conservatism of the 1980s that solely focused on the Euro-American tradition and saw misalignment in the art world as art became increasingly internationalised; (2) the return of conservative views in the 1980s and 1990s that attempted to circumscribe the gains women had made during the previous decades; (3) attempted censorship efforts of politicians in league with conservative fundamentalists, targeting women, ethnic and homosexual artists and (4) interest was largely provoked by deepening health and ecological crises.²²⁹ While Lacy proposed a new variant of public art to distinguish it from traditional forms of public art, she was more concerned with the idea of proposing a form of visual art that 'uses traditional and non-traditional media to communicate and interact with a broad and diversified audience about issues directly relevant to their lives'²³⁰ with a focus on public engagement as the form of art production.²³¹ Lacy's interpretation also suggested that this art is concerned with 'sensibility with the audience, social strategy and effectiveness'²³² meaning new genre public art is socially constructed and can respond to critical issues in society, raising public awareness on matters that affect people's lives and including voices of the marginalised. While the circumstances in the US are vastly different from those pertaining in China, I am interested in exploring Chinese public art regarding its broader social dimension and some of the common issues shared with the West, such as the impact of capitalism and how globalisation has changed society.

²²⁷ As architecture schools tend to have different visions and pedagogies, accreditation helps schools to meet a set of criteria for architect registration.

²²⁸ It can be social, political or cultural issues.

²²⁹ At that time, there was an increased concern with AIDS, pollution and environmental destruction in the US and artists were interested in the use of art to express their positions on these issues. Lacy, *Mapping the Terrain*, 28-29 and 193-285. Ecological and environmental issues continue to be a major theme in the practice of public art in the 21st century. There have been numerous scholarly works dedicated to the topic following the release of Lacy's book in 1995. These include Heike Strelow, *Aesthetics of Ecology: Art in Environmental Design: Theory and Practice* (Basel: Birkhauser, 2004); Malcolm Miles, *Eco-Aesthetics: Art, Literature and Architecture in a Period of Climate Change* (London: Bloomsbury, 2014); Sacha Kagan, *Toward Global (Environ)Mental Change Transformative Art and Cultures of Sustainability*, volume 20, 2012, ed. The Heinrich Böll Foundation (Berlin: Heinrich Böll Stiftung, 2012); Nathaniel Stern, *Ecological Aesthetics: Artful Tactics for Humans, Nature, and Politics* (New Hampshire: Dartmouth, July 3, 2018); and Marie Sierra and Kit Wise, *Transformative Pedagogies and the Environment: Creative Agency Through Contemporary Art and Design* (Illinois: Common Ground Research Networks, 2018).

²³⁰ Lacy, *Mapping the Terrain*, 9.

²³¹ Ibid.

²³² Ibid., 20.

The Meaning of Contemporaneity

If the construction of new genre public art is founded on the premise that it is concerned with critical issues in contemporary society, I ask in what ways and how can we define ‘contemporaneity’, considering that the concept can be applied to any given time or place. An inclusive interpretation was offered by cultural theorist Terry Smith who defined contemporaneity as ‘saturated with all kinds of pasts: historical, artistic, utopian’ and that it has ‘different kind of temporalities as experienced by individuals and by individuals in groups, families and clusters.’ As Smith stated, while it is true that every individual has their own contemporaneity, at any given time and place there will be a limited number of contemporaneities in play with each other, the ones that make sense are the ones that cluster and shape relationships and move forward and change things, and there are usually only a few of those at any given time and any given place.²³³ In other words, a particular set of conditions must be met, and a position has to be maintained to stand out against the dominant narrative of modernity. Smith’s interpretation is highly visible in the case of Hong Kong public art, which I discuss in Chapter Six. This contemporaneity is manifested in the form of cultural homogenisation when local Hong Kong art and culture is being marginalised by a more powerful, dominating force, i.e. China. Art historian David Clarke²³⁴ describes how the changing political environment in Hong Kong helped to define Hong Kong art at the time of the Handover.²³⁵ The author demonstrates how the local art community responded in various ways in asserting their sense of ‘local cultural selfhood’, as a protest against China’s national meanings²³⁶ and a disruption to the existing social order, making contemporaneity visible at a time of significant change.

Smith’s interpretation of contemporaneity or multiple ‘temporalities’ offers new ways of seeing the world. For example, contemporaneity is particularly visible in the discussion of new genre public art in Hong Kong because the practice itself can be culturally, socially, politically, spatially and temporally responsive. Oscar Ho’s 何慶基 *Hong Kong Incarnated—Museum '97: History • Community • Individual* 《香港三世書 1997 博物館: 歷史、社體、個人》, which I discuss in Chapter Six exemplifies how contemporaneity can be manifested in response to the public’s increased concern about Hong Kong’s cultural identity after the city’s reversion to China in 1997.

²³³ Jeffrey J. Williams, “The Contemporist: An interview with Terry Smith,” *Symploke* 22, no. 1-2 (Winter-Spring 2014): 361-385. For a discussion on the interpretation of contemporary art, see Terry Smith, *What is Contemporary Art? Contemporary Art, Contemporaneity and Art to Come* (Woolloomooloo: NSW Artspace Visual Art Center, 2001); *Contemporary Art: World Currents* (London: Laurence King Publishing, 2011) and “Worlds Pictured in Contemporary Art: Planes and Connectivities,” *Humanities Research* XI, no. 2 (2013): 11-25.

²³⁴ David Clarke is an art critic, a photographer and a former professor of Art History at the University of Hong Kong. He is also a founder and academic director of the Hong Kong Art Archive (<http://finearts.hku.hk/hkaa/>). Clarke has published widely on Hong Kong art including *Decolonization*, 2001; *Reclaimed Land: Hong Kong in Transition* (Hong Kong: Hong Kong University Press, 2002) and *Chinese Art and its Encounter with the World* (Hong Kong: Hong Kong University Press, 2011).

²³⁵ Clarke, “Carving Public Space,” *Decolonization*, 150. Johnson Chang also discusses marginalisation of Hong Kong art in “The Secret Artist, is Hong Kong Art the True Underground?” *Restricted Exposure* (Hong Kong: Hong Kong Fringe Festival, 1997), 82-89.

²³⁶ Clarke, *Decolonization*, 100.

While the above provides parameters for understanding new genre public art—that this art is mostly concerned with issues of our time and can have multiple temporalities—it also implies that contemporaneity cannot exist on its own without being experienced by groups of people, as suggested by Smith. Traditionally, public engagement is a term referring to ‘the involvement of specialists listening to, developing their understanding of, and interacting with, non-specialists’.²³⁷ Its meaning is closely associated with participatory democracy in which the decision-making power is placed more directly in the hands of the people.²³⁸ In essence, public engagement is a two-way process, where the government (or institution) and the community work together to understand certain issues to achieve a consensus outcome. However, in the context of new genre public art, it is translated as an exchange of ideas between the public and the artist and, during this process of engagement, the ‘conversation’ or ‘experience’ can be manifested as action, artwork or text, forming the content of the artwork. This also implies changes in spectatorship.²³⁹ At the heart of new genre public art, or at least in Lacy’s terms, there is also a potential for this exchange to turn into civic dialogue, allowing participants to discuss civic issues, policies or decisions of consequence to people’s lives, to communities and society.

Public Engagement

Public engagement can have different connotations in understanding the meaning of spectatorship as well as the creation of a new space for exchange and dialogue. According to Lacy, the goal of new genre public art is to generate a public response that, in turn, transforms the participants’ input, further shaping the artwork. The spectator is no longer confined as a passive viewer but, instead, is an active participant in the production of art.²⁴⁰ At times, the artist becomes a participant, and other times not.

During the process of public engagement, I have identified that there are two distinct ‘operational’ modes (or engagement modes) that can be formed in the production of new genre public art: cooperation and collaboration. The first, cooperation, is a process that requires the audience to work with the artist in the production of artwork. While art produced under this mode can bring awareness or understanding of certain issues, the artist remains the original author and participants play no part in the formation of a concept. However, participants can contribute to the content and meaning. While there is a set of clear objectives that can be identifiable in this mode, such as the delivery of a physical artwork under the direction of an artist, at times, the emphasis can be placed on the way the artwork is produced to include the aim of generating dialogue or accelerating social relations. In other cases, there is more

²³⁷ The term is defined by the Higher Education Funding Council for England based on their research work into how public engagement can inform research and exploring effective ways to make public engagement effective for researchers. Higher Education Funding Council for England, “Factors Affecting Public Engagement by UK Researchers,” accessed December 19, 2016, <https://wellcome.ac.uk/news/what-are-barriers-uk-researchers-engaging-public>

²³⁸ Participatory democracy means individual participation by citizens in political decisions and policies that affect their lives, especially directly rather than through elected representatives. See John Keane, *The Life and Death of Democracy* (London, Sydney, New York, Toronto: Pocket Books, 2009), xvi.

²³⁹ See also Section 2.3 on Theory on Spectatorship and Chapter Five where I describe the Long March Project using the new concept of cooperation and collaboration.

²⁴⁰ In “Four Stages of Public Art,” Mark Hutchison describes what he sees as the various facets of the relationship between the artist and public art. Mark Hutchison, “Four Stages of Public Art,” *Third Text*, 16, no. 4 (2002): 429-438.

concern with the outcome or meaning produced via the participatory effort. Cooperation is a way of establishing the boundary of input between the artist and participants and sets out a hierarchical structure regarding how the artwork is delivered. The responsibility for setting out the vision remains with the artist.

The second mode is collaboration, which is characterised by the artist's intention to invite the audience to develop content for the artwork. Typically, the artist may start with an initial idea, but the artwork remains mostly fluid or undefined. Collaboration requires participants taking shared responsibility for framing the concept, narrative or content of the artwork with the artist, and therefore the hierarchical structure can be eliminated in the art-making process.²⁴¹ Under this category, critical discourse (as a result of interaction between collaborators) sometimes forms part of the artwork's narrative and sometimes not. At times, artworks produced under this mode of engagement do not always meet the artist's or participant's expectations as people have a different view on the 'success' of an artwork. I consider the *Long March Project*, which I will discuss in Chapter Five, to be an example showing how a collaborative model can produce two different sets of expectations (i.e. the curator's intent did not turn out as planned in the project and was different from that of the participants).

Civic Dialogue

The final element I suggest is the possibility to engage the public in civic dialogue. In *Artificial Hells*, Claire Bishop argues that not all participatory art focuses on the social responsibility of the artist; however, there is a large body of literature that offers a contrary view to that of Bishop. In addition to Lacy, Rosalyn Deutsche (1998),²⁴² Lucy Lippard (1998)²⁴³ and Grant Kester (2005)²⁴⁴ advocate

²⁴¹ This can be seen in the WKCD (Chapter Eight) where the architect had to collaborate with the public in the development of the site. Another example is Jiang Jie's *Sending off the Red Army: In Commemoration of the Mothers on the Long March*, which I discuss in Chapter Five.

²⁴² Rosalyn Deutsche, *Evictions, Art and Spatial Politics* (Cambridge, Massachusetts: The MIT Press, 1998).

²⁴³ Lucy Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society* (New York: The New Press, 1998).

²⁴⁴ Grant Kester, "Conversation Pieces: The Role of Dialogue in Socially-Engaged Art," *Theory in Contemporary Art Since 1985*, eds. Zoya Kucor and Simon Leung (Malden, Massachusetts: Blackwell, 2005), accessed January 6, 2018, http://www.ira.usf.edu/cam/exhibitions/2008_8_Torolab/Readings/Conversation_PiecesGKester.pdf

an empathic approach to art making and, in some cases, see it as an opportunity to seek civic dialogue, critical social relations or political action.²⁴⁵

Historically, the concept of civic dialogue has been explored by various Western scholars, although the term was initially more closely associated with public opinion.²⁴⁶ These include Michael Raffle,²⁴⁷ Adam Smith (1723–1790),²⁴⁸ Jeremy Bentham (1748–1832),²⁴⁹ Gabriel de Tarde (1843–1904)²⁵⁰ and Jürgen Habermas (1929–present).²⁵¹ In *Strukturwandel de Öffentlichkeit* (*The Structural Transformation of the Public Sphere*, 1962, translated into English in 1989 and Chinese in 1997), Habermas conceptualises the idea of the public sphere with a specific focus on the social history of the development of the bourgeois public

²⁴⁵ Political actions can be manifested in many forms and may or may not instigate social change. For example, Ai Weiwei's *Remembrance* (2010) started a Twitter campaign to commemorate students who perished in the earthquake in Sichuan on May 12, 2008. Following the research work conducted by his investigation team, Ai invited 3,444 friends from the internet to deliver voice recordings, and the names of the 5,205 individuals who perished were recited 12,140 times. This participatory artwork is an audio work dedicated to school children who lost their lives in the earthquake. As Ai put it, 'it expresses thoughts for the passing of innocent lives and indignation for the cover-ups on truths about sub-standard architecture, which led to the large number of schools that collapsed during the earthquake'. This particular work is concerned with the high level of censorship and control in China during a tragedy while at the same time highlighting how, in Chinese society, individuals can still take action to defend their rights. Another example is *The Great Wall of Los Angeles*, also known as *The History of California* (1976–ongoing), where artist Judith Baca, with assistance from the Social and Public Art Resource Center, helped hundreds of teenagers (including parolees from a juvenile justice program) to paint a 2,754-foot-long mural (the artwork is located in a flood control channel in the Los Angeles River) as an ongoing education project. Because the mural depicts historical events (particularly the history of Native American, minority, lesbian, gay, bisexual and transgender people, and those fighting for civil rights), the mural has become part of Grant High School and Valley College's curriculum. Its strategy aims at political activism and education through art. Ai Weiwei, "Remembrance," accessed May 9, 2019, <http://www.aiweiwei.com/projects/5-12-citizens-investigation/remembrance/index.html> and Lacy, *New Genre Public Art*, 202.

²⁴⁶ The concept is also closely associated with public life. In the West, the concept of public life was first discussed by Plato in *Republic, Statements and Laws*. In modern times, the concept of public life was explored by Habermas in *The Structural Transformation of the Public Sphere* (1962) and, most recently, by Volker Gerhardt in his elaboration of Cicero's concept of 'public man'. Today, the meaning of public life is closely associated with the conduct of an individual in public office. In China, the meaning of public life is a complex question to address as the country has a very different view on public life. Currently, the state has stipulated a series of legal norms of 'public life' in aspects of the constitution, civil law, criminal law, administrative law, commercial law, economic law and international law and is less concerned with how the public can become engaged in critical discourse in a public domain. In other words, public life is defined by how the public adheres to a series of laws rather than being engaged as active citizens. See United Kingdom Government, "Committee on Standards in Public Life," accessed December 30, 2016, www.gov.uk/government/organisations/the-committee-on-standards-of-public-life; see also Baidu, "What are the Main Legal Norms in Our Country's Public Life?" "我國公共生活中的主要法律規範有哪些?" (in Chinese), accessed June 7, 2017, <https://zhidao.baidu.com/question/142272764.html>.

²⁴⁷ Raffle argues that Michel de Montaigne (1533–1592) was the first thinker who introduced the concept of public opinion. Quoted in Lina Liu, "Public Sphere, Politics and the Internet in China" (Masters diss., Department of Culture Studies and Oriental Languages, University of Oslo, 2011), 11.

²⁴⁸ Adam Smith touched on the idea of public opinion in *The Theory of Moral Sentiments* (1761) where he discusses the concept of 'sympathy'. For Smith, sympathy is the basis of moral approbation. Adam Smith, *The Theory of Moral Sentiments* (1759), accessed November 13, 2018, web.stanford.edu/class/history34q/readings/Adam_Smith/Smith_MoralSentiment1.html

²⁴⁹ Bentham defines public opinion with utilitarian undertones, in which it can be measured by ethical standards. In his view, this standard is represented in the greatest happiness of the greatest number. Jeremy Bentham, *A Fragment on Government* (Cambridge: Cambridge University Press, 2005).

²⁵⁰ French sociologist Gabriel de Tarde explored the concept of the public sphere in 'La Conversation' (1898)—he looks at links among the elements of participatory democracy, which comprises a body of politics, government, parliament, voluntary associations, media, places of conversation, public opinion and social action. E. Katz, "Rediscovering Gabriel Tarde," *Political Communication* 23, no. 3 (2006): 263-270.

²⁵¹ Habermas, *The Structural Transformation*.

sphere from its origins in the 18th century.²⁵² This work brings to light the significance of political participation and the function of the public sphere in promoting civic dialogue. It also generated considerable interest in China during the late 1990s.

The concept of the public sphere was first introduced into China in the mid-1980s when Chinese scholars began translating Habermas' articles.²⁵³ As noted by Cao Weidong, works produced during this period tended to categorise Habermas as a representative of Western Marxism based on his framework of Western Marxist Theory and showed very little interest in his ideas.²⁵⁴ It was not until 1997 that the Chinese translation of *Strukturwandel der Öffentlichkeit* became available, and scholarly discussion about Habermas' definition of the public sphere was reignited following his visit to Beijing and Shanghai in 2000.²⁵⁵

Xu Jilin 許紀霖 is one of the few Chinese scholars who first recognised the 'inner political function of the public sphere.'²⁵⁶ In "The Public Sphere in Modern China: Shanghai as a Case" "近代中國的公共領域：以上海為例" (2003), Xu identifies that a public sphere cannot be created without 'schools, associations and newspapers',²⁵⁷ which constitute 'the trinity of the public sphere in the beginning.'²⁵⁸ He argues that 'the independent and rational public carries out public criticism in this space to form public opinion.'²⁵⁹ In Xu's view, the lack of progress in the public sphere in China is not the result of 'infiltration of money and power in the late capitalist society'²⁶⁰ but rather 'the inner contest between [schools, associations and newspapers—the social elites] parties that could not achieve legal status within the system.'²⁶¹ As the Chinese government plays a vital role in controlling the news media and imposes a strict rule on

²⁵² As described by Chinese scholar Cao Weidong, 'the bourgeois public sphere may be conceived above all as the sphere of private people coming together as a public; they soon claimed the public sphere regulated from above against the public authorities themselves, to engage them in a debate over the general rules governing relations in the basically privatised but publicly relevant sphere of commodity exchange and social labour. The medium of this political confrontation was peculiar and without historical precedent: People's public use of their reason.' Cao Weidong, "The Historical Effect of Habermas in the Chinese Context: A Case Study of the Structural Transformation of the Public Sphere," *Frontier of Philosophy* 1 (2006): 41-50, 42.

²⁵³ Ibid. For a discussion on how the public sphere works in China in the 21st century, see Liu, *Public Sphere, Politics and the Internet in China*.

²⁵⁴ Chinese scholars discussing Habermas' work included Chen Xueming 陳學明, *Study on Habermas' Thought of "Later Period of Capitalism"* 《哈貝馬斯的「晚期資本主義」論述評》 (in Chinese) (Chongqing: Chongqing Press, 1988) and Xue Hua 薛華, *Discourse Ethnics of Habermas* 《哈貝馬斯的話語倫理學》 (in Chinese) (Education Press, location of publisher not specified, 1993). The latter was quoted in Cao Weidong, "The Historical Effect," 42.

²⁵⁵ Cao, "The Historical Effect," 42. Other scholarship discussing the influence of Habermas' work in China during the 1990s and 2000s include Philip C.C. Huang 黃宗智, "'Public Sphere' and 'Civil Society' in 'China'? The Third Space Between the State and Society" "中國的"公共領域"與"市民社會"? ——國家與社會間的第三領域" (in Chinese), *Exploring the Paradigm: Research in Chinese Studies* 《中國研究的范式問題討論》 (Beijing: Central Compilation and Translation Press, 28 February 2003): 216-240; Zhan Jiang, "The Theory of Public Sphere and Media by Habermas," *Journal of China Youth College for Political Science*, no. 2 (2002), accessed January 6, 2018, http://en.cnki.com.cn/Article_en/CJFDTOTAL-ZQNZ200202029.htm and Xu Ying 徐瑩, "Internet, Public Sphere and Politics of Life" "互聯網、公共領域和生活政治" (in Chinese), *Humanities Magazine* 《人文雜誌》, no. 2 (2003): 141-146.

²⁵⁶ Xu Jilin, "The Public Sphere in Modern China: Shanghai as a Case" "近代中國的公共領域：以上海為例" (in Chinese), *Chinese History Review* 《中國歷史評論》, no. 2 (2003): 77-89, 2.

²⁵⁷ Cao, "The Historical Effect," 46.

²⁵⁸ Ibid.

²⁵⁹ Ibid.

²⁶⁰ Ibid.

²⁶¹ Ibid.

limiting Western-style freedom of information to the public, there are few outlets for open dialogue and public interaction. Simply put, the current political environment restricts the full development of the public sphere in China.

This suppression of the public sphere is also highly visible in Chinese public art. For example, the proliferation of monumental landmarks and iconic architecture in urban centres that have been strongly supported by Lin Nan 林藍,²⁶² Jin Yumin 景育民,²⁶³ Zhang Yangen 張燕根,²⁶⁴ Yang Qirui 楊奇瑞 and Bao Lin 包林²⁶⁵ are a representation of the state and communist ideology. One aspect of new genre public art, the possibility to engage civic dialogue is ideologically not aligned with communist values, as this facet of the practice depends on the public sphere for survival. However, even though the state suppresses artistic expression, artists are seeking different ways of engaging the public. As Zheng Zhuangzhou stated in “Situating Socially Engaged Art in China”, “there is no institutional guarantee of freedom of speech and association in China today. Market reform and social changes of the last three decades have unleashed a set of forces that demand the growth of the public sphere and civil society, regardless how much the state is trying to contain it.”²⁶⁶

2.3 Literature Review

The Literature on Public Art in the West

My analysis of Lacy’s concept of new genre public art has provided a starting point for the discussion of the discourse of Chinese public art as it has emerged in recent decades. It also brings to light that the current framework proposed by proponents of public art in China or elsewhere does not extend to a full gamut of aesthetic and social experiences, including Chinese aesthetic and social experience.²⁶⁷

In consideration of the above, I have reviewed a range of literature to help me identify what has been discussed (or not discussed) in the discourse of public art, including Chinese public art. The aim of this review is to provide clarity on the definition and boundaries

²⁶² Lin Nan 林藍, “The Historical Perspective of Public Art—Research on Guangdong Public Art” “公共藝術的歷史觀——廣東地域公共藝術研究” (in Chinese), *Conference Proceedings from Public Art International Forum & Education Seminar* 《集公共藝術國際論壇暨教育研討會》, ed. Kan Tai-keung (Guangxi: Guangxi Normal University Press, 2009): 131-135.

²⁶³ Jin Yumin 景育民, “Public Art as a Discipline—Development and Strategies” “公共藝術的發展與策略” (in Chinese), *Conference Proceedings from Public Art International Forum & Education Seminar* 《集公共藝術國際論壇暨教育研討會》, ed. Kan Tai-keung (Guangxi: Guangxi Normal University Press, 2009), 121-126.

²⁶⁴ Zhang Yangen 張燕根, “Public Art: Awakening the Literati Spirit—Rethinking Public Space” “公共藝術, 覺醒文人精神—關於公共空間的思考” (in Chinese), *Conference Proceedings from Public Art International Forum & Education Seminar* 《集公共藝術國際論壇暨教育研討會》, ed. Kan Tai-keung (Guangxi: Guangxi Normal University Press, 2009), 149-159.

²⁶⁵ Lin Bao 包林, “How Can Art Be Public?” “藝術何以公共?” (in Chinese), *Conference Proceedings from Public Art International Forum & Education Seminar* 《集公共藝術國際論壇暨教育研討會》, ed. Kan Tai-keung (Guangxi: Guangxi Normal University Press, 2009), 191-194.

²⁶⁶ Zheng Zhuangzhou, “Situating Socially Engaged Art in China,” *Art Hub Asia*, accessed June 15, 2012, <http://arthubasia.org/project/situating-socially-engaged-art-in-china-by-zheng-zhuangzhou>

²⁶⁷ It is not just Chinese aesthetic experience, this point can also apply to other aesthetic experiences, such as Eastern Europe or the Middle East.

of public art as the term can be associated with a broad range of art practices²⁶⁸ materialised within the public realm and also projects initiated by the public and private sectors (such as government bodies, museums, developers and grassroots-based communities/individual artists).²⁶⁹ This section will cover key areas of English and Chinese sources, including English, Chinese and Hong Kong literature on public art; Chinese and Hong Kong literature on contemporary Chinese art; literature on architecture and urban theory; and, finally, the literature on spectatorship.²⁷⁰

Before the term 'public art' was introduced in the 1970s, the practice, in general, referred to works of art in public places, manifested in the form of monuments, memorials, buildings and parks, which had performed various functions since antiquity.²⁷¹ Currently, there is an extensive and growing body of research and literature behind this genre of art.²⁷² As outlined in Chapter One, today the term public art as used in Western literature applies to any form of art production that is planned and executed by the artist in the public domain, rather than its historical association with monuments, memorials and architecture.

²⁶⁸ See my discussion in Chapter One and Appendix 2 regarding the definition of public art and related art practices. As the practice continues to expand in response to political, cultural, spatial, social and technological changes, the definition of public art remains largely undefined. Appendix 2 provides a list of most types of public art practice in the late 20th century and early part of the 21st century that is relevant to this thesis. See also Jerry Allen, "How Art Becomes Public," in *Going Public: A Field Guide to Developments in Art in Public Places*, ed. Jeffery L. Cruikshank (Amherst: Arts Extension Service/Visual Arts Program of the National Endowment for the Arts, 1988): 244-51.

²⁶⁹ For a discussion regarding the museum's role in public space, see Wong Hulbert, "The City as a Curated Space," 265.

²⁷⁰ In addition to a wide range of English literature, there is also a rich resource of web-based portals dedicated to public art. Key portals include the US-based *Public Art Review*, *Public Art Dialogue*, *Public Art Archive* and *Public Art Fund*; *Public Art Online* and *Public Art (Now)* in the UK; and in China there are *Public Art Network*, *China Public Art Net* and *Public Art*.

²⁷¹ While in ancient times 'public art' was closely associated with utility, propagating ideology or remembering an event, it also had other functions. For example, during the Great Depression period, in the US the role of art was concerned with creating employment opportunities to artists, writers, sculptors, musicians and actors as part of the public relief effort. An example is the New Deal Arts Program that started in Washington State in 1933. The program was designed to encourage the growth of a national, popular artistic culture.

²⁷² As this investigation focuses on contemporary public art practice, discussions regarding the historical development of monuments, memorials and buildings is outside the scope of this thesis and will not be covered. Existing literature on monuments, memorials and buildings can be divided into the following categories: On theorisation of the practice: see for example, Jennifer Ansbach, "Using Memorials to Build Critical Thinking Skills and Empathy," *English Journal* 105, no. 4 (March 2016), accessed January 6, 2018, <https://www.questia.com/library/journal/1P3-3990247401/using-memorials-to-build-critical-thinking-skills>; Quentin Stevens and Karen A. Franck, *Memorials as Spaces of Engagement: Design, Use and Meaning* (London and New York: Routledge, 2015); Greg Dickinson, Carole Blair and Brian L. Ott, *Places of Public Memory – the Rhetoric of Museums and Memorials* (Tuscaloosa, Alabama: University Alabama Press, 2010) and Philips P. Kendall, *Framing Public Memory* (Tuscaloosa, Alabama: University of Alabama of Press, 2007). In history: see, Marianne Doezema and June Ellen Hargrove, *The Public Monument and Its Audience*, Kent (Ohio: Cleveland Museum of Art, 1977); Jay Winter, *Site of Memory, Sites of Mourning: The Great War in Europe Cultural History* (Cambridge: Cambridge University Press, 2014); Denise Meringolo, *Museums, Monuments, and National Parks* (Amherst, Massachusetts: University of Massachusetts Press, 2012) and Françoise Choay, *The Invention of the Historic Monument* Translated by M. O'Connell (Cambridge: Cambridge University Press, 2001). In relation to its function and meaning: see, Charles Merewether, "The Rise and Fall of Monuments," *Grand Street*, no. 68, *Symbols* (Spring, 1999): 182-191; D.H. Alderman and O.J. Dwyer. "Memorials and Monuments," *International Encyclopaedia of Human Geography* (2009): 51-58; Joan Michèle Coutu, *Persuasion and Propaganda Monuments and the Eighteenth Century British Empire* (Montreal: McGill-Queen's University Press, 2006); Benjamin Forest and Juliet Johnson, *Unravelling the Treads of History: Soviet-Era Monuments and Post-Soviet National Identity in Moscow*, *Annals of the Association of American Geographers* 92, no. 3 (September 1, 2002): 217-234 and Robert Aldrich, *Vestiges of the Colonial Empire in France – Monuments, Museums, and Colonial Memories* (New York: Palgrave MacMillan, 2005). For literature on specific works: see for example, Peter Eisenman and Helene Binet, *Holocaust Memorial in Berlin* (Zurich: Lars Muller Publishers, 2006) and Iain Ferris, *The Arch of Constantine, Inspired by the Divine* (Amberley: Stroud, 2014).

In the period from the 1960s to the 1980s, the literature on public art was more concerned with the role of art in the built environment and public places. Examples include John Willet's *Art in a City* (1967),²⁷³ Nancy Foote's "Sightings on Siting" in *Urban Encounters: Art, Architecture, Audience* (1980);²⁷⁴ John Beardsley's *Art in Public Places* (1981),²⁷⁵ Peter Townsend's *Art within Reach: Artists and Craftworkers, Architects and Patrons in the Making of Public Art* (1984),²⁷⁶ Deanna Petherbridge's *Art for Architecture* (1987)²⁷⁷ and Malcolm Miles', *Art for Public Places: Critical Essays* (1989).²⁷⁸ An influential essay "Sculpture in the Expanded Field" by art critic Rosalind Krauss (1979) is considered one of the earliest publications to look beyond traditional forms of public art. Krauss laid out in a precise diagram of the structural parameters of sculptures, architecture and landscape art describing their relationships in the built environment. She considers that art that has emerged from the modern period is no longer subject to the architectural space that exists between the built form and sculpture, but instead, she saw the potential for traditional forms of public art to expand. 'The expanded field which characterises this domain of post-modernism possesses two features: one of these concerns the practice of individual artists; the other has to do with the question of the medium', she stated.²⁷⁹ Following Krauss, there has been a growing body of literature that critically examines various dimensions of traditional forms of public art, the relationship between art and urban space and the potential for expanded modes of practice.²⁸⁰

²⁷³ John Willet, *Art in a City* (London: Methuen, 1967) and Charles Mulford Robinson, *Modern Civic Art or, the City Made Beautiful* (New York: Arno Press, 1970. Reprint of 4th rev. edition of 1918) is another publication predating *Art in a City*.

²⁷⁴ Nancy Foote, "Sightings on Siting," in *Urban Encounters: Art, Architecture, Audience* (Philadelphia: Institute of Contemporary Art and University of Pennsylvania, 1980), 25-34.

²⁷⁵ John Beardsley, *Art in Public Places* (Washington DC: National Endowment for the Arts/Partners for Livable Places, 1981).

²⁷⁶ Peter Townsend, *Art within Reach: Artists and Craftworkers, Architects and Patrons in the Making of Public Art* (London: *Art Monthly* in collaboration with the Arts Council of Great Britain and the Crafts Council, 1984).

²⁷⁷ Deanna Petherbridge, *Art for Architecture* (London: HMSO, 1987).

²⁷⁸ Malcolm Miles, *Art for Public Places: Critical Essays* (Winchester Hampshire: Winchester School of Arts Press, 1989).

²⁷⁹ Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (Spring 1979): 41-42. For the development of different approaches, see, for example, a special issue of *Public Art Review* on "Navigating New Territories," 4, issue 8 (Spring/Summer 1993).

²⁸⁰ The literature can be categorised in the following areas: (1) social and political dimensions: Erika Doss, "Raising Community Consciousness with Public Art: Contrasting Projects by Judy Baca and Andrew Leicester," *American Art*, 6.1 (Winter, 1992): 63-81; William Mitchell, *Art and the Public Sphere* (University of Chicago, 1992); Arlene Raven, *Art in the Public Interest* (Boston: Da Capo, 1993); Erika Doss, *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities* (Washington: Smithsonian Institution Press, 1995); Nina Felshin, *But Is It Art? The Spirit of Art as Activism* (Seattle: Bay Press, 1994); Harry Boyte, *Connecting Citizens and Public Life* (Philadelphia: University of Pennsylvania, 2004) and Nato Thompson's *Living as Form: Socially Engaged Art from 1991–2011* (Cambridge, Massachusetts: The MIT Press, 2012). (2) Expansion of the practice: Virginia Maksymowicz, "Through the Back Door: Alternative Approaches to Public Art," *Art and Public Sphere* (Chicago: University of Chicago Press, 1990), accessed January 6, 2018, https://www.academia.edu/1298245/Through_the_back_door_Alternative_approaches_to_public_art; Rosalyn Deutsche, "Public Art and Its Uses," *Critical Issues in Public Art: Content, Context and Controversy* (Washington: Smithsonian Institution Press, 1992), 158-170; Eleanor Heartney, "The Dematerialization of Public Art," *Sculpture* 12, no. 2 (March–April, 1993): 44-49; Myrna M. Breitbart and Pamela Worden, "Creating a Sense of Purpose: Public Art in Boston's Southwest Corridor," *Places: A Quarterly Journal of Environmental Design* 9, no. 2 (Summer, 1994): 80-86; Daniel Buren, "The Function of Architecture: Notes on Work in Connection with the Places Where It Is Installed Taken Between 1967 and 1975, Some of Which Are Specially Summarized Here," *Museums by Artists*, eds. A. A. Bronson and P. Gale (Toronto: Art Metropole, 1999), 69-74 and Richard Goodwin, "Exoskeleton," *City Spaces Art & Design*, eds. Elizabeth Mossop and Paul Walton (Sydney: Fine Art Publishing, 2001), 65-77. (3) On the concept of collaboration in art making: see, Joan Marter, "Collaborations: Artists and Architects on Public Sites," *Art Journal*, 48.4 (Winter, 1989): 315-320; Olivia Gude, "An Aesthetics of Collaboration," *Art Journal*, 48.4 (Winter, 1989): 321-323; Doug Ashford, Wendy Ewald, Nina Felshin and Patricia C Phillips, "A Conversation on Social Collaboration," *Art Journal*, 65.2 (Summer, 1992): 58-83. (4) Related practices such as land art: Matthew Baigell, "A Ramble Around Early Earth Works," *Art Criticism*, 5.3 (1989): 1-15. Art journals dedicated to public

In 1995, Suzanne Lacy's *Mapping the Terrain New Genre Public Art* was published.²⁸¹ The publication comprises a collection of essays contributed by prominent thinkers in public art. Their ideas are relevant to this thesis because they have developed an alternative view of public art that is not concerned with the conventional mode of spectatorship or production, but with a new method of art production based on the concept of public engagement. Their responses are perceived as a reaction to the increased sense of social alienation brought by advanced capitalism and health and ecological issues in the US in the 1980s and 1990s.²⁸² By placing public engagement at the centre of public art discourse, the key focus of *Mapping the Terrain New Genre Public Art* is to theorise 'the concept of audience, relationship, communication and political intentions'²⁸³ as well as to explore a new production model that can provide the viewer with an alternative aesthetic experience.

Compared to Lacy's work, Lucy Lippard's *The Lure of the Local: Senses of Place in a Multicentered Society* (1998)²⁸⁴ focuses on the relationship between artists and the places they live. Lippard examines in detail the changing face of America through the lens of geography and art. By emphasising the 'place' as a character in the narrative created by art, Lippard suggests the expanded role of an artist, the function of art and the characteristics of different places. In contrast, "Public Construction" (1995)²⁸⁵ by Patricia C. Phillips and *Conversation Pieces: Community and Communication in Modern Art* (2004)²⁸⁶ by Grant Kester expand the idea of art making by focusing on the potential function of public art in terms of how art can initiate dialogue between participants and explore new meanings for art. For example, in "Conversation Pieces: The Role of Dialogue in Socially-Engaged Art", Kester argues that the participatory discursive role of the participant is critical for the creation of an artwork. According to him, 'the dialogical practices require a common discursive matrix (linguistic, textual, physical, and so forth) through which their participants can share insights and forge a provisional sense of collectivity.'²⁸⁷ Kester's dialogical aesthetics acknowledges the value of simply listening—to the degree that it becomes an integral part of the artwork. The key element of dialogical aesthetics is that the artist attempts to generate

art include *Public Art Dialogue* (<https://publicartdialogue.org/>) and *Public Art Review* (<https://forecastpublicart.org/inspiration-center/par/>) and *Field—A Journal of Socially-engaged Art Criticism* (<http://field-journal.com/>).

²⁸¹ Literature published after Lacy's work include Brian Wallis, *If You Lived Here: The City in Art, Theory, and Social Activism: A Project by Martha Rosler* (New York, The New Press, 1998); Tom Finkelpearl, *Dialogues in Public Art* (Cambridge, Massachusetts: The MIT Press, 2001); Penny Balkin Bach, *New-Land-Marks: Public Art, Community, and the Meaning of Place* (Washington DC: Editions Ariel and Fairmount Park Art Association, 2001); Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Presses du reel, 2002); Pablo Helguera, *Education for Socially Engaged Art* (New York: Jorge Pinto Books, 2011); Bishop's *Artificial Hells* (2012); Thompson's *Living as Form* (2012); Cameron Cartiere and Martin Zebracki, *The Everyday Practice of Public Art: Art, Space, and Social Inclusion* (New York: Routledge, 2015) and *Claire Doherty, Public Art (Now): Out of Time, Out of Place* (London: Art Books, 2015). In Taiwan, examples include Lu, "Towards 'Art/Society: Study on Socially-engaged Art Practices" (2015) and "Three Approaches to Socially-engaged Art" (undated, however it appears that the article was published after "Towards Arts/Society").

²⁸² Lacy, *Mapping the Terrain*, 28-30.

²⁸³ *Ibid.*, 28.

²⁸⁴ Lippard, *The Lure of the Local*. Other similar publications include Ronald Lee Fleming and Renata von Tscharnier, *Place Makers: Creating Public Art That Tells You Where You Are* (Boston: Harcourt Brace Jovanovich, 1981) and Rhona Warwick, *Arcade: Artists and Placemaking* (London: Black Dog Publishing, 2006).

²⁸⁵ Patricia C. Phillips, "Public Construction," *Mapping the Terrain New Genre Public Art*, ed. Suzanne Lacy (Seattle: Bay Press, 1995), 60-71.

²⁸⁶ Grant Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley: University of California Press, 2004).

²⁸⁷ Kester's idea is highly visible in one of artworks in *The Long March Project*, Jiang Jie's *Sending off the Red Army: In Commemoration of the Mothers on the Long March* (2002), which I discuss in Chapter Five. Kester, "The Role of Dialogue in Socially-Engaged Art."

empathy with the participant, to the point that it redefines the artist's understanding of the experience. In other cases, some authors consider the expanded role of public art as an opportunity to seek critical discourse, reinforcing the social responsibility of the artist. As pointed out by Phillips, 'any consideration of public art must ask and accept questions about social and political contexts'.²⁸⁸ Her view suggests the potential for new genre public art to undertake radical education that challenges the structures of the art establishment and authority.²⁸⁹

Other writers contribute to the public art discourse by examining the relationship between art and the city. This includes revealing how public art can sometimes expose uneven development or controversy in the urban process and power relations.²⁹⁰ In *Eviction Art and Spatial Politics* (1997),²⁹¹ Rosalyn Deutsche critically examines how public art and architecture can conceal social reality. In her view, spatial politics exists in the production of space (ranging from cities, parks and architecture to artworks) meaning that the materialisation of these spaces involves discussions, negotiations and sometimes debates between different parties as each participant can have different views, politics and interests on certain issues, revealing the inherent power structure in the creation of a space.²⁹² Deutsche argues that a private arena of conflicting partial interests always co-exists and that contradiction (or conflicts) arising from the urban space are part of its existence and growth. Thus, critical assessment is necessary for the examination of public art. Deutsche's assertion about spatial politics is further supported by Miwon Kwon. In *One Place After Another: Site-Specific Art and Locational Identity* (2002),²⁹³ Kwon sees site-specific art as a place of struggle between art and politics of different community groups. As stated by Kwon, the idea of community is fundamentally unstable and, therefore, it is impossible to consolidate into one 'generic' group; she argues that the mediating forces of the institutional and bureaucratic framework can also play a part in determining the identity of a community.²⁹⁴ This inherent power structure, she argues, presents challenges when assigning the meaning of art to a specific site/location/group. In her view, site-specific art is the result of 'the cultural meditation of

²⁸⁸ Patricia C. Phillips, "Public Construction," 66.

²⁸⁹ I acknowledge circumstances are very different in China as artists cannot officially use art to challenge the government; however, this does not prevent artists producing works that have subversive undertones.

²⁹⁰ Others include Cher Krause Knight's expansion of public art beyond conventional manifestations and her advocacy of an inclusive and engaging model in *Public Art Theory, Practice and Populism* (2008), while Harriet Senie and Sally Webster in *Critical Issues in Public Art Content, Context and Controversy* (1992) discuss the historical continuum of more traditional forms of public art and its processes, which reveal a complex relationship between artists, patronage, production, iconography and the public. See also Giovanni Maciocco and Silvano Tagliagambe, *People and Space: New Forms of Interaction in the City Project* (Berlin: Springer, 2009) and Efrat Eizenber, *From the Ground Up: Community Gardens in New York City and the Politics of Spatial Transformation* (London and New York: Routledge, 2013).

²⁹¹ Deutsche, *Evictions*. Another example is Rowena Capulong Reyes, "Public Space as Contested Space the Battle over the Use, Meaning and Function of Public Space," *International Journal of Social Science and Humanity* 6, no. 3 (2016): 201-207.

²⁹² It should be noted that not all participants have equal power. For example, in some of the building projects architects can have more influence than artists and participants. In addition, I think what is really suggested in the literature is that audiences/participants are often far less powerful than artists in many projects.

²⁹³ Miwon Kwon, *One Place After Another, Site-Specific Art and Locational Identity* (Cambridge, Massachusetts: The MIT Press, 2002).

²⁹⁴ *Ibid.*, 7.

broader social, economic and political processes that organise urban life and urban space',²⁹⁵ and a new approach that thinks beyond the formulaic prescription of the community is needed.

Meanwhile, Malcolm Miles explores the possibility of converging public art and urban planning that can potentially contribute to our urban futures in *Art Space and the City* (1997).²⁹⁶ By no means is Miles implying that art can help in the construction of a Utopia, but instead he emphasises how public engagement can act as 'purification' that assists us in redefining human society's needs and values.²⁹⁷

In addition to the above,²⁹⁸ public art as an expanded field of post-studio practice has been interpreted by Nicolas Bourriaud in *Relational Aesthetics* (2004)²⁹⁹ and Claire Bishop in *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012)³⁰⁰ as a medium to express a new aesthetic language with the aim to strengthen social relations or produce new meanings through participatory effort, rather than seeking to activate social or political discourse *per se* as antagonist aesthetics (i.e. Bishop) while Bourriaud and Bishop place 'participatory art' as the centre of art production, art produced in this category can be materialised under two very different positions.

In the first, as articulated in *Relational Aesthetics*, Bourriaud identifies a new approach in an art practice that focuses on the importance of social space by placing the artist and art as the catalyst for driving social relations. He describes this practice as relational aesthetics, which is characterised by the desire, 'to patiently restitch the social fabric through little services rendered, the artist fills in the cracks in the social bond.'³⁰¹ Bourriaud's advocacy for immaterial art production is based on his understanding of Marx's historical materialism, in which individuals and their relations become commodified under a capitalist system. Commodification can also extend to art. Bourriaud considers the use of social interstices as an alternative strategy to mend social deficit through co-creation of art, with a focus on establishing social relations between participants that provides a counter-narrative to the capitalist mode of art production.³⁰² Although Bourriaud's relational aesthetics is concerned with the relationship between the

²⁹⁵ It should be noted that Kwon argues that the specific site and location is important to understanding the particular identity of a community, *Ibid.*, 3.

²⁹⁶ Miles, *Art, Space and the City*, 186-187.

²⁹⁷ *Ibid.*

²⁹⁸ While the period covered by this thesis ends in 2012, there have been several books published after this date with a notable shift towards the expansion of the practice, audience reception and increased interest in ecological issues. These include Miles, *Eco-Aesthetics*; Knight and Senie, *A Companion to Public Art and Museums and Public Art?* (2018); Martin Zebracki and Joni M. Palmer, *Public Art Encounters Art, Space and Identity* (New York, Routledge, 2018).

²⁹⁹ Bourriaud, *Relational Aesthetics*.

³⁰⁰ Bishop, *Artificial Hells*, 2012.

³⁰¹ Bourriaud, *Relational Aesthetics*, 36.

³⁰² There are other scholars who have argued that relational aesthetics is more than encouraging social relationships. See Michael D Salven, "Relational Art and the Appropriation of the Public Sphere," *International Journal of Arts and Sciences* 5, no. 6 (2012): 613-618. Other works and related literature include Anna Dezeuze, "Everyday Life, Relational Aesthetics and the Transfiguration of the Commonplace," *Journal of Visual Art Practice* 5, no.3 (November 2006): 143-152; Troels Degn Johansson, "Visualizing Relations: Superflex's Relational Art in the

artist and the audience, he also realises that there is a potential for relational aesthetics to produce the audiences as ‘extras of the spectacle’³⁰³ about how the capitalist system can exploit this art.

The second view was offered by Claire Bishop in *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Bishop states that participatory art ‘connotes the involvement of many people’ that ‘constitute the central artistic medium and material.’³⁰⁴ Art materialised under this category, as defined by Bishop, is characterised by the artist’s lack of concern for political correctness. By replacing the content with participants as an artistic language, Bishop avoids ‘the ambiguities of social engagement.’³⁰⁵ Although one can easily interpret Bishop’s concept as being closely associated with how the art production process is actualised, she is more concerned with the meaning of what is produced than with the process itself. For Bishop, what motivates the artist to undertake this route of art practice and achieve their aim of an aesthetic outcome falls outside of ‘mainstream’ art. She argues that this particular genre of art has not been fully examined by scholars. Bishop identifies historical development as driving participatory art and rejects the ‘prescriptive’ views offered by art theorists such as Grant Kester and Nicolas Bourriaud, arguing that ‘there was simply no adequate language for dealing with works of arts in the social sphere that was not reducible to activism or community art.’³⁰⁶ Instead, Bishop focuses on other forms of art production that are less concerned with the politics of art, which, in relation to this thesis, is reflected in some of the works in the *Long March Project*.

While interpretations by Bourriaud and Bishop reflect how artists can use different methods to engage in participatory art practice, one crucial point raised by Bishop is that we should not assume relational aesthetics has a straightforward purpose, i.e. that ‘dialogic’ relations are necessarily democratic acts and therefore all relational aesthetics are ethically ‘good.’ Whether the artwork is meaningful hinges on how artists understand the fundamental principle of the concept of democracy, Bishop argues that rather than seeing relational aesthetics as an ‘antidote to the overtly utopian and simplified goal for art provided by the rationalists’,³⁰⁷ the practice can greatly benefit if it is interrogated and debated—an aspect of democracy—that ‘provides the right conditions for a fully functioning democratic public sphere.’³⁰⁸ In her view, ‘antagonism’ should be considered an essential part of what she calls ‘relational antagonism’ as it can help to produce more grounded and engaging works that aim to reflect a more relevant world we live in today

Cyberspace Geography,” *Culture in the Cyber-Age: Report from the Asia-Europe Forum* (Kyongju : Kyongju World Culture Expo, 2000), 23-25; Julia Svetlichnaja, *Relational Paradise as a Delusional Democracy – a Critical Response to a Temporary Contemporary Relational Aesthetics*, paper prepared for the *Art and Politics* panel, BISA Conference, 19–21 December, 2005 (St. Andrews, Scotland: University of St. Andrews); Robert Atkins, Rudolf Frieling, Boris Groys and Lev Manovich, *The Art of Participation: 1950 to Now* (San Francisco and London: Thames & Hudson, 2008); Anna Dezeuze, *The ‘Do-it-yourself’ Artwork: Participation from Fluxus to New Media* (Manchester: Manchester University Press, 2010) and Kathryn Brown, *Interactive Contemporary Art: Participation in Practice* (London: I.B. Tauris, 2014).

³⁰³ Claire Bishop points out that Bourriaud did question whether relational aesthetics can ever be socially relevant as it does not show the full spectrum of social reality. Bishop, *Artificial Hells*, 11-12.

³⁰⁴ Bishop, *Artificial Hells*, 1-9.

³⁰⁵ Ibid.

³⁰⁶ Ibid., 202.

³⁰⁷ Ibid., 51-80.

³⁰⁸ Ibid. See also Claire Bishop, “Antagonism and Relational Aesthetics,” *October* (Fall 2004): 51-80.

by highlighting the importance of including oppositional voices in relational aesthetics, not just making art that seeks to achieve social harmony.³⁰⁹

In contrast, English literature on Chinese public art is small when compared with the literature about public art in the West.³¹⁰ Examples of writers include Francesca Dal Lago,³¹¹ Maggie McCormick,³¹² Meiling Cheng,³¹³ Zheng Zhaungzhou (also known as Zheng Bo), Wu Hung,³¹⁴ John Young,³¹⁵ Li Zhenhua,³¹⁶ Jane Zheng,³¹⁷ Tammy Wong Hulbert,³¹⁸ David Clarke, Frank Vigneron,³¹⁹

³⁰⁹ Bishop, *Artificial Hells*, 51-80.

³¹⁰ For example, in 2005, the City of New York published an article as part of the Sister City Program Public Art Summit White Papers outlining the development of urban sculpture in Beijing and the role of the Beijing Municipal Government in the delivery of public art. City of New York, "The Development of Public Art in Beijing," accessed October 7, 2017, www.nyc.gov/html/unccplscp/downloads/pdf/art_beijing.pdf

³¹¹ Francesca Dal Lago, "Space and Public: Site Specificity in Beijing," *Art Journal*, (Spring, 2000): 74-87.

³¹² Maggie McCormick is a public art practitioner and program manager for Master of Art (Art in Public Place) at the School of Art, RMIT University. She has written extensively on the topic in the context of art and urban space, including "Carto-city Revisited: Unmapping Urbaness," *Transformations: Art and the City*, edited by Elizabeth Grierson (Bristol: Intellect, 2017).

³¹³ Taiwan-born and US educated Meiling Cheng is an Associate Professor of Dramatic Art/Critical Studies and English at University of Southern California School of Dramatic Arts. Her writing on genre public art includes "Clandestine Intervention," *Public Art Review* 16, no. 1, issue 31 (2004): 27-29.

³¹⁴ Wu Hung is a historian of modern and contemporary Chinese art and has an interest in exploring the relationships among art medium, pictorial image and architectural space. This has led him to examine the interdependent relationships among these disciplines. Examples of works include *Monumentality in Early Chinese Art and Architecture* (Redwood City: Stanford University Press, 1995); *The Double Screen: Medium and Representation of Chinese Pictorial Art* (London: Reaktion Books, 1996), *Remaking Beijing: Tiananmen Square: the Creation of a Political Space* (Chicago: University of Chicago, 2005); *A Story of Ruins: Presence and Absence in Chinese Art and Visual Culture* (London: Reaktion Books, 2012), and *Zooming In: Histories of Photography in China* (Chicago: University of Chicago, 2016). Wu has also written extensively on contemporary Chinese art, these include *Transience: Chinese Experimental Art and the End of the 20th Century* (1990); *Exhibiting Experimental Art in China* (2000); *Contemporary Chinese Art: Primary Documents* (2010) and *Contemporary Chinese Art: A History 1970–2000* (2014).

³¹⁵ John Young is an American Chinese public art practitioner. See his essay "Public Art in New China – from a View Point of an American Artist" "新中國的公共藝術 - 以美國藝術家為視角" (in Chinese), accessed May 25, 2007, http://www.bjsculpture.org/academe/_feature05040521.htm

³¹⁶ Li Zhenhua is an art critic who lives and works in Switzerland. "Understanding the Public and the Chinese Contemporary," *On Curating*, Issue 11/11 (2011), accessed January 6, 2018, <https://mefsite.wordpress.com/2016/04/15/li-zhenhua-understanding-the-public-and-the-chinese-contemporary/>

³¹⁷ Jane Zheng is a Professor at the Chinese University of Hong Kong. Zheng has published widely on the subject of art education in Republican Shanghai, contemporary Chinese urban studies and Chinese garden history. Her essays relating to Chinese public art include "Toward a New Concept of the 'Cultural Elite State': Cultural Capital and the Urban Sculpture Planning Authority in Elite Coalition in Shanghai," *Journal of Urban Affairs* 39, no. 4 (2017): 506-510 and "Contextualizing Public Art Production in China," 89-101.

³¹⁸ Wong Hulbert, "The City as a Curated Space".

³¹⁹ Frank Vigneron is Chair and Professor at the Department of Fine Arts at the Chinese University of Hong Kong. His research focus is on the history of Chinese painting from the 18th century onwards and on different aspects of contemporary Chinese art as seen in a global context. His writings on Hong Kong art include *Hong Kong Soft Power* and *I Like Hong Kong... Art and Deterritorialization* (Hong Kong: The Chinese University Press, 2010).

Michelle Antoinette,³²⁰ and Stephanie Cheung³²¹ who have provided divergent views on Chinese public art and initiated discussions regarding the meaning of the public sphere in the communist state.³²² In contrast to the different perspectives on public art recently debated in the Western literature, the discourse on Chinese public art is mostly associated with changes in economic and cultural realms and is linked to China's urban space as I discussed in Chapter One.³²³

*The Literature on Chinese Public Art*³²⁴

In China, the concept of public art was initially synonymous with urban sculpture.³²⁵ The term was first introduced in an official Chinese publication *Meishu*³²⁶ in 2007 and was later publicised in *Public Art*, although the term had been widely used by the art

³²⁰ Michelle Antoinette is a researcher of modern and contemporary Asian art. Her current research project explores new public participation in Asian art and museums in Asia. Her major publications on contemporary Asian art are: *Reworlding Art History: Encounters with Contemporary Southeast Asian Art after 1990* (Boston: Brill | Rodopi, 2015) and, as co-editor with Caroline Turner, *Contemporary Asian Art and Exhibitions: Connectivities and World-making* (Canberra: ANU Press, 2014) as well as "Making Art (A Public) Matter in Asia: The Social Intervention Aesthetics of Tintin Wulia in Hong Kong," *Public Art Dialogue* (March 18, 2019) accessed May 9, 2019. <https://www.tandfonline.com/doi/full/10.1080/21502552.2018.1500230>

³²¹ Stephanie Cheung is an independent practitioner and has an interest in public art. She has been commissioned to curate art in public venues, and specialises in relational aesthetics, collaborative processes and community projects. "Taking Part: Participatory Art and the Emerging Civil Society in Hong Kong," *World Art*, Volume 5, Issue 1, 2015: 143–166 and *Public Art in Hong Kong*.

³²² In addition to the above, there are very few pieces of writing in English that discuss Chinese art that conforms to the concept of new genre public art over the period I have covered. Specific examples include Ruth Beer, Rita Irwin, Kit Grauer and Gu Xiong, "Research and Creation: Socially-engaged Art in The City of Richgate Project," *International Journal of Education Through Art* 6, no. 2 (October 1, 2010): 213-227 and Zheng, "Situating Socially Engaged Art". Most recent literature include Meiquin Wang, "Place-making for the People: Socially Engaged Art in Rural China," *Sage Journals* 32, no.2 (January 1, 2018): 244-269, accessed August 2, 2018. <https://doi.org/10.1177/0920203X17749433>. There are numerous publications that have been written by Western scholars on alternative art or related practices in China since the 1990s. Some of the examples include "Performance Art a Documented Record," *China's New Art, Post—1989*, ed. Valarie Doran (Hong Kong: Hanart TZ Gallery, 1993), cvii-cxv; Meiling Cheng, "Clandestine Interventions," *Public Art Review* 16, no. 1, issue 31 (Fall/Winter 2004): 27-29; Wu Hung, *Exhibiting Experimental Art in China* (Chicago: David and Alfred Smart Museum of Art, University of Chicago, 2000), 11-19; Thomas Berghuis, *Performance Art* and Thomas Berghuis et al., *Writing on the Wall: Chinese New Realism and Avant-Garde in the Eighties and Nineties* (Rotterdam: NAI Publishers, 2008).

³²³ It is worth noting that the rise of socially-engaged art in China since 2012 has seen several articles devoted to the topic. These include Zheng Bo, "An Interview with Wu Mali," *Field - a Journal of Socially-engaged Art Criticism*, 3 (Winter 2016), 151-64, accessed July 24, 2018, <http://field-journal.com/issue-3/an-interview-with-wu-mali>; Wang, "Place-making for the People: Socially-engaged Art in Rural China"; Corlin, "Trojan Horse" and Emily Feng, "China Embraces Art for the People, By the People," *The New York Times*, April 26, 2017, accessed July 10, 2018, <https://www.nytimes.com/2017/04/26/arts/china-social-practice-art.html>. In addition, a new online art program (2017/8–present) "Discovering Socially-engaged Art in Contemporary China" at the City University of Hong Kong and an online gallery, *A Wall* (the portal provides a listing of a range of socially-engaged art projects initiated by Chinese artists between 1993–2015) have been established led by Zheng Bo. See City University of Hong Kong, "Discovering Socially-engaged art in Contemporary China," accessed June 8, 2018, <https://www.futurelearn.com/courses/socially-engaged-art>

³²⁴ See Appendix 5 for Explanatory Notes on Chinese Public Art Literature.

³²⁵ The meaning of urban sculpture in China is interpreted as a sculpture that seeks to beautify the surrounding environment as well as reflect the city characteristics and urban culture. The term 'urban sculpture' first appeared in *Meishu* in 1981 and the reason for adopting the term, according to Jane Zheng, was political. To the Chinese public art community, the meaning of urban sculpture 'stands for only one or two types of public art with minimal input or implications for grassroots art dynamism'. Other terms were also used prior to the introduction of the term public art. These include 'outdoor sculpture' 室外雕塑 and 'environmental art' 環境藝術 to describe art in public places. Jane Zheng, "Contextualizing Public Art Production in China," 89-101.

³²⁶ The journal was formerly known as *People's Art* in 1950 and was renamed *Meishu* in 1954. The publication was suspended from production between 1967 and 1975.

community a decade earlier.³²⁷ With the transformation of the economy, the expanded role and function of urban sculpture has seen these publications explore the relationship with urban sculpture, architecture and urban planning, suggesting their active role in the contribution to public art discourses in China.³²⁸ Numerous publications from different fields have since joined the public art discourse.³²⁹ Specific essays regarding the changing role of traditional forms of public art include *Art World* 《藝術界》 (2000) that featured an article by Zhu Cheng 朱城 who reimagined the new role of urban sculpture in the 21st century³³⁰ and Li Dawei's 李大偉 investigation into how urban sculpture can be considered as part of urban planning in *New Architecture* 《新建築》 (1989)³³¹ suggests new possibilities for sculpture. In research, interest in public art only began to emerge in the 2000s. These include Wu Shixin's 吳士新 "Research on Contemporary Public Art" "當代公共藝術研究" (2005)³³² and He Xiaoqing's 何小青 "An In-depth Analysis of Public Art Development" "公共藝術的深度分析"(2011)³³³ that discuss the relationship between public art and the built environment within the Chinese context.³³⁴

³²⁷ Wang, *Introduction to Public Art*, 11 and 287. Another example is Ji Feng *China's Urban Sculpture* (2009). The publication is a research study on the development of urban sculpture in China from ancient time to modern China. The publication also discusses the question of publicness in public art and a new model for Chinese urban sculpture. See Ji Feng 季峰, *China's Urban Sculpture* 《中国的城市雕塑》 (in Chinese) (Nanjing: Southeast University Press, 2009).

³²⁸ The art journal *Meishu* dedicated considerable coverage in the period to discussions relating to sculpture and architecture; the relationship between people, art and the urban space; as well as themes, methodologies and budget planning. In total, there were 114 articles published between 1950 and 2012 dedicated to urban sculpture, murals, architecture, urban planning and non-art/performance art as well as sculptures in public parks. See *Meishu* online collection <http://mall.cnki.net/magazine/Article/MEIS> and Appendix 5.

³²⁹ Examples of Chinese publications include *Architectural Journal* (1954–present); *Art Research* 《藝術研究》 (1957–present); *Hebei Academic Journal* (1981–present); *New Architecture* 《河北學術期刊》 (1983–present); *Writer* 《作家》 (1994–present); *Modern Economic Information* 《現代經濟資訊》 (1994–present); *Technology and Enterprise* 《技術和企業》 (1994–present); *Art and Design Journal of Shandong Art and Craft Academy* 《山東工藝美術學院藝術設計雜誌》 (1999–present); *Sculpture* 《雕塑》 (1995–present); *Architecture and Culture* 《建築與文化》 (2004–present); *Art and Design* 《藝術與設計》 (2007–present); *Public Culture* 《公共文化》 (2007–present), *Young Writers* 《年輕作家》 (2009–2011) and many others. This information is sourced from CNKI.net, China's largest China Knowledge Resource Integrated Database.

³³⁰ Zhu Cheng 朱城, "Urban Sculpture in the Built Environment in the 21st Century" "我想像在廿一世紀公共環境藝術中的城市雕塑" (in Chinese), *Art World* 《藝術界》, no. 6 (2000), accessed January 5, 2018, <http://mall.cnki.net/magazine/Article/YISJ200006011.htm>

³³¹ Li Dawei 李大偉, "Environment and Outdoor Sculpture: Discussions Regarding Designing Space Outdoor Sculpture" "環境與室外雕塑——兼論室外雕塑環境設計" (in Chinese), *New Architecture* 《新建築》, no. 3 (1989), accessed January 5, 2018, <http://mall.cnki.net/magazine/Article/XJZJ198903019.htm>

³³² Wu Shixin 吳士新, "Research on Contemporary Public Art" "當代公共藝術研究" (in Chinese) (PhD diss., Graduate School of China Art Academy, 2005).

³³³ He Xiaoqing 何小青, "An In-depth Analysis of Public Art" "公共藝術的深度分析" (in Chinese) (PhD diss., Shanghai University, 2011). The relationship between contemporary Chinese art and the built environment was also examined in He's later work, *Public Art and the Construction of Urban Public Space* 《公共藝術與城市空間構建》 (in Chinese) (Beijing: China Construction Industry Press, 2013).

³³⁴ In general, discussion of public art in Chinese literature (1981–2012) is extensive and can be categorised into the following topics: (1) The concept of public art: Wang Hongyi 王洪義, *Gonggong yishu gai lun* 《公共藝術概論》 [The Concept of Public Art] (in Chinese) (Hangzhou: Zhongguo meishu xueyan chubanshe, 2007); (2) Urban sculpture: China Artists Associations and Ministry of Construction and Ministry of Culture, *50 Years of Urban Sculpture in China* (Shanxi: Shanxi Meishu Publishing, 1999), Ji, *China's Urban Sculpture* and Bai Zuomin 白佐民, "Urban Sculpture: Category, Content and Ideas" "城市雕塑的類型、題材及構思" (in Chinese), *Meishu* 《美術》, no. 12 (1982), accessed January 26, 2018, <http://mall.cnki.net/magazine/Article/MEIS198212000.htm>; (3) The function of public art: Xiang Yeping 向葉平, "From Functional to the Aesthetics – Looking at the Origin of Art from Prehistoric Time" "建築與文化從實用到審美——從原始文化看藝術的起源", *Journal of Chizhou Teachers College* 《池州學院學報》, no.4 (2000), accessed January 6, 2018, <http://mall.cnki.net/magazine/Article/CZSF200004023.htm>; (4) Historical development: Sun Zhenhua 孫振華, *The Times of Public Art* 《公共藝術時代》 (Jiangsu Fine Arts Publishing House, 2003) and Wang Zhong, *Chinese Public Art Document Compilation (1949–2015)* 《中國公共藝術文獻彙編 (1949年至2015年)》 (in Chinese) (Beijing: Peking University Press, 2015); (5) The concept of publicness: Ma Wun 馬雲, Tian Xiaodong 田曉冬 and Wang Kai 汪凱, "Achieving a Win-Win Situation between Publicness and Art—

While traditional forms of public art continued to be a focus in Chinese public art discourse over the study period, between 2010 and 2016,³³⁵ there were several research papers published in China that explicitly described the concept of ‘new genre public art’,³³⁶ each with different interpretations that I summarise below.³³⁷ Some of the examples include Xu Wei’s 徐璐 “Practitioner of New Genre Public Art—Interview with Danny Yung” “新類型藝術實踐者——榮念曾先生專訪” (2010)³³⁸ and Wang Hongyi’s 王洪義 “From the Neighborhood to the Community: Transformation of Space in New Genre Public Art” “從街區到社區:新類型公共藝術的空間轉移”(2014),³³⁹ both published in *Public Art*; and the research work of Liu Jing 劉晶, “On New Genre Public Art and Creation of Community Culture”

Discussions Regarding How to Utilise the Concept of Publicness in Public Art” “實現公共性與藝術性的雙贏——談公共關係在公共藝術中的運用,” *Architecture and Culture* 《建築與文化》 (in Chinese), no. 5 (2006), accessed January 5, 2018, <http://mall.cnki.net/magazine/Article/JZYW200605016.htm> and Ceng Zhangqiu 曾章秋, “The Public Nature of Contemporary Public Art and the Public Nature of Public Art” “當代公共藝術的公共性與公共性藝術的公共化,” *Popular Literature and Art* 《大眾文藝(理論)》, no. 2 (2009), accessed January 5, 2018, <http://mall.cnki.net/magazine/article/DZLU200902015.htm>; (6) Relationship with urban space: Wu Liangyong 吳良鏞, “Sculpture · Architecture · People—Talk About Urban Sculpture from Urban Design” “雕塑·建築·人——從城市設計談城市雕塑創作”, *Sculpture* 《雕塑》, no. 3 (1997), accessed April 16, 2018, <http://mall.cnki.net/magazine/Article/DSUZ199703004.htm>; (7) In relations to other disciplines: Bao Chingwei 布正偉, “The Emergence of the Concept of Modern Environmental Art” “現代環境藝術將在觀念更新中崛起,” *Meishu* 《美術》, no. 11 (1985), accessed January 5, 2018, <http://mall.cnki.net/magazine/Article/MEIS198511003.htm>; Sun Zhenhua 孫振華 and Lu Hong 魯虹, *The Body of Alienation – Performance Art in China* 《異化的肉身——中國行為藝術》 (Hebei: Hebei Fine Arts Publishing House, 2006) and Li Gongming 李公明, “Lun dangdai yishu zai gonggong lingyu zhang de shehui xuezhuan xiang” “論當代藝術在公共領域中的社會學轉向” is another example. “Lun dangdai yishu zai gonggong lingyu zhang de shehui xuezhuan xiang” [On the Sociological Turn of Contemporary Art in the Public Sphere], *Yishu xin shijie* 《藝術新視界》, eds. Pi Daojin 皮道堅 and Lu Hong 魯虹 (Hunan: Hunan meishu chubanshe, 2003), 119-131. See Appendix 5.

³³⁵ A research paper by Jane Zheng published in 2017 also categorised Chinese public art as forming two distinctive genres: traditional forms of public art and new genre public art. Using Shanghai as an example, Zheng argues that traditional forms of public art are used by cultural elites and the state to convey a top-down didactic message to the public. This genre of public art is seen as a symbolic representation of the authoritarian state. New genre public art, on the other hand, as defined by Zheng, involves ‘activist art devoted to empowering disadvantaged social groups and addressing community needs’. By contrast, my expansion of Lacy’s concept as I elaborated on in the earlier part of this chapter shows that new genre public art in China is not primarily concerned with activist art. Zheng, “Contextualizing Public Art Production in China,” 89.

³³⁶ This was based on my search on CNKI and the National Library of China in May 2019. Other examples include Xu, “Practitioner of New Genre Public Art,” Zhao’s “Exploring New Genre Public Art” and Yuan, “the Transformation of Social Form—on the Social Aesthetics of Georg Simmel and its Contemporary Meaning.” The most recent research work has been Zhou’s “The Study on The Aesthetic Paradigm of Engaged Art” (2016) and Xu, “Museum Notes.” In addition, between 2009 and 2012 four articles were published in *Public Art* (2009–present) describing the concept as follows: (1) “There is an Art Form that is Far from the Museum and Close to Life” “有一種藝術,離博物館很遠,離生活很近” by Wang Xin 王新 and Lai Jie 來潔 (issue 1, 2009); (2) “One Should Pay Attention to People’s Livelihood and Let Art Enter the Community——An interview with Wang Dawei, Curator of Public Art Project of Caoyang Xincun” “關注民生,讓藝術走進社區——訪曹楊新村公共藝術項目策劃人汪大偉” by Zhou Wei 周嫻 (issue 1, 2009); (3) “Practitioner of New Genre Public Art – Interview with Danny Yung” by Xu Wei (issue 6, 2010) and (4) “Art Saves the Countryside – Qu Yan’s Xucun Project” “藝術拯救鄉村——渠岩的‘許村計劃’” by Yi Mu 一木 and Qu Yan 渠岩 (issue 4, 2012). See also Appendix 5.

³³⁷ It is unclear how the authors decided to define new genre public art and who they may have referenced in the use of the expression. For example, Liu did not reference Lacy in her thesis and only described the practice in relation to the changes in the late 1960s in the West.

³³⁸ The article focused on the participatory nature of Yung’s work rather than an analysis of the concept. Xu, “Practitioner of New Genre Public Art.”

³³⁹ Wang Hongyi 王洪義, “From the Neighborhood to the Community: Transformation of Space in New Genre Public Art” “從街區到社區:新類型公共藝術的空間轉移” (in Chinese), *Public Art* 《公共藝術》, no. 5 (2014), accessed January 5, 2018, <http://mall.cnki.net/magazine/Article/GOYS201405007.htm>

(2015) “論新類型公共藝術與社區文化創作”³⁴⁰ and Zhou Yanhua’s 周彥華, “The Study on The Aesthetic Paradigm of Engaged Art” “參與藝術的審美范式研究” (2016).³⁴¹

In Wang Hongyi’s article, for example, the scholar considers that new genre public art is ‘an expanded practice of traditional forms of public art which involves community participation rather than artists.’³⁴² Liu Jing’s investigation of new genre public art, on the other hand, argues that this genre of public art was deeply informed by the Chinese avant-garde art movement and is characterised by the concept of public engagement and the use of social strategy as the centre of art production.³⁴³ Liu further articulates that new genre public art has three major features: (1) the audience is the subject of the creation; (2) the artwork is created or led by the community, not the artist, and finally (3) the artist is the facilitator and plays a minor role in the creation of an artwork. In “The Study on The Aesthetic Paradigm of Engaged Art”, Zhou’s research covers several art interventions that were performed by the artist/public in public places, which focused on initiating critical dialogue on a range of social issues rather than creating a space for radical political education or public protest.³⁴⁴

While these interpretations suggest public engagement is the key point of the practice,³⁴⁵ there is no unified view on the concept, and the theorisation of ‘new genre public art’ is yet to be fully explored by Chinese scholars.³⁴⁶ Nevertheless, the current interpretations offered by Chinese scholars tend to focus on the relationship between art, artist and the audience in the Chinese context, whereas the idea of civic dialogue and activist art remain little discussed.

In 2005, *Building of Political Democracy in China* was published by the Chinese government.³⁴⁷ While this white paper aimed to address the increased social disparities between rural and urban workers since modernisation, it also reiterated that the National

³⁴⁰ Liu, “On New Genre Public Art.”

³⁴¹ Zhou, “The Study on The Aesthetic Paradigm of Engaged Art.”

³⁴² Wang, “From the Neighborhood.”

³⁴³ Liu, “Community Culture,” 1.

³⁴⁴ Zhou argues that current literature in engaged art tends to emphasise its social dimension and often focusses on the relationship between art and society rather than its aesthetic value. Instead, his research examines the ‘theatrical aesthetics’ nature of engaged art (in the same vein as Bishop’s argument in *Artificial Hells* when she describes some of the participatory works produced by Italian Futurism, Russian Proletkult and Paris Dada). In his view, this genre of art is shaped by two main aesthetic characteristics: ‘anti-aesthetic autonomy’ and ‘ethic turn’. The former is seen as a reaction against mainstream art while the latter has a strong social function (such as promoting dialogue and rebuilding community). Zhou concludes that the emergence of engaged art signifies an ‘ethic turn’ in contemporary art. Zhou, “Engaged Art.”

³⁴⁵ These ranges of socially-related/focussed art practices correspond to the idea of ‘Family Resemblance’ as I discussed in Chapter One.

³⁴⁶ This view was also mentioned in Liu’s thesis, “Community Culture,” 1. Socially-engaged art is not widely discussed in China. I have only found two essays related to the topic and they are Yang Jing 楊靜, “Exploring the Aesthetic Features of Socially-engaged Art from the Perspective of Constructive Postmodernism” “從建設性後現代視角探討社會參與式藝術的美學特徵” (in Chinese), *Journal of Hebei Normal University (Philosophy and Social Sciences Edition)*, 《河北師範大學學報(哲學社會科學版)》, no. 6 (2013), accessed August 2, 2018, <http://mall.cnki.net/magazine/article/HBSS201306008.htm>; Chen Xiaoyang 陳曉陽, “A New Realism: The Way In and the Way Out for Socially-engaged Art” “一種新現實主義：社會參與式藝術的進路與出路,” December 20, 2017, accessed August 29, 2018.

³⁴⁷ “Building of Political Democracy in China” (October, 2005), Information Office of the State Council of the People’s Republic of China, accessed October 21, 2018, <http://en.people.cn/whitepaper/democracy/democracy.html>

People's Congress is the highest organ of state power and stressed the importance of advancing socialist modernisation in the years to come. The white paper also provides a framework for Chinese intellectuals and artists, articulating what cannot be practised in China. These include 'sabotage of the socialist system, endangering state security and public security, infringement on citizens' rights of the person or their democratic rights, embezzlement, bribery and dereliction of duty.'³⁴⁸ In order to safeguard the fundamental interests of the broad masses, the CPC clearly stated that violations of these rules would be penalised according to the law. The paper also stresses the importance of continuing the practice of democratic centralism requiring people to understand that decisions made by the CPC represent the collective agreement of the majority, not the minority.³⁴⁹ The release of this white paper places emphasis on the power of the state and that no individual can challenge the CPC or its extension.³⁵⁰

To gauge how the interpretation of public art changed in China after the release of *Building of Political Democracy in China*, I reviewed a selection of the important Chinese public art literature produced during this period. The first period is based on the public art conference proceedings held in Hong Kong in 2004,³⁵¹ one year before the release of *Building of Political Democracy in China*. The second period builds on a combination of conference proceedings and publications released after 2007. This is an important point to consider because it reinforces how the Chinese government has been continuously providing guidance on art. It also reflects a more relaxed cultural environment in the early 2000s. I describe the changes as follows.

During the public conference, *Soul of the City—International Symposium on Art and Public Space* (2004), Chinese academic Pi Li 皮力³⁵² reconceptualised public art by interrogating the city on many levels—he asked whether public art in mainland China is concerned with the reality of life or only with improving the quality of living. He rejects traditional forms of public art and proposes a

³⁴⁸ Information Office of the State Council of the People's Republic of China, "Building of Political Democracy in China." See also "The Constitution of the People's Republic of China" (March 14, 2004 version), The National People's Congress of the Republic of China, accessed October 21, 2018, http://www.npc.gov.cn/englishnpc/Constitution/node_2825.htm

³⁴⁹ Democratic centralism is a term to describe the Leninist organisational system in which policy is decided centrally and is binding for all members. In other words, it is essentially a method of leadership in which political decisions reached by the party are binding upon all members of the party. In the case of China, democratic centralism requires the party, 'to discuss matters of concern collectively, so that people's wishes, and demands are fully expressed and reflected. Then, all the correct opinions are pooled, and decisions are made collectively so that the people's wishes and demands are realised and met.' Information Office of the State Council of the People's Republic of China, "I. A Choice Suited to China's Conditions."

³⁵⁰ See Article 1 of the Constitution. I used the official English translation of the Constitution from the National People's Congress of the Republic of China and the translated text of "Building of Political Democracy in China" from the Information Office of the State Council of the People's Republic of China.

³⁵¹ *Soul of the City—International Symposium on Art and Public Space* (2004) was the first public art conference held by the Hong Kong government before the release of *Building of Political Democracy in China* (2005). As Hong Kong is a cosmopolitan city, the focus of the conference was on international practices featuring overseas practitioners. In the same year, the Shenzhen Artists Association hosted the *Public Art in China* Conference at Silver Lake Hotel in Shenzhen and the event was attended by several leading Chinese scholars and practitioners. Shenzhen Artists Association 深圳美術家協會, conference summary from Public Art in China Conference 中國公共藝術會議紀要(in Chinese), Silver Lake Hotel, Shenzhen, October 23–24, 2004.

³⁵² Pi Li is an academic, critic and curator on contemporary Chinese art.

new art system to be introduced with the aim to ‘transcend the established urban system’³⁵³ where ‘public art should be merged entirely into the space of everyday life.’³⁵⁴

Pi’s idea is interesting. His suggestion of looking at the potential of public art to expand beyond the current ‘established urban system’ implies a reassessment of the practice and its core value. Pi’s proposal also suggests the possibility of a new public art model that aims to shift from the national narratives prescribed by the CPC. At a time when urbanisation in China was at full speed, it seems that Pi’s proposal did not adhere to the norm. His presentation suggests his opposition to the national ideological framework on art, representing an alternative voice in China.

Since the release of the white paper, the Chinese art academic world, in general, has taken two different positions regarding public art. The first position tends to adhere to the official narrative, in which public art must have a socio-political function and that art should reflect the values of the state. In the context of China, the role of public art ranges from the artist’s social responsibility to serve the people (which is conceptually closer to Bourriaud’s *Relational Aesthetics* and some aspects of Bishop’s participatory art) to the creation of artworks that comply with the national standards and meet economic and political objectives. This view is expressed in the writings of Lin Nan, Jin Yumin, Zhang Yangen, Yang Qirui and Bao Lin. For example, in “How Can Art Be Public?” “藝術何以公共?” (2009)³⁵⁵ Bao argues that the goal of public art is to create a platform for public participation. Yang’s “A Few Questions Regarding the Research of Public Art” “公共藝術若干問題研究” (2009)³⁵⁶ also shares a similar view, believing that the purpose of art must be to serve the people, suggesting a continual application of Mao’s ideology. An idealised model of public art is encapsulated by Jin in “Public Art as a Discipline: Development and Strategies” “公共藝術學科的發展”(2009)³⁵⁷ where he argues that public art must be led by the government to reflect the characteristics of the new China. In other words, the government must take an active role in framing a national artistic language through public art.

In comparison, Huang Zongxian 黃宗賢 and Zhao Zhihong 趙志紅 examine the historical development of public art in their joint essay, “Expanding the Notion of Space and Dialogue—A Brief Outline of Public Art Research” “拓展的空間與擴延的話語——當代公共藝術研究動態掃描”,³⁵⁸ proposing a new approach to public art by introducing the concept of ‘public life’ into the public art vocabulary. They argue

³⁵³ Pi Li, “The Fifth System—An Individual Case of Public Art in South China,” *Conference Proceedings from Soul of the City—International Symposium on Art and Public Space* (Hong Kong: Home Affairs Bureau, the Government of Hong Kong Special Administrative Region, and Hong Kong Arts Centre, 2004), 76-79.

³⁵⁴ Ibid.

³⁵⁵ Bao, “How Can Art be Public,” 191-194.

³⁵⁶ Yang, “Research on a Number of Public Art Issues,” 178-186.

³⁵⁷ Jin, “Public Art as a Discipline,” 121-126. Another example is Wang Man 王滿 and Li Lei 李蕾, “Theoretical Examination of Public Art in Building a Harmonious Society” “公共藝術在構建和諧社會中的理論審視” (in Chinese), *Hebei Academic Journal* 《河北學術期刊》, no. 2 (2008), accessed January 5, 2018, <http://mall.cnki.net/magazine/article/HEAR200802064.htm>.

³⁵⁸ Both authors examined the movement from the historical avant-garde movement, Marxism, Constructionism and Feminism to Post-Modernism. They also analysed the work of Henri Lefebvre, Michel Foucault, David Harvey, Rosalyn Deutsche, Patricia C. Philips and Jürgen

that if the public becomes an ‘involuntary consumer’ in the process, public art research should consider extending to the study of ‘public life’ itself.³⁵⁹ Their suggestion can be seen as replicating the work of Patricia C. Phillips, who advocates that ‘intensification and enrichment of the conception of the public life’ would provide the content for public art.³⁶⁰ However, Huang and Zhao do not elaborate further on this idea or articulate whose public life. Nor do they offer any suggestion as to how it can be considered in the Chinese context. Their response suggests that the concept of public life is yet to be fully explored by Chinese scholars. It also suggests their intention to develop a new conceptual framework for Chinese public art discourse based on their understanding of Western theories and to consider how to apply this new concept in China.

The second position belongs to a group of sceptics, including Sun Zhenhua,³⁶¹ Wang Zhong,³⁶² Zhou Rong³⁶³ and Zhang Yu³⁶⁴ who critically examine the meaning of public art and question whether it can flourish under the current political environment. They tend to focus on the question of why public art is a difficult concept to grasp in China, identifying an apparent discrepancy between the understanding of the meaning of public art in the West and the current national ideological framework articulated by the CPC. They also claim that the introduction of privatisation (the result of economic reform) in 2000 has accelerated urbanisation and the commodification of art in China, although this aspect of Chinese public art did bring it closer to the American model where art is discussed regarding its relationship with capitalism.

In elaborating the ideological conflicts between China and the West, this group considers the notion of public art as fraught with problems in China. This is because the word ‘public’ originated from the Latin word ‘populous’, meaning some mass population in association with some matter of common interest or concern.³⁶⁵ In the West, the public is perceived as a population of individuals

Habermas. The essay made reference to Lacy’s book but did not mention the concept of new genre public art in the text. Huang Zongxian 黄宗贤 and Zhao Zhihong 赵志红, “Expanding the Notion of Space and Dialogue—A Brief Outline of Public Art Research” “拓展的空間與擴延的話語—當代公共藝術研究動態掃描” (in Chinese), *Conference Proceedings from Public Art International Forum & Education Seminar* 《集公共藝術國際論壇暨教育研討會》, ed. Kan Tai-keung (Guangxi: Guangxi Normal University Press, 2009), 208-218.

³⁵⁹ Ibid.

³⁶⁰ Phillips, “Public Construction,” 60-71.

³⁶¹ Sun Zhenhua is a well-known public art critic in China and a member of the China Artists Association, China National Urban Sculpture Association and China Sculpture Research Center. His discussion about power relations in public art can be found in “Public Art and Power” “公共藝術與權力” (in Chinese), *Sculpture* 《雕塑》, no. 1 (1999), accessed January 6, 2018, <http://mall.cnki.net/magazine/Article/DSUZ199901005.htm>

³⁶² Wang Zhong 王中 is an academic and a consultant to the Beijing Government and Deputy Secretariat of the China Sculpture Institute. He is also a member of China National Urban Sculpture Association. Examples of his critique towards public art include “Seeking Demands: Developing Public Art in China” “時代的訴求—發展中的中國公共藝術” (in Chinese), *Conference Proceedings from International Public Art Forum and Education Seminar*, ed. Kan Tai-keung (Guangxi: Guangxi Normal University Press, 2009), 57-71 and *Introduction*.

³⁶³ Zhou Rong is an architectural academic and Assistant Mayor of Shouzhou, Shanxi Province. See “The Urban Micro-Narrative.”

³⁶⁴ Zhang Yu is an academic and a graduate from the Academy of Fine Arts, Nuremberg, Germany. See “No Longer Public,” 97-103.

³⁶⁵ According to the *Online Etymology Dictionary*, in the late 14th century ‘public’ was understood as ‘open to general observation’ from Old French public (c. 1300) and directly from Latin *publicus* ‘of the people; of the state; done for the state,’ also ‘common, general, public; ordinary, vulgar,’ and as a noun, ‘a commonwealth; public property,’ altered (probably by influence of Latin *pubes* ‘adult population, adult’) from Old Latin *poplicus* ‘pertaining to the people,’ from *populous* ‘people’. During the early 15th century, public was referred to as ‘pertaining to the people’; as ‘pertaining to public affairs’ meaning ‘open to all in the community’ from 1540.

in association with civic affairs, or affairs of office or state. The meaning of ‘public’ also implies a desire for civic dialogue. For China, civic dialogue is not institutionally guaranteed.³⁶⁶ In their views, civic dialogue cannot be fully exercised in the communist state. However, multiple publics are arising in response to rapid changes in society, indicating that the public sphere is truly active in China.³⁶⁷

Since the implementation of the *Open-Door Policy*, as discussed in Chapter One, urbanisation has helped millions of people out of poverty; however, there have been negative aspects and dramatic social transformations. Chinese scholars are also questioning the traditional forms of public art that have been closely associated with urban renewal. For example, in responding to this new paradigm, Chinese art critic Sun Zhenhua subtly suggests how public art could be interpreted and considered in China. In “The Concept of Public Art” (2009), Sun writes:

As the country has always been operated under a feudal system until the founding of the communist party, firstly, we must learn how to respect individual expression, and to respect economic, political, social and cultural autonomies of each society. Otherwise, there is no such thing as ‘civic dialogue’, or ‘public’ ... China is undergoing economic and social transitions; perhaps this is also a right time for Chinese people to think about their political power and their rights regarding space.³⁶⁸

Here, Sun is suggesting that while the political environment of China should be respected, the transitional stage of the economy also provides new opportunities to reconceptualise the idea of collective power where the individual can contribute to decision making, instead of just a powerful few. Sun recognises that public art has the capacity to facilitate this process.

While the above review of public art literature from mainland China outlines the relationship between public art, the built environment and society, it also brings to our attention that Chinese scholars have not fully explored the political power of new genre public art.³⁶⁹ Instead, public art in China tends to be defined by traditional forms of public art and certain interactive, participatory art practices, as I discussed in Chapter One. Nevertheless, China’s limited discussion about the concept of the instrumental power of new genre public art for political dialogues underscores how the CPC has mostly shielded this aspect of art since 1979.³⁷⁰

³⁶⁶ As stated in Article 51 of the Constitution of the PRC it is clearly articulated that ‘the exercise by citizens of the People’s Republic of China of their freedoms and rights may not infringe upon the interests of the state, of society and of the collective, or upon the lawful freedoms and rights of other citizens’, the National People’s Congress of the Republic of China, “The Constitution of the People’s Republic of China.”

³⁶⁷ While the Chinese government imposes censorship in public forums (such as internet, publications, television and so forth), the public may circumvent all the censorship and monitoring of the ‘Great Firewall’ if they have a secure Virtue Private Network or Security Shell connection method to a computer outside mainland China. The public can also circumvent censorship rules by creatively using analogies to discuss topics.

³⁶⁸ Sun, “The Concept of Public Art,” 107-108. I translated this quote from his essay.

³⁶⁹ I acknowledge that the topic has been explored by scholars in other disciplines (e.g. sociology, contemporary Chinese art). In addition to the range of literature I described above, Li, “Lun dangdai yishu zai gonggong lingyu zhing de shehui xuezhuan xiang” is another example.

³⁷⁰ It is not entirely correct to say Chinese artists have never explored the instrumental power of public art. For example, the rise of the Stars group (1979) and the emergence of the *Democracy Wall* (1978), which integrated literature, art and politics demonstrated how art can be used by people to voice their concerns about the state. For a discussion regarding the Stars Group and *Democracy Wall* see Zheng, “Situating

In Hong Kong, the term public art first appeared in an official document in 1995 when the newly established Hong Kong Arts Development Council (HKADC) articulated its plan for Hong Kong art in its five-year strategic plan.³⁷¹ Since then, the concept of public art has been widely discussed by local writers and the media.³⁷² While Hong Kong is not currently subject to China's censorship rule, discussions regarding the political meaning of (public) art or the politics of (public) new genre public art are not found in government reports and publications produced between 1990 and 2012,³⁷³ indicating there was a high level of sensitivity about the topic at the time.³⁷⁴ For example, in the study "Public Art Research—Final Report" (2003), the public dimension of new genre public art was not discussed in the study and the meaning of public art was defined as traditional forms of public art and other immaterial art production (such as music, computer-generated images, performance and events) that may include 'narrative or text or can be decorative, humorous, beautiful, subtle or contentious.'³⁷⁵ One point worth noting was Hui's admission regarding the ambiguous political environment of Hong Kong when he declared his research was conducted within the guidelines of Hong Kong's current legal and constitutional framework. Hui acknowledged the potential impact that proposed government policies such as Article 23³⁷⁶ may have on the art world and society in general and navigated the potential political minefield by focusing on traditional forms of public art in the study, not forms of art that can be defined as new genre public art.

Socially Engaged Art in China" and Zheng, "Creating Publicness: From the Stars Event to Recent Socially-engaged Art," 71-85. His other article on the topic of the power of socially-engaged art include "From Gongren to Gongmin," 117-133.

³⁷¹ See Cheung, *Public Art in Hong Kong*.

³⁷² Discourses on public art (1997–2012) can be categorised in the following groups: (1) Conceptual exploration: He Luan, "Ni heyi wei gonggong yishu xia dingyi" [You can define "public art"], *Hong Kong Economic Journal*, November 26, 1997; Oscar Ho, "Gonggong yishu wei shui zuo gongzhong yihuo yishujia" [Public art is made for whom? The public or Artists?], *Hong Kong Economic Journal*, October 25, 1998; Ming Pao reporter, "Hwei gonggong yishu?" [What is public art?], *Ming Pao* 《明報》, May 28, 2000, D03; Annabel Walker, "Time to Bring Art to the People," *SCMP*, November 20, 2003; Yeung Yang, "Civic Pride," *South China Morning Post* (SCMP), January 2, 2007; Alex McMillan, "Art in the Public Eye," *Silk Road*, (November 2010): 49-55; Aaron Peasely, "Art for All," *Discovery*, (February 2012): 52-57. (2) Advocacies and critique: Danny Yung, "Gonggong yishu yu gonggong hongjian" [Public art and public space], *Hong Kong Economic Journal*, May 29, 1998. (3) Its relationship with the built environment/city: Staff reporter, "Xianggang yishuguan guanchang Deng Haichao gonggong yishu ying yu huanjing ronghe" [Hong Kong Museum of Art Curator Tang Hoi-chiu: public art should merge with environment], *Tai Kung Pao*, November 5, 1998; Alexander Hui, "Study Notes on Public Art," *Hong Kong Visual Arts Year Book*, University of Hong Kong, 2008, accessed January 5, 2018, <https://www.hkvisualartsyearbook.org>; Oscar Ho, "Hong Kong Deserves Better Public Art," *SCMP*, March 26, 2013 and Ho, "Hong Kong Public Sculpture and the Cityscape." (5) Art theory and critique relating to the concept of the public: Liang Wendao, "Yu gongzhong jianli qiye" [Establish contracts with the public], *Hong Kong Economic Journal*, January 28, 1997 and He Zhengdao 何正道, "Yishu ziyou yu gonggong hongjian meixue" [Artistic freedom and aesthetics of public space], *Hong Kong Economic Journal*, June 22, 2000.

³⁷³ This includes two significant studies commissioned by the Hong Kong government: Desmond Hui, "Public Art Research," 7-8 and Victor Tai 戴尚誠, *Guide to Urban Sculpture in Hong Kong* and *Guide to Urban Sculpture in Hong Kong (Kowloon and New Territories)* (Hong Kong: Hong Kong Sculpture Society, 2007) with financial support from the HKADC.

³⁷⁴ Hui's "Public Art Research," 8.

³⁷⁵ *Ibid.*, 5.

³⁷⁶ Article 23 is an article of the *Basic Law* of Hong Kong. The article provides that the HKSAR 'shall enact laws on its own to prohibit any act of treason, secession, sedition, subversion against the Central People's Government, or theft of state secrets, to prohibit foreign political organizations or bodies from conducting political activities in the Region, and to prohibit political organizations or bodies of the Region from establishing ties with foreign political organizations or bodies.' See "Research on Article 23," The University of Hong Kong Faculty of Law, Human Rights Portal, accessed October 21, 2018, <http://www.law.hku.hk/hrportal/basic-law/research-article-23>

Despite the city lacking an official view on new genre public art, several writers in Hong Kong have written about art and culture and how they can contribute to the social discourse.³⁷⁷ These include David Clarke's discussion on how art can bring out questions about the public life of artworks and how the meaning of art can be changed, as occurred during the Handover period; Wai-ting Stephanie Cheung's³⁷⁸ examination of *the Pillar of Shame* and Oscar Ho (also known as Ho Hing-kay 何慶基);³⁷⁹ and John Batten³⁸⁰ and Woo Yan Wai's 胡恩威³⁸¹ criticisms of the Hong Kong government's poor urban planning and cultural policies and how these have contributed to the loss of social space and local culture.

The Literature on Contemporary Chinese Art and Hong Kong Art

Similar to the West, Chinese public art is also informed by historical changes in contemporary Chinese art practice and architectural design. The emergence of non-official art—including performance art—in the 1980s and 1990s contributed to the diversification of

³⁷⁷ Other writers include Ackbar Abbas' *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997), 63-90 and "Cosmopolitan De-scriptions: Shanghai and Hong Kong" in *Public Culture* 12, no. 3, (2000): 769-786; Janet Ng, *Paradigm City: Space, Culture, and Capitalism in Hong Kong* (Albany: State University Of New York Press, 2010); Frank Vigneron, *I Like Hong Kong: Art and Deterritorialization* (Hong Kong: The Chinese University Press, 2010) and Leo Ou-fan Lee, *City Between Worlds: My Hong Kong* (Cambridge, Massachusetts: Harvard University Press, 2008). In the Chinese literature, they are Danny Yung, Woo Yan Wai 胡恩威 (also known as Mathias Woo), Nerissa Ip, Ching-kiu Stephen Chan, *In Search of Cultural Policy 93* (Hong Kong: Zuni Icosahedron and the Chinese University of Hong Kong, 1994); Ching-kiu Stephen Chan, *Cultural Imaginary and Ideology: Critical Essays in Contemporary Hong Kong Cultural Politics* 《文化想像與意識形態：當代香港文化政治論評》 (Hong Kong: Oxford University Press, 1997) and *Identity and Public Culture: Critical Essays in Cultural Studies* 《身份認同與公共文化：文化研究論文集》 (Hong Kong: Oxford University Press, 1997); Lin Bao-li 林百里, "Why Supporting Culture?" "為什麼支持文化?" *Thinking About Hong Kong* 《思索香港》, ed. Long Ying-tai 龍應台 (Hong Kong: Subculture, 2006), 81-98; Chan Tsui-yee 陳翠儀., Chan Lai Kiu 陳麗喬., Choi Wan Hing 蔡宏興., Ng Kai Chung 吳啟聰., Chan Kin Kwok 陳建國 and Ho Hing Kay (Oscar Ho) 何慶基, *The Squeezed City*, 《The 逼 City》, Home Affairs Bureau, Government of the Hong Kong Special Administrative Region, 2006; Poon Kwok Ling 潘國靈, *Urban Studies* 《城市研究》 (2005) and *Urban Studies 2* (2007) 《城市研究 2》, both published by Kurbrick in Hong Kong.

³⁷⁸ Cheung, *Public Art in Hong Kong*.

³⁷⁹ Oscar Ho is an art academic, former the Exhibition Director of the Hong Kong Arts Centre and founding Director of the Museum of Contemporary Art in Shanghai.

³⁸⁰ John Batten is a Hong Kong based writer, curator, art critic and is a contributor to the *SCMP*. Batten writes extensively on art, culture, urban planning, heritage and policy issues in Hong Kong.

³⁸¹ Woo is a screenplay writer and the Co-Artistic Director of Zuni Icosahedron (Hong Kong) and has been actively involved in the areas of politics, cultural policy, education, architecture, urban development and social welfare. Woo regularly publishes about Hong Kong's art, culture, architecture and urban planning.

public art in China. Among contemporary Chinese art literature,³⁸² the exhibition publication *China's New Art, Post—1989* (1993),³⁸³ guided by Chinese art curator Chang Tsong-zung³⁸⁴ (also known as Johnson Chang) and art academic Li Xianting 栗憲庭,³⁸⁵ provides an excellent overview of the development of contemporary Chinese art. *China's New Art, Post—1989* was one of the first leading contemporary Chinese art publications documenting the changes in art practice during the early 1990s, at a time when contemporary Chinese art was relatively unknown in the West. The publication identifies different schools of thought and disciplines of artistic styles and systematically sets out how contemporary Chinese art should be understood in response to various social and political movements.

Most importantly, it documents several examples of public engagement in artworks by leading Chinese artists. Other key authors of contemporary Chinese art literature include Hou Hanru,³⁸⁶ Wu Hung, Guo Minglu³⁸⁷ and Xu Hong 徐弘.³⁸⁸ In Western literature,³⁸⁹

³⁸² Although the avant-garde movement art originally emerged as a reaction against the art establishment (or official art) during the early days of the reform, the movement was absorbed into the mainstream—contemporary Chinese art—during the 1990s. Notes from a meeting between Johnson Chang and Martha Liew in Hong Kong, dated January 17, 2008. There is an extensive body of work written by Chinese and Western scholars about the development of contemporary Chinese art (1991–2012). Examples of literature produced in the 1990s include Valerie Jochen North, Wolfer Pöhlmann and Kai Reschke, *China Avant-Garde: Counter Currents in Art and Culture* (Berlin: Haus der Kulturen der Welt; Hong Kong: Oxford University Press, 1994); Chang Tsong-zung, *Chinese Contemporary Art at Sao Paulo: 22nd International Biennale of Sao Paulo* (Hong Kong: Hanart TZ Gallery, 1994); Lu Jie, Karen Smith and Martha Liew, *History of Chinese Oil Painting—from Realism to Post Modernism* (Hong Kong: Schoeni Art Gallery, 1995); Richard Strassberg, *I Don't Play Cards with Cezanne, and Other Works: Selections from the Chinese New Wave and Avant-Garde Art of the Eighties* (Pasadena, California: Pacific Asia Museum, 1991) and Wu Hung, *Transience*. In art journals: Hou Hanru, "Beyond the Cynical: China Avant-garde in the 1990s," *ArtAsiaPacific* 3, no. 1 (1996): 42-51; Xu Hong, "The Spotted Leopard: Seeking Truth from History and Reality: Trends in the Development of Chinese Art," *ArtAsiaPacific*, 1.2 (April), (1994): 31-35 and "China—Dialogue: The Awakening of Women's Consciousness," *ArtAsiaPacific*, 2.2 (1995): 44-51. For insights into how artists experimented with performance art, see Qian Zhujian, "Performing Bodies: Zhang Huan, Ma Liuming, and Performance Art in China," *Art Journal* (Summer 1999), 60-61 and Sun and Lu, *The Body of Alienation*; Zelda Cawthorne, "Eye-Opener for Avant-garde," *SCMP*, February 9, 1993; Bernice Chan, "Pop Goes the Easel," *Hong Kong Standard*, October 19, 1997; Lu Jie, "New Waves: Beijing Art" "新浪潮：北京藝術" (in Chinese), *Wah Kiu Yat Po* 《華僑日報》, March 4, 1993 and Steven Mufson, "A Chinese Revolution," *International Herald Tribune*, March 19, 1994. In art journal, they are: *Asian Art News*, *ArtAsiaPacific* and *Yishu—Journal of Contemporary Chinese Art* (Yishu is based in Vancouver and the publication was founded by Art & Collection Group in 2002).

³⁸³ Doran, *China's New Art*.

³⁸⁴ Chang Tsong-zung (also known as Johnson Chang) was born in Hong Kong and educated in the UK and is a highly respected curator on contemporary Chinese art in China and Hong Kong and a major contributor to the Chinese art movement. He is also a founding member of the AAA.

³⁸⁵ Li Xianting, a curator and art critic based in Beijing, has been referred to as the 'godfather of Chinese avant-garde art'. Li also served as editor for major fine art publications such as *Fine Art* and the *Chinese Fine Art Newspaper*. He coined terms such as 'Cynical Realism' and 'Political Pop'.

³⁸⁶ Hou Hanru is a critic and curator based in Paris and San Francisco. Examination of interdisciplinary collaboration and new art practice is the key focus of Hou's curatorial practice.

³⁸⁷ Gao Minglu has been an active critic, curator and scholar of contemporary Chinese art since the mid-1980s. He was also a former editor of China's only art publication, *Meishu* in 1989 and the curator for the *China/Avant-Garde Exhibition* (1989). Gao moved to the US after the Student Protests of 1989, and became a leading researcher and authority on 20th century East Asian art. His scholarly works usually explore the changing relationship between global art movements and Chinese tradition.

³⁸⁸ Xu Hong is an art critic and oil painter. She was a member of the Shanghai modern art movement in the 1980s. After graduating from Shanghai Normal University in 1985, Xu worked as a researcher and curator at the Shanghai Art Museum while, at the same time, continuing her practice. Most of her writing documents the development of contemporary Chinese art.

³⁸⁹ Currently, there is a growing body of work on Chinese art contributed by Western scholars. In addition to a number of publications mentioned above, other literature includes Meiling Cheng, *Beijing Xingwei: Contemporary Chinese Time-Based Art* (London and New York: Seagull Books,

John Clark's³⁹⁰ *Modernities of Chinese Art* (2010)³⁹¹ provides a comprehensive development of modern Chinese art from the late Qing dynasty (1911) to the 2000s, in which a different view is presented in relation to how Chinese art (including mainland China, Hong Kong and Taiwan) should be considered in light of various movements inside and outside China, rather than based on Chinese historical experience alone. Thomas J. Berghuis' *Performance Art in China* (2006) is both extensive and detailed. The publication documents the development of Chinese performance art from a local historical perspective between 1979 and 2004. The changes in Chinese cultural space are described in numerous key events that have taken place since 1979. This, in turn, provides a solid narrative on how performance art has evolved. *Performance Art in China* has proved to be one of the most useful resources in shedding new light on how artists have challenged the conventional modes of art production in the communist state.³⁹²

Unlike in China, literature and art³⁹³ in Hong Kong are not framed by a national narrative.³⁹⁴ The development of Hong Kong public art was a response to economic reconfiguration, political transition in the 1990s, changes in artistic practice and institutional structures. In *Hong Kong Art Culture and Decolonization* (2001), David Clarke documents the transformation of Hong Kong art from the late 1960s to the 1997 Handover from British to Chinese sovereignty.³⁹⁵ One of the major points of this publication is concerned

2013); Paul Gladston, *Avant-garde Art Groups in China, 1979–1989* (Bristol, England; Chicago, Illinois Intellect Ltd, 2013) and *Contemporary Chinese Art: A Critical History* (London: Reaktion Books, 2014); Karen Smith, *Nine Lives: The Birth of Avant-garde in New China* (Hong Kong: Timezone 8, 2008); Wu Hung, *Contemporary Chinese Art: Primary Documents; Wu Hung on Contemporary Chinese Artists* (Hong Kong: Timezone 8, 2009) and *Contemporary Chinese Art: A History*; Thomas Berghuis, Francesca Dal Lago, Cees Hendrikse, Sabine Wang and Eduardo Welsh, *Writing on the Wall: Chinese New Realism and Avant-Garde in the Eighties and Nineties* (Rotterdam: NAI Publishers, 2008); Boden, *Contemporary Chinese Art*; Caroline Ha Thuc, *After 2000: Contemporary Art in China* (Hong Kong: Asia One Books, 2015) and Diana Freundl, Carol Yinghua Lu, Zheng Shengtian and Thomas Berghuis, *Unscrolled: Reframing Tradition in Contemporary Chinese Art* (Vancouver, British Columbia: Vancouver Art Gallery; London: Black Dog Publishing, 2015). In art journals: *Yishu—Journal of Contemporary Chinese Art* (2002–present) and *Journal of Contemporary Chinese Art* (2014–present).

³⁹⁰ John Clark is Professor Emeritus in Asian Art History at the University of Sydney. He was the founding director of the Australian Centre for Asian Art & Archaeology from 2006 to 2009 and has written extensively on Asian art.

³⁹¹ John Clark, *Modernities of Chinese Art*. (Boston: Brill, 2001).

³⁹² To describe the changes in contemporary Chinese art since 2012, see Freundl, Lu, Zheng and Berghuis in *Unscrolled*.

³⁹³ Other literature describing the development of Hong Kong art include Clark, *Modernities of Chinese Art* (2001); David Clarke and Oscar Ho, *Someone Else' Story – Our Footnotes: Contemporary Art of Hong Kong* (1990–1999) (Hong Kong: Hong Kong Arts Centre, 2002); Zhu Qi 朱琦, *History of Hong Kong Fine Art* 《香港美術史》 (in Chinese) (Hong Kong: Joint Publishing, 2005); Caroline Ha Thuc, *Contemporary Art in Hong Kong*, (Hong Kong: Asia One Book, 2013); Vigneron, *Hong Kong Soft Power* and Man Kit Wah Eva 文潔華, *Hong Kong Visual Artist (1970-1980): Experiments and Manoeuvres After the New Ink Movement* 《香港視覺藝術家 (1970-1980) : 新水墨運動後的實驗與挪移》 (in Chinese) (Hong Kong: Commercial Press, 2018). In art journal, they are Oscar Ho, "The Long Road Back Home," *ArtAsiaPacific*, no. 15 (1997): 49-53; Joan Kee, "Art, Hong Kong and Hybridity: A Task of Reconsideration," *Yishu—Journal of Contemporary Chinese Art* 2, no. 2 (June 2003): 90-98; Helen Grace, "Monuments and the Face of Time: Distortions of Scale and Asynchrony in Postcolonial Hong Kong," *Postcolonial Studies* 10, no. 4 (2007): 467-483 and Ahn En Young, "Hong Kong, a Tale of Art and Money," *Art Monthly Australia*, issue 259 (May 2013), accessed January 6, 2018, <http://www.artmonthly.org.au/issue-259-may-2013>. Notes from a meeting between Stanley Wong and Martha Liew in Hong Kong, dated February 27, 2012

³⁹⁴ See also Ian Findlay-Brown's interview with Chang Tsong-zung, "China's Visual Culture: Chang Tsong-zung," *Asian Art News* (Jan/Feb 2008), 98 and Ian Findlay-Brown, "Hong Kong a Decade On," *Asian Art News* (Jan/Feb 2008), 96-113.

³⁹⁵ In addition to *Decolonization*, see also David Clarke, "Remembrance and Forgetting: Aspects of Art and Public Space in Hong Kong During the Handover Period," *The Journal of the Asian Art Society of Australia*, VIII/1 (March 1999), accessed January 5, 2018, <https://core.ac.uk/display/37916264> and "The Culture of a Border Within: Hong Kong Art and China," *Art Journal*, LIX/2 (Summer 2000): 89-101 describing the changes to Hong Kong art during the handover period. In the literature, Clarke has published the following works: *Art and Place:*

with the shaping of Hong Kong's cultural identity and the meaning of art outside China's national narrative. As summarised by Clarke, Hong Kong art is defined as 'a sense of local identity [which] emerged in Hong Kong as the transition approached and found expression in the often-politicised art produced.'³⁹⁶ For example, in "Craving Public Space" Clarke uses Jens Galschiøt's *Pillar of Shame* as one of the case studies, to describe how Hong Kong art began to change during the time of political transition and to show how the meaning of the artwork can be dramatically altered as artists resist the effect of cultural homogenisation from powerful China.

In addition to Clarke's work, two key pieces of literature in relation to the formation of Hong Kong's cultural identity and the transformation of Hong Kong art during the 1990s have been examined.³⁹⁷ The first is *Restricted Exposure: Private Content, Public View* (1997).³⁹⁸ This small edition outlines the transformation of Hong Kong art during the early 1990s and discusses a range of challenges confronted by Hong Kong artists in the face of the territory's then-imminent return to China. The publication is based on the exhibition of the same title that was held at the Fringe Gallery in 1996 featuring essays by leading art theorists and curators. Although *Private Content, Public View* does not explicitly focus on public art, the publication provides further insight into some of the issues faced by Hong Kong artists regarding their cultural identity. It also provides contextual background for how Hong Kong art (more specifically installation art) has evolved during a time of intense political and cultural provocation from China.

Essays on Art from a Hong Kong Perspective (Hong Kong: Hong Kong University Press, 1996); *Reclaimed Land and Hong Kong x 24 x 365: A Year in the Life of a City* (Hong Kong: Hong Kong University Press, 2007).

³⁹⁶ Clarke, *Decolonization*, 100-150. Since the city's reunification with China in 1997 there have been several attempts by the Hong Kong government to introduce a series of reforms that have sought to align the city with China's legislations and education curriculum. These include a proposal to implement Article 23 and National Education in 2012, which seeks to introduce new subjects to primary and secondary schools aimed at teaching children to love the country. Both proposals were rejected by Hong Kong people on the basis that they are incompatible with the city's ideological space and judicial system. The former respects freedom of speech and expression while the latter exercises the judicial power of the region and is independent of the executive and legislative branches of the government. See the Associated Press, "Hong Kong Fears Pro-China Brainwashing in Education," *Canadian Broadcasting Corporation (CBC)*, September 7, 2012, accessed November 9, 2017, www.cbc.ca/news/world/hong-kong-fears-pro-china-brainwashing-in-education-1.1296013. For a discussion regarding Hong Kong's rapidly changing political environment, see Ching-kiu Stephen Chan, "Delay No More: Struggles to Reimagine Hong Kong (for the Next 30 Years)," *Inter-Asia Cultural Studies* 16, no. 3 (2015): 327-347.

³⁹⁷ In addition to footnote 393, there are several important journals, reports and resources documenting the development of Hong Kong art, including *Asian Art News*, *Yishu— Journal of Contemporary Chinese Art*, PARA/SITE Art Space (PS Magazine and monographs) and online web portals/resource centre, AAA (such as commission of special projects that place focus on Hong Kong artists), *Hong Kong Visual Art Yearbook* (published by the Chinese University of Hong Kong annually since 2000) and Hong Kong Art Archive (the database is a library of visual images of works by Hong Kong artists and is maintained by the University of Hong Kong). HKADC's reports include "Public Attitude on Arts—Research Report" (2000); "Introduction to Creative Industries—The Case of United Kingdom and Implementation Strategies in Hong Kong" (2000); "A Decade of Arts Development in Hong Kong" by Stephen Lam (2005); "International Intelligence on Culture Hong Kong Arts and Cultural Indicators" (2005); "Hong Kong: Culture and Creativity" by Jonathan Thomson (2006); "Research Report on the Development of Multidisciplinary Arts in Hong Kong" (2006) and "Hong Kong Annual Arts Survey Reports" (2006–2016), all accessible on HKADC's website, www.hkadc.org.hk. Website addresses: PARASITE Art Space, <http://www.para-site.org.hk>; AAA, <http://www.aaa-a.org>; *Hong Kong Visual Art Yearbook*, <http://www.hkvisualartsyearbook.org> and Hong Kong Art Archive, <http://finearts.hku.hk/hkaa/revamp2011/> (all accessed April 29 and July 27, 2018).

³⁹⁸ Contributing writers include Oscar Ho, Johnson Chang, Eric Otto Wear, David Clarke, Wilson Tsang, Julian Gibb, Lo Wai Luk and Roger Lee.

The second is *Mapping Identities: The Art and Curating of Oscar Ho* 《身份何在何慶基的策展工作及藝術》 (2004).³⁹⁹ Hong Kong academics Irene Ngan 顏淑芬⁴⁰⁰ and Eliza Lai 黎美蓮⁴⁰¹ examine Oscar Ho's curatorial work and art creation between the 1980s and 2003, highlighting Ho's interest in anthropology/sociology and demonstrating how 'California Funk'⁴⁰² has influenced his curatorial projects.⁴⁰³ Changes in the political landscape of Hong Kong have also seen Ho explore a new form of art production that seeks to engage with the public on cultural issues.⁴⁰⁴ Some of his exhibitions will be discussed in greater detail in Chapter Six, *Public Art in Hong Kong*. Other publications describing Hong Kong art scene between the 1990s and 2000s include Sylvia Chan 陳鳳儀, Chan Waifan 陳惠芬 and Chui Tzehung 徐子雄, *the Annual Journal of Hong Kong Visual Art*, vol. 1 (1993—94): Indirection 《香港視覺藝術年刊 (1993-94) 第一期: 正反》 (1995);⁴⁰⁵ Pun Xinglei 潘星磊, *Forward '95* 《前進'95》 (1995);⁴⁰⁶ Hilary Binks, Cameron Nigel, Johnson Tsong-zung Chang, David Clarke, Oscar Hingkey Ho, Kith Takping Tsang and Eric Otto Wear, *Hong Kong Art Review* (1999);⁴⁰⁷ Chris Dorsett and Andrew Lam, *Museum of Site* (1999);⁴⁰⁸ Anthony Leung Po Shan, *Para/Site 1996–2000*, (2002);⁴⁰⁹ Ivy Kingchu Ma, *How to See Hong Kong Art* (2004);⁴¹⁰ Stella Tang, *Oasis: Artists' Studio in Hong Kong* (Vol. 2) (2007);⁴¹¹ Tiam Maixiu, *Trading Places: Contemporary Art and Cultural Imaginaries of the Pearl River Delta* (2007);⁴¹² Daniel Lau, Ronny Leung and Frank Vigneron,

³⁹⁹ Irene Ngan 顏淑芬 and Eliza Lai 黎美蓮, *Mapping Identities: The Art and Curating of Oscar Ho* 《身份何在何慶基的策展工作及藝術》 (Hong Kong: PARA/SITE Art Space, 2004).

⁴⁰⁰ Irene Ngan is a curator and scholar of Hong Kong art and culture, as well as Chinese modern art. She has curated several exhibitions including *Hong Kong Sixties: Designing Identity* (1994), *Home and Homeless: Portraits of Families* (2004) and *Mapping Identities: The Art and Curating of Oscar Ho* (2004). Ngan has also written several art publications on Chinese and Hong Kong artists.

⁴⁰¹ Eliza Lai is an artist, scholar and curator of Hong Kong art. She has participated in several group exhibitions and curated Hong Kong art exhibitions, including Kith Tsang's *Ma'ams Box* (1999) and *Typhoon Experiences 1997: An Exhibition of Local Life Experiences* (1997), as well as co-curated *Mapping Identities: The Art and Curating of Oscar Ho* (2004) with Irene Ngan.

⁴⁰² Ho was heavily influenced by a group of 'California Funk' artists and classmates during his time at the University of California. For Ho, one of the most important aspects of art making is to integrate art into one's life. Ngan and Lai, *Mapping Identities*, 6.

⁴⁰³ Examples of Ho's anthropological and sociological approaches in art include *Being China (Being Hong Kong)* (1996) and *Hong Kong Incarnated—Museum '97: History • Community • Individual* (1997).

⁴⁰⁴ For example, Ho's response to the WKCD's master planning was discussed in "Under the Shadow – Problems in Museum Development in Asia," *Contemporary Asian Art and Exhibition: Connectivities and World-making*, eds. Michelle Antoinette and Caroline Turner (Canberra: Australian National University Press, 2014), 179-198.

⁴⁰⁵ Sylvia Chan 陳鳳儀, Chan Waifan 陳惠芬 and Chui Tzehung 徐子雄, *The Annual Journal of Hong Kong Visual Art*, vol. 1 (1993—94): Indirection 《香港視覺藝術年刊 (1993-94) 第一期: 正反》 (in Chinese) (Hong Kong: Hong Kong Visual Arts Research Society, 1995).

⁴⁰⁶ Pun Xinglei 潘星磊, *Forward '95* 《前進'95》 (in Chinese) (Hong Kong: San Sai Kei Publisher, 1996).

⁴⁰⁷ Hilary Binks, Cameron Nigel, Johnson Tsong-zung Chang, David Clarke, Oscar Hingkey Ho, Kith Tak-ping Tsang and Eric Otto Wear, *Hong Kong Art Review* (Hong Kong: The International Association of Art Critics, 1999).

⁴⁰⁸ Chris Dorsett and Andrew Lam, *Museum of Site* (Hong Kong: Museum of Site, 1999).

⁴⁰⁹ Anthony Leung Po Shan, *Para/Site 1996–2000* (Hong Kong: PARA/SITE Art Space, 2002).

⁴¹⁰ Ivy Kingchu Ma, *How to See Hong Kong Art* (Hong Kong: 1a Space, 2004).

⁴¹¹ Stella Tang, *Oasis: Artists' Studio in Hong Kong* (vol. 2) (Hong Kong: Asia One, 2007).

⁴¹² Tiam Maixiu, *Jiao yi chang suo: Zhujiang san jiao zhou de dang dai yi shu yu wen hua xiang xiang* 《交易場域: 珠江三角洲的當代藝術與文化想像》 [*Trading Places: Contemporary Art and Cultural Imaginaries of the Pearl River Delta*] (in Chinese) (Hong Kong: Hong Kong Arts Centre, 2007).

Oasis: Artists' Studio in Hong Kong (Vol. 2), (2008)⁴¹³ and Frank Vigneron, *I Like Hong Kong: Art and Deterritorialization* (2010)⁴¹⁴ and *Hong Kong Soft Power* (2018).

Architecture and Urban Theory

In recent years, there has been a marked increase in collaboration between artists and architects, most notably the convergence of installation art⁴¹⁵ and architecture where large-scale, site-specific works have been commissioned by galleries and government agencies for projects and events.⁴¹⁶ While this global phenomenon in the commissioning of temporary pavilions and art installations is designed to showcase local talent, it also reflects the ongoing interdisciplinary crossover between art and architecture.⁴¹⁷

The debate of whether architecture is or is not art is highly contestable⁴¹⁸ and cannot be simply resolved without consideration of new practices in the visual arts and architecture. While there are new developments in the interdisciplinary practice of visual art and

⁴¹³ Daniel Lau, Ronny Leung and Frank Vigneron, *Oasis: Artists' Studio in Hong Kong* (vol. 2) (Hong Kong: Asia One, 2008).

⁴¹⁴ Vigneron, *I Like Hong Kong*. Most recently, Vigneron published a new book, *Hong Kong Soft Power—Art Practices in the Special Administrative Region, 2005–2014*, with discussions on protest art and the convergence of art and activism in Hong Kong. This aspect of Hong Kong art is closely relevant to my examination of the *Pillar of Shame* in Chapter Seven. Because the book was only released on October 19, 2018 (at the time when I was completing the submission of this thesis) I have been unable to include a full discussion of this important work. Vigneron, *Hong Kong Soft Power*, 301–363.

⁴¹⁵ Installation art is sometimes referred to as site-specific art. The term installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time. See "Installation Art," TATE, accessed October 7, 2018, <https://www.tate.org.uk/art/art-terms/i/installation-art>

⁴¹⁶ Some of the most notable events include the *Biennale Architettura* (Venice Biennale for Architecture), *Shanghai Expo* and *Hong Kong Shenzhen Bi City Biennale of Urbanism and Architecture*.

⁴¹⁷ There are several publications discussing the interdisciplinary crossover between art and architecture between the 1960s and 2000s. Discussions regarding the ideological position that architecture is art include W.R. Dalzell, *Architecture, the Indispensable Art* (London: M Joseph, 1962); Laurence Sickman and Alexander Soper, *The Art and Architecture of China* (New Haven: Penguins Books, 1978); Donald W Thalacker, *The Place of Art in the World of Architecture* (New York: Chelsea House/R.R. Bowker, 1980) and Jes Fernie, "Art for Architecture," *RSA Journal*, volume 146 (5487), (1 January 1998): 22-25. Relationship between art, architecture and society include Udo Weilache, *Between Landscape Architecture and Land Art* (Basel: Birkhauser, 1999); Malcolm Miles, *Urban Avant-gardes: Art, Architecture and Change* (Routledge, London and New York, 2004). Discussions regarding the collaborative process between architects and artists include Robert Campbell and Jeffrey Cruikshank, "Art in Architecture," *Places Journal* 3, no.2 (1986), accessed March 19, 2018, <https://placesjournal.org/assets/legacy/pdfs/art-in-architecture.pdf> and Jane Rendell, "Between Two," *The Journal of Architecture* 8 (Summer, 2003): 221-238 and *Art and Architecture, a Place Between* (London: IB Tauris, 2006)

⁴¹⁸ The question has often been a controversial topic of conversation within the architecture world. There are divergent views held by academics, practitioners and the public. For example, in "Is Architecture Art?" architecture academics John Macarthur and Susan Holden argue that the function of architecture has been increasingly linked with cultural policy. This is because architecture has 'a straightforward instrumental use in the rapidly increasing collection of data on cultural engagement.' Artist/Architect Frank Gehry, on the other hand, considers architecture as a form of artistic expression. My questionnaire on the Chinese public's perception of public art and architecture indicates the Chinese public appreciates architecture as a form of 'public art' (see Appendix 4). Currently, the Australian Research Council-funded research project titled "Is Architecture Art? An Intellectual History of Categories, Concepts and Recent Practices" is being conducted by John Macarthur, Susan Holden and Wouter Davidts from the School of Architecture at the University of Queensland examining how some of the practices in the visual arts (such as relational aesthetics, sometimes also referred to as 'Relational Architecture') inform and change the concept of architecture. See John Macarthur and Susan Holden, "Is Architecture Art?" *Architecture Australia* 15, no. 2 (March/April 2016): 46-50. The concept was also explored in a series of public lectures entitled "Relational Architecture: Autumn Public Lectures" in 2012 at Umeå School of Architecture, University of Umeå. For argument against architecture as art see Ariana Zilliagus, "Art or Architecture? 13 Projects that Blur the Boundary," *Arch Daily*, April 30, 2017. For an overview of Frank Gehry's body of artistic works see <https://www.artsy.net/artist/frank-gehry> (accessed April 29, 2018). See

architecture in the 21st century, there is also a historical connection between traditional forms of public art, architecture and urban planning reflected by a growing body of literature that discusses art from the field of architecture and urban theory. In Western literature, discussions regarding the relationship between art and architecture can be found in Roman architect and engineer Marcus Vitruvius Pollio's (1st century B.C.) work, *Vitruvius the Ten Books on Architecture*, in describing how a significant historical event (such as war) can inform the design of Caryatides of the Erechtheum.⁴¹⁹ Other works include those by Henry Wotton, James Stevens Curl⁴²⁰ and Jane Rendell.⁴²¹ These interpretations suggest that architecture by definition falls into the category of art and science, and has always been closely connected to art.

In the field of urban theory, Henri Lefebvre's *Production of Space* (1974)⁴²² articulates how space/objects (including art) are produced in the everyday spaces of the home and city. His analysis of space accentuates the importance of social relations (as successive stratified and tangled networks) in the production of space, arguing that it always exists beyond its materiality (architecture, art and so forth). Lefebvre's emphasis on social space re-enforces its potency as a building block for everything—a point that Bourriaud made in *Relational Aesthetics* when he saw how art is produced historically and had been affected by hyper-capitalism (most notably, the depletion of social space). David Harvey's *Social Justice and the City* (1973)⁴²³ and *Spaces of Hope* (2000),⁴²⁴ on the other hand, provide historical background on urbanisation and describe how the process is accelerated at a different pace in developed and developing countries.⁴²⁵ He suggests that the intensity of Chinese urbanisation is producing unprecedented social, cultural, spatial, economic and environmental changes to society. The proliferation of public art in public spaces and iconic architecture in Chinese cities, for example, show how urban policy and market forces can play an essential role

also Hal Foster, *The Art-Architecture Complex* (London: Verso, 2013) and Chris Brisbin and Myra Thiessen, *The Routledge Companion to Criticality in Art, Architecture, and Design* (New York: Routledge, 2018)

⁴¹⁹ Roman Marcus Vitruvius Pollio (c. 80–70 BC—after c. 15 BC) was the author of the oldest and most influential architecture book in existence, *Vitruvius the Ten Books on Architecture*. In this book, Pollio describes how the integration of sculpture and architecture could be achieved in Caryatides of the Erechtheum at Athens, where the marble statues of women in long robes, called Caryatides, take the place of columns, with the mutules and coronas placed directly above their heads. Pollio, *Vitruvius the Ten Books on Architecture*, 6-13.

⁴²⁰ Other literature describing the relationship between art and architecture includes Henry Wotton's (1568–1639) translation of *The Ten Books on Architecture* (1624) where he spoke of 'Commodity, Firmness and Delight' in architecture while James Stevens Curl describes architecture as being primarily concerned with 'the creation of order out of chaos, a respect for organisation, the manipulation of geometry, and the creation of a work in which aesthetics play a far greater role than anything likely to be found in humdrum building.' Another example is John Ruskin, *The Seven Lamps of Architecture* (London: Smith, Elder & Co, 1849). James Stevens Curl, *Dictionary of Architecture* (Oxford: Oxford University Press, 2005), 32; Henry Wotton, *The Elements of Architecture* (BiblioLife, 2008). First published in 1624 by John Bill.

⁴²¹ Jane Rendell, *Art and Architecture, a Place Between* (London: IB Tauris, 2006).

⁴²² Henri Lefebvre, *The Production of Space*, translated by Donald Nicholas-Smith (Malden, Massachusetts; Oxford; Carlton, Victoria: Blackwell Publishing, 1991. Published by Editions Anthropos in 1974 and 1984).

⁴²³ David Harvey, *Social Justice and the City* (Athens & London: The University of Georgia Press, 2009) (First edition published in 1973). Harvey argues that geography could no longer remain objective in the face of urban poverty and associated ills because it is largely driven by capitalism's desire to annihilate space to ensure its own reproduction. In the context of China, the socialist market economy provides an intriguing example that exemplifies Harvey's critique of capitalism. See Chapter Nine of this thesis.

⁴²⁴ David Harvey, *Spaces of Hope* (Berkeley: University of California Press, 2000).

⁴²⁵ Harvey's analysis of urbanisation suggests that Chinese urbanisation is far more severe due to its internal contradictions within the dynamics of overall capital accumulation. This tension was particularly pronounced when the Chinese government began its privatisation program in the early 2000s, resulting in a complete re-conceptualisation of public and private space in a very short timeframe.

in transforming urban space. Pierre Bourdieu's concept of cultural capital in *Distinction: A Social Critique of the Judgement of Taste* (1984) further elucidates the relationship between culture and power and its range of processes and practices in a capitalist society, not just economics alone.⁴²⁶ This provides some understanding regarding China's motivation in the creation of intermediary and interpenetrative spaces between economy, urbanisation and culture.

In contemporary Western architecture, the 'city' as a site for both experimentation and endless human activities and events (economic, environmental, cultural and social) has been examined by several architectural and urban planning theorists. Their offerings provide a wide variety of approaches, ranging from the real and imagined to the pragmatic. For example, in *The Death and Life of Great American Cities* (1961),⁴²⁷ urban studies theorist Jane Jacobs shares her observations about the inner workings and failings of cities and advocates for a place-based, community-centered approach to urban planning. Instead of following the conventional top-down approach to urban planning, Jacobs describes cities as living beings and ecosystems and explains how each element of a city—footpaths, parks, neighbourhoods, government, the economy—functions together synergistically, in the same manner as the natural ecosystem.⁴²⁸ She suggests that, over time, buildings, streets and neighbourhoods function as dynamic organisms, changing in response to how people interact with them.⁴²⁹ Jacob's analogy of comparing cities with ecosystems helps us to determine how cities work (including art as part of the system), how they break down and how they could be better structured and functioned. Urban planner and architect Rem Koolhaas' *Delirious New York: A Retroactive Manifesto for Manhattan* (1978) also shares a similar undertone. He suggests that a prosperous, lively city hinges on its ability to accommodate a diversity of different buildings, different residences, different businesses and different amounts of people in an area at different times.⁴³⁰

⁴²⁶ Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste* (London and New York: Routledge, 1984).

⁴²⁷ Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1993. First edition, 1961).

⁴²⁸ Ibid.

⁴²⁹ Ibid.

⁴³⁰ Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Monacelli Press, 1997. First edition: 1978). See also Paul Fraioli regarding Koolhaas' idea of urbanism in the 21st century, "The Invention and Reinvention of the City: An Interview with Rem Koolhaas," *Journal of International Affairs* 65, no. 2 (2012), accessed January 6, 2018, <https://www.questia.com/library/journal/1G1-287956977/the-invention-and-reinvention-of-the-city-an-interview>

The emergence of Critical Regionalism,⁴³¹ Social Architecture,⁴³² New Urbanism Movement⁴³³ and the concept of Genius Loci⁴³⁴ in the last 40 years has also led to a pedagogical change to architectural production,⁴³⁵ evident in a substantial proportion of the architecture literature. These include Christian Norberg-Schulz's *Genius Loci, Towards a Phenomenology of Architecture* (1980); Kenneth Frampton's "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" (1983);⁴³⁶ IDEO and the Rockefeller Foundation's *Design for Social Impact Workbook*;⁴³⁷ Kate Stohr and Cameron Sinclair's *Design Like You Give a Damn: Architectural Responses To Humanitarian Crises* (2006);⁴³⁸ Bryan Bell, Katie Wakeford, Steve Badaness et al.'s *Expanding*

⁴³¹ Critical Regionalism is a term that was first put forward by Alexander Tzoni and Liane Lefaivre in 1981. The concept was further developed in 1983 by Kenneth Frampton who argues that architects should stop designing in a style of global uniformity using 'consumerist' iconography masquerading as culture. Instead, he proposed the introduction of alien paradigms to the Indigenous genius loci. Stevens Curl, *Dictionary of Architecture*, 178-179.

⁴³² As defined by the *Dictionary of Architecture*, Social Architecture is defined as 'architecture intended for use by the mass of people as social beings as a reaction against architecture concerned with form and style supposedly for the dominant members of society.' Stevens Curl, *Dictionary of Architecture*, 623.

⁴³³ The New Urbanism Movement emerged in the US during the early 1980s, and is characterised by its environmentally friendly design with walkable neighborhoods, open space; context-appropriate architecture and planning; adequate provision of infrastructure such as sporting facilities, libraries and community centres; and the balanced development of jobs and housing. The design principle behind the New Urbanism Movement is aimed at improving quality of life and is seen as a reaction against modernist planning. The movement was greatly influenced by the works of social philosopher Lewis Mumford and Jane Jacobs that emerged in the early 1960s. This human-centred approach to urban planning generated considerable interest in the fields of architecture and urban planning in the following decades, in particular, the work of architect and urban planner Leon Krier during the 1980s. The term 'New Urbanism Movement' was formalised by architects Peter Calthorpe, Michael Corbett, Andrés Duany, Elizabeth Moule, Elizabeth Plater-Zyberk, Stefanos Polyzoides, and Daniel Solomon when they founded Congress for the New Urbanism in 1993. The Congress' mission is to help create a sense of neighbourhood and community spirit in towns by designing sustainable cities (environmentally, ecologically and aesthetically). The movement continues to influence many aspects of real estate development, urban planning, and municipal land-use strategies today. Lewis Mumford, *The City in History* (Boston: Mariner Books, 1968); Jacobs, *The Death and Life of Great American Cities* and "The Movement," Congress for the New Urbanism, accessed September 10, 2018, <https://www.cnu.org/who-we-are/movement>

⁴³⁴ Genius Loci refers to 'spirit of place'. The idea is 'derived from an ancient and widespread belief that particular areas of the world are occupied by gods or spirits who have to be propitiated...' In architectural and public art production, it is utilised as a means to visualise the genius loci and the task of the architect and artist is to create meaningful places. See Christian Norberg-Schulz, *Genius Loci, Towards a Phenomenology of Architecture* (New York: Rizzoli International Publications, 1979), 5 and 18. This concept was reimaged by Miwon Kwon when she described site-specificity as the 'cultural mediation of broader social, economic, and political processes that organize urban life and urban space.' Kwon, *One Place After Another*, 3

⁴³⁵ Literature, research and tools that inform human centred architecture include "Canadian Index of Well-being (2012)," https://uwaterloo.ca/canadian-index-wellbeing/sites/ca.canadian-index-wellbeing/files/uploads/files/HowareCanadiansreallydoing_CIWnationalreport2012.pdf; "Measures of Australian Progress 2013"; "Measures of Australian Progress 2013," <http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/1370.0>; Enrico Giovannini and Tommaso Rondinella's "Measuring Equitable and Sustainable Well-Being in Italy," May, 16, 2012, https://link.springer.com/chapter/10.1007%2F978-94-007-3898-0_2; "Design for Social Sustainability (2011)," <http://youngfoundation.org/publications/design-for-social-sustainability/> and community engagement tools such as *Spaceshaper* by CABE (UK), <https://www.designcouncil.org.uk/resources/guide/spaceshaper-users-guide> and "5000+ Your Ideas for a Great City" by the South Australia Government, January 29, 2013, <http://thedesignteam.com.au/urbandesign/5000-your-ideas-for-a-great-city/>, (all accessed March 8, 2018).

⁴³⁶ Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," *Anti-Aesthetic, Essays on Postmodern Culture*, ed. Hal Foster (New York: New Press, 2002), 16-30.

⁴³⁷ The design firm IDEO developed an online design toolkit that helps organisations in the public and private sectors innovate and grow. See "Work—A Selection of Case Studies," accessed April 29, 2018 <https://www.ideo.com/work/design-for-social-impact-workbook-and-toolkit>

⁴³⁸ Kate Stohr and Cameron Sinclair's *Design Like You Give a Damn: Architectural Responses to Humanitarian Crises* (Washington: US Green Building Council, 2006).

Architecture Design as Activism (2008);⁴³⁹ Paul Jones, "Putting Architecture in its Social Place: Cultural Political Economy of Architecture" (2009)⁴⁴⁰ and Andres Lepik and Barry Bergdoll, *Small Scale, Big Change: New Architectures of Social Engagement* (2010).⁴⁴¹

The growing body of literature relating to a more 'bottom-up' approach to architectural production since the 1960s accentuates the importance of considering local context and incorporating public engagement in the design process: a similar strategy to that advocated by the proponents of new genre public art.⁴⁴² The human-centred architectural production continues in 2018 with an increased interest in how we use space (in response to ecological sustainability) and how architects can collaborate with others (such as specialists or the public). The former can be seen in the 2018 edition of *Biennale Architettura* exploring the concept of 'FREESPACE'. Instead of emphasising the utilitarian function of architecture, curators Yvonne Farrell and Shelley McNamara focus on 'the question of space, the quality of space, open and free space,'⁴⁴³ calling for an evaluation of our relationship with architecture in a consumerist society. However, the notion of space, free space and public space, as stated by both curators, can also reveal the presence or absence of architecture, raising an important point of how we can make a connection between the way we live, and the way we inhabit space in an ecologically sustainable way.⁴⁴⁴ The latter is more concerned with the changing role of architects in the 21st century, where we will see architects working with others rather than in isolation due to the increasingly politically/socially/culturally complex environment in which we now live.⁴⁴⁵

In addition to the above, there is other literature that has initiated discussions regarding the relationship between art and architecture. For example, architectural historian and art critic Jane Rendell provides a starting point for considering the relationship between art

⁴³⁹ Byran Bell, Katie Wakeford, Steve Badaness et al., *Expanding Architecture Design as Activism* (New York: Metropolis Books, 2008).

⁴⁴⁰ Paul Jones, "Putting Architecture in its Social Place: Cultural Political Economy of Architecture," *Urban Studies* 46, no.12 (2009): 2519-2536.

⁴⁴¹ Andres Lepik and Barry Bergdoll, *Small Scale, Big Change: New Architectures of Social Engagement* (New York: The Museum of Modern Art, October 31, 2010).

⁴⁴² Most of the research work that has been done by the architectural profession to date has suggested a more integrated approach to design with an increased focus on social sustainability rather than economic sustainability. According to Dr Angelique Edmonds, 'Social sustainability is a process for creating sustainable successful places that promote wellbeing, by understanding what people need from the places they live and work. Social sustainability combines design of the social physical realm with design of the social world – infrastructure to support social and cultural life, social amenities, and systems for citizen engagement and space for people and places to evolve'. Continuing Professional Development Presentation "Social Sustainability: Design that Connects People" by Dr Angelique Edmonds, University of South Australia, at the Australian Capital Territory Chapter of the Australian Institute of Architects, July 16, 2014. See also Natasha Palich and Angelique Edmonds, "Social Sustainability: Creating Places and Participatory Processes that Perform Well for People," *Environmental Design Guide*, EDG 78NP, November 2013, accessed January 6 2018, http://environmentdesignguide.com.au/media/misc%20notes/EDG_78_NP.pdf

⁴⁴³ "The International Exhibition," La Biennale Di Venezia, accessed July 26, 2018, <http://www.labiennale.org/en/architecture/2018/16th-international-architecture-exhibition-0>

⁴⁴⁴ This trend of using design to address ecological issues is also practice by artists, such as the work of Australian artist/academic Marie Sierra, whose art practice focuses on nature as a social construct. Professor Marie Sierra joined UNSW Australia Art & Design in July 2014 as Deputy Dean and Head of School. She is also an Executive member of the Australian Council of University Art and Design Schools (ACUADS).

⁴⁴⁵ TMD Studio, "Emerging Trends That Will Shape the Future of Architecture," January 6, 2017, accessed July 27, 2018, <https://medium.com/studiotmd/emerging-trends-that-will-shape-the-future-of-architecture-356ba3e7f910>

and architecture in *Art and Architecture, a Place Between*⁴⁴⁶ (2006) raising questions about the nature of public art and about the notion of 'function' in art and architecture⁴⁴⁷ in light of increased integration between the two disciplines. The changing urban conditions, or city as a site of endless human activities, thus, have produced an interdisciplinary terrain of 'spatial theory' or to use Rendell's term, 'critical spatial practice',⁴⁴⁸ that has reformulated the ways in which space is understood and practised, providing new possibilities and imaginative space for public art and architecture.⁴⁴⁹ For example, my discussion on Beijing National Stadium in Chapter Three exemplifies how the artist and architect work collaboratively and provide a new understanding of how this form of architecture is developed in the context of its social, cultural and political space in contemporary China.

Rhona Warwick's *Arcade: Artists and Placemaking* (2006)⁴⁵⁰ looks at the role of artists in the context of urban environments rather than from the field of visual arts. Warwick is more concerned with how the practice of public art has changed. Warwick's examination on the work of participating artists and their exchanges with other participants not only reflects the changing role of an artist and the paradigm shifts in architecture and public art practice but, more importantly, her case study reveals there is an increased connection between art, architecture and urban planning. This phenomenon of interdisciplinary collaboration is driven by the desire of artists, architects and urban planners to build a better-integrated approach to city planning, recognising the role of art (culture), architecture and urban planning in the formation of contemporary urbanism. In some cases, it is also driven by the desire to create a sense of belonging, community healing and generating employment opportunities for artists and craft workers. The latter is evidenced by the proliferation of public art policies in the West.⁴⁵¹ In the case of China, while public art is concerned with urban beautification and alignment with economic, cultural and foreign policies, it also provides social and recreational space to the public as I discuss in Chapters Three, Four and Nine. Interdisciplinary collaboration is less visible in some building projects when I describe my experience with a private developer in Beijing (Chapter Four). However, the case study of the Beijing National Stadium (Chapter Three) shows a very different position.

⁴⁴⁶ Rendell, *Art and Architecture*.

⁴⁴⁷ Rendell describes how art and architecture have been interpreted differently in their respective fields. In art, such work has been variously described as contextual practice, site-specific art and public art, and, in architecture, as conceptual design and urban intervention. In the context of art and architecture, the integration of practice between art and architecture, it redefines such work as 'critical spatial practice'. Ibid.

⁴⁴⁸ Critical spatial practice is concerned with how architects and artists can work together and both benefit from sharing viewpoints and debate ideas about contemporary urban culture during the design process.

⁴⁴⁹ Rendell, *Art and Architecture*.

⁴⁵⁰ Using regeneration of the notoriously deprived neighbourhood of Glasgow's Gorbals (a city just south of the river Clyde) as a case study, Warwick describes how 20 artists worked with the architects, developers and community in creating permanent and temporary public art projects relevant to the area and identified some of the issues that arose during the commissioning process. See Warwick, *Arcade*.

⁴⁵¹ This is particularly the case in the US where there are more than 350 municipal public art programs operating. Among them, 60 cities have a 'percent for art' policy, meaning these programs (ranging from built works, landscaping to community projects) must be implemented as part of the Capital Improvement Program. It should be noted that not all percent for art policies are restricted to beautification programs and that some of the public art policies are directed to address community needs. See "A Brief History of Public Art Policy-Making and Legislation in the US and Kansas City, Missouri prepared by Kansas City," Missouri Municipal Art Commission (2014), accessed December 19, 2016, <http://kcmo.gov/generalservices/wp-content/uploads/sites/34/2014/01/Art-in-the-Public-Realm-slideshow.pdf> Appendix 1 provides a selected number of percent for art policies in Australia, Canada, Taiwan, Ireland, US and the UK. See also National Endowment for the Arts, accessed June 8, 2017, <https://www.arts.gov/sites/default/files/NEA-FAQ-May23-2017.pdf>

In addition to the above, this thesis is informed by several vital theoretical works in architecture and urban theory from China. These include Charlie Xue's 薛求理:⁴⁵² "30 Years of Importation of Foreign Architecture Design" "輸入外國建築設計 30 年" (2009),⁴⁵³ and Wang Shouzhi's 王受之⁴⁵⁴ *Chinese National Language in Architecture* 《建築中的國語》 (2006).⁴⁵⁵ They provide an outline of the historical development of modern architecture and monumental landmarks in China against the backdrop of the reform.⁴⁵⁶ The analysis of Hong Kong urban space and architecture, on the other hand, is deeply informed by the writings of Hong Kong architect and cultural critic Woo Yan Wai's 胡恩威 *Hong Kong Style* (2005) 《香港風格》,⁴⁵⁷ *Hong Kong Style 2 – Destroy Hong Kong* 《香港風格 2: 消滅香港》

⁴⁵² Charlie Xue is an architectural academic. His articles are widely published on the Chinese mainland, and in Hong Kong and Taiwan. Charlie Xue 薛求理, "30 Years of Importation of Foreign Architecture Design" "輸入外國建築設計 30 年" (in Chinese), *Architectural Journal* 《建築學報》 5, (2009): 69-72. His other works on Chinese architecture include *Building a Revolution: Chinese Architecture Since 1980* (Hong Kong: Hong Kong University Press, 2005); *World Architecture in China* (Hong Kong: Sanlian Bookstore, 2010) and *Hong Kong Architecture: 1945–2015 from Colonial to Global* (Berlin: Springer, 2016).

⁴⁵³ Xue provides a historical context for the evolution of modern Chinese architecture from a local perspective. Although the article does not focus on traditional forms of public art, the study does outline vital information as to how Western architecture has played an important role in shaping the Chinese urban landscape since 1979 in the identification of different Western design approaches and procurement methods that have informed Chinese architects in the way they approach architecture and traditional forms of public art.

⁴⁵⁴ Wang moved to the US in the 1980s and has been a professor of design history and design theories at the Art College of Design, Pasadena, California since 1988. Currently, he is Dean of the School of Art and Design at Shantou University. Some of his important publications (all written in Chinese) include *A History of Modern Architecture* (China Architecture and Building Press, 1999); *A History of Modern Design* (China Youth Publishing House, 2001); *History of Graphic Design* 《世界平面設計史》 (Beijing: China Youth Publishing House, 2001) and *A History of Fashion* 《世界時裝史》 (Beijing: China Youth Publishing House, 2001).

⁴⁵⁵ *Chinese National Language in Architecture* is a collection of essays that discusses various cultural movements in China that have contributed to the formation of Chinese modern architecture. Specific attention was given to Beijing traditional architecture and the emergence of Western architecture in the 1920s, providing a more detailed account of Western influence on Chinese modern architecture. Wang Shouzhi 王受之, *Chinese National Language in Architecture* 《建築中的國語》 (in Chinese) (Harbin: Helongjiang Art Press, 2006).

⁴⁵⁶ There is also an extensive literature on Chinese urban studies and architecture and its relationship with public art. In addition to several literature mentioned above, other publications include Ackbar Abbas, Mario Gandelsonas and Christine Boyer, *Shanghai Reflections: Architecture, Urbanism and the Search for an Alternative Modernity* (New York: Princeton Architectural Press, 2002); Zhu Jianfei, "Criticality in between China and the West," *The Journal of Architecture* 10, no.5 (2005): 479-498; Xu Jiang, Anthony Yeh and Wu Fulong, "Land Commodification: New Land Development and Politics in China since the late 1990s," *Journal of Urban and Regional Research* 33, no.4 (2009): 890-913; Zheng Shiling 鄭時齡, "Optimising Urban Space, Improving Architectural Quality: Rethink on Sixty Years Course of Shanghai City and its Architecture" "塑造優化的城市空間,提升建築品質——上海城市與建築 60 年曆程反思" (in Chinese), *Architectural Journal* 《建築學報》 10, (2009): 80-122; Center for Architectural Research, *He Jingtang: Architectural Design* 《何鏡堂建築創作》 (in Chinese) (Guangzhou: South China University of Technology, 2010); Harry de Hartog, "Urbanisation of the Countryside," *Shanghai New Towns: Searching for Community and Identity in a Sprawling Metropolis* (Rotterdam: 010 Publishers; 2010): 7-42; Chen Junhua, Guo Fei and Wu Ying, "One Decade of Urban Housing Reform in China: Urban Housing Price Dynamics and the Role of Migration and Urbanisation, 1995–2005," *Habitat International*, 35 (2011): 1-8; Justin O'Connor, "Shanghai Modern: Replaying Futures Past," *Culture Rebound* 4 (2012): 15-34; Zhu Jianfei, "Empire of Signs of Empire: Scale and Statehood in Chinese Culture," *Harvard Design Magazine*, no. 38 (2014), accessed January 6, 2018, <http://www.harvarddesignmagazine.org/issues/38> and Xu Zheng 許政 and Gao Feng 高峰, "Architecture and Sculpture in the Context of Public Art" "公共藝術視角下的建築與雕塑" (in Chinese), *Journal of Anhui Jianzhu University* 《安徽建築大學學報》 23, no. 2 (2015), accessed January 6, 2017 <https://wenku.baidu.com/view/3c3e3be3915f804d2a16c1cd.html?from=search>;

⁴⁵⁷ Woo Yan Wai 胡恩威, *Hong Kong Style* 《香港風格》 (in Chinese) (Hong Kong: Zuni Icosahedron, 2005).

(2006)⁴⁵⁸ and *West Kowloon Blueprint* 《西九藍圖》 (2007).⁴⁵⁹ In addition to Woo, the works of Chan Tsui-ye, Ching-kiu Stephen Chan and Ackbar Abbas⁴⁶⁰ have been considered in the chapters relating to Hong Kong architecture and urbanism.

Theory on Spectatorship

As new genre public art is mainly concerned with a non-object oriented approach to art production, it also invokes the question of how the position of the viewer has changed over time. Historically, the study on spectatorship has been a continuing subject of scholarly discourse since the turn of the 20th century. One of the most influential works has been Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction" (1969), which discusses a shift in the perception of art with the coming of modernity (most notably, the advent of film and photography). Benjamin argues that the sense of aura is lost on film and reproduction of works of art. He goes on to describe how different modes of spectatorship can be engaged during the viewing of painting or film. According to Benjamin, there is a clear distinction in the process of viewing. 'The painting invites the spectator to contemplation...and the spectator can abandon himself to his association' he writes, 'before the movie frame he cannot do so.'⁴⁶¹ Since the release of "The Work of Art in the Age of Mechanical Reproduction" spectatorship theory has shifted from the act of simply watching to the new world of sensory, interactive and cinematographic experience. It is a result of changing conditions of the cultural environment, art production and technological advancement. There are several kinds of literature discussing how the mode of spectatorship has changed in the reading of art, ranging from how we engage in different modes of seeing to how institutional determination can affect the spectator viewing experience. These include John Berger, "Ways of Seeing" (1972),⁴⁶² Kirsi Peltomäki's "Affect and Spectatorial Agency: Viewing Institutional Critique in the 1970s" in *Art Journal* (2007)⁴⁶³ and Alison Oddey and Christine White's *Modes of Spectating* (2009).⁴⁶⁴

2.4 Conclusion

This chapter has provided an overview and analysis of the range of ideas presented by Western and Chinese scholars in the fields of public art, contemporary Chinese art, Hong Kong art, spectatorship, architecture and urban planning. Building from the works of Lacy, I have identified that new genre public art can accommodate different production methods/applications, ideological positions and intentions. In essence, the term new genre public art as used in this thesis is an umbrella term that describes any production of

⁴⁵⁸ Woo Yan Wai 胡恩威, *Hong Kong Style 2—Destroy Hong Kong* 《香港風格 2: 消滅香港》 (in Chinese) (Hong Kong: Zuni Icosahedron, 2006).

⁴⁵⁹ Woo Yan Wai 胡恩威, *West Kowloon Blueprint* 《西九藍圖》 (in Chinese) (Hong Kong: Zuni Icosahedron, 2007).

⁴⁶⁰ Ackbar Abbas, "Building on Disappearance: Hong Kong Architecture and Colonial Space," In *Public Worlds: Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997): 63-90 and "Re-cognising the City," *Mapping Hong Kong: Laurent Gutierrez and Valérie Portefaix*, ed. Anna Koor (Hong Kong: Map Book, 2000): 7-9.

⁴⁶¹ Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations: Essays and Reflections*, ed. Hannah Arendt (New York: Schocken Books, 1969), accessed April 21, 2018 from <http://web.mit.edu/allanmc/www/benjamin.pdf>

⁴⁶² John Berger, "Ways of Seeing" (1972), *British Broadcasting Corporation TV* on Youtube, video, 30:05, accessed February 12, 2017, https://www.youtube.com/watch?v=0pDE4VX_9Kk

⁴⁶³ Kirsi Peltomäki, "Affect and Spectatorial Agency: Viewing Institutional Critique in the 1970s," *Art Journal*, 66.4 (Winter 2007): 36-51.

⁴⁶⁴ Alison Oddey and Christine White, *Modes of Spectating* (Bristol: Intellect Books, 2009).

art involving public engagement, contemporaneity and the possibility of civic dialogue including that which may have a connection to identity politics and social activism.

In consideration of the Chinese context, my re-reading of new genre public art and the new proposal to expand its definition seeks to offer an alternative way of examining new genre public art that should not be hampered by various ideological views held by different people, groups or value systems. Of course, I fully acknowledge there are aspects of new genre public art that do not apply to the communist state, namely, the potential to encourage debate and civic dialogue, as I discussed in Chapter One and also in this chapter. However, I also recognise that, in China, there is an alternative public art production leading to an expanded field of theory and practice that shares some of the elements of new genre public art. As China becomes deeply engaged with the rest of the world, it has also become clear that the current framework needs revisiting. I will explore some of these practices in the chapters that follow.

Section Two: On Beijing and Shanghai

CHAPTER THREE

DEVELOPMENT OF TRADITIONAL FORMS OF PUBLIC ART IN BEIJING AND SHANGHAI

3.1 Introduction

As discussed in Chapter One, before 1949 in China the term public art was referred to as ‘functional art’ to describe an art form serving a particular function, manifested in the form of spaces such as palaces, religious buildings, gardens or memorial spaces. Public art in China produced between 1949 and the 1980s served a political function in which many artworks in public spaces reflected the communist ideal of serving the people and honouring the leaders of the revolution. Public art was also widely used to project the power and legitimacy of the state. Between 1990 and 2012, Chinese public art continued to perform a variety of functions, ranging from helping to construct an image of a unified society to beautifying and activating urban space with the objective of achieving the CPC’s new goal: The *xiaokang* society 小康社會.⁴⁶⁵ Public art, thus, has been an integral part of the CPC’s design since 1949.

This chapter will focus on traditional forms of public art. I will examine both the connection with architecture and changes in motivation over the decades. I argue that traditional forms of public art produced after the 1990s were conditioned mostly by changes in art practice and architectural design as well as economic factors (through urbanisation and gentrification) and China’s increased engagement with the international community⁴⁶⁶ replaced the previous emphasis on promoting the ideological goals of the CPC.

The rapid expansion of Chinese cities during the 1990s and 2000s was primarily driven by economic necessity and the CPC’s commitment to improving living conditions. Previous to this, Chinese central and inner-city areas were mostly neglected after years

⁴⁶⁵ ‘Xiaokang’ society means a moderately prosperous society or affluent society and refers to a group of social classes ranging from multi-millionaires to the middleclass ‘who are enjoying increased wealth in urban areas, and whose class practices are aligned to the key growth strategy of the Chinese communist party’ post Mao. Quoted in Stephanie Hemelryk Donald and Zhang Yi, “Introduction – Post Mao, Post Bourdieu: Class Culture in Contemporary China,” *Journal of Multidisciplinary International Studies* 6, no. 2 (July 2009): 1-11. Chinese analyst Lu Xueyi concludes that the xiaogang class are largely urban and that the majority are concentrated in State-controlled professions and institutions. Lu Xueyi 陸學藝 *Research on the Current Social-Economic Structure of China* 《當代中國社會結構》 (in Chinese) (Beijing: Social Sciences Academic Press, 2010). The concept of ‘class’ was not applicable to China during the Cultural Revolution. At that time, the campaign was aimed at eradicating capitalists and intellectuals resulting in an elimination of all classes. For a discussion on this transformation, see T. Doctoroff, *Billions: Selling to the New Chinese Consumer* (New York: St. Martin’s Press, 2015), 14.

⁴⁶⁶ For example, China’s use of soft power is visible through its participation in biennales and triennials as well as cultural exchange programs. For a discussion on China’s soft power, see Michael Keane, “Keeping up with the Neighbors: China Soft Power Ambitions,” *Cinema Journal* 49, issue 3 (2010): 130-135 and Joshua Kurlantzick, “The Tools of Culture,” *Charm Offensive: How China’s Soft Power is Transforming the World* (New Delhi; New York: Oxford University Press, 2008), 61-81. For an overview of China’s expansion of soft power through the use of cultural and education institutions, see Anthony Funnell, “China Pushes to Expand its Soft Power Through Cultural Export Strategies,” *ABC*, May 6, 2015, accessed September 8, 2017, <http://www.abc.net.au/radionalational/programs/futuretense/soft-power-with-chinese-characteristics/6446990>. See also Alice V. Monroe (ed), *China Foreign Policy and Soft Power Influence* (Hauppauge, New York: Nova Scientific Publishers, 2010). For a critical assessment of China’s foreign policy see David Shambaugh, “China’s Soft-Power Push: The Search for Respect,” *Foreign Affairs* (July/August 2015), accessed September 8, 2017, <https://www.foreignaffairs.com/articles/china/2015-06-16/china-s-soft-power-push>.

of constrained non-productive investment in the built environment.⁴⁶⁷ In providing the context for the development of traditional forms of public art, I will examine this genre of public art from two perspectives. First, I will use Shanghai as an example to illustrate the relationship between the speed and scale of Chinese urbanisation and cultural developments in the 1990s. The illustration aims to explicate why it is important to include China's urban transformation in the public art discourse as the CPC's economic, urbanisation and cultural programs play a significant role in influencing how traditional forms of public art are being developed in the state.⁴⁶⁸ I will explain how the restructuring of the urban environment and transformation of the economy in Shanghai not only helped the city to strengthen its position as the economic engine of China but also contributed to the reshaping of Shanghai's cultural landscape leading to the proliferation of traditional forms of public art and iconic architecture⁴⁶⁹ in the city.⁴⁷⁰ Second, I contend that the emergence of these traditional forms of public art was mostly related to two parallel developments in the field of sculpture and the field of architecture between 1949 and 2012, with the latter closely associated with the importation of Western architecture and urban planning knowledge into China. Through the review of several key public art and architecture projects in Beijing and Shanghai, the functions of architecture and public art—or even urban planning—have changed from the position to publicise the communist ideology and power of the state to delivering tangible economic outcomes and the need to modernise urban space, to the new task of building a new image of a China that is competing to be an influential world power.⁴⁷¹

The development of traditional forms of public art between 1990 and 2012 was a response to the transformation of the Chinese economy. In this period, we see the CPC begin to fully optimise the concept of 'capitalist strategy upon socialism'⁴⁷² through its

⁴⁶⁷ Michael Leaf, "Inner Cities Redevelopment in China," *Cities* 12, no. 3 (1995): 149-62.

⁴⁶⁸ See footnote 6. For Shanghai's urban transformation see Abbas, Gandelsonas and Boyer, *Shanghai Reflections*.

⁴⁶⁹ The meaning of 'iconicity' can be varied and cannot be easily defined. Typically, iconicity has to be (functionally) different from other architecture but there are others that carry a certain symbolic value, based on its locality. A popular and more contemporary definition is offered by London School of Economics Professor Leslie Sklair: 'Iconicity in architecture is defined in terms of fame and special symbolic/aesthetic significance as applied to building, spaces and in some cases architects themselves.' Leslie Sklair, "Iconic Architecture and the Culture-Ideology of Consumerism," *Theory, Culture and Society* 27 (2010): 135-159. Another way of interpreting iconicity is the use of the United Nations Educational, Scientific and Cultural Organization's (UNESCO) criterion, which stipulated that 'an outstanding universal value from the point of history, art or science should be present when weighting monuments and groups of buildings and outstanding value from the historical, aesthetic, ethnological or anthropological point of view should be present for sites.' UNESCO, "Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)," accessed November 12, 2017 <http://whc.unesco.org/en/conventiontext/>. For a discussion about the meaning of iconic architecture, see Erik Visser, "Economic of Iconic Architecture — a Literature Study on Spillover Effects of Iconic Architecture on Real Estate Prices in Urban Areas," August 30, 2013, Erasmus University, accessed November 12, 2017, <https://thesis.eur.nl/pub/14325/>

⁴⁷⁰ Wu Weiping, "Cultural Strategies in Shanghai: Regenerating Cosmopolitanism in an Era of Globalisation," *Progress in Planning* 61 (2004): 160-180 and Albert Wing Tai Wai, "Place Promotion and Iconography in Shanghai's Xintiandi," *Habitat International* 30 (2006): 245-260.

⁴⁷¹ For example, in recent years (post-2012) China's contribution to the world can be seen in its effort to mitigate climate change. The country is currently building a prototype zero waste city in Dongtan (2005–2050), the project is aimed to provide a model for sustainable development worldwide. Furthermore, China's interest in taking a leadership role was evident at the press conference in March 2017. Chinese Foreign Minister Wang Yi said that China will continue to be an anchor of international stability, an engine of global growth, a champion of peace and development and a contributor to global governance. Staff reporter, "China to Continue Contributing to Global Stability, Growth, Peace, Governance: FM," *Xinhua* (internet edition), March 8, 2017, accessed March 10, 2017, <http://en.people.cn/n3/2017/0308/c90000-9187441.html> and "Dongtan Eco-City in China designed by Arup," *Design Build Network*, accessed August 19, 2018, <https://www.designbuild-network.com/projects/dongtan-eco-city/>

⁴⁷² The term is also known as 'socialism with Chinese characteristics' and was articulated by Deng Xiaoping in 1984. For a discussion on the concept see Deng Xiaoping, "Socialism with Chinese Characteristics," *the People's Daily*, October 1, 1984.

urbanisation program. One of the aims of this chapter is to show how this genre of public art, urbanisation and the economy became interdependent entities during the early days of the reform, with each developing its own field at a different pace. As the CPC plays a vital role in influencing the economy, urbanisation and culture, these fields have become deeply interconnected and respond to sociologist Pierre Bourdieu's concept of cultural capital. I suggest that cultural capital helps China to expand her power using culture, economy and symbolism, showing that power is continuously re-legitimising itself through the interplay of agency and structure.⁴⁷³

Bourdieu describes the meaning of cultural capital as a collection of symbolic elements, such as taste, mannerisms, material belongings and so forth, which one acquires through the social class. Cultural capital is a non-financial social asset that promotes social mobility beyond economic means and plays a significant role in societal power relations. According to Bourdieu, cultural capital can come in three forms—embodied or Habitus (such as skills, disposition and our fine taste in food, art and clothing), objectified (painting, monuments, scientific instrument, books, and so forth) and institutionalised (such as academic qualifications). His concept of cultural capital seeks to explain how the cultural economy is formed. In his view, the cultural economy is a result of the interpenetration of cultural and economic power, processes and practices, not just economics alone⁴⁷⁴ and this capital acts as a currency within a system of exchange. For Bourdieu, the term is extended 'to all the goods, material and symbolic, without distinction, which presents themselves as rare and worthy of being sought after in a social formation.'⁴⁷⁵ In the case of China, cultural capital is materially represented in things such as museums and works of art, or other forms such as the art market. In the institutionalised form, cultural capital has 'its own sets of positions and practices, as well as the struggle for position as people mobilise their capital to stake claims within a particular social domain.'⁴⁷⁶

Of course, not all of Bourdieu's theory can be easily translatable in China, such as the concept of social class. For example, in his theorisation of 'the Habitus' Bourdieu examines how the social space of culture and lifestyles is formed and highlights that socio-cultural relations are cultivated lived and embodied. However, at the same time, Bourdieu stresses the importance of social origins as a determining factor in cultural distinction. In the case of China, Habitus has not originated from a long evolving historical structure

⁴⁷³ According to Bourdieu, the term 'agency' refers to an individual or group (whose actions are determined by their immediate environment) whose power is limited by existing social conventions, values and sanctions. 'Structure', on the other hand, is the overarching form created by social relations. An agency is an element of the structure and structure is referring to the areas of social life where strategies are used in the struggle for resources (i.e. it is an outcome of power relations). A simple analogy to describe this relationship is the formation of water molecules (H₂O) where an agency would be the electrons of hydrogen and oxygen that attract each other to create the formation of its structure. See Bourdieu, *Distinction*. See also Michael Grenfell, *Pierre Bourdieu: Key Concepts* (Cambridge: Cambridge University Press, 2014); Pierre Bourdieu, "Cultural Capital—Pierre Bourdieu," *Social Theory Re-wired* (2016), accessed March 8, 2018, <http://routledgesoc.com/category/profile-tags/cultural-capital> and Francie Ostrower, "The Arts as Cultural Capital Among Elites: Bourdieu's Theory Reconsidered," *Poetics* 26 (1998): 43-53.

⁴⁷⁴ Bourdieu, *Distinction*.

⁴⁷⁵ R. Harker, C. Mahar, and C. Wilkes, *An Introduction to the Work of Pierre Bourdieu: The Practice of Theory* (Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2003, first edition published in 1990), 13.

⁴⁷⁶ Pierre Bourdieu, "Cultural Capital—Pierre Bourdieu." For example, in the arts, it is most visible in the contemporary Chinese art movement, where each generation of artists who sought to overturn the established positions of those who came before them (e.g. traditional Chinese Ink, Realism) were critiqued by the next generation of artists (e.g. avant-garde artists, including cynical realism, pop art, performance art, and so forth) who sought their own positions within the field.

of the elite; rather it is part of the Chinese state's social and education programs.⁴⁷⁷ Stephenie Hemelryk Donald and Zheng Yi describe this unique feature of Habitus: 'The Chinese state offers normative social and cultural programs of betterment as a palliative to the disadvantaged...[in order] to cultivate the spiritual quality of the population as a whole and the popularisation of the vision for a harmonious society based on the coming-to-be of a middle-class society.'⁴⁷⁸ I have found a public speech by He Ken, the Vice-Director of the State Bureau of Statistics useful in describing this new Habitus for China. In a forum "Cutting-edge Academic Discussions" in Beijing (2002), he stated: 'the middle class should signify relative affluence and be civilised. It should be a social stratum that will form the mainstay of the citizens of the future Chinese xiaokang society...' moreover, that 'the middle class should be not only economically well-off but also high in spiritual-cultural quality.'⁴⁷⁹ His vision for the new Chinese Utopia is defined by the dynamic interplay between the state and the middle class. It implies that the formation of Habitus in China is determined by the strong financial and political position of a privileged group, not the traditional class-based aesthetic taste and knowledge described by Bourdieu and its formation is very different.⁴⁸⁰

Following Bourdieu, I describe the development of Chinese public art as exemplifying how the CPC has been actively building its cultural capital by the creation of intermediary and interpenetrative spaces between economy, urbanisation and culture, interconnecting cultural infrastructures (museums, parks, public buildings and, in some cases, luxury hotels⁴⁸¹), programs (exhibitions, exchange programs, art fairs) and public art,⁴⁸² all aimed at producing positive outcomes (economically, politically, culturally and spatially) for the CPC.

⁴⁷⁷ I am referring to the application of Habitus to the Chinese public in general rather than the cultural elite. The cultural elite are a different group of people who share similar cultural tastes and behavioural patterns as well as interests associated with their profession and commitment to their work. They are actors who influence cultural production (or in Bourdieu's sense, they are the agency in the art structure). The cultural elite in communist countries, as described by L. Adams, plays a vital role 'in supporting the regime, and they please their political leaders without the intent to transform the communist state.' They are characterised for not being independent thinkers but play a partial role in nation-building projects to serve the ideological goals of the state. L. Adams, "Cultural Elites in Uzbekistan: Ideological Production and the State," *The Transformation of Central Asia: States and Societies from Soviet Rule to Independence*, ed. Pauline Jones-Luong (New Delhi: Manas, 2005), 93-119. For a discussion on the concept of the cultural elite in China and their role in advancing cultural hegemony for the party state in the field of urban sculpture, see Zheng, "Elite State," 506-510.

⁴⁷⁸ The paper examines the symbiotic relationship between the CPC and the middle class in the formation of the xiaokang society. Donald and Zheng, "Post Mao, Post Bourdieu," 1-11.

⁴⁷⁹ Ibid.

⁴⁸⁰ In the field of art, it is manifested in the creation of the cultural elite who share a similar cultural disposition of 'legitimate taste' and art participation. The explicit relationship between the state and the cultural sector is articulated in Jane Zheng's "Elite State," 506.

⁴⁸¹ Several high-end hotels have been known for their art collections, with their interest in art investment further validating their value and positions. Examples include the Peninsular Hotel in Shanghai (the collection includes a pair of Zhang Huan's 張洵 panda sculptures, *Wo Wo and Xie Xie*); Eclat Beijing (including Salvador Dali's *A Man Riding a Dolphin*, Pierre Matter's *Head of a Bull* and *Flying Boat*, Chen Wen Ling's 陳文令 *Little Red Man*, Andy Warhol's *Panda*, Zeng Fanzhi's 曾梵志 *Untitled* as well as works by Yue Minjun 岳敏君, Wang Guangyi 王廣義 and Zhang Xiaogang 張曉剛) and Gallery Hotel (works by Yue MinJune, Liu Xiaodong 劉小東, Yang Shaobin 楊少斌 and Wang Jianwei 王建偉). Staff reporter, "Another Way of Luxury – Art Space in Hotels," *Comfort* 《舒適》 (in Chinese), February 2012, 40-79.

⁴⁸² They are manifested in both traditional forms and new genre public art. There is evidence to suggest that the CPC has been using 'new genre public art' as part of its cultural programs as I discuss the International Award for Public Art (2011 and 2014 editions), specifically Xucun International Art Commune.

This chapter, therefore, will examine the relationship between urbanisation, traditional forms of public art, architecture and urban planning with a focus on transformation.

3.2 The Speed and Scale of Chinese Urbanisation: An Overview

In the spring of 2000, I visited Shanghai for the first time. China had not yet been admitted to the World Trade Organization or been awarded the 2008 Beijing Olympics. The cityscape of Shanghai was relatively modest: the only prominent buildings that dominated the skyline were the Oriental Pearl Tower (1994) and the newly built Jin Mao Tower near the Huangpu River. I revisited the city in the spring of 2012. The transformation that had taken place in Shanghai in a decade, in my opinion, was far more dramatic than that of Beijing. This is because the city is mostly driven by real estate developments⁴⁸³ and land incentives.⁴⁸⁴

Architecturally, Shanghai has been known for its eclectic mix of architecture, ranging from traditional temple architecture through to art deco, baroque, neo-classical, socialist and post-modernist architectural styles. The city's complete transformation was in stark contrast to the old Shanghai of the early 20th century when the city was filled with Western architecture,⁴⁸⁵ traditional Chinese architecture and *Shikumen* 石庫門—traditional Shanghainese townhouses. The open market economy is transforming Shanghai from an old city and a communist command economy to a city of the future at an astounding pace. At the same time, a new form of urban life has been created during this process.

⁴⁸³ It was noted by scholar Shin Hyun Bang that urban development in Beijing was largely promoted by the national government. In contrast, in Shanghai, residential and commercial developments were driven by private capital and developers from Hong Kong during the 1990s. Shin Hyun Bang, "Residential Redevelopment and Entrepreneurial Local State: The Implications of Beijing's Shifting Emphasis on Urban Redevelopment Policies," *Urban Studies* 46, no.12 (2009): 2815-2839. See also Jane Zheng, "Creating Urban Images Through Global Flows: Hong Kong Real Estate Developers in Shanghai's Urban Redevelopment," *City, Culture and Society* 4, no. 2 (2013): 65-76.

⁴⁸⁴ According to Yuan Zhenhuan, although private ownership of land is not possible in China, under the Constitution's Amendment Act of 1988, land-use rights become divisible from land ownership, thus making it possible for land-use rights to be privatised. China has adopted a system of registering both land-use rights and ownership of property. In general, land in urban areas and cities is owned by the people or the state, and land in rural and suburban areas is owned by collectives. Collectives denote people in a small geographical area, for example, a village or a town. This contrasts with the state, which denotes all the citizens of China. Understanding this division of ownership is important because the land-use rights of state-owned land may be granted to land users for a specific term; therefore, the land can be leased out for a period. Conversely, the CPC can also withdraw the lease at any time for national interest. For a discussion on land-use rights, see Yuan Zhenhuan, "Land-use Rights in China," *Cornell Real Estate Review* 3, no. 6, 7 (2004): 73-78.

⁴⁸⁵ Western architecture produced in Shanghai between 1858 and 1949 was mostly influenced by France, Germany, the United Kingdom and later after the Russian Revolution by the Soviet Union (1917). Examples include the Astor Hotel by Davies and Thomas (1858); the Russo-Chinese Bank Building by Heinrich Becker (1902); the Union Building (1916), the Asia Building (1916) and the HSBC Building (1923) by Palmer & Turner Architects and Surveyors; the Ohel Rachel Synagogue by Moorhead and Halse (1920); and the Grand Theatre (1928) by Laszlo Hudec.



Figure 3.1 Proposed city plans for Shanghai

The ongoing process of city expansion is significant in Shanghai. To illustrate this point, in early 2012 I visited the Shanghai Urban Planning Department. In the Shanghai Urban Planning Exhibition Center was a display model of the future Shanghai (Figure 3.1) showing the plan for the city not only extending beyond the Huangpu River but also reaching out to the Yangtze River region, spanning most of the Jiangsu and Zhejiang provinces, an area of 210,700 square kilometres with a population of 105 million people.⁴⁸⁶ The grandness and scale of the project are known in the architectural community as unprecedented, perhaps as one of the most massive urban developments in the world.⁴⁸⁷ Currently, the Shanghai Municipal Government is implementing its Sixth Urban Planning Master Plan (1999–2020). The plan, known as the Shanghai Metropolitan Master Plan (administrated as Pudong New Area), is designed to align with the CPC’s “12th Five-Year Plan” to position Shanghai as the ‘dragon’s head’ of the country’s most advanced economic, financial, trade and logistics centre in the Yangtze River Delta Region.⁴⁸⁸ The master plan provides a conceptual framework for the future city.

⁴⁸⁶ The Federal Government of the United States of America, “Fact Sheets—Yangtze River Delta Region 2014,” US Commercial Service, Department of Commerce, International Trade Administration, 2014.

⁴⁸⁷ For a discussion on the Pudong New Area, see Karrie L. MacPherson, “The Head of the Dragon: The Pudong New Area and Shanghai’s Urban Development,” *Planning Perspectives* 9, issue 1 (1994): 61-85.

⁴⁸⁸ Richard Hu’s presentation “China’s Metropolitan Planning: Shanghai,” Globalised and Cities Research Program, the Australia and New Zealand School of Government Institute for Governance, University of Canberra (undated), accessed October 10, 2016, http://www.globalisationandcities.com/uploads/1/5/7/5/15751464/chinas_metropolitan_planning_-_shanghai.pdf

The area integration of the Pudong New Area⁴⁸⁹ and the former Shanghai Expo Site, which is located east of the Huangpu River across from the historic city centre of Shanghai in Puxi, has been designated by the CPC as the core development of the city.⁴⁹⁰ Similar to the West, urban planning in China reflects politico-economic conditions.⁴⁹¹ Pudong planning follows a comparable pattern to the US during the 1960s and 1970s.⁴⁹² For example, during the early stages of gentrification⁴⁹³ of the older neighbourhoods in US cities (1974–1979), many local investors purchased large amounts of devalued properties in downtown regions, providing investors with enough land for future developments.⁴⁹⁴ Pudong has for many years been referred to as the less-developed land across from Shanghai's Old City and foreign concessions. The establishment of the Lujiazui Finance and Trade Zone (1980) and the staging of the Shanghai Expo in 2010 has seen farmland and abandoned shipyards transformed into a centre of high-end business with commercial and cultural elements integrated into the city plan.⁴⁹⁵ Among the new developments, the Cultural Museum Zone is currently being developed into a world-class museum and culture cluster to transform the site to include iconic national

⁴⁸⁹ Pudong (then called Chuansha) first emerged during the Northern and Southern Dynasties (420–589). It was part of Huating County and then Shanghai County through the Tang, Yuan and Qing Dynasties. It became a county of Jiangsu Province during the Revolution of 1911. After 1949, Chuansha fell under the jurisdiction of Shanghai. In 1992, the original area of Pudong County and Chuansha County merged and established the Pudong New Area. In the following year, the area was designated as a special economic zone (SEZ) and renamed the Pudong New Area, turning the paddy field into the Lujiazui Finance and Trade Zone, a financial hub of modern China. Yao M.G., “Deng’s Legacy: The Cinderella Story of Pudong,” *Shanghai Daily*, August 18, 2014. For an overview of Pudong’s history see “Pudong’s Past and History,” *Baidu*, accessed September 9, 2017, <http://zhidao.baidu.com/question/548264182.html>

⁴⁹⁰ Pudong will be transformed into five zones and one belt: a cultural museum zone; an urban best practices zone; the global community zone; the convention, exhibition and business zone; the Houtan development zone; as well as the Binjiang ecological and leisure landscape belt. Hong Kong Trade Development Council Research (HKTDR), “Former Shanghai Expo Site: Development Prospects and Business Opportunities,” accessed October 11, 2016, <http://china-trade-research.hktdc.com/business-news/article/China-Spotlights/Former-Shanghai-Expo-site-development-prospects-and-business-opportunities/cs/en/1/1X000000/1X09RC2Y.htm>

⁴⁹¹ For a discussion on the transformation of Chinese urban planning, see Anthony Garon Yeh and Wu Fulong, “The Transformation of the Urban Planning System in China from a Centrally-Planned to Transitional Economy,” *Progress in Planning* 51 (1999): 167-252.

⁴⁹² For a discussion on the American experience, see Jonathan L. Wharton, “Gentrification: the New Colonialism in the Modern Era,” *Journal of the Oxford University Round Table: Forum on Public Policy*, Summer 2008 edition (January 2009), The Free Library, accessed September 8, 2017, <https://www.thefreelibrary.com/Gentrification:the+new+colonialism+in+the+modern+era.-a0218606468>

⁴⁹³ Gentrification is a process where urban renewal of lower-class neighbourhoods attracts wealthier tenants, driving up rents and driving out long-time, lower-income residents. It often begins with influxes of local artists looking for a cheap place to live, giving the neighbourhood a creative flair. This creative reputation attracts wealthier tenants (usually professionals) who want to live in such an atmosphere, driving out the lower-income residents, often ethnic/racial minorities, and changing the social character of the neighbourhood. The concept of gentrification was first proposed by Ruth Glass (1964) in her introduction, *Aspects of Change*, describing the process of class succession and displacement in areas broadly characterised by working-class and unskilled households. The concept was further expanded by Neil Smith and Peter Williams (1986) in *Gentrification of the City*, referring to the process as ‘the rehabilitation of working class and derelict housing and the consequent transformation of an area into a middle class neighbourhood’. A more recent interpretation of the concept is offered by Maureen Kennedy and Paul Leonard in “Dealing with Neighbourhood Change: A Primer on Gentrification and Policy Choices” (2001) describing some of the characteristics of gentrification in the 21st century. See Ruth Glass, *Aspects of Change* (London: MacGibbon & Kee, 1964); Maureen Kennedy and Paul Leonard, “Dealing with Neighbourhood Change: A Primer on Gentrification and Policy Choices” (April 2001), The Brookings Institution Center on Urban and Metropolitan Policy and PolicyLink, accessed January 12, 2016, http://www.policylink.org/sites/default/files/DealingWithGentrification_final.pdf See also Loretta Lee, Tom Slater and Elvin Wyly, *Gentrification* (London and New York: Routledge, 2008) and Neil Smith and Peter Williams, *Gentrification of the City* (London and New York: Routledge, 2013 (revised edition), 1986).

⁴⁹⁴ Zhu Xigang 朱喜刚, “China’s Gentrification: Process, Effects and Planning Reply,” (undated) (PowerPoint presentation) the Centre of Sino-EU Urban Study, Nanjing University, March 21, 2011, <http://www.docin.com/p-34009808.html>

⁴⁹⁵ HKTDR, “Former Shanghai Expo Site.”

cultural facilities and be a home for cutting-edge architecture and renowned museum chains.⁴⁹⁶ Two major cultural institutions have been established since 2012: The China Art Museum and the Power Station of Art (PSA),⁴⁹⁷ both state-run museums dedicated to contemporary art in China. Since the closing of the Shanghai Expo, the Shanghai Municipal Government has designated over 150 sites as ‘creative clusters’⁴⁹⁸ in preparation for turning Pudong into a centre of cultural production and consumption. How Shanghai uses culture to achieve economic goals as a way of consolidating her economic and cultural power in the region reflects Bourdieu’s concept of cultural capital.⁴⁹⁹

Shanghai’s Pudong New Area is not the only region in China that is undergoing integration. The national government has been working towards a plan to integrate nine megacities in South China since 1980.⁵⁰⁰ The plan, known as the Pearl River Delta (PRD) region,⁵⁰¹ aims to integrate the cities of Guangzhou, Shenzhen, Dongguan, Foshan, Huizhou, Zhaoqing, Zhongshan, Jiangmen and Zhuhai, with a population of 260 million people, covering an area of 7,800 square kilometres as one, single economic zone.⁵⁰² Integration of regional cities would also change the dynamic in the region, economically, spatially, socially and culturally.

Rapid urbanisation has already taken place in most city centres and the countryside around China for over two decades to meet the objectives of reorganising urban spatial order, generating land revenue and economic restructuring.⁵⁰³ Further expansion of urban centres outlined above suggests that there will be an intensification of the process. While there have been positive improvements in the provision of quality of life through housing and infrastructure, as well as the provision of the convenience of modern living,

⁴⁹⁶ Such as the Guggenheim and Tate museums. HKTDR, “Former Shanghai Expo Site.”

⁴⁹⁷ The institution is housed in the Nanshi Power Plant at the Expo Site. The PSA has been the main organiser of the Shanghai Biennale since 2014.

⁴⁹⁸ “Shanghai,” World Cities Culture Forum, accessed October 13, 2016, <http://www.worldcitiescultureforum.com>. For a discussion on the development of creative industries in China, see Michael Keane, “Great Adaptations: China Creative Cluster and the New Social Contract,” *Continuum* 32, no.2, (2009): 221-230 and “Creative Industries in China: Four Perspectives on Social Transformation,” *International Journal of Cultural Policy* 15, no.4 (2009): 145-161. How developments in Chinese art, architecture, design and media industries are manifested in government policy, in market activity and grassroots participation, see Michael Keane, *Creative Industries in China: Art, Design and Media* (Cambridge: Polity, 2013). Keane is the Professor of Chinese Media and Cultural Studies at Curtin University, Perth where he is the Program Leader of the Digital China Laboratory. He is author or editor of 15 books on China’s media. Keane previously worked as an ARC Fellow at the Australian Research Council Centre of Excellence for Creative Industries and Innovation, Queensland University of Technology, Brisbane.

⁴⁹⁹ It should be noted that all publicly funded cultural institutions and programs are essentially the mouthpiece of the CPC. Proliferation of cultural facilities in Shanghai not only aim to help diversify the economy, but also position the city as an international culture capital. China’s use of culture is part of the CPC’s overall strategy aimed at integrating culture, economy and foreign policy. I will discuss this relationship in Chapter Nine of this thesis.

⁵⁰⁰ Yeung Yue-man, “The Pearl River Delta Mega Urban-Region—Internal Dynamics and External Linkages,” conference paper at the 8th Asian Urbanisation Conference, University of Marketing and Distribution Sciences, Kobe, Japan on 21 August 2005. The Shanghai-Hong Kong Development Institute, Hong Kong Institute of Asia-Pacific Region, the Chinese University of Hong Kong (November 2005), 1-30.

⁵⁰¹ The PRD region originally evolved from Deng’s economic reform. According to Yeung, ‘Guangdong and Fujian were the two provinces designated for their experimental implementation’ during the early 1980s and ‘the PRD region in Guangdong seized the opportunities offered by the gradual decentralisation of authority and by the region’s proximity to Hong Kong to launch a process of rapid economic and social transformation’, suggesting PRD has helped spearhead China’s modernisation and development program, as well as providing a blue print for the Yangtze River Delta Region. *Ibid.*, 1-2.

⁵⁰² *Ibid.*, 8.

⁵⁰³ Wu Fulong, “State Dominance in Urban Redevelopment: Beyond Gentrification in Urban China,” *Urban Affairs Review* 52, no. 5 (October 27, 2015): 631-658 and Dan Steinbock, “China Must Follow its own Path of Urbanisation,” *SCMP*, October 3, 2013.

there have also been some challenging aspects of urbanisation. These include the challenge of resettling residents and small businesses and the gradual disappearance of local culture and identity, the loss of traditions and the disruption of social harmony. Most importantly is the effect of rapid urbanisation on the environment. The crystallisation of social differentiation and spatial segregation can also increase because of urbanisation. At the end of the process, as has happened in many developed countries, experts have argued that cities throughout China are becoming more homogeneous and conforming to global city styles while local culture gradually disappears.⁵⁰⁴

3.3 Changing the Function of Traditional Forms of Public Art: 1949–2012

The 1990s was a period that defined China's modernity and was characterised by the full implementation of a new economic model, the special economic zone (SEZ), in major cities.⁵⁰⁵ It was also a period that saw rapid urbanisation. As cities undergo rapid expansion, the cultural sector also experiences massive change. The new environment not only provides artists with plenty of work opportunities but also raises questions regarding the function and expanded the role of traditional forms of public art.⁵⁰⁶

Historically, city planning (including architecture and traditional forms of public art) under Mao's regime was influenced mainly by the Soviet model.⁵⁰⁷ Sculpture, reliefs, murals and architecture were transformed into political tools to propagate Chinese communist values and the CPC's legitimacy.⁵⁰⁸ One of the most notable examples is the *Monument to the People's Heroes* 《人民英雄紀念碑》

⁵⁰⁴ Tang, Hongli, "Scholars Discuss the New Pattern of Urbanisation," *Chinese Social Sciences Today*, June 27, 2013, accessed January 6, 2018, <http://www.csstoday.com/Item/264.aspx>. For a discussion regarding the emergence of an international style of architecture and the disappearance of local culture, see Kim Dovey, *Becoming Places—Urbanism/Architecture/Identity/Power* (London and New York: Routledge, 2010).

⁵⁰⁵ The transformation of Chinese cities did not take place during the early days of the reform until the introduction of SEZs. The model was first implemented in Shenzhen, Zhuhai, Shantou and Xiamen in the 1980s, followed by Hainan (1988), Shanghai (1990) and 22 larger and older cities (1990s). In these areas, local governments have been allowed to offer tax incentives to foreign investors and to develop their own infrastructure without the approval of the national government. Business enterprises have made most of their own investment, production and marketing decisions, and foreign ownership of such ventures has been legalised. See Wei Gee, *Special Economic Zones and the Economic Transition in China* (Singapore; River Edge, New Jersey: World Scientific Publishing, 1999).

⁵⁰⁶ Zheng, "Elite State," 507.

⁵⁰⁷ *The 1935 General Plan of Moscow* articulated how a city should be holistically planned and ideologically driven. For example, the plan emphasised the importance of integrating socialist realism into architectural expressions that aimed to construct a prosperous future for Moscow. The Soviets also helped the CPC with the redesign of Beijing between 1949 and 1991. Their plan for Beijing included a list of recommendations of city planning with the aim to eliminate the intelligentsia and the bourgeoisie. Recommendations included 'limiting the size of the city; growth should be closely monitored to prevent the city from becoming a parasite in the region; Beijing should be promoted as an heavy industrial city with focuses on heavy manufacturing, construction and transport, rather than on the exploitative secondary and tertiary sector activities such as retail and finance'; it also recommended that 'plants and factories should be distributed throughout the city, not shut off to some industrial ghetto – this would reduce commuting time and traffic, but also assure that Beijing did not turn into a high level of consumptive city of vast ministries, universities, and cultural institutions staffed by educated elites.' Campanella, *The Concrete Dragon*, 34. See also Rolf Jenni, "Learning from Moscow: Planning Principles of the 1935 Great Plan for Reconstruction and its Political Relevance" (undated), *Raumbureau*, accessed September 8, 2017, http://www.Raumbureau.ch/files/Learning_deom_Moscow.pdf. For a historical overview see Victor Sit, "Soviet Influence on Urban Planning in Beijing, 1949–1991," *Town Planning Review* 67, no. 4 (1996): 457-484. For a discussion on Soviet-era monuments and sculptures, see Forest and Johnson, "Unravelling the Treads of History," 217-234.

⁵⁰⁸ For how architecture is used by the CPC, see Zhu Jianfei, "Political and Epistemological Scales in Chinese Urbanism," *Harvard Design Magazine* 37, (2014): 74-79 and "Empire."

(1951–1958) in Tiananmen Square (1959)⁵⁰⁹ (Figure 3.2). The Monument exemplifies how art can project the achievements of the CPC and its power. In 1949, the Beijing Urban Construction Committee in collaboration with a local architecture school called for expressions of interest for the design of the Monument to commemorate those who made the ultimate sacrifice for the revolution during the 19th and 20th centuries. In total, 240 design proposals across the country were submitted to the project committee.⁵¹⁰ In 1951, architect Liang Sicheng's 梁思成⁵¹¹ 10-storey obelisk-like design was chosen for the commission.

Liang's design features a single, 60-tonne slab of stone that bears a gilded inscription written by Mao in 1955 at the front of the structure: 'Eternal glory to the people's heroes' and a longer text on the back drafted by Mao in 1949 is shown in Zhou Enlai's calligraphy.⁵¹² At the base of the Monument, a series of bas-reliefs (Figure 3.3) designed by a team of sculptors including Liu Kaiqu 劉開渠, She Zhuzhao 舍竹昭, Wang Bingshao 王丙召、Fu Tianqiu 傅天仇、Hua Tianyo 滑田友、Wang Linyi 王臨乙、Bi Fujiu 蔽傅玖 and Qiang Songkuai 強鬆快 depicts eight major revolutionary episodes describing the formation of new China,⁵¹³ while the top of the sculpture is decorated with peonies, lotuses and chrysanthemums.⁵¹⁴

⁵⁰⁹ The meaning of a square itself has a political connotation in China. According to Chinese scholar Wu Hung, the concept of a 'square' (guangchang, meaning literally a 'broad ground') is political in the PRC. 'Every city, town or village must have a square for public gatherings on important (thus political) occasions—holiday parades and pageants, announcements of the Party's instructions, and struggle rallies against enemies of the people,' Wu writes, 'Big or small, a square is always conjoined with a platform built for the leaders (of a city, a town or a village) to review the mass assemblies. A square thus becomes a legitimate place for people to meet their leaders (or vice versa)'. Wu, "Tiananmen Square," 84-117. See also Zhu Jianfei, "A Celestial Battlefield: The Forbidden City," *AA Files* 28 (1994): 48-60.

⁵¹⁰ Wu, "Creation of the Monument."

⁵¹¹ The US educated Liang Sicheng (b. 1901–1972) was considered the father of modern Chinese architecture and the first Chinese architect who incorporated contemporary American techniques in zoning, public administration, government finance and municipal engineering. He was an advocate who introduced the idea of new Chinese architecture by proposing the integration of Chinese and Western architecture. He founded China's first architecture school at the North-eastern University in 1928 and the Tsinghua University in 1946. Liang published several important publications documenting traditional Chinese architecture and construction methods, including *Qing Structural Regulations* 《清式營造則例》 (1934), a standard textbook for ancient Chinese architecture and *History of Modern Chinese Architecture* 《中國建築史》 (1937). Liang Sicheng, *Qing Structural Regulations*, (Beijing: China Construction Industry Press, 1934, reprinted in 1981) and *History of Modern Chinese Architecture* (Beijing: Baihua Literature and Art Publishing House, 1937).

⁵¹² The text of the epitaph was: Eternal glory to the heroes of the people who laid down their lives in the people's war of liberation and the people's revolution in the past three years! Eternal glory to the heroes of the people who laid down their lives in the people's war of liberation and the people's revolution in the past thirty years! Eternal glory to the heroes of the people who from 1840 laid down their lives in the many struggles against domestic and foreign enemies and for national independence and the freedom and well-being of the people. See Wu, "Tiananmen Square," 94.

⁵¹³ It should be noted that the narrative for the bas-reliefs was proposed by a historian, Fan Wenlan 範文瀾, a leading historian of the CPC during the 1950s, not Liu Kaiqu or his team. Wu, "Creation of the Monument"; Wu, "Tiananmen Square," 99 and staff reporter, "The Story Behind New China's First Monument Design," "新中國成立後第一豐碑設計建造中的故事" (in Chinese), *Guang Ming Daily* 《光明日報》, May 2, 2013, accessed March 8, 2016, http://epaper.gmw.cn/gmrb/html/2013-05/02/nw.D110000gmr_20130502_1-05.htm?div=-1

⁵¹⁴ Themes for the eight episodes are: (1) Destruction of opium at Humen (1839); (2) Jintian Uprising (1851); (3) Wuchang Uprising (1911); (4) May 4th Movement (1919); (5) May 30 Movement (1925); (6) Nanchang Uprising (1927); (7) War of Resistance Against Japan (1931—1945); and (8) *Crossing the Yangzi River* (1949). Thus, the Monument is enriched in political symbolism and is part of the regime's political rhetoric. The symbolic meaning of the Monument and the site is complex, and it is beyond the scope of this thesis to analyse the work in detail. For an in-depth analysis of the meaning and design of the *Monument to the People's Heroes* and Tiananmen Square, see Wu, "Tiananmen Square," 84-117.



Figure 3.2 Liang Shicheng, *Monument to the People's Heroes* (1958)



Figure 3.3 A series of bas-reliefs created by Liu Kaiqu, She Zhuzhao, Wang Bingshao, Fu Tianqiu, Hua Tianyou, Wang Linyi, Bi Fujiu and Qiang Songkuai.

While the concept of the *Monument to the People's Heroes* was aimed to define the narrative of the CPC, the project also provided a new model for the architects and sculptors. A new production method—collaboration—was explored during the commissioning stage.⁵¹⁵ Despite both architects and sculptors having intentions to work collaboratively, it does appear that the partnership was

⁵¹⁵ Following his appointment in 1951, Liang was invited to join the steering committee to provide guidance and advice to the project. Committee members included sculptor Liu Kaiqu, poet Zheng Zhenduo 鄭振鐸 and architect Wu Zuoren 吳作人. This arrangement suggests all decision making regarding the design of the Monument had to be agreed by all committee members, not just the architect. Wu, "Creation of the Monument."

short-lived when we view the monument from the way it was designed.⁵¹⁶ Visually, the communist leader was not present alongside other revolutionaries but instead manifested in a textual form that accentuates Mao's status as the chief commander of the state.⁵¹⁷ This physical separation between the Monument and the bas-reliefs suggests Mao's pivotal role in influencing the final design of the Monument⁵¹⁸ and a possible cause of the collapse of this artist-architect collaboration. His influence on the Monument consequently led to a return to a more traditional form of architectural production, where art is treated as a detached component of the architecture.⁵¹⁹ While the *Monument to the People's Heroes* may not have been a successful case of collaboration, the project did show how traditional forms of public art began to transform under Mao.

Interest in public art began to emerge two years after Mao's death. Chinese scholar Wang Zhong argues that the re-establishment of diplomatic relations between the US and China (1978) opened the door for cultural exchange with the West, allowing representatives from architecture and art to travel overseas.⁵²⁰ Cultural missions were first carried out in France, followed by Italy (1980). Research reports were frequently disseminated nationally to peers.⁵²¹ Meanwhile, the completion of a large mural *Water-splashing Festival, the Hymn of Life* 《潑水節, 生命的讚歌》 (Figure 3.4) by Yuan Yunsheng 袁運生⁵²² at the newly built Capital Airport

⁵¹⁶ The most visible piece of evidence to support this position is the lack of conceptual cohesion between art and architecture in the overall design of the site. It is reflected by a clear separation of representation style between the bas-reliefs and the Monument, demonstrated by an idealised archetype of a single actor (representing 'the people'), which is repeatedly used throughout the bas-reliefs while the Monument itself utilised a different style to feature Mao's writing. The text, which was written in simplified characters was not only aimed at introducing a new writing system, *wenzi gaige* 文字改革, that sought to improve literacy among the peasants, it also showed that Mao understood how words can be used as a powerful propaganda tool to evoke a sense of nationalism. For a discussion on how the CPC have used words to transform China, see Glen Peterson, *The Power of Words – Literacy and Revolution in South China 1949–1995* (Vancouver: University of British Columbia, 1997).

⁵¹⁷ This text-based monument is quite distinct when compared with monuments in the West (examples include the Washington Monument Memorial in Washington, Bunker Hill Monument in Boston, Columbus Monument in Barcelona, Melville Monument in Edinburgh and San Diego Cabrillo National Monument in San Diego), in that the use of text as a prominent feature on the monument itself is uncommon.

⁵¹⁸ According to Wu, Mao conceived the idea of how the monument was to be represented shortly after the communist victory in 1949. See Wu, "Tiananmen Square," 94-95.

⁵¹⁹ Liu later suggested a 'sculptural memorial' of 10 bas-reliefs, which provided the narrative for the Monument. Ibid.

⁵²⁰ The significance of these overseas trips needs to be considered under its historical context. As discussed above, Chinese architecture and urban planning under Mao was greatly influenced by the Soviet model, which focuses on developing cities based on a centrally planned economy, and the clearest indication of this model in China is the concept of 'tiered' cities, with Shanghai and Beijing being 'first tier'; Hangzhou, Chengdu or Tianjin being 'second tier' and so forth. This concept is vastly different from the West, where cities are developed based on the dynamics of the city, or 'delirious urbanism', a concept proposed by Dutch architect and theorist Rem Koolhaas during the 1970s to describe a city that can accommodate a diversity of different buildings, different residences, different businesses and different amounts of people in an area at different times—a city that is organically shaped. The Chinese city, in contrast, is meticulously planned as part of a holistic national grid of transportation networks, communication networks and commodity distribution networks—the vast bulk of which is either state-owned or state-controlled. Thus, research works conducted during the late 1970s and 1980s provided Chinese scholars and artists with a glimpse of a new type of urbanism that they never experienced under Mao and an opportunity to reconsider the role of art and architecture in the 21st century. For a discussion on the concept of 'organic nature' of city life, see Koolhaas, *Delirious New York*.

⁵²¹ Wang, *Introduction to Public Art*, 287.

⁵²² Yuan Yunshang graduated from the Oil Painting Department at the Central Academy of Fine Art in 1962 and became known for his mural works. In 1982, Yuan was invited to teach at several art schools in the US, including Harvard University. He returned to Beijing in 1996 and has been a professor at the Central Academy of Art since then.

in Beijing signalled a new chapter in Chinese public art.⁵²³ Unlike earlier works where the focus was placed on political messages and re-enforcing the legitimacy of the CPC, the mural is one of the earliest examples of contemporary public art that depicts the everyday life of people and is considered a symbol of the *Open-Door Policy*.⁵²⁴ It was a response to Deng's Four Modernisations and the Two Hundred Policy.⁵²⁵ Instead of showing workers and political figures that are rejoicing in the CPC's achievements thus building political consciousness, the artist took the unusual step of including three nudes in the mural. The work portrays a group of young women and men of an ethnic minority dancing and celebrating. The display of naked figures in public places was considered controversial at the time.⁵²⁶ Most importantly, this mural challenged the conventional approach to art regarding both content and form.

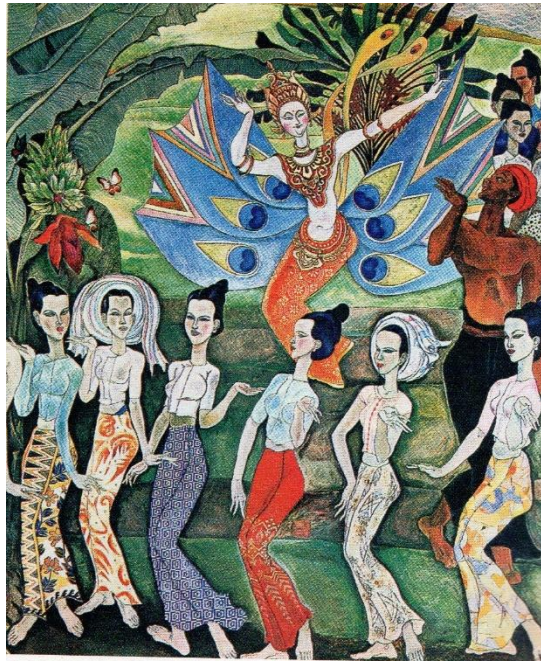


Figure 3.4 Yuan Yunsheng, *Water-splashing Festival, the Hymn of Life* (1980)

Despite the controversy surrounding *Water-splashing Festival*, murals were one of the most popular mediums during the early days of the reform.⁵²⁷ Around this time, new forms of public art and production methods started to emerge. One of the most notable works

⁵²³ Most Chinese academics agreed that the mural represents a new beginning in Chinese public art—it was constituted the first ensemble of a large work of art made for a public space since the founding of the CPC. See Bu, “New Mural Completed in Time for the Newly Built Capital Airport” and Köppel-Yang, *Semiotic Warfare*, 104-108; Zhong Hua 鐘華, “The Development and Exploration of Public Art in China” “中國公共藝術的發展與探究” (in Chinese), *Journal of Hefei University of Technology* 《合肥工業大學學報》 25, no. 1 (February 2011), accessed January 5, 2017, <http://www.docin.com/p-715322684.html>.

⁵²⁴ Köppel-Yang, *Semiotic Warfare*, 104.

⁵²⁵ The project was commissioned by the Ministry for Light Industry. In addition to Yuan, the Ministry also appointed five other artists (Yuan Yunfu, Li Huaji, Xiao Huixiang, Zhu Danian and Zhang Guofan). At that time, the commissioner did not impose any restrictions on the mural's content or execution and artists were allowed to make their choices regarding subjects and techniques. *Ibid.*, 106.

⁵²⁶ The mural was covered with curtains in early 1980 and has not been seen by the public since.

⁵²⁷ According to art historian Joan Lebold Cohen, this new movement of art spread to cities all over China. See Joan Lebold Cohen, *The New Chinese Painting 1949–1986*, (New York: Harry N. Abrams, 1987).

produced during this period was the commissioning of *The 30th May Movement Memorial* 《5月30日運動紀念碑》 (1984–1990)⁵²⁸ in the People's Square at the People's Park in Shanghai. The memorial showed how integration between art and architecture could be achieved.⁵²⁹ Unlike the *Monument to the People's Heroes*, the project was jointly designed by sculptor Yu Jiyong 余毅勇⁵³⁰ and architect Shen Tingting 沈婷婷. Instead of merely placing the sculpture in a park with no connection to the surrounding environment, both Yu and Shen proposed a more holistic approach to the design by integrating urban sculpture and landscape design as one unified work.⁵³¹

The actual site comprises three sections (Figures 3.5–3.7). The first is a retaining wall with a bronze relief depicting the sacrifices made by Chinese intellectuals and students, which not only helps to define the space but also provides the narrative for the event. The second part is a standalone bronze sculpture where two of the wounded are struggling to stand up. The two wounded men look as if they have emerged from the demonstration (the wall) and lived to tell us their stories. The last part of the memorial is a flame-like stainless-steel sculpture occupying the central position of the site, symbolising hope for the future and celebration of life. Conceptually, the artist sought to make a connection between a historical event and the future of the city through new techniques, materials, artistic language and expression. Its highly abstract form is derived from Chinese characters (Hanzi, meaning the language of the Han people) and did not follow the convention of using realism, the official artistic language of the day, as the leading artistic expression for the memorial. The artist's choice of material—stainless-steel for the central sculpture—was also seen as unusual and technically advanced at the time. *The 30th May Movement Memorial* not only represents a new shift in content (to commemorate a cultural-political movement but at the same time its flame-like form symbolises new hope for China), form (change from realism to abstraction) and materiality (use of stainless-steel in the main sculpture), but also in setting out a new production method for Chinese urban sculpture (artist-architect collaboration).

⁵²⁸ The 30th May Movement was a major labor and anti-imperialist movement during the middle period of the Republic of China era. It began when the Shanghai Municipal Police officers opened fire on Chinese protesters in Shanghai's International Settlement on 30 May 1925. The shootings sparked nationwide anti-foreign demonstrations and riots.

⁵²⁹ According to Xie Lin 謝林 (a director of the Shanghai Sculpture Space (SSS) who has been implementing and delivering public art projects for Shanghai city since the late 1970s), Shanghai considers urban sculpture as part of urban planning, not as standalone works of art. Notes from a meeting between Xie Lin and Martha Liew in Shanghai, dated February 20, 2012. For a discussion on the relationship between urban sculpture and urban design, see Wu, "Sculpture · Architecture · People". In Shanghai, see Wong Hulbert, "The City as a Curated Space," 263.

⁵³⁰ Yu Jiyong is a public art practitioner and sculptor based in Shanghai. Yu graduated from the sculpture department at the China Academy of Art.

⁵³¹ I will discuss the commissioning process of *The 30th May Movement Memorial* in Chapter Four of this thesis.



Figure 3.5 Yu Jiyong, *The 30th May Movement Memorial* (1990)

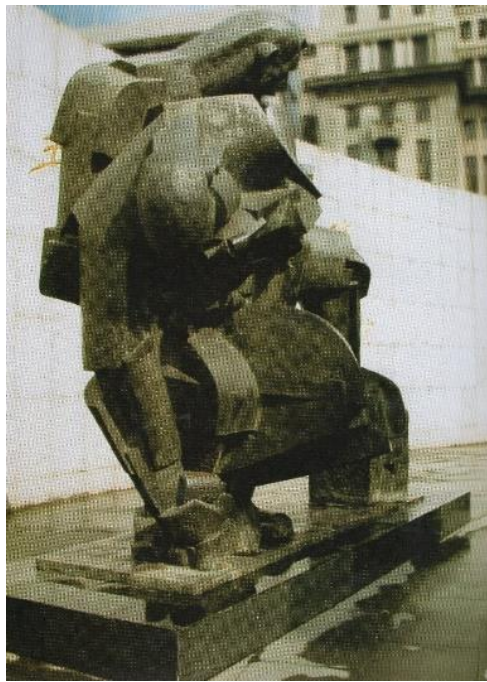


Figure 3.6 Yu, Jiyong, *The 30th May Movement Memorial* (1990)



Figure 3.7 Yu Jiyong, *The 30th May Movement Memorial* (1990)

While *The 30th May Movement Memorial* reflected a new approach to the integration of art and architecture, it also provided the Shanghai Municipal Government with the occasion to reconsider the role of art, architecture and urban planning in light of the reform. The expansion of the People's Park in the mid-1990s provided the local government with a unique opportunity to transform the former racecourse and park into a cultural, entertainment, political and business centre.⁵³² The park was also used as an experimental ground for public art and architecture.

Several new buildings and public areas were added to the site during the park's redevelopment. These include the Shanghai Museum (1996),⁵³³ the Shanghai Grand Theatre (1998), the Shanghai Urban Planning Exhibition Center (2000),⁵³⁴ the Museum of

⁵³² The People's Park site was originally part of the Shanghai Race Club's race track (1862–1954).

⁵³³ It could be argued that before the Jin Mao Tower, the Shanghai Museum (rebuilt in 1996) by Chinese architect Xing Tonghe 邢同和 is one of the earliest forms of modern architecture that attempted to integrate Chinese symbolism into architectural design. The museum makes visual reference to a bronze ding tripod while its design plan has a round top and a square base, symbolising the ancient Chinese perception of the world as 'round sky, square earth' 天圓地方, the same design principle as in Jin Mao Tower. The design of Shanghai Museum aims to reflect the Museum's significant role of housing the finest collections of bronze, ceramic, painting and calligraphy in the country.

⁵³⁴ Shanghai Urban Planning Exhibition Center was designed by architect Ling Benli of the East China Architecture Design & Research Institute to complement the Shanghai Grand Theatre on the same site. The design of the building is deeply influenced by traditional Chinese gates and Chinese aesthetics, which are manifested in its highly symmetrical form and composition, while the roof of the building referred to the Yulan Magnolia, Shanghai's city flower.

Contemporary Art (MOCA) Shanghai (2006)⁵³⁵ and the Pujiang Musical Fountain. The China Art Museum then called the Shanghai Art Museum,⁵³⁶ which occupied the former racecourse building, also underwent refurbishment.

The Shanghai Grand Theatre (Figure 3.8) is one of the modern buildings at the People's Park that explores the possibility of using art and culture in architectural design. French architect Jean-Marie Charpentier experimented with new architectural expressions by applying the Chinese concept of 'land between heaven and earth' (meaning complete integration of all existence) into its physical form.⁵³⁷ The concept is expressed in the design of the square-shaped body, which represents the earth in Chinese culture, while the curved shape of the roof is a part circle, representing heaven.⁵³⁸ The design sought to achieve a sense of balance regarding its relationship with the land and people.⁵³⁹ I have found that the idea of incorporating the concept of 'land between heaven and earth' into the building makes his design more philosophically and culturally relevant to China. Charpentier's intent was more than maintaining the balance between 'East and West'. Through the use of Chinese symbolism, the architect sought to balance the theatre's highly ordered, symmetrical form by preserving the cosmic energy of the building and his use of Chinese philosophy signifies a change in Chinese architecture design by not following the national style of architecture articulated by Liang Sicheng.⁵⁴⁰

⁵³⁵ The design of the MOCA is discussed in footnote 650.

⁵³⁶ The Shanghai Art Museum (also known as the China Art Palace) was renamed the China Art Museum in October 2012. In early 2013, the China Art Museum relocated to the China Pavilion from the Shanghai Race Club Building in the People's Square and the institution was jointly funded by the national government and Shanghai Municipal Government. The China Art Museum was the host of the Shanghai Biennale from 1996 to 2012. See "Shanghai Biennale," accessed May 2, 2018, <http://www.shanghaibiennale.org/en/>

⁵³⁷ The concept is based on the Yin and Yang principle and is concerned with how to maintain balance—our understanding of the forces at play in the universe as well as in human nature. It is a belief system that is embodied in Taoism.

⁵³⁸ Arte Charpentier Architects, "Opera de Shanghai" (1998), accessed May 28, 2018, <http://www.arte-charpentier.com/en/projet/shanghai-grand-theatre/>

⁵³⁹ Charpentier's design also follows some aspects of Western design principles, such as the use of Vitruvius' classic principles, namely order, arrangement, eurhythmy (harmony of proportion), symmetry, propriety, and economy as well as knowledge of history. Pollio, *Vitruvius*, 6-13.

⁵⁴⁰ During the 1950s, Liang Sicheng was given the responsibility of developing a national style of architecture for the CPC and considered that the 'large roof', the temple-style concave curved roof, represents the essence of Chinese architecture. This national style can be seen in the China Fine Arts Gallery (1959), the National Library of China (1987) and the Beijing west railway station (1996). Wang, *Chinese National Language in Architecture*, 103-113.



Figure 3.8 Jean-Marie Charpentier, *Shanghai Grand Theatre* (1998)

In contrast to the Shanghai Grand Theatre, a different method was used in the design of the Pujiang Musical Fountain (Figure 3.9). Located in front of the Shanghai Municipal Administration Building (1995),⁵⁴¹ the fountain is part of the government precinct and was designed to provide a recreation area for residents and visitors as well as a major landmark in the city. Even though it is not clear who designed the fountain,⁵⁴² there is evidence to suggest that new content was being explored. For example, the musical fountain is framed by a map of Shanghai carved from several large pieces of red marble, making a direct visual reference to the city. In an open space where the fountain is situated, a set of six bas-reliefs describing the history of Shanghai and the aspirations of Shanghai people frame the area. Six different messages were inscribed into each bas-relief. The messages included the Chinese characters ‘Shen’ 申 and ‘Hu’ 滬, both short words for Shanghai. Local historical figures were also included, such as ‘Huang Daopo’ 黃道婆 (1245–1330), a highly-respected textile artist who is well-known for her innovative textile technique and inventions and ‘Xu Guangqi’ 徐光啟 (1563–1633), politician and father of science and technology who translated several Western scientific literatures into Chinese, including *The Origin of Geometry* 《幾何原本》, *Taixi Water Hydraulics* 《泰西水法》 and the *Complete Book of Agriculture* 《農政全書》. Finally, messages such as ‘Friendship’ ‘友誼’ and ‘Peace’ ‘和平’ were translated into pictorial forms in two of the bas-reliefs, featuring a combination of traditional Chinese elements and abstract design ideas. They include highly stylised clouds and new content such as books, scientific inventions, cotton spinners and textiles. The siting of these bas-reliefs suggests their function is not only to serve as a signpost that helps visitors to navigate the open space but also seeks to establish the civic identity of Shanghai.

⁵⁴¹ The building was designed by the Shanghai Architectural Design & Research Institute. The building is the office of the CPC Shanghai Municipal Committee, the Shanghai Municipal Government and the Shanghai Municipal People’s Congress Standing Committee.

⁵⁴² I have conducted a search on Chinese online platforms such as Baidu, CNKI and Yahoo Hong Kong but have been unable to locate any information about the design of this fountain. I analysed the work through photographs.



Figure 3.9 *Pujiang Musical Fountain*

This range of examples demonstrates how the role of traditional forms of public art and architecture has expanded in Beijing and Shanghai between 1949 and the 1990s.

The Emergence of Urban Sculpture 城市雕塑(1982–2012)

As discussed above, *Monument to the People's Heroes* and *Water-splashing Festival, the Hymn of Life* are considered by the Chinese art community to be significant turning points for Chinese public art.⁵⁴³ In 1982, the CPC approved its first national program for commissioning sculptures for major city centres after receiving a proposal from the China Artists Association advocating that the national government should consider a more holistic approach to urban planning and architectural design by including sculpture as part of the building program.⁵⁴⁴ This resulted in the CPC support for the development of sculpture to celebrate the achievements

⁵⁴³ For example, numerous discussions relating to the mural were published in *Meishu* between 1980 and 1981 following the completion of the *Water-splashing Festival, the Hymn of Life*. Authors include Zhu Zhang Fen 朱章奮, Lin Leyi 林樂義, Hou Yimin 侯一民, Zhu Yigui 朱一圭, Liang Yunqing 梁運清, Yuan Yunfu 袁運甫 and many others. For a discussion regarding art in public places (i.e. predating the introduction of the term urban sculpture), see Fu Tianqiu “Regarding Large Scale Outdoor Sculpture” “室外大型雕塑” (in Chinese), *Meishu* 《美術》, no. 7 (1981), accessed December 12, 2017, <http://mall.cnki.net/magazine/Article/MEIS198107008.htm>

⁵⁴⁴ The report was titled “Recommendations for the Commissioning of Sculptures in Major City Centres Throughout China” and was delivered at the National Planning and Education Seminar on Urban Sculpture in Beijing in 1982. It was reported in Xin Guóxūn’s 辛國勳 “Great News for Urban Sculptures” “城市雕塑建設的喜訊” (in Chinese), *Meishu* 《美術》, no. 6 (1982), accessed January 5, 2018, <http://mall.cnki.net/magazine/Article/MEIS198206006.htm> and “National Urban Sculpture Planning and Academic Conference was Held in Beijing” “全國城市雕塑規劃、學術會議在北京召開” (in Chinese), *Meishu*, no. 11 (1982), accessed January 6, 2018, <http://mall.cnki.net/magazine/Article/MEIS198211022.htm>; see also Liu Kaiqu 劉開渠, “Planning for Urban Sculpture Across the Country- Speech at the Academic Conference” “全國城市雕塑規劃、學術會議開幕詞”(in Chinese), *Meishu* 《美術》, no. 11 (1982), accessed January 26, 2018. <http://mall.cnki.net/magazine/Article/MEIS198211000.htm>

and heroes of the revolution,⁵⁴⁵ as well as beautifying urban spaces.⁵⁴⁶ It also signified a new chapter in Chinese public art as the national program sought to align traditional forms of public art as part of urban planning.

In response to the new era, Chinese sculptors created a new category of art that would distinguish itself from the field of contemporary Chinese art. In 1982, the term ‘urban sculpture’ ‘城市雕塑’ was introduced.⁵⁴⁷ As defined in Chapter One, the term is often used to refer to a ‘sculpture in urban space’ and, more specifically, it is concerned with the beautification of public places or city characteristics and urban culture. With the transformation of the economy, reconfiguration of urban space and growing demands for government offices, commercial buildings and residential dwellings,⁵⁴⁸ the CPC saw how urban sculpture could potentially be utilised in the new environment.

In 1992, a new national body, the China Sculpture Institute (CSI), was formed. Here, it is important to emphasise the significant role the CSI⁵⁴⁹ plays in the development of traditional forms of public art in China. The institute was founded by a group of elite sculptors and endorsed by the Ministry of Culture in 1992 to promote urban sculpture. The institution was also given the responsibility of maintaining the CPC’s ideological visions.⁵⁵⁰ Since 1992, the CSI has been actively engaged in the promotion of urban sculpture across the country. Various methods have been utilised by the CSI to publicise their expanded role. These include curation of large-scale exhibitions (nationally and internationally), biennales, conferences and symposiums, an organisation of cultural exchange

⁵⁴⁵ The political function of urban sculpture was discussed in Pan He’s 潘鶴 essay, “Chinese Socialism is the Best Place to Nurture Urban Sculpture” “社會主義國家是城市雕塑的最佳土壤” (in Chinese), *Meishu* 《美術》, no. 12 (1982), accessed January 7, 2018, <http://mall.cnki.net/magazine/Article/MEIS198212002.htm>

⁵⁴⁶ Ibid.

⁵⁴⁷ The term was first mentioned by Xīn Guóxūn’s in *Meishu* in June 1982.

⁵⁴⁸ Lin, “Guangdong Public Art,” 133.

⁵⁴⁸ This new sense of purpose for urban sculpture was reflected in Tang Shichu 唐世儲 and Zhu Guoyong’s 朱國榮 essay “Sculpture is Part of City Beautification—Let Sculpture Provide Service for the City” “讓雕塑藝術為美化城市服務” (in Chinese), accessed January 6, 2018, <http://mall.cnki.net/magazine/Article/MEIS198107002.htm> and in Liu Biulin’s 劉驥林 essay, “Let Sculpture Make the Effort to Beautify People’s Life” “讓雕塑為美化人民生活出力” (in Chinese), accessed January 6, 2018, <http://mall.cnki.net/magazine/Article/MEIS198107004.htm>; both appeared in *Meishu* 《美術》, no. 7 (1981).

⁵⁴⁹ The CSI is also an academic organisation in the field of sculpture. This national body sits directly under the Ministry of Culture and is the only national organisation approved by the state. Within the CSI seven units were established, each with a specific function. They are the General Affairs Office, Creation and Exhibition Department, Members Work Department, Public Relations Department, Academic Research Department, Public Art Department and Business Department. The CSI also runs a bimonthly publication, *China Sculpture* 《中國雕塑》, and a website, as well as being the host for the annual China Sculpture Exposition. “Home,” China Sculpture Institute, accessed November 10, 2017, <http://www.csin.org.cn>

⁵⁵⁰ In “Toward a New Concept of the ‘Cultural Elite State’: Cultural Capital and the Urban Sculpture Planning Authority in Elite Coalition in Shanghai,” (p. 507) Jane Zheng describes the role of a group of urban sculpture planning officials and art consultants (including intellectuals and artists from public cultural institutions) in loose coalition that facilitates the party-state to produce ideological components and meet its economic agenda. As such, their responsibilities include articulating the official vision of the traditional form of public art.

programs,⁵⁵¹ sponsorships of programs,⁵⁵² as well as delivery of public art projects.⁵⁵³ These activities suggest the vital role they play in shaping the cultural and urban spaces in Chinese cities. To illustrate the extent of CSI's influence, I examined the *Sculpture Throughout the Century* exhibition 《雕塑百年》 (2005) to show how this national body helped to shape the narrative of urban sculpture. This is an important aspect to consider as the exhibition presented an official record of the development of urban sculpture in China. It also provides evidence of how Chinese artists have responded to the changing environment since 1949.

*Sculpture Throughout the Century Exhibition*⁵⁵⁴

In 2005, a national exhibition of urban sculpture was held in Shanghai that marked a new chapter for sculptors and the CSI. *Sculpture Throughout the Century* was staged at the newly opened Shanghai Sculpture Space (SSS), formerly known as the No. 10 Steel Plant of Shanghai (in the 1950s) that was a national steel production factory during the height of the Great Leap Forward (1958–1961). The exhibition was the first of its kind in China,⁵⁵⁵ providing an overview of the development of urban sculpture at a national level featuring works by prominent sculptors as well as emerging artists, and signalling the significance of urban sculpture in the history of Chinese public art. The exhibition featured three generations of artists and 128 works of art selected by a national committee led by art critics and curators including Sun Zhenhua,⁵⁵⁶ Wang Lin 王林,⁵⁵⁷ Xie Lin, Zeng Chenggang 曾成鋼,⁵⁵⁸ Fu Zhongwang 傅中望,⁵⁵⁹ and Chen Yungang 陳雲崗.⁵⁶⁰ Thousands of submissions were considered for this exhibition.

⁵⁵¹ Between 1995 and 2000, more than 200 sculptors sought assistance from the CSI to obtain travel visas for field trips to Russia and Europe. Artists cannot travel overseas without the Ministry of Culture's approval (with support from the CSI). See <http://www.csin.org.cn>

⁵⁵² Between 2002 and 2003, the CSI provided sponsorship to a Master's degree program (sculpture) at the Central Academy of Fine Arts. Ibid.

⁵⁵³ Some of the key events and projects hosted by the CSI include the founding of the art journal *China Sculpture* (formerly known as *Chinese Sculpture Institute Newsletter*) in 1995; *2002 China Beijing – International Urban Sculpture Exhibition* (2002), Datong – Yuncheng Highway Project (2002); *2003 China Fuzhou—International Urban Sculpture Exhibition* (2003); Nanchang Bayi Square project (2003); *Sculpture Throughout the Century* (2005); *Dialogue between Sculpture and City—the Annual Shanghai International Sculpture Exhibition* (2007); *Concept and Transition: the First China Sculpture Symposium* (2008); *One World, One Dream—2008 Beijing International Sculpture Exhibition* for the Beijing Olympics Games (2008); *Chinese Centennial Sculpture Exhibition* (2012), *Sculpture Arts and Urban Development symposium* (2013), and many more. In total, the CSI have organised over 50 large-scale exhibitions/events/programs in the last two decades. The list of projects and events can be viewed at <http://www.csin.org.cn>

⁵⁵⁴ While the range of sculptures put on display were less than 100 years old, the title of the exhibition is misleading. The exhibition presented artists who were born between 1905 and 2005. These include Cheng Manshu 程曼書 (1903–1961) and Liu Kaiqu (1904–1993).

⁵⁵⁵ It should be noted that the exhibition was a national exhibition not a regional exhibition and the focus was placed on its national significance rather than its location. Wu Jiang 伍江, "Postscript," *Sculpture Throughout the Century*, ed. Mao Jialiang (Hangzhou: China Academy of Art Press, 2006), 171-172. See also Sun Zhenhua, "About Sculpture Throughout the Century" "關於雕塑百年" (in Chinese), *Sculpture* 《雕塑》, no. 1 (2006), accessed February 7, 2018, <http://mall.cnki.net/magazine/Article/DSUZ200601003.htm>

⁵⁵⁶ Sun is also one of the committee members of the CSI.

⁵⁵⁷ Wang is the deputy editor of *Guang Ming Daily* and chief editor of *People's Art*, an art magazine of *Remin Daily*. He is also a visiting professor of Tsinghua University.

⁵⁵⁸ Zeng Chenggang is Dean of the Sculpture Department at the China Academy of Art in Hangzhou. He is also the Vice President of the China Artists Association and President of the Chinese Sculpture Institute.

⁵⁵⁹ Fu Zhongwang graduated from the Central Academy of Arts and Craft. Currently, he is Professor of Sculpture at the Hubei Fine Arts Institute and Director at the Hubei Museum of Art. He is also a member of the China Artists Association.

⁵⁶⁰ Chen Yungang is Professor of Sculpture at the X'ian Fine Art Institute, a member of the China Artists Association and the National Urban Sculpture and Construction Committee.

The exhibition presented three major themes. The first was ‘Classic Works of a Century’ ‘世紀經典’⁵⁶¹ that focused on works by older generations and was curated by the highly regarded sculptor and academic Zeng Chenggang. Most works produced for this category can be characterised by traditional Chinese art and influences from Western art, evident in the realist works of Zhang Dedi 張德蒂,⁵⁶² Wang Keqing 王克慶⁵⁶³ and Liu Kaiqu.⁵⁶⁴ Most of the artists selected under this category are regarded as masters in the field and were particularly active in the 1960s. For example, Liu Kaiqu is known for his powerful political works, such as *Crossing the Yangzi River* 《勝利渡過長江》 (1958), *Liberating the Whole Nation* 《解放全中國》 (1958), *Supporting the Battlefield and Welcoming the PLA* 《歡迎解放軍》 (1958) for the *Monument to People's Heroes* in Tiananmen Square. *The Mother of the Boat* 《船上的母親》 (date unknown) (Figure 3.10), by contrast, is surprisingly subtle work. The relief, which depicts the head of a young woman whose facial expression tells tales of her life—a life of hardship and sacrifices—with her head turned sideways and her eyes looking off into the distance. This simple relief does not seek to convey a political statement but, rather, is a demonstration to show the artist’s ability to combine both traditional Chinese and Western sculpture techniques used realistically and to reflect the Maoist concept of Revolutionary Realism,⁵⁶⁵ the national language in Chinese art at the time. A similar approach can also be found in Wang Keqing’s depiction of a revolutionary in *The Portrait of Wen Yiduo* 《聞一多的肖像》⁵⁶⁶ (Figure 3.11) in which integration of Chinese and Western sculptural techniques is expressed through his brush stroke-like finishes and defined geometric form.

⁵⁶¹ This heading, which has already been translated into English, was taken directly from the catalogue. Zeng Chengang 曾成鋼, “Classic Works of a Century” “世紀經典” (in Chinese), *Sculpture Throughout the Century* 《雕塑百年》, ed. Mao Jialiang (Hangzhou: China Academy of Art Press, 2006), 22-49.

⁵⁶² Zhang Dedi is the Professor of Sculpture at the Central Academy of Fine Arts in Beijing. She is a member of the China Artists Association and an active practitioner who has participated in numerous public art projects, both nationally and internationally, mostly in Australia and Europe. Zhang graduated from the Central Academy of Fine Arts in 1953 and has written one article on public art: “Observations on Modern French and Italian Environmental Art” “參考與借鑒——記所見意、法現代環境雕塑藝術”(in Chinese), published in *Meishu* 《美術》, no. 3 (1986), accessed April 17, 2018, <http://mall.cnki.net/magazine/Article/MEIS198603013.htm>.

⁵⁶³ Wang Keqing is the Professor of Sculpture at the Central Academy of Fine Arts, Beijing and the Director of the National Urban Sculpture Committee. Wang graduated from the Central Academy of Fine Arts in 1954 and completed his postgraduate study in the Soviet Union (1961–1963).

⁵⁶⁴ Liu Kaiqu was the former professor and Vice President of the Central Academy of Fine Arts, Beijing. He was also the curator of the China National Gallery. Liu studied at the École Nationale Supérieure des Beaux-arts de Paris during the late 1920s and returned home in 1933 to teach sculpture at the China Academy of Art in Hangzhou. He was a pioneer in creating modern sculptures in a Chinese style. He was responsible for proposing the idea of introducing sculpture as part of urban planning to the CPC. In 1982, his proposal was accepted by the government and soon thereafter he was appointed to head China’s urban sculpture planning group. His proposal ushered in a renaissance of urban sculpture across the nation.

⁵⁶⁵ This adheres to the Maoist concept that literature and art should politically serve the proletariat; realism was the official artistic expression recognised by the CPC. Li, “Major Trends,” XII.

⁵⁶⁶ Wen Yiduo (1899–1946), also known as Wen Jiahua 聞家驊, was a highly-respected poet in China. He received his education at Tsinghua University and later studied fine art at the Art Institute of Chicago. Wen was an outspoken critic of Kuomintang and a supporter of the China Democratic League (the League is one of the eight legally recognised political parties in the PRC). His stance against the Kuomintang consequently led to his assassination in 1946. Wen is regarded as a national hero by the CPC.



Figure 3.10 Liu Kaiqu, *The Mother of the Boat* (undated)



Figure 3.11 Wang Keqing, *The Portrait of Wen Yiduo* (undated)

The second theme, 'The Road to the Opening Up' '開放之履'⁵⁶⁷ was curated by Fu Zhongwang. Sculptors selected for this category were mostly born in the 1950s and 1960s and had experienced the hardship of the Cultural Revolution.⁵⁶⁸ They also experienced the transition from producing public art that adhered to the national narrative to the new position of expressing regional identity.⁵⁶⁹ Works produced during this period were characterised by conceptual abstraction and were less concerned with realism and political themes, signalling the end of the artist's role of propagating official political philosophy and communist ideology. Restoration of cultural tradition and social values is visible in this group. For example, sculptor Yu Jiyong, who has been known for using the

⁵⁶⁷ In the original title, it was translated as 'Opening Up Trip' in the exhibition catalogue. This translation is inaccurate. I have replaced the title with 'Road to Opening Up', which I believe encapsulates the curator's intent better. See Fu Zhongwang 傅中望, "The Road to Opening Up" "開放之履," *Sculpture Throughout the Century* 《雕塑百年》, ed. Mao Jiliang (Hangzhou: China Academy of Art Press, 2006), 74-84.

⁵⁶⁸ Ibid.

⁵⁶⁹ Those who were born in the 1950s would have experienced the significant change of the society (i.e. transitioning from a socialist market to a capitalist market in the 1980s) during their prime years.

traditional Chinese knot in many of his works,⁵⁷⁰ including in *Knot 0510* 《結 0510》 (2005) shown in Figure 3.12, exemplifies how traditional folk art can be reconfigured into abstraction.⁵⁷¹



Figure 3.12 Yu Jiyong, *Knot 0510* (2005)

In *Knot 0510*, the artist explored the relationship between man and woman (i.e. Yin and Yang) by interlocking male and female symbols into a knot, presenting to the viewer how seemingly opposite forces may be interconnected and interdependent. The artist's emphasis on the interdependent relationship between Yin and Yang suggests the importance of maintaining tradition and cosmic balance.⁵⁷² As pointed out by Yu, 'there are many ways to interpret *Knot*. Some people might see the work as about the relationship between people, or as describing a situation in society. Others might see it as the embodiment of the people's power, or as representing the interconnected world in which we live.'⁵⁷³ While the artist did not make his political intention clear, the incorporation

⁵⁷⁰ Liu Dengcheng 劉登成, "Knot—Resurrecting a Beautiful Myth about Knot" "結—復活了的美麗傳說," *The Public Art of Yu Jiyong* 《余毅勇公共藝術作品》 (in Chinese), ed. Yu Jiyong (Shanghai: Shanghai Remin Meishu Publishing, 2012), 224-225.

⁵⁷¹ There is a cultural significance associated with the Chinese knot. In modern days, the knot is used for artistic decoration on traditional Chinese clothing as a means of fastening garments, instead of buttons, or as good luck charms. The historical reference to the knot, however, can be traced back to three thousand years ago, it is often referred to as the oldest form of communication predating the earliest form of Chinese writing, oracle bone inscription. The medium is considered the original 'birthplace' of traditional Chinese culture. In addition to its cultural significance, the traditional Chinese knot also embodies political meaning. Various ancient Chinese texts, such as Wang Bi's (王弼, b. 226–249) *Zhouyizhu* and Chang Ji's (姬昌; b.c.1152 to 1056) *Zhouyi Xici* 《周易西祠》, have described how the knot has been used as a tool to document major events or to establish a lease agreement between landlords and tenants, suggesting its political significance in terms of its function and legitimacy.

⁵⁷² Note from meeting with the artist dated 18–23 February 2012 and Xu Fang 徐方, "Beyond Time and Space—Dialogue with Yu Jiyong" "超時空的對話—與余毅勇訪談" (in Chinese), *The Public Art of Yu Jiyong* 《余毅勇公共藝術作品》, ed. Yu Jiyong (Shanghai: Shanghai Remin Meishu Publishing, 2012), 232.

⁵⁷³ Xu, "Beyond Time and Space—Dialogue with Yu Jiyong," 232.

of the male and female symbols⁵⁷⁴ in the shape of a knot can be read as the artist's longing for a harmonised Chinese society and restoration of cultural tradition. As an artist who grew up during the Cultural Revolution,⁵⁷⁵ the work can also be interpreted as commenting on the social and cultural imbalance brought by Mao between 1949 and 1976.

The curatorial framework for the final category, 'Stepping into the Future' '走向未來,' was somewhat different. According to the curator Chen Yungang 陳雲崗, the focus was placed on expanding the boundary of urban sculpture through innovation and diversification of ideas and methodologies rather than reflecting the impact of Western influence on Chinese sculpture or exploration of a new artistic ideology. This group of artists who were born in the 1980s are known for experimentation in their art, which can be seen in the choice of materials and their exploration of unusual themes or subject matter. The portrayal of everyday life in the 21st century is also a common theme, reflecting their attitude towards the new Chinese modernity that is deeply informed by world currents, such as artists' increased concern with modern technology and how it has affected their lives, the rise of popular culture and emerging ecological or social issues. Examples of works that represent this new paradigm include He Lei's 何磊⁵⁷⁶ *Reflection of Images in the Water* 《暫水觀影》, Mou Baiyan's 牟柏岩 *The Bath Room—My Body* 《浴室中心-我的肉》 and Tian Xi's 田喜 *My Barbaric Girlfriend* 《我的野蠻女友》.

As described by Chen, unlike the older generations, this group of artists is free from the burden of the past.⁵⁷⁷ The effect of climate change, the rapid rate of urbanisation in Chinese cities, increased pollution and the rise of technologies have presented new challenges in the new millennium. A sense of urgency to address local issues is reflected in the work of He Lei. The sculpture, *Reflection of Images in the Water* (Figure 3.13) is a mixed media work that resembles a large mud puddle.⁵⁷⁸ Inside, a video of a high-rise building is shown on a screen that is shaped like a pool of water, transforming the artwork into a time portal. The video projects images of endless urban change in Chinese cities, revealing the intensity of the Chinese urban revolution. The audience is invited to view the work by watching the 'portal' but are immediately confronted with two questions: Are these images representing the social reality of modern China or are they merely an illusion? As the 'city' is turned into a miniature fabricated world showing the

⁵⁷⁴ *Knot 0501* is the only work in the *Knot* series that depicts male and female symbols.

⁵⁷⁵ Yu was born in 1956 in Zhejiang and was raised in Shanghai since the age of three.

⁵⁷⁶ He Lei was born in 1976 in Chengdu. He completed both Bachelor and Master's degrees at the Sichuan Fine Arts Institute in 2004 and has participated in numerous exhibitions, including *China, a Century* (2005), *Nanjing Road Sculpture Exhibition* (2006), the *Fifth Blue Space Sculpture Exhibition* in Beijing (2007), *Annual Sichuan Sculpture Exhibition* (2007) and many more. He is also a member of the Sichuan Sculpture Institute.

⁵⁷⁷ Chen Yungang 陳雲崗, "Stepping into the Future" "走向未來," *Sculpture Throughout the Century* 《雕塑百年》, ed. Ma Jialiang (Hangzhou: China Academy of Art Press, 2006), 128-139.

⁵⁷⁸ The work measures 110 cm x 80 cm x 60 cm and is made from resin, a DVD screen, TV monitor and plywood rather than traditional materials such as bronze or timber.

urban landscape's constant change, a sense of distance and displacement between the artwork and the audience can also be felt. While spectatorship remains traditional, the artist's experiment with sensory experience is considered explorative for sculpture.⁵⁷⁹



Figure 3.13 He Lei, *Reflection of Images in the Water* (undated)

The range of examples outlined above has shown how urban sculpture has changed in materiality, content and form over time. While the first-generation of artists have demonstrated their mastery in combining Chinese and Western sculptural techniques, it has also become evident that the urban sculpture produced by this group of artists was used by the Chinese government to shape the revolutionary historical figures (e.g. the working mother, the revolutionary poet) with the aim to reflect political consciousness. With the transformation of the economy in 1979, second-generation artists began to move away from the political theme and started to experiment with new ideas, content and forms, while traditional mediums, such as bronze, wood and stone, continued to be the primary form of artistic expression. Aesthetically, urban sculptures produced during this period were mostly dominated by the integration of figurative and abstract styles; however, the events of 1989 have seen artists less inclined to use art as a platform to express their political view. Most artworks produced by second-generation artists are characterised by their apolitical position or producing works that adhere to officialdom.⁵⁸⁰ With the transformation of the economy and urban space, second-generation artists

⁵⁷⁹ He's work is the only sculptural piece that utilises video projection in the exhibition. However, it is not to say *Reflection of Images in the Water* is an early example that shows a brand-new approach to sculpture. In 1999, a group of sculptors, *A Day of Shenzhen People* 《深圳人的一天》 attempted to break the conventional mode of production by incorporating the concept of public engagement (participation) in the production of urban sculpture. The sculptors invited 18 residents to take part in the production of bronze statues, then placed the work at Yuan Ling Community. In accentuating the idea of integrating public art into everyday life, the group of statues is accompanied with a backdrop comprising several digital billboards, including information on local weather, stock market, market price of vegetables and air quality. This group of statues was produced by the Shenzhen Sculpture Institute, suggesting the artwork could be produced by more than one sculptor. Shenzhen Sculpture Institute, "Chinese Public Art: Case Study Eight: A Day of Shenzhen People" "中國公共藝術：案例八：《深圳人的一天》， *Sina Collection: Sculpture* December 2, 2016, accessed March 23, 2017, <http://collection.sina.com.cn/ds/2016-12-02/doc-ifxyiayr8798883.shtml>

⁵⁸⁰ I will discuss how practitioners respond to officialdom via the analysis of two projects (one private, the other public) in Chapter Four.

were provided with abundant opportunities generated by the reform and became actively engaged with public and private commissions.

As the internal structure of Chinese society become more stable in the new millennium, third-generation artists have been provided with greater access to a diverse range of applications and materials, as well as a choice of new content.⁵⁸¹ However, this group of artists also faces similar challenges to their predecessors when it comes to displaying art in the public realm, i.e. that art is limited to its economic, aesthetic, and cultural function, not to be used as a platform to criticise the party and its leading members, their ideology and the legal grounds for their reign. One of the most common issues faced by this generation of artists is the question of how to make art more relevant to their lives within the current political climate and how to maintain their cultural identity in the face of increased global connectivity. In other words, how can artists express social reality in China to a global audience in the current environment?

Sculpture Throughout the Century demonstrates how urban sculpture has changed over time. It also reveals how the CPC imposes political censorship on the medium. Although this was the first national sculpture exhibition to be held on a massive scale,⁵⁸² a critical discourse on Chinese sculpture and its history was noticeably absent in the accompanying catalogue. *Sculpture Throughout the Century* was less concerned with art criticism and more focused on promoting its public image to a broader audience. The exhibition provided the CSI with an opportunity to promote urban sculpture and enunciate how the medium could be presented in the public space. Most crucially, the exhibition reflected how officials consider the selection process of the artist and the national standard. This is demonstrated by the fact that many of its members who sit on the exhibition committee also represent the CSI, including Sun Zhenhua, Wang Lin, Zeng Genggang, Fu Zhongwang and Chen Yungang.⁵⁸³

Additionally, *Sculpture Throughout the Century* provides an example of how the CPC can exercise censorship on the commissioning of urban sculptures and this, in turn, can effectively be applied to traditional forms of public art, as both fields share a similar commissioning process. While there are more opportunities for artists to engage with public art due to the proliferation of building projects, a significant focus is placed on how to align the practice with the CPC's ideological vision and urban imagery. Public art that does not project the same view as the state has been largely censored (both in projects and in the literature) by the state.⁵⁸⁴ As

⁵⁸¹ Most notably, the use of non-traditional materials, such as resin and digital technology, and increased concern with social issues, such as the impact of urbanisation and pollution, and the changing youth culture.

⁵⁸² Wu, "Postscript," 171.

⁵⁸³ See the list of leaders and committee members on the CSI: <http://www.csin.org.cn/english/about.asp?ID=0502>

⁵⁸⁴ It is difficult to provide examples of censorship of public artworks and associated literature from China because of the official control of the commissioning process. A rare example I could find is John T Young's "Public Art in New China – from the Perspective of an American Artist" "新中國的公共藝術——從美國藝術家的角度看" (the author of *Contemporary Public Art in China: A Photographic Tour*). Young is one of the very few American Chinese scholars invited by the Beijing Sculpture Association to write about Chinese public art and have his work published in China. In this essay, Young praises the richness of Chinese public art; however, he also acknowledges how the government can play a pivotal role in influencing artists to produce works that are aligned with the CPC's view. 'Artists have no option but to accept the political reality in China',

Jane Zheng stated in “Contextualizing Public Art Production in China: The Urban Sculpture Planning System in Shanghai”, ‘censorship is conducted within the urban planning process. Every sculpture displayed in a public space is censored or vetted’.⁵⁸⁵ A similar sentiment is also shared by Chinese academic Ling Min. ‘The Chinese government’s cultural department was still the main organisation for commissioning public artworks’, she writes, ‘thus, it demanded themes that reflected local needs and local landmarks. Thus, artists were more likely to propose subject matter that met government preference.’⁵⁸⁶ My case study in describing how traditional forms of public art is commissioned by the public and private sectors in Beijing and Shanghai in the following chapter will demonstrate how the CPC has been effective in putting several measures in place to ensure that the delivery of public art complies with economic, urban and censorship policies.

3.4 Importation of Western Architectural and Urban Planning Knowledge to China and Its Relationship with Traditional Forms of Public Art

To gauge how Chinese cities have adapted to the Western concept of urbanisation and how, consequently, this has led to an evolution of traditional forms of public art, this section will consider how the importation of Western architectural knowledge and urban planning has played a critical role in changing the shape of Chinese architecture and informing the development of traditional forms of public art in China.

Before the founding of the CPC, architecture in China was not entirely dominated by traditional Chinese styles. Western influence can be found in the mid to late 19th century and early 20th century when foreign investors commenced their building programs in Shanghai.⁵⁸⁷ Buildings produced during this period were mostly hotels,⁵⁸⁸ banks,⁵⁸⁹ churches⁵⁹⁰ and synagogues⁵⁹¹ near the Bund

Young writes ‘[they] create art that reflects current government policies.’ See John T Young, “Public Art in New China—Perspective from an American Artist,” Beijing Sculpture, accessed May 25, 2007, http://www.bjsculpture.org/academe/_feature05050521.htm

⁵⁸⁵ In “Contextualizing Public Art Production in China” Jane Zheng provides an example of how censorship was conducted in the urban sculpture planning process when she interviewed the former head of the Municipal Urban Sculpture Committee Office. According to Zheng, the official once attempted to include an artwork representing Shanghai’s urban jungle in an oblique form in one project. However, his attempt was considered by the local government as a critique of Shanghai’s urban policies. He was warned by a senior official that this type of artwork would never be allowed for public exhibition. Zheng, “Contextualizing Public Art Production in China,” 97.

⁵⁸⁶ Ling Min, “Public Art and Its Relationship,” 297.

⁵⁸⁷ In contrast, Beijing has less buildings that were commissioned by foreign investors during the early 20th century. According to G. Bracken, there were a few buildings designed by foreign architects in a limited number of cities. G. Bracken, “View from Shanghai,” *Architecture Ireland*, September 2006, accessed April 17, 2018, <http://architectureireland.ie/digital-edition-landing-page>

⁵⁸⁸ Hotels include the Astor Hotel (1858) by Davis and Thomas Architects, the Shanghai Metropole Hotel (1930) by Palmer & Turner Architects and Surveyors, the Park Hotel (1934) by László Hudec and the Peace Hotel (1929) by Palmer & Turner Architects and Surveyors.

⁵⁸⁹ The Russo-Chinese Bank Building (1902) by Becker & Baedeker (Heinrich Becker), the Union Building (1916), the HSBC Building (1923) by Palmer & Turner Architects and Surveyors and the Old Bank of China Building (1937) by Palmer & Turner Architects and Surveyors with Lu Qianshou.

⁵⁹⁰ Xujiahui Cathedral (1910) by William Doyle.

⁵⁹¹ The Ohel Rachel Synagogue (1920) by Moorhead & Halse.

or French/British Concession Areas. Later, a significant number of public buildings and memorials in a variety of styles were commissioned by local governments.⁵⁹²

The modernist influence on art and architecture also emerged in China during this period,⁵⁹³ evidenced by the foreign architectural expression in Shanghai. Its urban landscape comprised a diverse representation of nations among patrons of architectural design during the 'golden age of the Chinese bourgeoisie' from 1911 to 1937. However, the adaptation of modernist-style architecture reflects what was fashionable at the time in the West rather than a response to local political, social and cultural conditions. Other examples of Western architectural influence during this period include the Beijing Union Medical College (1921),⁵⁹⁴ the Shanghai Race Club,⁵⁹⁵ Henan University (1919)⁵⁹⁶ and the works of Liang Sicheng.

While it is beyond the scope of this thesis to discuss Chinese architectural history in detail from the 1920s, after almost 30 years of Soviet architectural influence (1949–mid-1970s) dominating the Chinese urban landscape, it should be noted that Western architecture was reintroduced to China in the late 1970s and early 1980s.

As identified by architectural historian Charlie Xue, the importation of Western architectural and urban planning knowledge into China can be identified in three different stages: the first period (1979–1990) coincided with the reform, in which most cities began work on reconstruction by considering how the city could be developed after the Cultural Revolution. During this period, foreign architects mostly came from Japan and Hong Kong.⁵⁹⁷ One of the major factors contributing to the influx of Hong Kong architects working in China was the transformation of Hong Kong's economy in the early 1980s, which saw the city moving away from labour-intensive industries (such as manufacturing) to service industries.⁵⁹⁸ China soon became the leading centre for manufacturing, providing a much-needed labour force to meet market demand. As the country expanded its economic activities, the government took an active approach in implementing new building and infrastructure programs to support the SEZs contributing to the proliferation of building works. These new developments saw rapid urbanisation in cities closer to Hong Kong, first proliferating in Shenzhen, the first SEZ in China (1980), while at the same time, a shortage of skilled architects inevitably led to a higher demand for Hong Kong-trained architects as local architects lacked up-to-date knowledge and skills to meet the economic agenda.

⁵⁹² Wang, *Introduction*, 282.

⁵⁹³ Clark, *Modernities of Chinese Art*, 1-18.

⁵⁹⁴ The building was founded by the Rockefeller Foundation and designed by American architectural firm Shattuck & Hussey in 1921. Wang, *Chinese National Language in Architecture*, 71-76.

⁵⁹⁵ The Shanghai Race Club building, which housed the China Art Museum (then called the Shanghai Art Museum) until 2012, is an example of English architecture. The building was designed by English architectural firm Moorehead & Halsein in 1933. The firm was established in 1907 in Shanghai and remained in business until World War Two.

⁵⁹⁶ The Chinese building is supported by a row of classical columns. See Wang, *Chinese National Language in Architecture*, 44.

⁵⁹⁷ Xue, "30 Years," 69-72.

⁵⁹⁸ At the height of the economic transformation, the majority of Hong Kong manufacturers had either relocated their factories to China or closed their businesses. See Chan Shiu-Yim, *Globalization and Its Impact on Economic Change and Urban Structure: A Case Study of Hong Kong, 1980–2000* (Masters diss., the University of Hong Kong, 2003), 53-55.

Chinese architecture during the second period (1991–2000) saw the rapid growth of Chinese cities as the country became more open. While there were very few European architects beginning works in Chinese cities, American, Australian, Singaporean and Japanese architectural firms had already established new offices in Shanghai and Beijing.⁵⁹⁹ The 1990s was a learning period for Chinese architects. During this time, China was undergoing a massive reconstruction phase, and foreign architectural firms mentored local architects by working jointly on numerous commercial developments.⁶⁰⁰ Evidence of foreign architects working on Chinese projects is reflected in the number of architecture awards that have been awarded to joint projects designed by foreign architects and local firms. These include 4 out of 10 architectural projects at the *Beijing City Architecture Awards* (1990) and, in 1999, 8 out of 20 projects were listed on *Shanghai's Outstanding Architecture Designs at the 50th Year Celebration on the Founding of PRC*. The increased collaboration between Chinese and Western architectural firms has seen architecture produced during this period featuring both Chinese traditional and Western design elements, coinciding with the emergence of critical regionalism (1992), which is defined by Kenneth Frampton as 'mediation of the impact of universal civilisation with themes drawn indirectly from the peculiarities of a particular place',⁶⁰¹ reflecting the relationship between architecture and people, as well as the importance of introducing local culture into architectural design rather than focusing on utilitarian functions. Examples of design that reflect how local culture can be combined into architectural design can be seen in the Shanghai Grand Theatre described earlier. Others include the Jin Mao Tower (Shanghai), designed by Chicago architecture firm Skidmore, Owings and Merrill (1998) and the Bank of China Headquarters Building (Beijing) by Chinese-born US-educated architect I. M. Pei.

The third period (2000–2012) signalled a new stage in architectural design in China. It saw increased use of traditional Chinese design elements and culture, as well as the integration of art and architecture, as evidenced by several significant projects completed by foreign and local architects working in collaboration rather than in mentorship.⁶⁰² This trend is reflected in the data that I collected on a number of significant public buildings completed between 2005 and 2012 shown in Appendix 6. Architecture produced during this period is characterised by its grandness and almost sculpture-like appearance.⁶⁰³ This aspect of the architectural design was

⁵⁹⁹ For example, Melbourne academic/architect Gregory Missingham investigated the Australian influence on Chinese architecture and found that there were approximately 50 architectural firms from Melbourne working in China during the 1990s. Notes from a meeting between architect Bruce Allen and Martha Liew in Melbourne, dated March 23, 2018.

⁶⁰⁰ At that time, the local government would select foreign architects based on their experience, reputation and willingness to provide training to local architects. As part of project requirements, all foreign architect firms were required to work with the local design institute (all of which have an affiliation with the national/local governments). This arrangement not only provided training opportunities to local architects, but also allowed local design institutes to have some control over their projects, as well as forcing the transfer of intellectual properties from foreign companies to their joint ventures with China's state-owned enterprises. In some cases, the state would take over foreign firms, such as Australian architectural firm Peddle Thorp & Walker Architects (the firm was responsible for designing the Beijing National Aquatics Center known as the Water Cube and was acquired by the China-based state-owned enterprise, China Construction Design International in 2013). Notes from meetings between two architects and Martha Liew, dated March 23, 2018 and September 11, 2018.

⁶⁰¹ Frampton, "Towards a Critical Regionalism," 21.

⁶⁰² Xue, "30 Years," 70.

⁶⁰³ Some of the examples include the OMA's Central China Television (CCTV) Building (2012), Paul Andreu's National Center for the Performing Arts (2007) and Peddle Thorp & Walker Architects' Beijing National Aquatics Center (2007).

one of the dominant features⁶⁰⁴ of Chinese architecture during the early part of the 21st century. While the emergence of the sculpture-like building was mostly the contribution of the CPC's economic policy and was motivated by China's desire to rebuild the country's dignity (as described in Chapter One), radical changes in architectural design technology, construction methods and material also provide architects with ample opportunities to experiment with new forms.

The above overview describes how Western architectural knowledge and design has been transmitted to China since 1979, a period that has seen the increased integration of local culture and architecture in contrast to the earlier period where Western and traditional Chinese architecture remained parallel developments. I will discuss three projects (in chronological order) that seek to integrate art/culture into architecture, each with very different design approaches.

The first example is the Jin Mao Tower (1998) in Shanghai. The building is one of the earliest examples of what Frampton describes as 'critical regional architecture' that introduced Chinese culture/Western design elements and construction methods into a modern skyscraper, showing how architecture can respond to local culture and traditions. The Beijing National Stadium (formerly known as National Sport Stadium completed in 2008) in Beijing, which was designed by Chinese artist Ai Weiwei and Swiss architectural firm Herzog & de Meuron,⁶⁰⁵ is the second example that reflects a new approach in architectural production through artist-architect collaboration with the intention of using architecture as a social commentary to describe the way of life under the communist state. The last example is the China Art Museum (2010), the building which was initially commissioned by the Shanghai Municipal Government for the Shanghai Expo (2010), which uses Chinese symbolism to articulate a national image of the new China by transforming its architectural form into a sculptural building. Each example is discussed below.

Jin Mao Tower, Beijing National Stadium and China Art Museum

The completion of the Jin Mao Tower by Skidmore, Owning and Merrill in 1998 (Figure 3.14) signifies a departure from using traditional Chinese design elements for aesthetic purposes⁶⁰⁶ to reconsider how a skyscraper can respond to new concepts including foreign ideas and local culture and traditions. This reflects Frampton's concept of critical regionalism, which focuses on the idea of introducing alien paradigms to the Indigenous Genius Loci as a strategy to

⁶⁰⁴ It should be noted that there are also other buildings that have made no reference to Chinese culture. For example, the China Wood Sculpture Museum in Heilongjiang, designed by Ma Yansong, is a futuristic building that resembles a single, long twisted volume in an almost unbroken stainless-steel shell. A similar approach can also be seen in his other project, the Ordos Museum in Inner Mongolia (2011). Other examples include the Yunnan Museum in Kunming (2014) by Rocco Architects, who drew on 'the idea of stacked boxes holding diverse and fragile historical treasures' and the Taiyuan Museum in Shanxi (2013) by Preston Scott Cohen, showing its architectural form in tetra decahedron geometry.

⁶⁰⁵ Herzog & de Meuron was founded in Basel in 1978 and was awarded the Pritzker Prize, the highest of honours in architecture, in 2001 for their innovativeness and the use of unusual material, treatment and techniques, such as silkscreened glass and complex structure. Some of their innovative projects include Prada Tokyo and the Barcelona Forum Building.

⁶⁰⁶ Of course, there are some early examples of public buildings (not skyscrapers) that have demonstrated the use of traditional Chinese design elements in design form and Western construction technique and spatial arrangement employed by foreign architects during the late 19th and early 20th centuries. These include Wuhan University and Beijing Yenching University. Wang, *Chinese National Language in Architecture*, 54.

mitigate the effect of universalisation.⁶⁰⁷ While this 88-storey glass and steel structure represents one of the first generations of post-modernist hybrid skyscrapers in China, it was also one of the first-generation buildings that did not follow the national language articulated by the CPC (along with the Shanghai Grand Theatre described above).⁶⁰⁸ Nevertheless, the study of the building's form, function and meaning, which I will discuss below, reveals that the relationship between its architectural design and local culture and tradition is closely interconnected.



Figure 3.14 Skidmore, Owings and Merrill, Jin Mao Tower (1998)

Architecturally, the tower's post-modern form is derived from both art deco elements and traditional Chinese architecture, the pagodas,⁶⁰⁹ as the core conceptual framework for the building. Similar to the core structure used in a skyscraper, the pagoda is supported by columns that provide a structural system to support the weight of the building from bottom to top. This structural configuration allows the architect to use a biaxial symmetrical shaft in the building, thus creating an appearance of lightness with its skyward pose that symbolises its closeness to heaven. Structurally, this design approach reflects the architect's innovativeness in using traditional design elements and local meanings in a modern skyscraper, while optimising the natural support system of the pagoda.

⁶⁰⁷ Frampton, "Towards a Critical Regionalism," 16-30.

⁶⁰⁸ There are very few commercial buildings designed by Western architects during the 1990s that did not follow the rule of 'big roof' design articulated by Liang Sicheng. These include the Shanghai Centre by John Portman (1990) and the Bank of China Headquarters, Beijing by IM Pei (2001).

⁶⁰⁹ Historically, the pagoda was introduced to China from the ancient Indian tomb, and thus its function was primarily associated with religious ceremonies or purposes. During the Ming and Qing dynasties, Chinese pagodas became a recognised form of high rise building in ancient times. See Laurence G. Liu, *Chinese Architecture* (London: Academy Editions, 1989).

As stated by A.C. Sullivan in “Asia’s Tallest Towers” (1985), at the beginning of the commissioning process the building owner wanted to create an architecture that was nothing less than its crown jewel.⁶¹⁰ In responding to the design brief, the architect proposed to link culture and tradition into the building by incorporating the number eight into the building’s composition to enhance the symbolic meaning of the pagoda-shaped tower.⁶¹¹ Aesthetically, the building’s sculptural form gently steps back to create a rhythmic pattern as it rises. At the same time, the building’s proportions revolve around the number eight (i.e. ratio of 8:1, as well as the building has 88 storeys), which is associated with wealth and prosperity in Chinese culture. To ensure that the building was compliant with this rule, the dimensions for each floor throughout the entire building had to be meticulously calculated. How this was achieved was explained by Chinese architectural scholar Qiao Yuntao in his book, *Shanghai Skyscrapers* (2003): ‘Each segment’s height is reduced by one-eighth of the original base height and continues until the segment height is eight levels’, he writes, ‘At this point the Hotel [section] begins, and each segment reduces one-eighth of the 8-level segment until it reaches the 88th level.’⁶¹² Additionally, the number eight also appears in the building’s advanced structural engineering system, i.e. the composite steel-and-concrete structure and eight columns of steel situated around the tower’s concrete core.⁶¹³ The purpose of this enhanced structural design was to strengthen the building against typhoon winds and earthquakes typical of the region.

Other traditional Chinese design elements were also incorporated into the building. For example, the building’s design plan contains a square shape that keeps the symmetry of the plan, while the atrium of levels 60–88 form the circular shape.⁶¹⁴ The combination of these elements reflects the concept of ‘land between heaven and earth’ and is considered harmonious.⁶¹⁵ The architect’s treatment of local culture and traditions demonstrates how architecture can be enriched by local symbolic meanings and its ability to respond to local cultural conditions. This aspect of architectural training—the ability to analyse and synthesise the site and conditions—is a commonly used research method by architects⁶¹⁶ and is shared by artists who deliver public art for building projects.⁶¹⁷

While the Jin Mao Tower can be argued to be one of the earliest examples that demonstrate an integration between Chinese culture and Western architecture, exemplified by its use of traditional Chinese design elements and symbolism, as well as modern

⁶¹⁰ A.C. Sullivan, “Asia’s Tallest Towers,” *Architecture* 85, no. 9 (1996): 159-165.

⁶¹¹ This design principle is sourced from my discussion with one of the building’s interior designers, Caroline Leung, in early 2000. I was invited for a site visit when Jin Mao had just been completed. I was not involved with the project at the time but was fortunate enough to gain access to the building as a guest.

⁶¹² Qiao Yuntao, *Shanghai Skyscrapers* (Shenzhen: Haitian Press, 2003).

⁶¹³ Ibid.

⁶¹⁴ Razak Bin Basri, “Investigation on the Influence of Chinese Traditional Elements in Contemporary Building Design by Western Architects in China,” (Doctoral diss., Atlantic International University, 2009), 58.

⁶¹⁵ Ibid.

⁶¹⁶ This methodology is presented as the concept design and developed design in architectural terms.

⁶¹⁷ Typically, artists respond to a similar design strategy in the delivery of traditional forms of public art through the following stages: schematic design, concept design and developed design. The intention is to ensure that the artwork is implemented in accordance with the building’s program, or an opportunity for the artist to demonstrate to the commissioner their ability to resolve conceptual and technical issues.

technologies and Western construction methods and spatial arrangements, it should be noted that the role of the architect remains unchanged, i.e. the architect continues to be the sole producer of the work. However, the architect's intent to relate his design to the people and local culture was considered unprecedented in modern Chinese architecture at the time. As Basri points out, 'the Jin Mao Tower demonstrates key points emphasised by critical regionalism such as intention over normative optimisation and the authenticity of formal reference. It also raises important questions as to whether a skyscraper can succeed as a piece of critical regional architecture'.⁶¹⁸

Nevertheless, the architect's response to local cultural traditions reflects his interest in critical regionalism by deconstructing the overall spectrum of world culture (i.e. examining different aspects of culture and selecting the most suitable elements for the design) and mediating new universal techniques that involves imposing limits on the optimisation of industrial and post-industrial technology (i.e. the use of the natural support system of the pagoda as the basis for structural support instead of full optimisation of Western technology).⁶¹⁹ The design process undertaken by the architect is not substantially different from those who practice in the visual art field, where the process involves study analysis, experimentation and creative reinterpretation or expression of a subject. It also raises the question of whether the architect is also undertaking the role of an artist.⁶²⁰ Since the completion of the Jin Mao Tower, both Chinese and foreign architects have begun to experiment with new design methods and architectural expression that focuses on an integration of Chinese traditions and modernist forms.⁶²¹ Adaptation of new Western architectural practice and theory has become increasingly crucial for Chinese architecture in the new millennium as the pressure of rapid urbanisation throughout China has led to a demand for the speedier construction of buildings. In 2008, the Beijing National Stadium (Figure 3.15) designed by Herzog & de Meuron and Ai Weiwei exemplified how a new approach to architectural production could benefit from Western construction technology and responded to what Jane Rendell describes as 'critical spatial practice' in which the practice is concerned with how architects and artists can work together, and both benefit from sharing viewpoints and debating ideas about contemporary urban culture during the design process.⁶²² However, the collaboration between the architect and the artist is different from my discussion regarding the collaborative mode of engagement that I defined in Chapter Two, i.e. the Beijing National Stadium was

⁶¹⁸ Bin Basri, "Investigation on the Influence of Chinese Traditional Elements in Contemporary Building Design by Western Architects in China," 65.

⁶¹⁹ The focus is placed on a preference for regional intentions, responsiveness to local conditions and an emphasis on the tactile (i.e. ability to touch people). See Kenneth Frampton, "Critical Regionalism: Modern Architecture and Cultural Identity," *Modern Architecture: A Critical History* (London: Thames & Hudson, 1992), 314-327 and "Towards a Critical Regionalism," 16-30.

⁶²⁰ There is no clear answer to this question. While many would argue that the tower is mainly functional thus it cannot be considered as art; however, it is also clear that the way in which the building is conceptualised is more than simply functional. In addition, the procurement of a building is also a cultural act, i.e. it is an embodiment of how a new space is created through the study of local culture, urbanism (art, craft and the way people live) as well as usage (function). For arguments against architecture as art see Donald Richardson, "Why Do Architects Want to be Artists?" *ArchitectureAU*, accessed June 9, 2017, <https://architectureau.com/articles/why-do-architects-want-to-be-artists/> and Staff reporter, "Architecture is not Art Says Patrick Schumacher in Venice Biennale Rant," *Dezeen Magazine*, March 18, 2014. See also John Macarthur and Susan Holden, "Is Architecture Art?" *Architecture Australia* 15, no. 2 (March/April 2016): 46-50.

⁶²¹ Wang, *Chinese National Language in Architecture*, 138.

⁶²² Rendell, *Art and Architecture*.

never intended to be a participatory project. The meaning of collaboration, thus, is only referring to an equal working relationship between the artist and the architect, and the public was not involved in the design process.



Figure 3.15 Herzog & de Meuron and Ai Weiwei, Beijing National Stadium (2008)

In 2004, Herzog & de Meuron was awarded the project after winning the international design competition in 2002. In describing the project, while the architects were interested in providing a functional, architectural solution, they also understood that space needed to interact with a range of visitors simultaneously.⁶²³

The architect's intent to expand the function and meaning of the stadium as a 'public space' resulted in the exploration of a new design method that seeks to strengthen both the functionality and symbolic meaning of the building. Instead of following the convention of developing the design concept from an architectural viewpoint, Herzog & de Meuron collaborated with Ai Weiwei to develop a design grounded on the idea of how to express a public space as a symbolic space. The building sought to explore the potential of combining the subversive design potential of art and the functionality of architecture, although the architect never articulates how this vision could be achieved.⁶²⁴ In meeting the challenge, Ai proposed the idea of a design concept, a bowl, which was based on his study of Chinese ceramics and his understanding that the stadium needed to be 'porous' while being a 'collective

⁶²³ As stated by the architect, 'In this Piranesian space, people get together in restaurants, bars, hotels and shops, or on the platforms and the crisscrossing horizontal, diagonal and vertical paths of access. This space, surrounding the interior of the stadium, is façade, structure, decoration and public space all in one. It is the link between the city outside and the interior of the stadium and is, at the same time, an autonomous, urban site', quoted from Herzog de Meuron's website, "Beijing National Stadium," Herzog de Meuron, accessed October 28, 2016, <http://www.herzogdemeuron.com/index/projects/complete-works/226-250/226-national-stadium.html>

⁶²⁴ I am uncertain whether the artist or the architect have had their intentions officially published—it is not shown on the architect's website nor is the proposal presented to Beijing Municipal Commission of Urban Planning, the commissioner of the building. However, Ai's idea about the project was documented in Thomas Berghuis' essay, "Ai Weiwei China's Social Consciousness," *Iconophilia*, July-August 2008, accessed January 31, 2017, http://www.iconophilia.net/wp-content/uploads/2011/05/Social-Consciousness_Thomas1.pdf; See also "Presentation of Competition for the Architectural Design of the Beijing National Stadium," Beijing Municipal Commission of Urban Planning (2002), accessed January 31, 2011, <https://web.archive.org/web/20080619150023/http://www.bjghw.gov.cn/forNationalStadium/indexeng.asp>

public building, a public vessel'.⁶²⁵ According to the artist, the stadium was intended to symbolise a 'free and democratic, open public space and playground where people can be influenced by ideas and forms.'⁶²⁶ Metaphorically, the stadium is a public statement to comment on how Chinese society and the CPC operate in the country:

Why does a Chinese bowl or a Chinese window have this kind of pattern? Maybe the Chinese people like things to appear in this irregular way, but underneath there are very clear rules. The Bird's Nest was developed in this way.⁶²⁷

Technically, the bowl-shaped stadium was designed with high functionality performance to help optimise the viewing and atmosphere by bringing all the spectators as close to the action as possible,⁶²⁸ as well as reducing the carbon footprint and noise pollution.⁶²⁹ The use of steel beams crisscrossing throughout its elliptical shape that resemble the cracked glaze of the Chinese ceramic bowl was structurally complex and challenging to build.⁶³⁰ Also, as Beijing is situated in a seismic zone and was lacking fire safety regulations for sports facilities at the time of construction of the stadium,⁶³¹ these conditions presented a range of challenges to the artist-architect collaborative. In addressing budgetary, safety, technical and project timeframe requirements, numerous measures had to be put in place to mitigate these issues. For example, advanced engineering technology, construction methods as well as health and safety protection systems from the West were fully utilised in the design of the building,⁶³² yet aesthetics considerations were paramount in the design of the stadium. As Li Xinggang 李興鋼, chief architect of China Architecture Design and Research Group who represented the CPC on the project, stated, 'China wanted to have something new for this very important stadium'.⁶³³ His comment implies that there was an expectation from the government that the stadium needed to stand out regarding its construction methods, use of advanced technology, health and safety standards as well as its visual impact.

⁶²⁵ Alex Pasternak and Clifford Pearson, "National Stadium Herzog & de Meuron Creates an Icon that Reaches Beyond the Olympics," *Architectural Record* 196, no. 7 (July 2008), 93, accessed December 28, 2017, <https://www.architecturalrecord.com/articles/8109-national-stadium?v=preview>

⁶²⁶ Berghuis, "Social Consciousness."

⁶²⁷ Pasternak and Pearson, "Beyond the Olympics," 93.

⁶²⁸ Herzog de Meuron, "Beijing National Stadium." See also Beijing Municipal Commission of Urban Planning, "Presentation of Competition for the Architectural Design of the Beijing National Stadium."

⁶²⁹ The building is naturally ventilated while the inner layer of the criss-crossed beams reflects and absorbs sound to maintain the atmosphere in the stadium. Site visit dated May 2, 2011 in Beijing.

⁶³⁰ The structure consists of a concrete bowl with seven tiers, wrapped around by the nest-like façade of steel segments. The stadium was engineered by Arup, one of the most advanced and creative engineering firms in the world. See Li Xinggang 李興鋼, "The Application of New Idea, Materials, Method and Technology in the Design of the State Stadium" "北京國家體育場的設計採用了新概念、新材料、新技術、新方法," *Archicreation*, 《建築設計》, no. 7 (2007): 68-83. How the stadium was engineered structurally see N. Subramanian, "Olympic Structures of China," *The Structural Engineer*, accessed May 2, 2017, <http://www.thestructuralengineer.info/library/OlympicStructures08.pdf>

⁶³¹ See Subramanian, "Olympic Structures of China."

⁶³² As China did not have national standards at the time, the British standards were used for the stadium. Specifically, the Guide to Safety at Sports Grounds and National Fire Protection Association standards that apply to stadiums and to fire protection for all-steel structures. See Subramanian, "Olympic Structures of China". Importation of foreign regulations was a common practice in China during the 1990s and 2000s. Another example is importation of Maritime regulations. Notes from a meeting between architect Bruce Allen and Martha Liew in Melbourne, dated March 21, 2018.

⁶³³ Pasternak and Pearson, "Beyond the Olympics," 93.

The successful completion of the Beijing National Stadium in 2008 not only demonstrated how an architect-artist collaborative could work effectively in meeting aesthetics and technical requirements in architecture, but it also showed Ai's ability to work in any medium and his clever use of the subversive power of art in architecture to raise concerns on certain social issues.⁶³⁴ In the case of the Beijing National Stadium, the meaning of architecture has been transformed into a social critique regarding the current state of Chinese society, which reflects the hallmark of his work: Social practice. In a sense, the stadium could be interpreted as the appropriation of an iconoclastic gesture using architecture/art itself to criticise the CPC. Since its completion, Ai has voiced his regret for the design of the stadium and distanced himself from the project,⁶³⁵ citing that he 'should never have helped the communist party to stage a successful Olympics Games' and 'regrets his contribution to building the radical stadium which became a centrepiece for the promotion of a new modern China.'⁶³⁶ Despite this experience, his interest in art and architecture continues.⁶³⁷

Nevertheless, the stadium represents a new approach to Chinese architectural design and is an example of successful artist-architect collaboration,⁶³⁸ demonstrating a possible new future for architecture and art. It also illustrates how this collaboration has the potential to strengthen the symbolic meaning of a building or engage in social critique. This transformation, as described by Rendell, allows us to consider work that goes beyond the limits of art and architecture and engages with both the social and the aesthetic, the public and the private.⁶³⁹ It places emphasis not only on the importance of the critical but also the spatial, indicating the interest in exploring the specific spatial aspects of interdisciplinary practices that operate between art and architecture.⁶⁴⁰ In a way, the Beijing National Stadium not only provides an aesthetic solution to a significant event, but the building can also be read as adopting new ways of working that are typically related to art activism, which focuses on social and political issues.

While the Jin Mao Tower and the Beijing National Stadium have demonstrated how elements of art and culture have been considered by foreign architects in different design processes (i.e. architect as a sole producer or architect-artist collaboration),

⁶³⁴ In his view, there is no distinction between art and architecture. Ai considers 'art, architecture, human behaviour, everything' is 'all one thing.' It's 'a product of knowledge and culture.' Quoted in Bechtler's *Art and Cultural Policy*, 94 and 110.

⁶³⁵ Rachel Cooke, "Cultural Revolutionary," *The Guardian*, July 6, 2008; Staff Reporter, "Artists Being Beijing's 'Bird Nest' Stadium Boycotts Olympics," *CBC News*, August 11, 2007; Staff Reporter, "China Artist Ai Wei Regrets Designing Beijing Olympic Bird's Nest," *The Telegraph*, February 23, 2016.

⁶³⁶ Staff Reporter, "Ai Weiwei I Wish I Never Designed Bird's Nest," *Artlyst*, 9 March 2012, accessed September 9, 2017, <http://www.artlyst.com/news/ai-weiwei-i-wish-i-never-designed-birds-nest/>

⁶³⁷ Four years after the Beijing National Stadium, Ai collaborated with Herzog & de Meuron again for the Serpentine Gallery Pavilion in London (2012) as well as curating for *Ordos 100*. See Ai Weiwei, "Ordos 100," accessed 29 April 2018, <http://www.aiweiwei.com>

⁶³⁸ In most building projects in China, the role of the architect remains separated from the artist and vice versa (Ai is an exceptional example who can also design buildings; however, it should be noted that he is not a registered architect) while the idea of artist-architect collaboration is not a new concept in the West. Examples in the West include James Turrell's *One Accord* (2001) in collaboration with architect Leslie Elkins at the Live Oak Friends Meeting House and *Stone Sky* with architect Jim Jennings at Nasher Sculpture Center, both in Texas.

⁶³⁹ Rendell, *Art and Architecture*, 4.

⁶⁴⁰ *Ibid.*

interestingly, the design approach in the new China Art Museum⁶⁴¹ (2010) (Figure 3.16) in Shanghai reveals a very localised view on how art and culture can be incorporated into Chinese architecture.⁶⁴² The Museum was wholly designed by Chinese architect He Jingtang 何鏡堂.⁶⁴³



Figure 3.16 He Jingtang, China Art Museum (formerly China Pavilion) (2010)

The design of the new China Art Museum, which is sometimes referred to as the ‘Crown of China’ was chosen from 344 design proposals from an international design competition.⁶⁴⁴ Aesthetically, the architectural form of the China Pavilion was deeply informed by prehistoric and ancient Chinese cauldrons, Ding. These bronze vessels are characterised by their round or rectangular shapes that feature three or four legs with a lid and two facing handles. They were mostly used for cooking, storage and ritual offerings to the gods or ancestors and have been deeply entwined with Chinese culture. According to the architect, the Ding-shaped building (the same form used a decade earlier in the Shanghai Museum) was intended to show the spirit and face of the Chinese people against the background of a rising sun.⁶⁴⁵ The design was also based on the traditional Chinese *dougong* or wooden crossbeam

⁶⁴¹ Prior to its relocation, the Museum was housed in the former racecourse building between 2000 and 2012. See Zhou Kai 周凱, “Would There be a Better Outcome for the Relocation and Expansion of Shanghai Art Museum?” “遷址擴容能否成就全新的上海美術館?” (in Chinese), *China Youth Daily* 《中國青年報》, January 15, 2013.

⁶⁴² While the Museum is considered a form of new Chinese architecture, it is difficult to ascertain whether the building is free of Western influences (such as use of Western building technologies or procurement methods) given that Chinese modern architecture is deeply informed by Western architecture and urban planning practices as I described earlier.

⁶⁴³ He is a professor at the School of Architecture, South China University of Technology.

⁶⁴⁴ Staff reporter, “Construction of the China Pavilion Completed,” *China Daily*, February 8, 2010.

⁶⁴⁵ Center for Architectural Research, *He Jingtang*.

but a massive scale (Figure 3.17).⁶⁴⁶ These beam structures were painted in a traditional Chinese red in various shades that seek to represent ‘unity with a difference’.⁶⁴⁷

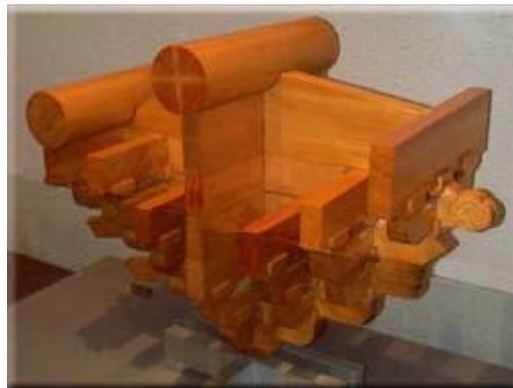


Figure 3. 17 Dougong

He’s treatment of combining traditional Chinese culture and architecture into a modern building can be seen as emulating the design approach undertaken by American architects Skidmore, Owings and Merrill for the Jin Mao Tower and by the Chinese architect Xing Tonghe for the Shanghai Museum. The architect’s approach to design is reflected in his use of symbolic colour and traditional construction technologies for the complex timber structure. For instance, the colour red that symbolises vitality and prosperity is considered by He unmistakably as a visual exemplification of China and the CPC.⁶⁴⁸ The architect understands that the colour red could play an important role in defining the image of China as well as providing a visual reference to CPC’s history. In his view, the colour is chosen for most of the structure embodied political messages that reflected the authority of the CPC. In doing so, He studied the colour and worked in collaboration with colour specialists from the Colour Research Institute at the China Academy of Art to identify a suitable colour for the building. The resulting work—a sculptural building, painted in a different shade of Chinese red—is not only striking in architectural form but is also rich in Chinese symbolism as I described above, enhanced by choice of colour He and the Colour Research Institute selected. Also, the incorporation of wooden cross beams into the Ding design can be

⁶⁴⁶ Dougong is a unique structural element of interlocking wooden brackets, one of the most important elements in traditional Chinese architecture. The use of dougong in Chinese architecture first appeared during the latter part of the Western Zhou Dynasty (BCE 1027–771), was widely used in Ancient China during the spring and autumn (770–476 BC) and developed into a complex set of interlocking parts during its peak in the Tang and Song periods. Essentially, the pieces are fitted together by joinery alone without glue, nails or fasteners due to the precision and quality of the carpentry. See “Dougong,” *Chinese Architecture Dictionary*, accessed May 2, 2017, <http://buffaloah.com/a/DCTNRY/c/china.html>

⁶⁴⁷ See “China Pavilion, Shanghai” (undated), *Galing Sky*, accessed October 21, 2014, www.galingsky.com

⁶⁴⁸ The colour red corresponds with the element fire, one of the five elements in Chinese philosophy and is used to describe interactions and relationships between things. In general, red symbolises good fortune and joy. Red was also used for official seals in ancient times. In modern China, red is affiliated with the Chinese revolution history and is used by the CPC.

seen as a homage to Liang Shicheng's contribution to traditional Chinese architecture. Since its reopening, the China Art Museum has become one of the most visited museums in the city.⁶⁴⁹

The three examples that I have outlined above demonstrated a variety of approaches undertaken by artist and architects in consideration of how art/culture has evolved and been integrated into architecture,⁶⁵⁰ highlighting how some aspects of art were used as a method to examine cultural meaning, as an exploration of new architectural form (Jin Mao Tower and the new China Art Museum) or as a form of social critique (Beijing National Stadium). It also demonstrated how these projects were greatly influenced by changes in architectural production (artist-architect collaboration and technologies) and design theories in the West (notably, Critical Regionalism, Genius Loci and critical spatial practice). In the design of the Beijing National Stadium, the distinction between art and architecture was indistinguishable for Ai as both disciplines have always been regarded as a product of knowledge and culture. Nonetheless, these examples represent a diversified field of architectural practice that enables architects and artists to provide ways of critically engaging with their work using different design strategies.

3.5 Conclusion

In conclusion, this chapter has documented the development of traditional forms of public art and the integration of art and architecture from various perspectives. The transformation of traditional forms of public art over the decades has been mainly due to changes in art practice and architectural design as well as the transformation of the economy and urban infrastructure, aided by the importation of Western architectural and urban planning knowledge.⁶⁵¹ I have discussed the evolution of public art from the traditional memorial, monument or sculpture, as well as its relationship with architecture and urban planning. I have also discussed different production methods such as artist or architect as a sole producer as well as artist-architect collaboration, illustrating how different design strategies were utilised in the production of traditional forms of public art and architecture.

⁶⁴⁹ Zhou Yancheng 周晏理, "The New Shanghai Museum of Art is Voted the Most Popular Venue post Shanghai Expo: Five Exhibitions to be Put on Show to Celebrate its First Anniversary" "中華藝術宮成「後世博地區」人氣王 5大展覽紀念周年慶" (in Chinese), East Day.com, September 25, 2013, accessed March 9, 2017, <http://sh.eastday.com/m/20130925/u1a7680260.html>

⁶⁵⁰ While there are several cultural buildings (the Shanghai Grand Theatre, the Shanghai Museum and the Shanghai Urban Planning Exhibition Center) in the People's Park that have shown a connection with art, culture and architecture, there are also exceptions. The MOCA, China's first private museum, is an example that did not conform to this rule (the building was designed by local architectural firm Atelier Liu Yuyang Architects and the Museum's founding director was Oscar Ho). The MOCA was readapted and transformed from an abandoned flower pavilion into a contemporary art space that seeks to make connections with international cultural and design institutions. Conceptually, the building explores the notion of duality, manifested in its built form through mediation between the existing form and new intentions, and its ideologically paradoxical location, where the building is sited deep inside the People's Park in the middle of a consumerist city. The museum is less concerned with building its visual image through architecture to the outside world, instead, prominence has been given to the construction of its image through the creation of high-quality programs and establishment of new networks with international cultural institutions.

⁶⁵¹ Essentially, technological advances and new production methods in architecture and art accelerated the development of traditional forms of public art driven by economics (capitalism). How capitalism relies on intellectual and cultural production to reproduce itself was discussed by David Harvey in *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Hoboken: Wiley-Blackwell, 1991).

In China, the development of traditional forms of public art is identifiable by two distinctive stages. The first, in the form of monument or memorial (*Monument to the People's Heroes*) and integrated art (*Commemoration of 30th May Movement* and the musical fountain at the People's Square) produced between 1949 and the early 1990s, aimed to carry various functions, ranging from legitimising the power of the state and serving political ideologies to the depiction of new Chinese modernity. The second stage (the mid-1990s to 2012), on the other hand, was primarily directed at meeting the national economic, cultural and foreign policies, as well as helping to construct an image of a unified society, beautifying and activating urban space. This includes the purpose of supporting the economy through the commissioning of hybrid modern buildings that cross between art and architecture (the Shanghai Grand Theater, the Jin Mao Tower, the Beijing National Stadium and the China Art Museum), development of urban space (some aspects of the Pujiang Musical Fountain) and the implementation of public art programs and exhibitions (*Sculpture Throughout the Century*) as a way of accumulating cultural capital as described by Bourdieu. By projecting China's new image and values to the outside world through the construction of new, modern architecture and large-scale sculptures, with an objective 'to build a new type of international relationships that would mutually benefit all parties involved',⁶⁵² these projects highlight the vital role of traditional forms of public art and also of iconic architecture in shaping the urban imagery of the new China and as a manifestation of soft power.⁶⁵³ How the CPC uses this genre of public art to project the image of prosperity and power through the curation of themes and artist selection, will be discussed in the following chapter.

⁶⁵² This statement was extracted from the Foreign Minister Wang Yi's speech at a press conference for the fifth session of the 12th National People's Congress in Beijing, "China to Continue Contributing to Global Stability." Wang pointed out that 'China's vision is evidenced by a series of new ideas and thoughts put forward by Xi, including forging partnerships that replace confrontation with dialogue, and alliance with partnership, building a new type of international relationships featuring win-win cooperation, and jointly building a community of shared future for all of mankind'. Xi's position on China's involvement with the international community can also be seen as a continuation of the former Chinese President Hu Jintao's (2002–2012) foreign policy, which advocated for China's peaceful development, pursuing soft power in international relations and a corporate approach to diplomacy. See my references in footnote 466 regarding China's foreign policy under the leadership of Hu at the beginning of this chapter.

⁶⁵³ The term soft power is a concept developed by Joseph Nye to describe how countries use culture, political values and foreign policy as a means of persuasion to attract cooperation from other like-minded countries. In China, the currency of soft power is culture—their goal is to 'build our country into a socialist cultural superpower'. See Staff reporter, "China Film Industry—the Red Carpet," *The Economist*, December 21, 2013. For a discussion of the concept, see Joseph Nye, *Soft Power: The Means to Success in World Politics* (New York: Public Affairs, 2005).

CHAPTER FOUR

CASE STUDY ONE: AN INVESTIGATION INTO THE COMMISSIONING PROCESS OF TRADITIONAL FORMS OF PUBLIC ART IN BEIJING AND SHANGHAI

4.1 Introduction

In Chapter Three, I traced the historical development of traditional forms of public art and its transformation through the lens of sculpture and Western architectural design. Much of this history is related to the implementation of the reform and changes to the role and function of traditional forms of public art and architecture that emerged from the 1950s. In this chapter, I will investigate the commissioning process of different projects in Beijing and Shanghai between 1990 and 2012 to show how the CPC and developers have utilised traditional forms of public art to articulate their visions and public identity.⁶⁵⁴ The goal of this chapter is to reveal the explicit relationship between traditional forms of public art and urban planning and their connection with urban beautification, reflecting the growing trend in China over the period.

Urban beautification does not necessarily represent the urban reality in China. This chapter is enriched by my public art experiences in China during the late 1990s. I had the opportunity to experience first-hand the working conditions of migrant workers. These experiences have enabled me to provide an account of migrant workers and their working environment in building delivery. By presenting the real-life working conditions of migrant workers in China, my goal is to support the view that the materialisation of traditional forms of public art cannot be viewed as an isolated economic activity but, instead, as a convergence of different ‘modalities’ of space brought together during production, echoing Henri Lefebvre’s description of how space is formed: not as a dead, inert thing or object, but as organic and alive.⁶⁵⁵

4.2 Public Art Process in the Public Sector: The Shanghai Municipal Government and Thames Town

The traditional forms of public art produced during the 2000s are mostly characterised by the ability to aestheticise public places and shape urban imagery as I discussed in Chapter Three. This section will consider how the traditional forms of public art became entwined in the built environment and image-making by examining commissioning processes. I will first discuss the public art process conducted by the government, while the private sector will be examined in Section 4.3. One crucial point that needs to be raised is that all public art commissions in Chinese cities are subject to local government planning and approval and this influences how artists are selected in the commissioning process.⁶⁵⁶

⁶⁵⁴ These visions can be political, ideological or image branding.

⁶⁵⁵ Lefebvre found that the concept of space also shares similar characteristics to that of hydrodynamics. Lefebvre proposes that the movement of water reflects ‘the principle of the superimposition of small movements (which) teaches us the importance of the roles played by scale, dimension and rhythm’ and that ‘great movements, vast rhythms, immense waves – these all collide and interfere with one another. Lesser movements, on the other hand, interpenetrate.’ Lefebvre, *The Production of Space*, 87.

⁶⁵⁶ Notes from a meeting between Xie Lin and Martha Liew in Shanghai, dated February 20, 2012. Similarly, the Beijing Municipal Government promulgated Temporary Regulations on Beijing City Sculpture Construction and Administration in 1988. The regulations appointed the

The Shanghai Municipal Government

The first case study is the public art commissioning process in Shanghai, which is part of the Pudong New Area Development. The management of public art is overseen by the SSS,⁶⁵⁷ a local government arts body that was established in the late 1970s. The SSS is one of the portfolios that is overseen by the Shanghai Municipal Government and is situated under the Shanghai Municipal Planning Administration—the authority that is responsible for city planning for Shanghai and the 2010 Shanghai Expo. In my meeting with Director Xie Lin, who has been working at the centre since its inception, he confirmed that Shanghai has a long history of commissioning traditional forms of public art under an urban planning framework.⁶⁵⁸ He cited a local landmark commissioned under an urban planning delivery model, Yu Jiyong and Shen Tingting's *30th May Movement Memorial* at People's Square (1986–1990). This example, which I will discuss below, led me to investigate how the memorial was developed and its relationship with site planning, not as an isolated art object, but through collaboration between the artist and the architect. This is an essential point because it shows a direct connection between art, architecture and urban planning, i.e. the relationship is manifested in the way the artwork was commissioned and how the project was being staged in the built environment context.

Since 1990, the CPC has designated urbanisation as a national priority.⁶⁵⁹ China aims to urbanise 60% of its rural population by 2020—a dramatic change from the 1950s when China was only 13% urbanised—and this policy had led to the rapid proliferation of buildings all over the country.⁶⁶⁰ In 2004, a city-wide plan encouraging traditional forms of public art was introduced in Shanghai. The *Urban Sculpture Master Plan*, for example, was enacted by the Shanghai Municipal Government to align with the *Pudong New Area Plan* (1999–2020). According to Jane Zheng, who obtained the unpublished document from the Shanghai Municipal Government, the plan specified that '5,000 urban sculptures would be produced and installed in public places by 2020'.⁶⁶¹

Although there has been an increased demand for public art from the building industry, it raises the question of whether artists are prepared for the new environment. Despite there being many Chinese artists who are internationally known for their cutting-edge

Department of City Planning as the authority to oversee and approve public art in Beijing. See also Zheng, "Contextualizing Public Art Production," 97.

⁶⁵⁷ Shanghai does not have a public art policy—public art projects are commissioned case by case because the project-based model can be used as a flexible planning tool for 'redevelopment' as well as articulating the CPC's new vision. For example, developers can use public art to build facilities in meeting urban planning policies. This aspect was also discussed in Zheng's "Contextualizing Public Art Production in China," 96-97. Notes from a meeting between Xie Lin and Martha Liew in Shanghai, dated February 20, 2012.

⁶⁵⁸ As I discussed in Chapter Three, Shanghai is the first Chinese city to have developed a complete administrative structure for urban sculpture planning in response to the local government's pro-development policies to advance urban entrepreneurialism through planning and urban design. Notes from a meeting between Xie Lin and Martha Liew in Shanghai, dated February 21, 2012; see also Zheng, "Contextualizing Public Art Production in China," 90.

⁶⁵⁹ Dexter Roberts, "China Wants Its People in the Cities," *Bloomberg*, 21 March 2014. See also *China Statistical Yearbook 2015*.

⁶⁶⁰ Roberts, "China Wants Its People in the Cities."

⁶⁶¹ Zheng, "Contextualizing Public Art Production in China," 90 and Shanghai Municipal Government, *Shanghai Shi Diaosu Zongti Guihua: Shumingshu* [the Masterplan for Urban Sculptures in Shanghai: Instructions] (in Chinese), 2004. Unpublished documents.

work, there is only a small group of artists who have the experience to deliver work for building programs.⁶⁶² Also, artists need to have the financial means to support a project cycle.⁶⁶³

The lack of experienced artists in the building industry is not unique to China.⁶⁶⁴ It did not come as a surprise when Xie admitted that during the early 2000s there were only a handful of experienced artists in art and design who could be considered by the government for public art commissions.⁶⁶⁵ As stakes can be quite high in building projects, artists who have experience in the building industry tend to have more advanced technical and management skills as well as an awareness of building delivery processes.⁶⁶⁶ Commissioning agencies are also more inclined to engage more experienced artists as a way of mitigating risks.⁶⁶⁷

In Shanghai, the market mostly drives the public art sector and is unprotected by the lack of a public art policy⁶⁶⁸ articulating a vision for the city or offering the industry and artists any guidelines on the 'best practice' commissioning processes. The lack of support from the Shanghai Municipal Government to the sector can potentially expose artists to exploitation. Some of the issues confronted by artists include the lack of safeguards to protect their work or fee negotiation. It can also lead to poor processes and less equitable artist selection.⁶⁶⁹ Most crucially, it can potentially cultivate a culture of awarding commissions to the most experienced artists (locally or internationally), consequently limiting diversification and innovation in the field.

The range of issues identified above is strongly supported by the evidence collected from the Shanghai Urban Planning and Exhibition Centre (Appendix 9). I analysed the list of public art projects in the city between 2005 and 2006. This review of the

⁶⁶² For example, in Shanghai Yu Jiyong is one of very few artists who can design and construct large scale public art projects. Notes from a meeting between Xie Lin and Martha Liew in Shanghai, dated February 21, 2012.

⁶⁶³ It is common practice in the building industry that contractors do not get paid until certain project milestones are achieved. Given that public art is managed as part of a building project, service providers are required to invest significant upfront payments to initiate the project; in addition, most artists do not receive their final payment until the building project is completed. Lin's description of the process is consistent with my own experience when I worked on public art projects in China between 1998 and 2000. Shanghai artist Yu Jiyong also confirmed that this is standard practice in the industry. Notes from a meeting between Yu Jiyong and Martha Liew in Shanghai, dated February 21–23, 2012.

⁶⁶⁴ It can also happen in the West. This phenomenon tends to emerge when a public art policy is introduced. For instance, the State of Queensland in Australia faced similar challenges when the *Art Built-in Policy* (1999) came into effect. Basically, there were simply too many projects and not enough experienced artists working in the industry.

⁶⁶⁵ Xie's commentary only explained one of the reasons why the state is less inclined to select inexperienced artists. Another reason, as explained by Jane Zheng, may be related to their lack of connection with the cultural elite. Notes from a meeting between Xie Lin and Martha Liew in Shanghai, dated February 21, 2012. Zheng, "Elite State," 515-518.

⁶⁶⁶ This awareness is also reported in several Chinese essays and articles between 1989 and 2011. See Chapter Two.

⁶⁶⁷ Xie's description of how traditional forms of public art are delivered in Shanghai is not far from the selection process in Australia. Similar principles are applied to certain projects unless training of new artists is stated in the contract or specified in the policy. For example, in one of my projects, the brief for *Windmills on Show* (2007) at Southern Queensland Institute of TAFE in Toowoomba articulated that artists were required to have advanced technical and construction skills. For a discussion on how the artist developed this complex project, see Guedes Pedro, "Tilting for Windmills," *Architecture Australia* (November/December 2007): 41-42.

⁶⁶⁸ See also Wong Hulbert, "The City as a Curated Space," 271.

⁶⁶⁹ Notes from a meeting between an artist and Martha Liew in Shanghai dated, February 20–23, 2012.

commissions provides insights on who was awarded the project, the number of works completed and information regarding how the local government ran their commissioning process.⁶⁷⁰

According to the official documents, in total, there were 38 examples of public art commissioned between 2005 and 2006 by private and public developers under the *Pudong New Area Plan*.⁶⁷¹ One of the Public-Private-Partnership (PPP) projects was the Sanlin World Expo Residential Area (managed by the Pudong New Area Environmental Protection Bureau). One artist, Zhou Xiaoping 周小平, was commissioned for the entire project (four artworks in one development). A similar approach was also undertaken in Thames Town where artists Wang Minglong 王明龍 and Yan Yuoren 嚴友人 were responsible for delivering seven artworks, although it was managed by a different agent, Songjiang New Town Construction Development Corporation. The procurement process adopted by both commissioning bodies suggests that the artists are not only responsible for the creation of artwork but, in some instances, they also undertake the responsibility of a ‘managing builder’ for the entire project.⁶⁷² Others have shown their preference for well-known artists.⁶⁷³

In contrast, a more open artist selection process was adopted by the Shanghai Municipal Government during the early days of the reform. In 1986, Yu Jiyong, a sculpture graduate from the China Academy of Art, was awarded the commission for his design, the *30th May Movement Memorial* for the People’s Square, Shanghai after his concept was selected from 276 proposals nationally. The design competition for the memorial went through a highly competitive two-stage process.⁶⁷⁴ The first competition took place in 1984 while the second was conducted in 1986. Yu was barely 30 at the time when he was awarded the project and had no experience with traditional forms of public art.⁶⁷⁵ He collaborated with local architect Shen Tingting in developing the work. The project was completed in 1990 after four years of development, which is considered an unusual practice in China today. Compared to the commissioning process for the *Monument to People’s Heroes* (Chapter Three), which involved a team of highly experienced and well-established sculptors delivering the project, those commissioning the *30th May Movement Memorial* were less concerned with the artist’s level of experience. The officials were more interested in exploring new production methods (i.e. the artist/architect collaborative approach to design) and the appropriateness of the subject matter, style and level of innovation. This suggests that

⁶⁷⁰ The result of this study is attached in Appendix 9. The data was obtained from my visit to the Shanghai Urban Planning and Exhibition Centre in Shanghai in early 2012.

⁶⁷¹ The implementation of the Plan only began around 2003–2004.

⁶⁷² As shown in the Sanlin World Expo Residential Area, this arrangement allows the artist or art fabricator (which can be a team of experienced project managers or curators) to become a ‘contractor’ for the project and they can subcontract the work to other artists. The commissioning agreement is held between the government and the contractor; therefore, there is an explicit contractual relationship between them.

⁶⁷³ Such as members of the CSI, Zeng Chenggang, or established sculptors, such as Cai Zhisong 蔡志松 and Xiang Jing 向京 who were commissioned for the Duolun Road project. See Appendix 9 for the list of public art projects in Shanghai completed between 2005 and 2006.

⁶⁷⁴ Fan Zhongming 范忠鳴, “The Dream of a Sculptor—Discussing Yu Jiyong’s Public Art” “雕塑家的理想—談余毅勇的公共雕塑” (in Chinese), *The Public Art of Yu Jiyong*, ed. Yu Jiyong (Shanghai Remin Art Publishing, 2012), 226–229.

⁶⁷⁵ Notes from a meeting between Yu Jiyong and Martha Liew in Shanghai, dated February 20–23, 2012.

Shanghai had a very different approach to public art from Beijing at the time, i.e. Shanghai was more experimental and open to new ideas.⁶⁷⁶

Since then, the city has been undergoing rapid redevelopment, and the local government is becoming more inclined to commission experienced artists who understand building processes, have familiarity with bureaucracy and know what is acceptable in public art so that they can meet the urban agenda set out by the central government in Beijing.⁶⁷⁷

Public Art in Thames Town, Shanghai

Since Chinese urbanisation began, the function of traditional forms of public art, as was argued in Chapter Three, has evolved from serving a political function to establishing the civic identity of a place. This identity can also act as a visual reference that helps to define the boundary between public and private space. Reconceptualisation of public and private space was a new phenomenon in China during the 2000s, and sometimes it can intensify a sense of alienation in society rather than connecting people.⁶⁷⁸ I will discuss this urban phenomenon in the planning of public art in Thames Town.

Thames Town is located in the district of Songjiang, which is approximately 40 km south west of Shanghai and is part of Shanghai urban planning. The district has a rich archaeological and cultural history that can be traced back 4,000 to 5,000 years ago.⁶⁷⁹ In

⁶⁷⁶ It should be noted that during 1978–1989, Shanghai did not have a city-wide urban planning policy. At that time, the CPC and the local government focused on recovery and establishment of the planning system; law reforms on planning, land and housing; decentralisation of planning power and the expansion of planning scope and skills after abandoning the Soviet model (1960–1978). The *City Planning Act* only came into effect in 1989. This may explain why Shanghai was more experimental because the bureaucracy was visibly absent. Richard Hu, “China’s Metropolitan Planning: Shanghai.”

⁶⁷⁷ Artists who work in the field have a saying, ‘you must be patient and listen to whatever comes out of the mouths of officials and then you must be persuasive enough to beat them down.’ This statement reflects how officials can influence the content of art while, at the same time, artists develop ingenious ways to circumvent censorship policies. This is an essential survival skill that they have learnt from the avant-garde Chinese artists as I discussed in Chapter One regarding censorship in China. For a discussion of the artist selection process in China see Gu Hualin 顧嬋琳 and Ling Min 凌敏, “Who is the Commissioner of Public Art?” “公共藝術,誰才是委託人?” (in Chinese), *Public Art* 《公共藝術》, no. 1, 2009, accessed December 15, 2017, <http://mall.cnki.net/magazine/Article/GOYS200901010.htm>

⁶⁷⁸ In the transformation of urban space, it should be understood that the restructuring and renegotiation of urban forms do not involve merely physical transformations but also entail changes in people’s attitudes in a rapidly changing society. One of the most significant changes that can be seen in the new China is the public’s increased awareness of their personal freedom, and this includes their perception of space, which was not experienced by the Chinese population between 1949 and the 1990s. When China began its privatisation program in the housing sector in 2001, most provinces saw the demand for private housing increase significantly while at the same time, reconfiguration of spatial structures caused by urbanisation has contributed to the rise of the middle class, congregating in city centres, and separate from those who cannot afford private housing. These developments that were brought on by the reform redefine the meaning of private space in China and highlight how that can potentially produce uneven development across society, reflecting the enormous change faced by the Chinese population during the 21st century.

⁶⁷⁹ Songjiang, in ancient times, was once called Huating and was also known as Yunjian, Rongcheng and Gushui. This ancient prefecture is also known as a birthplace of many of the top elites who were known for their originality and creativity. These include writers Lu Ji 呂驥 and Lu Yun 陸雲 (Western Jin Dynasty), Tao Zongyi 陶宗儀 (Yuan Dynasty) and the Chinese painter Dong Qichang 董其昌 (Ming Dynasty). This ancient city underwent numerous changes, including merging with other cities and counties, throughout the Qing Dynasty and 20th century. Staff reporter, “Guangfulin Historical Site,” *Chinadaily.com.cn*, May 21, 2012, accessed July 27, 2018, http://www.chinadaily.com.cn/m/shanghai/sheshan/2012-05/21/content_15348642.htm

February 1998, Songjiang became a district after receiving approval from the State Council. Considered the cultural root of Shanghai, Songjiang is known for the preservation of prehistoric, ancient and modern culturally significant features. These include Songjiang Guangfulin Cultural Relics and the many art and literature schools.

Thames Town was initially developed for university accommodation adjacent to Songjiang University Town under the directive of the Shanghai Planning Commission. The development was part of the 'One City, Nine Towns initiative', which lasted from 2001 to 2005. According to Dutch architect, Harry den Hartog,⁶⁸⁰ the 'nine towns' of the policy were each sited in one of the other suburban districts of Shanghai, and each was also given a specific theme that corresponded to Western cities.⁶⁸¹ The way in which the Shanghai Planning Commission curated nine towns suggests that the agency placed heavy emphasis on idealising the Western-style of living, whereas consideration of the place of the cultural significance of Songjiang was not a priority. Most importantly, the government's decision to give a Western flavour to the nine towns was to create an image showcasing that living standards under Chinese communism were comparable to the West,⁶⁸² to promote the town as a success story of Deng's economic reform. As the local government already predetermined the theme for Thames Town, the architect (Paul Rice of the English architectural firm Atkins) did not consider that the theme for the historic site was inappropriate. Instead, the architect defended the project by claiming that Thames Town had met the needs of the developer and that he did not think his decision to replicate English towns was out of context. In explaining his rationale, Rice argued that Shanghai has a tradition of English, French and German architecture in the concession settlements of central Shanghai.⁶⁸³ Therefore, in his view, it was deemed appropriate to develop the site into an English town. While we may find that the design outcome of Thames Town does not relate to its location or respond to the local context, there are some aspects of Rice's design corresponding to contemporary urban planning theory, in particular, the idea of a new urbanist town (i.e. the New Urbanism Movement) where we can find traces of human-scaled design throughout the development: walkable blocks and streets, housing and shopping in close proximity and accessible public spaces.

⁶⁸⁰ den Hartog, "Urbanisation of the Countryside," 7-42.

⁶⁸¹ Ibid. Other Western themes used to date are Scandinavian, Italian, Spanish, Canadian, Dutch and German.

⁶⁸² This can be related to the strong sense of Chinese nationalism prevailing in the 21st century and its emergence is a complex matter to explain. Ironically, the Chinese fascination with the West also suggests the weakness of nationalism, where local ways of living are perceived as less successful and prosperous. An example to illustrate this relationship is the 2008 Chinese toxic milk scare scandal that involved locally produced milk and infant formula being adulterated with melamine. The incident triggered waves of consumer panic (and still does) forcing many well-off families to import infant formula from overseas. This incident reflects the complex relationship between the Chinese public and Chinese nationalism. For a discussion on Chinese nationalism see Jean-Pierre Cabestan, "The Many Facets of Chinese Nationalism," *China Perspectives* 59 (2005): 26-40. For its historical development, see Lucian Pye, "How China's Nationalism was Shanghaied," *The Australian Journal of Chinese Affairs* 29 (January 1993), accessed January 26, 2018, <http://www.journals.uchicago.edu/doi/abs/10.2307/2949954> For further insight of Chinese patriotism, see Geremie R Barmé, "To Screw Foreigners Is Patriotic," *In the Red on Contemporary Chinese Culture* (New York: Columbia University Press, 1999), 255-280.

⁶⁸³ Louisa Lim, "China Gets Its Own Slice of English Countryside," *World News*, 12 December 2006, accessed December 15, 2012, <https://www.npr.org/templates/story/story.php?storyId=6608596>

The lack of consideration regarding the appropriateness of the subject matter for Thames Town is not limited to architectural design but is also reflected in its public art program. The Town features a collection of bronze figures of English inventors, politicians, poets, writers and fictional characters (these include Isaac Newton, George Gordon Byron, Winston Churchill and William Shakespeare). The list of artwork commissions is outlined in Appendix 9. Two high profile sculptors were commissioned to undertake the project,⁶⁸⁴ but the resulting works were highly decorative. None of the public art sited in Thames Town (Figures 4.1 and 4.2) reflects the importance of its locality, cultural significance or shows an understanding of local context. Nor does the new town reflect a sense of originality or creativity, for which Songjiang is widely known. Journalist Louisa Lim described these commissions (including architecture) as merely a ‘backdrop for wedding photographs.’⁶⁸⁵



Figure 4.1 Wang Minglong, *George Gordon Byron*
《喬治·戈登·拜倫》(2006)



Figure 4.2 Wang Minglong, *Issac Newton* 《牛頓》(2006)

⁶⁸⁴ Commissioning artists include Wang Minglong, who graduated from the sculpture department of the Academy of Art, Shanghai University and Yan Youren, a highly-regarded sculptor who graduated from the Shanghai Institute of Art.

⁶⁸⁵ Lim, “English Countryside.”

Songjiang, once a birthplace of culture and art, became internationalised, Westernised and homogenised. Overall, Thames Town turned out to be a blatant replica of English architecture. Examples of plagiarism can be found throughout the development. These include the church (modelled on Christ Church, Clifton Down in Bristol), a pub and a fish and chip shop (copied from buildings in Lyme Regis, Dorset and the Cross in Chester).⁶⁸⁶ While Thames Town may have improved the living conditions of local residents, the town turned itself into a foreign settlement and tourist destination that does not relate to the lives of its people.

Opting for the Safe Option: Unintended Consequences

In concluding this section on Shanghai, there are some issues that I would like to raise about the commissioning model adopted by the Shanghai Municipal Government, based on my conversation with two local artists. I also had discussions with several professors and officials in Beijing and Shanghai; however, their responses tend to convey official expectations more than the local view. I have found the responses from these local practitioners most insightful as both artists are not part of the establishment.

While it is understandable that the Shanghai Municipal Government has taken cautious steps towards public art procurement, the current model can potentially limit both diversity and equal opportunity for emerging artists. Although government officials consider that inexperienced artists could potentially pose risks to projects, I contend that the current commissioning model will present more challenges for the government in the future. This is because the intensification of urbanisation in the coming years will drive up demand for public art. As there are only a handful of experienced artists who can deliver large-scale public art projects, there is a real potential for skills shortages, meaning that the powerful few could monopolise the industry and produce unsatisfactory outcomes for the city.

The issue of the skills shortage is not only limited to traditional forms of public art, but also curatorial practices. The proliferation of museums and galleries in China in the last decade has seen their numbers outstrip the number of experienced curators that can help to deliver content, meaning that the quality of exhibitions can be inconsistent in some cultural institutions. Public art also faces a similar challenge,⁶⁸⁷ which is evident in the inconsistency in works produced (Figures 4.3 and 4.4), the repetition of works⁶⁸⁸ and

⁶⁸⁶ Lim, "English Countryside."

⁶⁸⁷ Notes from a meeting between Xie Lin and Martha Liew in Shanghai, dated 21 February 2012.

⁶⁸⁸ For example, Yu Jiyong has been awarded several large commissions by the local government. His works include *Knot 9808* (1998) at the Shanghai International Sports Stadium; *Knot 001* (2002) for the Shanghai Liu Haizhu Art Museum; *Knot 0510* (2005) and *Knot 0012* 《結 0012》 (2005) for the Shanghai Urban Sculpture Art Museum; *Memorial for Special Olympics* 《特殊奧運會紀念碑》 (2007) for the Shanghai Municipal Government; *National Anthem* 《國歌》 (2009) for the Greenland National Anthem Plaza; *Dialogue* 《對話》 (2010) for the Shanghai Expo Park; *Wishing to Fly* 《飛翔的心願》 (2010) for the Shanghai Expo North Zone; and *Origin – Memorial for China Tunnels* 《源點–中國隧道紀念碑》 (2010) for the Shanghai Southern Garden Bingjiang Green.

a heavy reliance on overseas public art consultants to meet the skills shortage demands.⁶⁸⁹ The industry is expanding at a rapid pace but, at the same time, there is not enough infrastructure in place to support the practice.



Figure 4.3 Zhou Xiaoping, *Dancing Banana Peels* 《跳舞的香蕉皮》 (2006)



Figure 4.4 Zhou Xiaoping, *The Red Apple* 《紅蘋果》 (2006)

Furthermore, the example of Thames Town has demonstrated how government decisions can have an impact on traditional forms of public art and architecture. If the government plays the role of 'curator' where the curatorial framework is dictated by the government's political vision, urban policy or economic agenda, I argue that in the long-term the local government will face increasing difficulties in innovating, resulting in the creation of cities that are not relevant to the lives of the people. While I acknowledge that local art academies such as Shanghai University and the China Academy of Art have been offering public art programs to prepare students for the industry, these programs have been developed based on the assumption that the private and public sectors are

⁶⁸⁹ According to Xie, the local government appointed several overseas public art consultancy firms, including Brisbane-based public art fabrication firm, Urban Art Projects (UAP), to deliver large-scale public art projects. Notes from a meeting between Xie Lin and Martha Liew in Shanghai, dated February 21, 2012.

willing participants in the process.⁶⁹⁰ In reality, this has not been the case. As pointed out by one artist, ‘the industry is more inclined to award projects to the most experienced not the most creative.’⁶⁹¹

In 2011, the China Artists Association established a new national committee, the Architecture and Art Steering Committee, whose purpose is to improve the standard of Chinese architectural design and education. Another function of this new committee is to develop a platform that seeks to make connections with the arts, aligning with the CPC’s reform of cultural education. A paper was released by the Seventh Central Committee of the CPC at the sixth plenary meeting in 2014, which provided a blueprint for China to incorporate Chinese socialism into the cultural sector with a focus on positioning art and culture as one of the vital economic pillars.⁶⁹² This suggests the integration of CPC’s cultural, economic and education policies, creating new opportunities for education providers and justification for the development of a new curriculum for public art.

In response to this new cultural environment, I have undertaken a brief analysis of public art education in China⁶⁹³ and compiled the number of Chinese public art programs (Appendix 11) that were offered by public institutions in 2012. The majority of these were professional courses; however, quality programs were few and far between.⁶⁹⁴ Even though there were many public art opportunities in the market and public art programs available in 2012, it is unclear whether emerging artists have been provided with new opportunities. This is evidenced by the number of established artists who have been awarded government projects in major cities. Examples include academic Yang Qirui, the head of the Public Art Institute at the China Academy of Art who was awarded the commission to undertake 9 km of the Zhongshan Road Pedestrian Walk in Hangzhou (Figures 4.5 and 4.6). Shanghai artist Yu Jiyong, who has been designing public art since 1986 (Figure 4.7), has seen his large-scale works proliferating around Shanghai and Hangzhou. In Beijing, Wang Zhong, Associate Professor and Deputy Dean at the School of Urban Design at the Central

⁶⁹⁰ This observation is based on my experience with the implementation of the *Art Built-in* Policy in Queensland as well as delivery of art projects in China between 1998 and 2000. The majority of commissioners, developers and architects do not see it is their role to provide new artists with on-the-job training.

⁶⁹¹ Notes from a meeting between artist and Martha Liew in Shanghai, dated February 20–23, 2012.

⁶⁹² “New Goals for the Cultural Sector: the industry will Become a Major Economy Pillar by 2020—Some of the Significant Challenges Faced by the CPC’s Reform on Cultural Education and Promotion of Chinese Socialism Culture” 《文化強國定目標：2020年文化產業成國民經濟支柱產業—中共中央關於深化文化體制改革、推動社會主義文化大發展大繁榮若干重大問題的決定》 (in Chinese), *Xinhua News Agency*, accessed January 26, 2017, <http://culture.people.com.cn/GB/87423/16019124.html> Following the release of the paper in 2011, the CPC increased its effort in positioning the cultural sector as a key pillar of the national economy and this new directive was articulated in the CPC’s “13th Five-Year Plan (2016–2020)”. Since 2011, the cultural sector has been working towards the new policy and their efforts are reflected in their contribution to China’s economy (for example, the industry contributed 3.63% of China’s GDP in 2013). For a discussion on the trends and developments in the cultural sector. Zhu Wenqian, “Culture as a Pillar of the Nation’s Economy,” *China Daily*, April 18, 2016. See Staff reporter, “Cultural Industry Contributes to 3.63 pct of China’s GDP in 2013,” *Xinhua Finance Agency*, January 23, 2015 and Central Compilation and Translation Press, “13th Five Year Plan,” accessed March 9, 2018, <http://en.ndrc.gov.cn/newsrelease/201612/P020161207645765233498.pdf>

⁶⁹³ The data ended in 2012 as this is the period my thesis covers.

⁶⁹⁴ Chinese academics have also expressed concern regarding the quality of public art education. Some of the criticisms include lack of understanding of the practice and exchange platform, poorly constructed curriculum and inexperienced staff. See Weng Jianqing 翁劍青, “Aesthetic Orientation and Professional Education of Contemporary Public Art” (in Chinese) “當代公共藝術的審美取向及專業教育,” Conference Proceedings from International Public Art Forum and Education Seminar 《集公共藝術國際論壇暨教育研討會》, ed. Kan Tai-keung 靳埭強 (Guangxi: Guangxi Normal University Press, 2009), 142.

Academy of Fine Art and member of the China Institute of Sculpture, has also been awarded commissions that include his design of the entry statement *Landscape – Intention* 《山水意向》 (2007) (Figure 4.8) for the Changbai Mountain Public Art International Creation Camp and *Contemporary Artefact Series II* (2009) for the Year of Sino-American Culture Exchange Chinese Public Art Exhibition. These commissions suggest that those who are established in the art world have been given greater access to significant public art projects.



Figure 4.5 Yang Qirui, *Nine Wall Series* 《九牆系列》 (undated)



Figure 4.6 Yang Qirui, *Nine Walls Series* 《九牆系列》 (undated)



Figure 4.7 Yu Jiyong, *The Magnetic Field* 《磁場》 (2009)



Figure 4.8 Wang Zhong, *Landscape—Intention* 《山水意向》 (2007)

4.3 Public Art Process in the Private Sector: Oceanwide International Residential Area (OIRA), Beijing

While the CPC is the main driver for iconic architecture and traditional forms of public art for public spaces, there is also a growing number of artworks commissioned by the private sector that has utilised traditional forms of public art for a different purpose.⁶⁹⁵ OIRA is one of the examples that provide insight into how private enterprises have considered public art. It is also one of the first private residential developments⁶⁹⁶ that used public art to establish a corporate identity.⁶⁹⁷

In 2006, I was engaged by a Beijing developer to undertake a residential project in the city. I conducted site visits to three new private housing developments near OIRA (Figures 4.9–4.11). These included Princely Life by Forbidden City, Star River and Courtyards by the Canal. Some houses and apartments were very modern; others had a Western design, were luxurious and had a price tag to match. None of the projects had considered the use of public art in their development.

⁶⁹⁵ Examples of artwork that are associated with image branding include Louise Vuitton Flagship Store in Shanghai (designed by American architect Peter Marino, 2012) and the Guangzhou Circle building in Guangzhou (designed by Italian architect Joseph di Pasquale, 2013).

⁶⁹⁶ Others include Crystal City and Wanfangdonglai Lake Development in Tianjin.

⁶⁹⁷ It was also my first project in Beijing. In China, all building projects (whether residential, offices or retail) are ‘co-owned’ by the government and private developers. As discussed in Chapter Three, this is because all land belongs to the CPC, therefore it would be inaccurate to say that private developers can be exempted from censorship policy, even if the space is a private space. It is more likely that private developers would follow the party’s line and impose self-censorship during the commissioning process.



Figure 4.9 Princely Life by Forbidden City



Figure 4.10 Star River



Figure 4.11 Courtyards by the Canal

The significant improvement in living conditions in China⁶⁹⁸ has proven the effectiveness of Deng's economic reform; however, housing is still considered unaffordable for most people. Even though there has been no progression over the period 1998 to 2012 on political freedom,⁶⁹⁹ I note that personal freedom has significantly increased during this period. The ability to own a

⁶⁹⁸ I visited China in late May–June 1989 and witnessed how people generally lived before the economic boom. Considering that most families could not even afford a television set or refrigerator 30 years ago, it was an extraordinary sight to see how much Chinese society had changed.

⁶⁹⁹ Political freedom is a highly contested topic in China. Political freedom is part of basic human rights and is defined by the UN, specified in Articles 19–21 in the Universal Declaration of Human Rights. It also extends to other freedoms (such as the freedom of speech, movement, and

home is considered a significant milestone for many Chinese—this represents freedom of which they dared not dream before the reform. Freedom also comes with the need for privacy. In China, where people were accustomed to living in crowded communal places, privacy for many is considered a class status and a symbol of wealth. One of the distinctive features of many of the private developments, much like Hong Kong, is a gated community, designed to provide privacy to homeowners. It also projects the image of higher social status and associated quality of life in China, post-reform.⁷⁰⁰ This change—the concept of home ownership—was encapsulated by Chinese art critic and curator Pi Li:⁷⁰¹

The private residential mode of living has strengthened the identity transferred from ‘household master’ (i.e. holder of the land right use) to ‘owner’, while the publicness now seems no longer a result of kinship but is the desire to protect the common interest of the ‘owner.’ This way of habitation is a new phenomenon in China and a product of the urbanisation process.

The enthusiasm of the Chinese middle class for private space and their fascination with Western aesthetics and lifestyle is reflected in their choice of residential homes. While the above three examples of private housing provide a snapshot of idealised living aspirations in Beijing, a glimpse of social reality was captured by Chinese photographer Hu Yang 胡揚 through his photographic documentation of living conditions of Shanghai residents in *Shanghai Living 2004–05* 《上海生活 2004 - 05》 (2004–2005). In this body of works, photographs of local residences were accompanied by captions, offering the audience a new insight into contemporary life in modern China. For example, in the eyes of Shanghainese middle-class Jing Ming and his wife Ye Jing (Figure 4.12), life is good in Shanghai.⁷⁰²

religion of citizens and of others within its jurisdiction). In China, human rights have a different meaning. The CPC argues that human rights should also be concerned with economic, political and social rights in relation to the ‘national culture’ narrative and should be measured against the level of development of the country achieved by successful delivery of social and economic policies. Freedom House (a non-government organisation that has been documenting, reporting and measuring the level of freedom in the world since 1941) has been assessing the level of China’s freedom since 1998 (including political and civil freedom). In their assessment, the level of freedom in China received a very poor score and the CPC’s attitude towards freedom has remained static over the years. For a discussion on China’s interpretation of human rights see Information Office of the State Council of the PRC, “Progress in China’s Human Rights Cause in 1996,” accessed September 14, 2017, <http://www.china.org.cn/e-white/prhumanrights1996/index.htm>. For more reports on China’s political freedom see “China,” Freedom House, accessed September 4, 2017, <https://freedomhouse.org/country/china>. For an overview of freedom in China and Hong Kong see *Freedom in the World 2017 Report* (p.14 and p. 19), accessed March 9, 2018, https://freedomhouse.org/sites/default/files/FH_FIW_2017_Report_Final.pdf and UN, “The Universal Declaration of Human Rights,” accessed May 3, 2018, <http://www.un.org/en/universal-declaration-human-rights/>

⁷⁰⁰ For a discussion on the perception of home ownership in China, see Pow Choonpiew and Lily Kong, “Marketing the Chinese Dream Home: Gated Communities and Representations of Good Life in (post-) Socialist Shanghai,” *Urban Geography* 28, no. 2 (2007): 129-159.

⁷⁰¹ Pi, “Fifth System,” 78.

⁷⁰² “We are satisfied with our present life. It is nice and comfortable. I want to learn a skill, such as woodworking or mechanical technician’, said Jing Ming, a Shanghainese civil servant. ‘English translation has always been my hobby, and I am happy that I became a professional translator. It is difficult to be a freelancer at the very beginning stage’, added Ye Jing, a Shanghainese English translator. Hu Yang, “Shanghai Living,” *China Contemporary—Architecture, Art and Visual Culture*, eds. Aaron Betsky, Sjarel Ex and Ruud Visschedik (Rotterdam: NAI Publishers 2006), 308-313.



Figure 4.12 Hu Yang, *Shanghai Living 2004–2005* (2005)

Others, however, are not so fortunate, as in the case of unemployed mother Hu Zhihong (Figure 4.13).⁷⁰³



Figure 4.13 Hu Yang, *Shanghai Living 2004 – 2005* (2005)

The project that I was working on in 2006 could be considered the epitome of the middle-class dream. Located in the central district of Beijing, OIRA is situated in a prime area near the central business district and Yangsha business circle, only a short walking distance to Chaoyang Park. The site itself, occupying 330 hectares of land in Beijing, is rich in history and was once a burial site of a Ming General and his family. The site was also a farming village (Xinzhuang) between the 1950s and 2003. Before the development, the village was farmland, providing fresh produce to the local community.

The OIRA site was identified for private housing development in the early 2000s and planning for relocating villagers and businesses commenced in 2004. According to government officials, the relocation of the original occupants was conducted successfully, and

⁷⁰³ 'I did not have anything to do when I was laid off, and then I took up dancing as setting up exercise. I take a nap every day. My husband works at the supermarket, and our son is a student at a technical secondary school. We live on my husband's salary and are financially depressed. We did not want to spend money on wall paper, and therefore we decorate the wall with the posters, isn't it typical? We hope our boy has a bright future and earns a lot of money', said Hu Zhihong, a laid off worker. Hu, "Shanghai Living," 311.

residents have compensated appropriately.⁷⁰⁴ In the official document, a total of 3,900 families and 40 businesses were recorded as affected by the development.⁷⁰⁵

The project is owned by China Oceanwide Holdings Group,⁷⁰⁶ a global firm based in Beijing with offices in Hong Kong, the US, Australia and Indonesia covering businesses such as finance, real estate, energy, culture and media, and strategic investment. Working with Hong Kong design firm Kan and Lau Design Consultants,⁷⁰⁷ my role was to focus on the conceptual framework of its public art component. The scale of the project was massive: in total, there were seven residential zones, each of them 'unique' in space and not connected to each other directly. Some were houses, and others were residential apartments (Figures 4.14 and 4.15). In all, the site could potentially accommodate up to 45,000 people.⁷⁰⁸



Figure 4.14 Artist's impression of OIRA

⁷⁰⁴ "Xinzhuang Village in Dongfeng Xiang, Beijing Before Urban Demolition" "北京城市拆遷中的辛莊村東風鄉" (in Chinese), TV documentary released by V17173, accessed February 25, 2016.

⁷⁰⁵ Ibid.

⁷⁰⁶ Although China Oceanwide is publicly known as a private enterprise, its founder and Chairman Lu Zhiqiang is a communist party secretary and a member of the standing committee of the 12th Chinese People's Political Consultative Conference. OIRA is one of his many private businesses.

⁷⁰⁷ Kan and Lau Design Consultants is one of the well-respected multi-disciplinary design firms in Hong Kong. Its founders, Kan Tai-keung and Freeman Lau, are not only active in graphic design but also in public art, event management, education and product design.

⁷⁰⁸ Belt Collins, "Beijing Dong Feng Xiang—Site Planning Review and Master Landscape Plan Hong Kong and Beijing Dong Feng Xiang Project Brief," 2006.



Figure 4.15 Masterplan for OIRA

During my meeting with Chairman Lu Zhiqiang 盧志強 in 2006, the commissioner expressed his desire to transform the project into ‘the largest creative hub in Beijing by integrating art into the entire development.’ He also emphasised that ‘the project should reflect the image of the company’s name (i.e. Oceanwide) and needs to encompass the symbolic meaning of ocean with a specific focus on three elements: fluidity, universality and diversity.’⁷⁰⁹ Lu did not elaborate on how these elements should be considered in the overall development but instead left the responsibility in the hands of the architect and consultants to make their own interpretations.

I had the opportunity to review the project brief. The architect’s vision was articulated in the master planning to ‘enhance the unique character of the development.’⁷¹⁰ The architect responded to the brief by proposing a design plan derived from the streetscapes of Western cities,⁷¹¹ featuring a mix of different types of neo-classical and modern architecture, aligning with the concept of New Urbanism.⁷¹² In total, the development was divided into five main core areas with a focus on business and leisure activities. They were a golf course, International Education Industry Park, International Business Cultural Centre, International Convention and Exhibition Centre and International Business Park. Similarly, the landscape architect’s⁷¹³ proposal called for the landscaping to be

⁷⁰⁹ Notes from a meeting between Oceanwide Group, architects and Martha Liew in Beijing, dated March 28, 2006.

⁷¹⁰ Belt Collins, *Beijing Dong Feng Xiang*.

⁷¹¹ Ibid.

⁷¹² I discussed this concept in Chapter Two.

⁷¹³ They both worked for Belt Collins. The firm was founded in Hong Kong in 1986 and specialises in urban planning, architectural and landscape architecture design. The office also has branches in Shenzhen, Beijing, Shanghai, Manila and Seattle.

transformed into European style gardens, with each zone themed under French, Spanish, English, Italian and Northern American influences.

While both proposals suggested a high degree of meeting the client's commercial expectations, references to the site's history were notably missing. Despite the site having a rich history—a resting place of a Ming General and his descendants as well as a farming village since 1949—the architectural team had not investigated these aspects of the site. Conceptually, the idea of fluidity, universality and diversity were not addressed. Although the architectural team could argue that these concepts were explored through the different types of Western gardens and architecture, their explanation does not sufficiently show how different foreign styles can be related to a historic site/its locality or the concept. The absence of these elements was reflected in the concept plan and the subsequent built work (Figures 4.16 and 4.17).



Figure 4.16 OIRA today



Figure 4.17 ORIA Town Centre

In contrast, the public art component recommended a holistic approach to development through the integration of infrastructure and programming. In total, six categories of public art opportunities were proposed. These included a design/decorative component (architecture, sculpture, water features and lighting design); health and safety (handrails, fences and bollards); functional art (street furniture, bus shelter, landscape art and playground equipment); communication (signage and video projection); environmental art (exploration of wind, solar or water energy) and education/experimental zones (a changeable infrastructure/research facility that allows artists to showcase innovative works regularly, exploration of interactive works that promote the concept of innovation and creativity in science and art that engages with the local community), which were recommended to be integrated into the residential site.⁷¹⁴

⁷¹⁴ Martha Liew, *Oceanwide International Residential Area—Public Art Masterplan*, dated 21 April 2006.

Conceptually the idea of ‘water’ was used as a starting point for the curatorial framework. The word *Water* (*shui* 水)⁷¹⁵ is a single word derived from the name Oceanwide International Residential Area that seeks to explore *Water* conceptually and physically by examining its various forms through philosophical, visual and technological viewpoints. Its main goal was to inform the audience of the fundamental concept of water that underpins the design philosophy of the development (i.e. each zone/building block is independent yet interactive; it is manifested in its totality, yet it has numerous facets). Architecturally, the framework responded to the organic/fluid landscaping design proposed by the landscape architect. Metaphorically, *Water* presents a ‘conceptual cohesion’ between architecture and art, where it can transform from one state to another.

Philosophically, the meaning of water is a widely understood concept in Western culture, as a substance and spiritual tool that can bring greater and purer states of existence and remove what has soiled the quality of life. It has also been understood in science as a primary element and building block of life. In Chinese, the meaning of water is interwoven into everyday life, including cosmology and religion.⁷¹⁶

The public art team was mindful that the program needed to consider a long-term strategy that would help to shape its identity over time but at the same time not be too prescriptive for artists, designers and architects who would be involved with the implementation of future works. As the curatorial rationale is underpinned by the concept of fluidity, universality and diversity, this vision was articulated in its scope by dividing the interpretation of water into three main themes. The first was related to the ‘mind’ (universality) by exploring the meaning of water from the fields of philosophy, literature and in the context of the cultural history of the site, and the second focused on the ‘body’ (diversity) by investigating its physical properties from a scientific perspective. The final area was primarily concerned with sensory perception (fluidity—such as visual or physical interaction) that aimed to enhance the audience’s experience. These three areas formed the basis of how public art should be considered. It could also inform the way the artworks are read across the diverse landscape, as shown in Appendix 13

The curatorial rationale for OIRA employed a strategy that combined a systematic approach to the implementation of artwork with a focus on ‘characteristics’ in each specific area/theme. This strategy aimed to present the linkage/degree of conceptual cohesion between each artwork in various locations. In total, 10 locations were identified.

⁷¹⁵ Water also commonly symbolises ‘wealth’ in Chinese culture.

⁷¹⁶ A study of the topography of China explains the Chinese fascination with water—the country is 70% covered by mountains. As a result, the Chinese have historically been drawn into river valleys and coastal regions, as well as the plains formed by the river deltas. Thus, Chinese society and culture exist within the landscape of Chinese topography as one ‘entity’. This wholeness is manifested in every aspect of Chinese life. See “East and Southeast Asia: China”, *The World Fact Book*, Central Intelligence Agency, accessed March 24, 2017, <https://www.cia.gov/library/publications/the-world-factbook/geos/ch.html>

The procurement process was also considered. It was agreed by the public art team that it would be more appropriate to engage local artists in the first instance, given the history of the site and the limited timeframe (the delivery timeframe for the project was one year including design, fabrication and installation of artwork). In addressing these requirements, a mix of different procurement strategies, including an Expression of Interest process for local and emerging artists for stage one was proposed.⁷¹⁷

After spending three months on OIRA, I decided to withdraw from the project in June 2006 due to work commitments in Australia. As far as I am aware, the public art component did not materialise after my departure. The architect continued with the project and did not make additional changes to the development. The project was completed in 2008. In late 2015, I visited the site, with the help of Google Maps, to make a comparison between the actual images of the development and the original concept plan. While public art is conspicuously absent in the development, its architectural and landscape style remains unchanged.

Despite OIRA's decision to not utilise public art and potentially miss the opportunity to strengthen the corporate identity of the development, this experience enabled me to gain insight into how public art is considered by the private developer. Its primary function is relegated to an 'optional' aesthetic object that provides embellishment to a building rather than explores its potential for activating public space.

Another critical aspect that I gained from this experience was the impact of gentrification in China. OIRA was one of the last pieces of prime land in Beijing. Like other parts of the city, a significant number of hutongs⁷¹⁸ were demolished to make way for the development. As mentioned earlier, the official report stated that there had been 3,900 families and 40 businesses affected by the development. In a separate report compiled by the Center for Housing Rights and Evictions (COHRE), the number of people relocated by the Beijing Olympics alone was one and a half million,⁷¹⁹ suggesting OIRA's impact on displaced residents may have been underreported. While it is true that the OIRA can provide some 45,000 residents with ownership of their new homes, which seems to alleviate housing stress in the city, the original occupants of this site were removed and relocated, and the destroyed history and urban fabric cannot be replaced.

⁷¹⁷ The proposal of inviting international artists for future projects was discussed at the initial meeting with the commissioner. Several international artists to be considered for future projects include French artist Daniel Buren, UK artists Anthony Gormley and Anish Kapoor, and American artists Linnea Glatt and Ed Carpenter, Jody Pinto, Dean Ruck, Douglas Hollis and William Jackson Maxwell.

⁷¹⁸ The hutong neighbourhood dates back to the 13th century, when Beijing's chessboard grid was created by the Mongol founders of the Yuan dynasty. The layout of the neighbourhoods, with public life spilling into hutong alleyways and private life hidden behind the brick walls in the courtyard houses, had remained unchanged since the communist takeover in 1949.

⁷¹⁹ "One World, Whose Dream? Housing Rights Violations and the Beijing Olympic Games," Shelter Centre, July 2008, accessed December 20, 2016, http://sheltercentre.org/sites/default/files/COHRE_OneWorldWhoseDreamHousingRightsViolationsAndTheBeijingOlympicGames. See also Lindsay Beck, "Beijing to Evict 1.5 million for Olympics: Group," *Reuters*, June 5, 2007 and Ben Blanchard, "Forced Evictions Dull Games Spirit for Some in Beijing," *Reuters*, August 6, 2008.

The above example illustrates how public art commissioning has become entwined with the urban planning process. However, it does not adequately explain the connection between public art and social disruption. In elaborating this point, I use the gentrification of Da Zha Lan, a residential and commercial district of the city located on the southwest side of the Forbidden City in Beijing, as an example to show what happened during gentrification and reveal how the social fabric can be shattered in the process.

Prior to the redevelopment of Da Zha Lan, the district was mostly composed of traditional Chinese architecture: hutongs (alleys) and siheyuan (courtyard houses) with a permanent population of 57,551 people (23,418 low socio-economic families) and 16,700 migrant workers.⁷²⁰ Hutong has deep roots in Chinese vernacular culture.⁷²¹ It has functioned as a humanistic space designed with a focus on how space is used by occupants and has provided support to the traditional Chinese extended family structure for hundreds of years. In 2007, the residents of Da Zha Lan were faced with unimaginable social disruption. Meishi Street, the commercial part of the district, was awarded to private developers. Forced evictions were carried out to make way for new residential homes, hotels, restaurants, shops and several sculptures,⁷²² with many residents poorly compensated.⁷²³ They were unable to buy a new property in the same district with the little money they received from the developer, resulting in the entire neighbourhood moving out of the city. The redevelopment of Da Zha Lan not only destroyed hutong neighbourhoods that had lasted since the Yuan Dynasty (1271–1368)⁷²⁴ but also effectively changed the existing family structure, illustrating how urban transformation can have a direct impact on people's lives. Da Zha Lan is one of the many examples of displacements in China.

4.4 The Reality of Urban Beautification: Working Conditions of Migrant Workers

In most Chinese literature, discussions regarding public art tend to focus on the relationship between traditional forms of public art and city development⁷²⁵ and debates regarding the value of public art in the communist state.⁷²⁶ However, a critical assessment of public art in the urbanisation process has not been adequately presented. Even though a growing number of scholars are beginning

⁷²⁰ Ou Ning, "Poverty and Politics: A Case Study of Da Zha Lan, Beijing," Tate Liverpool and Liverpool University, June 12–14, 2008. The *Da Zha Lan Project* (2005–2006) was led by Ou Ning (curator and art critic) and Cao Fei (artist) with support from the Kulturstiftung des Bundes. The project is a documentary film about the slum (an informal settlement characterised by substandard housing and occupied by very poor people) in the heart of Beijing before its transformation, showing the district in all its diversity. It focuses on the historical and cultural development of the district, the poverty and the existing social and architectural structures. See Ou's presentation, June 12–14, 2008, accessed April 2, 2018 from <https://www.slideshare.net/OUNING/poverty-and-politics>

⁷²¹ Campanella, *The Concrete Dragon*, 148.

⁷²² As pointed out by C. Li, 'the culture of Beijing has always been stamped with orthodoxy, classicism, solemnity, aristocratism, authoritativeness and bureaucracy.' In keeping with the cultural heritage of Beijing, several urban sculptures of historical figures or fictional characters were also installed in the main street of Da Zha Lan, suggesting their active role in framing the cultural identity of Beijing. C. Li, "Rediscovering Urban Sculptures: The Contrast Between Shanghai and Beijing," *The China Journal* 36 (1996): 139-153.

⁷²³ Ou, "Poverty and Politics."

⁷²⁴ Michael Meyer, "The Death and Life of Old Beijing," *Architectural Record* (July 19, 2008), accessed September 15, 2017, <http://www.architecturalrecord.com/articles/6035-the-death-and-life-of-old-beijing?>

⁷²⁵ See Chapter Two, Section 2.3, *The Literature on Chinese Public Art*.

⁷²⁶ Zhang, "No Longer Public" and Bao, "How Can Art be Public?," 97-103 and 191-194.

to acknowledge social inequality as an emerging issue in the field,⁷²⁷ the topic is deemed too sensitive for public discussion in China. As there is limited literature discussing how traditional forms of public art are materialised or constructed from the ground up, I would like to share my experience of migrant workers who work in the building industry, to illustrate their contribution to the public art process. Like architecture, traditional forms of public art are not merely a display of art objects in public space—the process of materialising the work actually involves a broader array of actors (artist, architect, engineer, fabricator, builder, other disciplines and so forth) many of who are transient workers.⁷²⁸ The production of traditional forms of public art can involve many people, which implies the practice is also socially constructed. The purpose of describing the experience from the bottom of the public art hierarchy is to demonstrate that the process itself cannot be isolated from social reality or primarily concerned with displaced residents. In China, the process can also affect the lives of migrant workers.⁷²⁹

Between 1998 and 2000, I spent two years working on various building projects in Chengdu, Dongguan and Kunming, delivering public art projects for international hotels at a time when Chinese regional cities were beginning their rapid urbanisation program. My encounter provides an accurate account of how migrant workers work on building sites and this, in turn, provides a deeper understanding of the working conditions these migrant workers face every day. I attempted to document this aspect of public art delivery in China as early as 2003 in my book, *Public Art + Practice: East + West*.⁷³⁰ Unfortunately, part of the essay relating to working conditions in China was removed by the publisher in Shanghai.⁷³¹ The publisher was concerned that exposing work practices would harm China's image.

As a subcontractor of an architectural team, I spent a considerable amount of time on site supervising workers.⁷³² In Chengdu, for example, I was leading a small team of workers who were assisting me with the installation of artworks in a hotel. I often ventured out into the markets looking for migrant workers. It was not difficult to find workers—they always congregated near the hotel

⁷²⁷ Sun, "The Concept of Public Art" and Weng, "Aesthetic Orientation," 107-15 and 139-143; Wang, "Introduction to Public Art," 277-280. See also Ou, "Poverty and Politics."

⁷²⁸ For any large-scale sculpture or design that is built into the fabric of the building, an artist would have to work with a range of people during the design and production process. The final process—installation of the artwork—is carried out by a team of installers. In China, the majority of installers (i.e. labourers) are migrant workers.

⁷²⁹ The impact on these migrant workers can be positive or negative: workers can earn higher wages and provide better financial support for their families in the country while, at the same time, they can be subject to exploitation by their employers and are working away from home the majority of the time, thus facing the possibility of the break-up of the family unit.

⁷³⁰ Martha Liew, *Public Art + Practice: East + West* (Shanghai: Shanghai Science and Technology Publishing, 2003).

⁷³¹ This chapter, therefore, has provided me with a second chance to document the experience that I had in the late 1990s. Australian architect Michael Rayner of Cox Rayner Architects, who was one of the contributors to the book, was also asked by the publisher to remove some parts of his essay that were deemed inappropriate for Chinese publication.

⁷³² My art installers were in fact engaged by the builder. My role at the time was to supervise their installations.

construction site hoping to obtain work. It only took me minutes to find two migrant workers who agreed to be my bodyguards for two weeks.⁷³³ My offer of a daily wage of 100 yuan was considered significantly higher than the market price.⁷³⁴

Not only was it easy to recruit workers, but the abundant supply of workers also reflected the status of the economy, i.e. there were plenty of jobs for migrant workers. According to the International Labor Organisation, China had approximately 150 million migrant workers⁷³⁵ out of a total national population of 764 million people at the end of 2006, representing one-fifth of the total working population.⁷³⁶ More than 40 million of these migrant workers were employed in construction.⁷³⁷ The large percentage of migrant workers in the building industry suggests that their contribution to the Chinese urban revolution cannot be under-estimated given the scale of urbanisation in China.

One day I asked one of my migrant workers what were the reasons for him leaving his hometown. ‘I have no choice—I need the money to feed my family in the country,’ he said. ... Being a labourer is the only way for me to survive.’ His answer reflects the sense of helplessness and desperation he faced in his hometown.

In another hotel project (in Kunming), I witnessed one of the worst examples of working conditions where hundreds of migrant workers worked, lived and ate at the construction site. There were no amenities or sleeping quarters provided by the managing contractor. Some migrant workers built their temporary residences in the basement of the half-finished hotel with broken pieces of plywood, wire or any scrap material they could find. During lunchtime, I often saw hundreds of workers line up for their meal served from a large plastic drum. They were served watery rice porridge and of poor quality. Not surprisingly, many migrant workers were severely underweight and suffered from malnutrition as a result of their poor diet. At night, some migrant workers would bunker down in the flea-infested, poorly insulated basement. Others continued working on the site throughout the night (Figures 4.18 and 4.19).

⁷³³ During the 1990s, the working environment for foreigners and Hong Kong people was not ideal—kidnapping was common and often had tragic endings. Not all, but some, construction sites are controlled by the underworld.

⁷³⁴ The average rate was only 40 yuan a day in the late 1990s, and the rate remained unchanged up until the mid-late 2000s. “One Year of My Blood,” 30. See also Li Shi and Terry Sicular, “The Distribution of Household Income in China: Inequality, Poverty and Policies,” *The China Quarterly* 217 (March 2014): 1-41 and Xie Yu and Zhou Xiang “Income Inequality in Today’s China,” *Conference Proceedings from the National Academy of Science of the United States of America* 111, no. 19 (February 20, 2014): 6928-6933.

⁷³⁵ “Equality at Work: Tackling the Challenges Global Report under the follow up of the International Labor Organisation Declaration on Fundamental Principles and Rights at Work,” International Labour Organisation, 2007.

⁷³⁶ “Statistical Communique of the People’s Republic of China on the 2006 National Economic and Social Development,” National Bureau of Statistics (28 February 2007).

⁷³⁷ Staff reporter, “All-China Federation of Trade Unions Survey Shows Migrant Construction Workers Face Six Large Difficulties” “全中國工會聯合會的調查顯示，農民工面臨六大困難” (in Chinese), *China Industrial Daily News* 《中國工業報》，November 5, 2004.



Figure 4.18 Working conditions at a hotel construction site in Kunming, 1999.



Figure 4.19 Working conditions at a hotel construction site in Kunming, 1999.

I still vividly remember these images of migrant workers at the construction site. The majority of them were dressed in their dusty suits with their sleeves rolled up and labels still attached, hoping their professional attire would attract prospective employers. They dug, hammered and drilled around the construction site with no protective clothing, working long hours for the next pay and meal. Nearby, an expressionless worker wandered into the basement looking for work. My description of the working conditions of migrant workers is not far from the report compiled by Human Rights Watch, which outlined the working conditions of migrant construction workers in Beijing in the 2000s:

The long working hours of migrant construction workers in Beijing necessitates that they are housed and fed either on-site or very near their workplace ... the majority of workers are not paid monthly and come to the city with minimal disposable income, resulting in situations in which employers provide housing and food for their workers in return for daily wage deductions of seven to ten yuan.⁷³⁸

In China, migrant workers are a highly vulnerable group of workers. Their vulnerability exposes them to exploitation, where wages are paid below the minimum standard or, in some instances, they are unpaid. Their working conditions are substandard. The

⁷³⁸ "One Year of My Blood: Exploitation of Migrant Construction Workers in Beijing," *Human Rights Watch* 20 (3) (c) (March 2008), 31.

treatment of migrant workers has been widely documented by scholars,⁷³⁹ as well as by the UN.⁷⁴⁰ Their hope for a better life often ended in tragedy, where some resorted to extreme measures such as suicide or homicide.⁷⁴¹ In other cases, workers who suffered injuries on the job were not compensated by their employer.⁷⁴² They were denied essential services such as medical assistance because they lacked *Hukou*, which is only available to local residents, not migrant workers.

The experience that I described above reveals some of my first encounters with migrant workers during the delivery of public art in the late 1990s and provide a powerful reminder of how traditional forms of public art are built from the backbone of migrant workers. The practice is an inseparable part of the building process. Despite the explicit prohibition against the exploitation of workers in key Chinese legal documents, including the Constitution, the Labour Law and at least 16 other central and municipal government laws, regulations and directives,⁷⁴³ the tragedy continues.⁷⁴⁴ Human Rights Watch has documented that such conditions are related to profit margins.⁷⁴⁵

4.5 Conclusion

The function of traditional forms of public art has gradually changed from the position of propagating communist ideals in the 1980s to the new role of supporting economic reform through urban beautification, showing its close connection with architecture and urban planning. This chapter provided several examples of public art projects in Shanghai and Beijing that have been utilised by the public and private sectors in response to economic and urban policies. It also revealed how the CPC (including private developers who have an affiliation to the CPC) employ traditional forms of public art and architecture to help construct the image of modern China by careful selection of artists, architects and themes, using cultural capital as a means to expand China's soft power.

If the CPC's appropriation of iconic architecture and monumental landmarks is seen as an instrument of spectacle, inevitably the role traditional forms of public art plays in the urban process has also become part of the spectacle. Western academics have written extensively on the relationship between traditional forms of public art and the city, and its potential to cause social disruption;⁷⁴⁶

⁷³⁹ The treatment of migrant workers has been widely documented by scholars such as Liang Zai and Ma Zhongdong (2004), Dror Kochan (2009) and many others. See for example Dror Kochan, "Migration, Civil Society and Urban Change—The New Faces of Urban China" (PhD diss., The Hebrew University of Jerusalem, 2009). See also Deborah Di Dio, "China and its Migrant Workers: Social Harmony or Social Clash?" *Graduate Journal of Asia-Pacific Studies* 5, no. 1 (2007): 35-57; Liang Zai and Ma Zhongdong, "China's Floating Population: New Evidence from the 2000 Census," *Population and Development Review* 30, no. 3 (2004): 467-488.

⁷⁴⁰ Jenny Chan and Pun Ngai, "Suicide as Protest for the New Generation of Chinese Migrant Workers: Foxconn, Global Capital, and the State," *The Asia-Pacific Journal* 8, no. 37 (2010): 2-10.

⁷⁴¹ Chan and Pun, "Suicide as Protest," 10.

⁷⁴² Human Rights Watch, "One Year of My Blood," 37.

⁷⁴³ *Ibid.*, 41.

⁷⁴⁴ Jennifer Ngo, "The Wages of Fear: How the Mainland Migrant Workers are Exploited," *SCMP*, March 17, 2014.

⁷⁴⁵ *Ibid.* Most companies fail to provide adequate cover for workers because the cost would have an impact on their profit margin. New intimidation strategies deployed by employers, such as hiring thugs to settle wage disputes, have been widely used against migrant workers.

⁷⁴⁶ Not all have agreed that art can bring positive change to society—there are others who have offered a different position by arguing that art plays a part in the gentrification process. Some of the Western literature that discusses the relationship between gentrification, art and the city

however, in the case of China where freedom of speech is discouraged, the role of traditional forms of public art is now emerging as an instrument for meeting the CPC's economic, urbanisation, diplomatic and cultural agendas.⁷⁴⁷ In this context, traditional forms of public art are used to project both the image and commercial value of a place, meeting the reform's objective of increasing the country's wealth and a manifestation of its soft power. The case study of OIRA demonstrated that there is a connection between art and consumerism, with the commissioner intending to use public art as a marketing tool to elevate the status of OIRA against several competitors in the field. Thames Town, on the other hand, was more concerned with publicising the image of China as a modernised and developed country. All the examples discussed in this chapter have shown how the state and private developers can influence artwork content through their articulation of themes and their selection of artists as well as the use of these urban imageries to project a positive image of China to the outside world.

Even though it can be argued that traditional forms of public art should be less concerned with provocation, there is still potential for this art to facilitate social disruption. In the West, we tend to focus on how public art has a direct impact on people's lives, as in the case of Richard Serra's *Tilted Arc* (1979).⁷⁴⁸ The controversy surrounding the *Tilted Arc* could not occur in China because the political environment would not permit, for instance, the public to voice their opposition to the government. Moreover, this control is extended to symbolic representations (i.e. whether in the form of public art or literature). In China, social disruption occurs in the gentrification process and the displacement of residents. Like the West, public art may not be the direct cause of social disruption, but it can be part of the gentrification process as it seeks to provide both aesthetic solutions to a public place while, at the same time, conceal social reality.⁷⁴⁹

Indeed, the process of social disruption takes an unusual form in some places in China. For instance, in Shanghai, there is a strong effort made by the local government to focus on aesthetification of the built environment by transforming heritage spaces into creative hubs and attractive public spaces rather than demolishing existing heritage buildings. Shanghai's interest in preserving

include Miles, *Art, Space and the City*; Deutsche, "Public Art and Its Uses," 158-170 and *Evictions* and Knight Krause, *Public Art Theory*. See also Stephan Pritchard, "Hipsters and Artists are the Gentrifying Foot Soldiers of Capitalism," *The Guardian*, September 13, 2016 and Caroline A. Miranda, "Out! Boyle Heights Activists Say White Art Elites are Ruining the Neighbourhood...But it's Complicated," *Los Angeles Times*, October 14, 2016.

⁷⁴⁷ I will discuss the relationship between public art and the CPC's integrative policies in Chapter Nine.

⁷⁴⁸ Richard Serra's *Tilted Arc* (1979) has been regarded by the American art community as one of the most controversial public sculptures in the history of art law for causing disruption to the daily routines of office workers in the area. The artwork was commissioned by the United States General Services Administration for the Foley Federal Plaza in front of the Jacob K. Javits Federal Building in Manhattan. The legal case against the artist resulted in a 10-year legal battle between the artist and local office workers. The artist lost the lawsuit and the sculpture was decommissioned in 1989. Expectedly, Richard Serra was disappointed with the verdict. He argues that 'the case exemplifies the US legal systems preference towards capitalistic property rights over democratic freedom of expression.' However, the site in question remains a public area (accessed on Google Maps on November 15, 2016) and does not appear to have benefited from any commercial activities. See Richard Serra, "Art and Censorship," *Nova Law Review* 14, issue 2 (1990): 323-332 and Michael Kammen, *Visual Shock: A History of Art Controversies in American Culture* (New York: Knopf Doubleday Publishing Group, 2009), 238.

⁷⁴⁹ There is a symbiotic relationship between gentrification, art and the city. For a discussion on how the artworld is entrenched within cycles of urban change, see Vanessa Mathews, "Aestheticizing Space: Art, Gentrification and the City," *Geography Compass* 4/6 (2010): 660-675.

heritage buildings led to 'a city-wide wave of industrial building regeneration' in the 1990s and 2000s,⁷⁵⁰ although it cannot be certain that the Shanghai Municipal Government's intention is primarily driven by heritage preservation.⁷⁵¹ The real estate sector is also being reinvented as the new cultural sector by actively engaging in the city's heritage redevelopment.⁷⁵² As suggested by June Wang, Shanghai's cultural industry and urban planning are deeply entwined. Conservationists, planners, landlords, officials in relevant street offices and developers have played a significant role in reshaping the city's cultural geography.⁷⁵³ Thus, the level of social disruption is targeted at people at the lower end of the socio-economic scale who live in prime land areas. A similar development is also occurring in Art District 798 in Beijing, targeting residents and artists who originally moved into the district for cheap rent and its remote location to the city. While artists are the victims of gentrification, ironically, they have also unintentionally turned into what Caroline Miranda describes as the 'gentrifying foot soldiers of capitalism.'⁷⁵⁴ This is because 'art and culture have the ability to revitalise neighbourhoods.'⁷⁵⁵ The examples in Shanghai and Beijing show people from low socio-economic backgrounds (including some artists) as the targets of the process.

In *Evictions, Art and Spatial Politics*, art theorist Rosalyn Deutsche describes the intensity of gentrification through the process of urbanisation in small neighbourhoods in New York. Although her study may seem small in comparison with Chinese cities, her analysis of gentrification highlights a range of difficulties that communities face. Gentrification in China is far more complex, extensive and severe than in Western countries. The process is carried out on a massive scale not seen in the Western world.⁷⁵⁶ However, in the last two decades, the CPC has been playing down the scale of gentrification in China. The discrepancies between the official response and the West can be seen in a study prepared by Chinese academic Zhu Xigang.⁷⁵⁷ According to Zhu, the number of areas that have been gentrified in Beijing rose from 69 (2005) to 80 (2006), and the number of families affected by gentrification

⁷⁵⁰ Some of the buildings include Xintiandi (2003), 1933 Old Millfun (1998) and Bridge 8 (2007), all of which have been turned into entertainment, cultural and retail districts. June Wang, "Evolution of Cultural Clusters in China: Comparative Study of Beijing and Shanghai," *Architectonica*, no. 2 (2012): 148-159.

⁷⁵¹ For example, in "Forward to the Past: Historical Preservation in Globalising Shanghai," Ren Xuefie argues that the development of Xintiandi was aimed to stimulate tourism and consumption. Ren Xuefie, "Forward to the Past: Historical Preservation in Globalising Shanghai," *City and Community* 7, no.1 (2008): 23-47.

⁷⁵² Instead of applying for new land-use rights licences from the government for developing urban land, many developers see a quicker and simpler way to navigate the red tape and minimise cost by renovating existing buildings and subcontracting the lease to big-name tenants. Wang, "Evolution of Cultural Clusters in China," 156. See also Zheng, "Creating Urban Images Through Global Flows," 65-76.

⁷⁵³ Wang, "Evolution of Cultural Clusters in China," 154.

⁷⁵⁴ This phenomenon was described by journalist Caroline Miranda in her article "Out! Boyle Heights Activists Say White Art Elites Are Ruining Their Neighbourhood...But it's Complicated," detailing resident's concerns with the proliferation of galleries in the neighbourhood, and how local developers have been watching the movement of artists to track neighbourhoods from which they can wring money. Although there is no evidence to suggest there is a direct relationship between art and gentrification, the arts in general, according to the *Journal of the American Planning Association's* study, have come to play 'a more direct role' as an instrument of urban planning and policy. See Miranda, "It's Complicated," and Stuart Cameron and Jon Coaffee, "Art, Gentrification and Regeneration – From Artists as Pioneer to Public Art," *International Journal of Housing Policy* 5, no.1 (2005): 39-58.

⁷⁵⁵ Miranda, "It's Complicated."

⁷⁵⁶ "Forced Evictions—Towards Solutions?" (2005), UN-HABITAT, accessed August 17, 2012 from <http://unhabitat.org/books/forced-evictions-towards-solutions-first-report-of-the-advisory-group-on-forced-evictions-to-the-executive-director-of-un-habitat/>

⁷⁵⁷ Zhu, "China's Gentrification."

was 6,000.⁷⁵⁸ As mentioned before, in a report released by COHRE, the estimated number was up to 1.5 million people who have been displaced or become homeless for the Olympics. In the same report prepared by Zhu, a total of 60,000 houses were reported demolished in 2005 in Shanghai⁷⁵⁹, and the total number of households removed from Shanghai between 1990 and 2005 was one million.⁷⁶⁰ In the UN report, it was claimed that more than 2.5 million people had been evicted in the city of Shanghai.⁷⁶¹

While rapid urbanisation has been a driving force in achieving economic goals, little attention has been paid to mitigating the social impact on local residents caused by the reconfiguration of economic and spatial structures. Even today, there has not been any indication from the CPC to suggest that urbanisation will slow down until 2020 as I discussed earlier. This implies that urbanisation will intensify and deepen. Most crucially, the CPC's decision to move farmers off their lands should not be seen as merely improving their living conditions but is motivated by the slowing of the economy as well as being in alignment with the national policy that aims to transform China into a *xiaokang* society. Their ultimate goal is to create a new consumer-driven population out of this untapped demographic.⁷⁶² However, what remains unclear is how farmers could afford to live in the city as their expected income is significantly less than city dwellers.⁷⁶³

In this context, public art has entered into a different position in China. When traditional forms of public art are considered by the government in economic terms and as the propagation of a new ideological space, presenting the communist state as the new, modern China, it also brings to light how public space is socially constructed, i.e. they are the reflection of the complexity of social relations that are played out in everyday life of ordinary people.

This tension between physical space and people was described by David Harvey when he interpreted Henri Lefebvre's *Production of Space*. Lefebvre witnessed how complex social relations emerged when the internalisation of a new space occurred.⁷⁶⁴ In his view, this is the result of capitalism in the post-Second World War era that aims to maximise production capacity and efficiency as well as increase profitable productivity. In this sense, capitalism has found a new outlet in the conquest of space. It is not just a physical space in the material sense but also a human space, including a social space. Lefebvre perceived capitalism as

⁷⁵⁸ Blanchard, "Forced Evictions."

⁷⁵⁹ Zhu, "China's Gentrification."

⁷⁶⁰ Ibid.

⁷⁶¹ UN-HABITAT, "Forced Evictions."

⁷⁶² Peter Foster, "100 Million Chinese Farmers to Move to City by End of Decade," *The Telegraph*, April 10, 2016.

⁷⁶³ Although wages for rural families have risen from an annual income of 138.8 yuan in 1990 to 3,447.5 yuan in 2012, the income is still significantly lagging behind when the salary is calculated using China's Gini Coefficient as a measure of income distribution. In 2012, the reading was 0.474, which exceeded the UN's warning figure of 0.4 (above this reading can potentially bring social unrest as the gap is too great). Eva Cary, "No Farmer Left Behind," *The Diplomat*, February 21, 2013 and "An Overview of Farming Families Income Between 1990 and 2012" "中國主要年份農村居民家庭基本情況統計(1990-2012)" (in Chinese), *China Statistical Digest 2013* 《中國統計摘要 2013》, accessed April 1, 2017, <https://wenku.baidu.com/view/1bc0dcace53a580217fcfe0e.html?from=search>

⁷⁶⁴ David Harvey, "Afterword," *The Production of Space*, Henri Lefebvre, translated by Donald Nicholson Smith (Malden, Massachusetts; Oxford; Carlton, Victoria: Blackwell Publishing, 1991), 425-431.

transforming city cores and suburban peripheries when he witnessed student revolts in the summer of 1968. Although the revolt was sparked by a seemingly ‘insignificant’ event, i.e. the first mass university and high school student demonstration at Nanterre University in response to poor conditions in overcrowded universities,⁷⁶⁵ the University’s poor handling of the demonstration led to social unrest with protests against capitalism,⁷⁶⁶ leaving France’s advanced capitalist economy temporarily paralysed.⁷⁶⁷ What Lefebvre elucidated in his writings was how capitalism can create new transcontinental networks of exchange within an emergent world market and how it can change people’s lives⁷⁶⁸—in this case it was the student protests against an authoritative government demanding better living conditions, demonstrating how the interlinked chain of events can produce a ‘new space’. In encapsulating this new understanding, I paraphrase Lefebvre: to change life is to change space and to change space is to change a life.⁷⁶⁹

The power of capitalism described by Lefebvre has been unleashed in China in all directions, illustrating how the creation of new urban space can accelerate social fragmentation. While China has successfully reduced urban poverty,⁷⁷⁰ the relationship between space and people has, however, transformed from an egalitarian state to a new relationship between superiority and inferiority, creating new tensions between those who have benefited from the reform and those who continue to struggle. This change is widespread and unprecedented in Chinese history. While these processes are common in capitalist economies, in the case of China, contradictions arising from the transformation of the socialist economy to capitalism have been particularly severe because, in many ways, capitalism is incompatible with Chinese communism. Simply put, the gap between these two systems is too significant for reconciliation.

In recent years, the CPC has been attempting to remedy the ideological, social and ecological deficit caused by modernisation with a new aspiration, ‘China Dream’,⁷⁷¹ which aims to ensure that Chinese communism remains dynamic and relevant in the 21st century. Of course, it would be unfair to ignore the CPC’s achievement in transforming the living conditions of its 1.3 billion people⁷⁷²

⁷⁶⁵ David Harvey, “Afterword,” 425-431.

⁷⁶⁶ Social unrest is a result of collective dissatisfaction with an event and manifests in unconventional and sometimes violent behaviour that disrupts the typical social order of society.

⁷⁶⁷ “1968: The General Strike and the Student Revolt in France,” May 28, 2008, *World Socialist Website*, accessed March 24, 2017, <http://www.wsws.org/en/articles/2008/05/may1-m28.html>

⁷⁶⁸ Harvey, “Afterword,” 430-431.

⁷⁶⁹ Lefebvre, *The Production of Space*, 408 – 415.

⁷⁷⁰ Most city centres in China have been fully urbanised as the result of the reform. Household income has improved significantly since 1979. According to the World Bank, China’s poverty rate was 88% 30 years ago. More than 500 million people were lifted out of poverty between 1981 and 2012. “China,” World Bank, accessed March 24, 2018 from <http://www.worldbank.org/en/country/china/overview#3>

⁷⁷¹ The phrase ‘China Dream’ first emerged when Chinese President Xi Jinping began using the phrase as a slogan in a high-profile visit to the National Museum of China in November 2012. Since then, ‘China Dream’ has become widely used in official announcements and as a routine party lexicon of the embodiment of the political ideology of the leadership under Xi Jinping. The concept is closely associated with the notion of Chinese prosperity, collective effort, socialism and national glory. Yuzhi Shi 石毓智, “Seven Reasons Why the Chinese Dream is Different from the American Dream” “中國夢與美國夢不同的七個原因”(in Chinese), *People’s Tribune* 《人民論壇》, May 23, 2013, accessed April 21, 2018, <http://theory.people.com.cn/BIG5/n/2013/0523/c49150-21583458.html>

⁷⁷² It should be noted, according to the research work conducted by Li Si-ming and Song Yu-ling, the displaced residents are described as the underprivileged and oppressed group generally alluded to in the literature. Their research results also show that not all displaced residents have

but, at the same time, low socio-economic families are hugely affected by the breakneck speed of urbanisation. The truth is that Chinese urbanisation is immense both on a physical and human scale. What is not visible is the destruction of well-being and value inflicted by these processes.

Nevertheless, in consideration of how the CPC utilises traditional forms of public art in the broader context of urban beautification and image building through the examination of public art commissioning processes in Beijing and Shanghai, this chapter accentuates that its development cannot be considered as an independent 'object' that disassociates itself from architecture/urban planning or urban reality, underlining its production as the result of 'the labyrinthine complexities of the modern world'.⁷⁷³ Lefebvre potently encapsulated this epistemological shift from the production of the object to the production of space:

Instead of uncovering the social relationships including class relationships that are latent in spaces, instead of concentrating our attention on the production of space and social relationships inherent to it – relationships which introduce specific contradictions into production, so echoing the contradictions between private ownership of the means of production and the social character of the productive forces—we fall into the trap of treating space 'in itself' as such. We come to think in terms of spatiality, and so fetishise space in a way reminiscent of the old fetishism of commodities, where the trap lay in exchange, and the error was to consider 'things' in isolation, as 'things in themselves'.⁷⁷⁴

This ultimately raises questions regarding the 'social' dimensions of public art that has been largely unexplored by Chinese scholars.⁷⁷⁵ I believe that further in-depth study of this area is needed to formulate a new approach to public art that would address social and cultural needs.

been disadvantaged by gentrification. Some families in Shanghai do 'enjoy comparatively good housing and are somewhat satisfied with their new residence and neighbourhood.' Li Si-ming and Song Yu-ling, "Displaced Residents, Housing Conditions and Residential Satisfaction: An Analysis of Shanghai Residents," *Environment and Planning A* 41, no. 5 (May 2009):1090-1108.

⁷⁷³ Henri Lefebvre, *Critique of Everyday Life—Volume 2* (London: Verso, 2002), 3.

⁷⁷⁴ Lefebvre, *The Production of Space*, 90.

⁷⁷⁵ Discussion on this aspect of public art is rare in existing Chinese literature with the exception of Zhou Chenglu 周成路 "An Approach to Public Art—From the View Point of Sociology" "社會學視角下的公共藝術"(in Chinese). The article was published in *Journal of Shanghai University* 《上海大學學報》 12, no. 4 (2005): 92-98.

CHAPTER FIVE

CASE STUDY TWO: THE LONG MARCH PROJECT 《長征計劃》

5.1 Introduction

In Chapters Three and Four, I discussed a variety of public art and architectural projects undertaken by artists and architects in response to the Chinese urbanisation program and changes in art and architectural practices reflecting the transformation in public art between 1949 and the 2010s. However, Chinese public art is not limited to traditional forms of public art. As I discussed in Chapter One, a newer form of public art, which is concerned with social spaces and involves public participation and social dialogue also emerged during this period.

While existing public art literature in China has tended to focus on traditional forms of public art and certain participatory art practices, the lack of critical discourse on ‘new genre public art’ does not imply that the practice has not been explored by Chinese artists. On the contrary, Chinese artists have been vocal about the world in which they live since 1979, manifested in a variety of artistic expressions in response to local conditions. An example of this genre of public art can be seen in the work of Beijing artist Zheng Bo.

In 2008, Zheng organised a series of games and discussions relating to homosexuality at the Beijing Queer Cultural Centre.⁷⁷⁶ Several participants attended the games, some of whom were homosexual. Participants were asked to watch a video about an imaginary island, Karibu, and then fill out their personal details in a ‘Birth Certificate’. The group then compared notes and discussed their imagined lives. The core concept of this work was to develop a critical discourse regarding the taboo associated with homosexuality—in this case; participants were provided with an opportunity to project their ideas onto imaginary lives and approach issues of sexuality from alternative perspectives.⁷⁷⁷

A more recent example is Bishan Commune.⁷⁷⁸ Conceptualised by Ou Ning in 2011, the project was inspired by the New Rural Reconstruction Movement⁷⁷⁹ that sought to revitalise a rural village, Bishan in Yi county, through cultural programming. Ou

⁷⁷⁶ Until 1997, homosexuality was considered a mental illness by the CPC. While same sex marriage is not legalised, the practice of homosexuality by adults is legal in China.

⁷⁷⁷ Zheng, “Situating Socially Engaged Art in China.”

⁷⁷⁸ Ou’s other socially-engaged art projects include his film documentation of Da Zhan Lan in Beijing (see Chapter Four) and his curation for *2009 Shenzhen & Hong Kong Bi-city Biennale of Urbanism\Architecture*. The latter focuses on redefining the relationship between people and urban space and calls for alternative ways of using the city’s infrastructure as a tool for public engagement. The goal of the 2009 biennale was aimed at making the process of cultural production transparent and engaging.

⁷⁷⁹ The movement emerged around the end of the 20th century led by Chinese scholar Wen Tiejun who theorised the concept and recognised that the CPC’s transformative policies could have a direct influence on the rural population. ‘New Rural Reconstruction Movement’ is a term borrowed from China’s 1920s and 1930s Rural Reconstruction Movement. The original movement saw many intellectuals flock to the countryside to improve education, healthcare and agricultural techniques with the aim to revive the Chinese village. The new movement, in contrast, is a response to the problems of China’s modernisation.

organised its first Bishan's festival, *Bishan Harvestival* (2011) intending to attract artists, intellectuals and activists to the village. However, the local authority was concerned with the event's lack of sustainability and shut down the second *Bishan Harvestival* in 2012. The closure of *Bishan Harvestival* led to Ou to rethink a new model that would focus on the concept of collaboration with local villagers. In doing so, Ou used a bookshop (opened by his friend in 2014) and, later, a gallery (2015) as a social space for the local community and visitors.⁷⁸⁰ The proximity of the village to Yellow Mountain and the UNESCO World Heritage villages Hongcun and Xidi also attracted tourists to Bishan, generating real income for the villagers. Soon after the opening of the bookshop, the attitudes of the Bishan villagers begun to change—their initial thoughts of hoping to transform Bishan into another Hongcun and Xidi (by this time, both villages had turned into fully-fledged tourist destinations) were replaced by their desire to preserve local handicraft traditions.⁷⁸¹

While the above examples demonstrate how Chinese artists have shown a growing interest in socially-related/focussed art practices that have a 'family resemblance' corresponding to 'new genre public art' in recent years,⁷⁸² the practice, in general, has been historically considered as part of the visual art discourse, not public art.⁷⁸³ This suggests that the concept of 'new genre public art' has not been thoroughly examined by Chinese scholars.

In order to consider how far 'new genre public art' can be developed in China, I have expanded the concept in my discussion of the definition in Chapters One and Two by articulating that the practice is situated within the continuum of socially-related/focussed public art practices that make the necessary provisions for the Chinese experience. This strategy is designed to broaden the scope of the definition, enabling the further expansion and theorisation of public art.

Historically the core concept of new genre public art was derived from an ideological position based on the philosophy of Western democracy.⁷⁸⁴ As described by Lacy, the emergence of new genre public art came from the discourses of largely marginalised

⁷⁸⁰ In this sense, the bookshop functioned as an interactive medium enabling villagers to gain a new perspective of Bishan's cultural identity.

⁷⁸¹ However, the growing popularity of Ou's rural experiment among villagers was seen as a threat by the Yi County authority. In 2016, the authority decided that it would be in the best interest of the village to tow the party line and closed the project. According to Corlin's detailed report of the Bishan Commune, one of the primary reasons to end the bookshop was because Ou's experiment was considered 'politically incorrect' by the local authority. Corlin, "Trojan Horse."

⁷⁸² Another example is *Tongyuanju* (2010). Artist Wang Haichuan initiated a series of socially-engaged art projects with the remaining residents of Tongyuanju (a state-owned industrial factories district in the centre of Chongqing) after its land was sold to a developer. "Tongyuanju," *Seachina*, accessed on March 22, 2019 from <http://seachina.net/tongyuanju>. For a list of socially-engaged art, see "Seachina – Socially-engaged Art in Contemporary China," see accessed March 22, 2019 from <http://seachina.net/seachina-intro.html>. This list was compiled by Zheng Bo.

⁷⁸³ For example, Zheng's works were exhibited at the *Grassroots Humanism Exhibition* (2007) and the *3rd Guangzhou Triennial* (2008). These exhibitions were not specifically public art events.

⁷⁸⁴ The concept, which manifested in various ways, was discussed in the works of Patricia C. Philips, Suzanne Lacy, Mary Jane Jacob, Tom Finkelpearl and Grant Kester. Other scholars include Deborah Karasov, Martha McCoy, Pam Korza and Barbara Schaffer Bacon, Nancy N. Kari and Harry C. Boyte and Heather Wainwright. There are many ways of describing 'democracy' in public art. For an overview, see Pam Korza, Barbara Schaffer Bacon and Andrea Assaf, *Civic Dialogue, Arts and Culture: Findings from Animating Democracy* (Washington: Americans for

artists to use art as ‘a process of value finding, a set of philosophies, an ethical action’ or ‘an aspect of a larger socio-cultural agenda.’⁷⁸⁵ My expanded definition of new genre public art is drawn from Lacy’s all-encompassing approach to art making and aims to provide a framework to consider whether the *Long March Project* shares overlapping similarities with new genre public art, and to show how Chinese artists in China have adapted some Western public art practices.

Using the *Long March Project* (the Project; 2002–ongoing) as a case study, my goal is to demonstrate that there have been attempts made by Chinese artists to explore a new form of art production that involves public engagement and critical dialogue in the early part of this century, showing their projects bear some of the attributes of new genre public art as I described in Chapter Two.⁷⁸⁶ Here, I think it is important to clarify that new genre public art is not the term used by the project curators or by others in the Chinese art world in general.⁷⁸⁷ The Project self-identified instead as ‘participatory art.’ This is conceptually closer to Nicolas Bourriaud’s *Relational Aesthetics*, which I explain below.

The Project was conceived by Lu Jie and co-curated by Qiu Zhijie⁷⁸⁸ in 2002 with the aim to establish a new Chinese system for art in response to China’s increasingly Western-centric view on art. Both curators characterise the Project as participatory art with a focus on public engagement. It is subsumed in my thesis under the category of new genre public art,⁷⁸⁹ as described in Chapters One and Two. In this chapter, I will investigate how the concept underlying new genre public art has been considered in the Project and its first segment, *Long March—A Walking Visual Display* (the Display) 《長征——一個行走中的視覺展示》. The approach of the

the Arts, 2005); Deborah Karasov, “American Grounding—Comments on the Art of Elegy,” *Public Art Review* (Fall/Winter, 1997): 21-23; Nancy N Kari and Harry C Boyte, “Work of the People,” *Public Art Review* (Fall/Winter 1997): 10-11; Heather Wainwright, “In the Neighborhood, a Critique of Social Activist Art,” *Public Art Review* 9, no. 1, issue 17 (1997): 16-20 and Martha McCoy, “Art for Democracy’s Sake,” *Public Art Review* 9, no. 1, issue 17 (1997): 16-20.

⁷⁸⁵ Lacy, *Mapping the Terrain*, 46.

⁷⁸⁶ I have reviewed the curatorial statements from 2000 and 2002 Shanghai Biennale. It appears that both events showed little interest in the production of art that involved public participation or dialogue. In other words, this genre of art was not considered as an ‘official art’ at the time and was mostly explored by artists and curators outside the art establishment. *Long March Project—a Walking Visual Display* (2002) was one of the art projects that sought to explore alternative art production. I note that there has been an increased interest in socially-engaged and participatory art in China since 2011, evidenced by the 2012, 2014 and 2016 editions of Shanghai Biennale and the 2015 Venice Biennale as well as Qu Yan’s Xucun International Art Festival (Chapter Nine).

⁷⁸⁷ As discussed in Chapter Two, the concept of new genre public art only began to emerge in Chinese literature around 2010 and examined in 2014.

⁷⁸⁸ Lu met Qiu during their time at the Zhejiang Academy of Art (now renamed the China Academy of Art) in Hangzhou around the late 1980s. Qiu was originally trained in printmaking and later developed his interest in photography, video, installation art and painting. Qiu has been exhibiting his works outside of China since 1992. Some of these exhibitions include *China’s New Art, Post-1989* (1992) in Hong Kong, and *Revolutionary Capitals: Beijing-London* (1999) and *Between Past And Future: New Photography And Video From China* (2005), both in London. In the area of art theory, Qiu has written several publications since 2003. In addition, Qiu is known for his curatorial work—he was the curator of the following art events: *Ink Art: Contemporary China’s Past as Now* 《水墨藝術：當代中國的過去作為現在》 (2013) at the Metropolitan Museum of Art, New York; *The 31st Sao Paulo Biennale* (2014), *Shanghai Biennale* (2012) and *Singapore Biennale* (2016). He was also the chief curator for the Chinese pavilion at the *2017 Venice Biennale*.

⁷⁸⁹ Here, I use the concept of subsuming in the sense to include or place within something larger or more comprehensive, i.e. it is encompassed as a subordinate or component element. Lacy’s concept of new genre public art as an overall framework includes art production that involves public participation, as well as that engaging in critical discourse with the public.

curators to the Project not only provides an alternative way of adapting participatory or interpreting 'new genre public art' to suit the communist state but also represents a new juncture in Chinese public art. The Project was a response to the curators' growing concerns regarding the current state of the Chinese art system and what they saw as its ideological incompatibility with the West, using a communist viewpoint as a benchmark to critique the art establishment while questioning whether the Western art system is an appropriate value system for Chinese art. It should be noted that most other participatory art produced between the 1980s and 1990s in China tended to focus on artists' private aesthetic experiences in a changing society.

While I do acknowledge that the curators maintained the position that public engagement is one of the core strategies in the production of the Project, with emphasis placed on the importance of people's lived experience through 'co-production of work',⁷⁹⁰ my analysis of the Project suggests that some of the artworks have actually initiated wider discussions on how to use art to address certain issues or gain new perspectives, revealing the possibility for civic dialogue,⁷⁹¹ and thus reflecting some of the engagement strategies utilised by the proponents of new genre public art in the West. Three specific works will be examined to determine whether the Project has generated space for civic dialogue. They are Jiang Jie's 姜杰 *Sending off the Red Army: In Commemoration of the Mothers on the Long March* 《送紅軍：為紀念長征路上的母親而做》，Judy Chicago's *What if Women Ruled the World?* 《如果女人統治世界》 and Wang Chuyu's 王楚禹 *Democratic Long March* 《民主長征》.

How participatory art is interpreted and produced in China is distinctively different and conceptually aligned with Chinese communism.⁷⁹² The practice has been historically associated with the co-production methods of the 1950s and 1960s where workers and artists co-produced work together for their respective work units.⁷⁹³ The purpose of co-production at the time was to improve

⁷⁹⁰ This term used by Lu and Qiu refers to a mode of artwork production that is jointly produced by the artist and participants but does not indicate whether the relationship is equal. This distinction was raised in Chapter Two when I described how public engagement can involve different modes of engagement. See Lu and Qiu, "Curators' Words," 11.

⁷⁹¹ Ibid. The curator has made it clear that the Project is aimed at addressing the inadequacy of the Chinese art system. To achieve this goal, each activity throughout the Display is divided into three parts: creation, display and debate. Lu's intention implies this form of art production should bear some social responsibilities, i.e. to serve the greater good. However, not all of his events reflect this position. I will examine the conceptual framework of the project under Section 5.4.

⁷⁹² Literature relating to this topic see Liu Fang 劉芳 and Wang Zheng 黃展, "Public Art and the Art Public - On Public Participation in Contemporary Public Art" "公共藝術與藝術大眾 - 談當代公共藝術中公眾參與性" (in Chinese), *Journal of Zaozhuang University* 《棗莊學院學報》 26, no. 3 (2009), accessed January 6, 2018, <https://wenku.baidu.com/view/5df50b9127284b73f34250cd.html>

⁷⁹³ As I mentioned in Chapter One, this method of art production is sometimes referred to as 'collective art' or 'art of collective production'. The practice originated from the co-production of work by members of the work unit or organisation during the 1960s and 1970s. In the *Long March Project: Yang Shaobin: 800 Meters Under*, Lu Jie describes how collective art was organised in the coal mining sector during the 1960s and 1970s: '[At that time] coal miners would have their own exhibition of works, with each coal mine having a dedicated art production team', Lu Jie writes, 'additionally, the artists from national arts association had a close relationship with the coal miners, working with them to produce works.' Lu Jie, "Long March Project: Yang Shaobin: 800 Meters Under," accessed September 22, 2017, <http://www.longmarchspace.com/en/yang-shaobin-800-meters/>. Another text describing collective art production under Mao is by Michael Sullivan, *The Arts of China* (London: Cardinal edition, 1973), 244. For a more localised view see Ban Lingsheng 班陵生, "Public Participation in Public Art" "公共藝術中的公眾參與"(in Chinese), *Sculpture* 《雕塑》, no. 5, (2006), accessed January 28, 2013, <http://mall.cnki.net/magazine/Article/DSUZ200605015.htm> and Liu Fang and Wang Zheng, "Public Participation in Contemporary Public Art".

social relations or boost morale among workers while the promotion of Chinese communism remained, and still is, the core objective of the CPC. As described by Michael Sullivan, the cultural environment in China at the peak of the Cultural Revolution would not allow artists to have their own voice. There was simply no room for individuals.⁷⁹⁴ It seems Mao considered the practice of participatory art that focuses on improving social relations to reflect the communist worldview as one of the appropriate forms of art production at the time. In that sense, art produced under Mao is conceptually closer to Bourriaud's relational aesthetics because the central position underpins the theory that it takes 'the realm of human interactions and its social context rather than the assertion of an independent and private symbolic space.'⁷⁹⁵ This ideological position is visible when participatory art is understood under the context of building social relations between participants and the purpose of propagating the communist ideological visions (i.e. the Chinese Utopia). It was less concerned with art *per se*.

5.2 Why the *Long March Project*?

The question of what characterises new genre public art in China and how it is different from new genre public art in the West should be considered within the communist context. This context implies that artists must work in their environment without appearing to attack the CPC and their ideological position. Given that the ideological and political setting of Chinese public art is different from the West, it has become evident that the Project's premise to investigate a new Chinese identity⁷⁹⁶ (i.e. to re-examine Chinese socialist revolutionary culture in the 21st century critically) and put forward a new mode of art production in the age of internationalisation is relevant to my research topic. With the goal of challenging the status quo of the art establishment by critically self-examining its art system theoretically, the Project's in-depth examination of contemporary Chinese art can be seen as following the work of Chinese avant-garde artists of the 1980s and 1990s by questioning the existing system but, at the same time, the Project seeks to explore a new mode of art production that engages the public on social and cultural issues relevant to their lives. One of the strategies the Project utilised to achieve this goal was the incorporation of individual experiences related to the historic Long March as part of the artwork. The intent was to establish a point of engagement with the public to reflect the socialist mode of art production as I described above.⁷⁹⁷ This feature is highly visible in some of the art events materialised in the Display. I will provide an analysis of the Display under Sections 5.5 and 5.6.

⁷⁹⁴ Sullivan, *The Arts of China*, 240.

⁷⁹⁵ Bourriaud, *Relational Aesthetics*, 16.

⁷⁹⁶ The search for a cultural and national identity is a complex task for many Chinese artists. In the age of globalisation, China is facing two parallel developments—the first is Westernisation, which can be traced back to the mid-19th century, and the second is the revival of conservative ideologies. For a discussion on the historical development of Chinese national identity, see Werner Meissner, "China's Search for Cultural and National Identity from the Nineteenth Century to the Present," *China Perspectives*, 68 (November–December 2006), accessed September 19, 2017, <http://chinaperspectives.revues.org/3103>

⁷⁹⁷ According to Lu, the reason for using the historic Long March as the theme is because the majority of villagers have personal experience with the event. In contrast to urban dwellers, rural people have limited access to art. By taking the Display to the countryside, Lu and his team members hoped to make art more accessible to the broader community. Lu and Qiu, "Curators' Words," 8-12.

5.3 Background of the *Long March Project's* Founder, Lu Jie

The explosion of activities and experimentation that has taken place in contemporary Chinese art since the death of Mao has produced two generations of artists who are continually seeking new ideas and innovation. Like many of the avant-garde artists who were born in the 1950s and 1960s, Lu received his formal training at one of the most prestigious art schools in China—the China Academy of Art (formerly known as the Zhejiang Academy of Art) in Hangzhou. After graduation, he worked in several different fields, including as a translator, editor and art dealer. He moved to Hong Kong in the early 1990s after joining the Schoeni Art Gallery, working as an art adviser for Manfred Schoeni's antique and art gallery businesses. Lu and I met in early May 1993, shortly after the new gallery was opened (Figure 5.1). It was during this time that Lu conceived the idea of using the historic Long March as an art project,⁷⁹⁸ as we talked about the art scene in China.⁷⁹⁹ At the time, however, Lu was not specific on how the Project was going to be developed.



Figure 5.1 Young Lu Jie at Schoeni Art Gallery, circa 1995

In 1995, Lu left Schoeni and moved to the UK, completing his degree at Goldsmiths College of Art in 1999.⁸⁰⁰ In the early 2000s, Lu returned to China in pursuit of his dream. Armed with new knowledge, in particular after having studied Western curatorial practice and the position of contemporary Chinese art in an international context, Lu initiated the Project in collaboration with his former fellow student Qiu Zhijie, to interrogate Chinese visual culture and revolutionary memory.⁸⁰¹ More importantly, Lu was exploring the ways that contemporary art practice could connect with social development and social change.

⁷⁹⁸ For a discussion of the historic Long March, see Wang Shuseng, *The Long March* (in Chinese) (Beijing: Remin Literature Publishing House, 2006).

⁷⁹⁹ I still distinctly remember Lu showing me a sketch of the Long March Project's logo—a sickle and a hammer—and he asserted to me that one day he would work on a project based on the historic Long March because the entire population of China had had experience with the historical event to various degrees. At that time, I was a fresh graduate from art school, I thought his idea was very interesting and original as the communist experience had not been discussed previously in art discourse.

⁸⁰⁰ Notes from a meeting between Lu Jie and Martha Liew in Beijing, dated September 23, 2006.

⁸⁰¹ Lu Jie, "Preface," *Long March—A Walking Visual Display*, ed. Lu Jie and Qiu Zhijie, New York: Long March Foundation New York, 2003, 4.

Since the launch of the Project in 2002, it has received a mixed reaction from the Chinese art community.⁸⁰² Some have argued that the Project is rehashing Mao's historic Long March and the idea of artists co-producing the work with participants is nothing new in China.⁸⁰³ In the past, avant-garde artists have experimented with this type of model with varying degrees of success.⁸⁰⁴ Others have applauded Lu's effort in taking contemporary Chinese art to the world stage.⁸⁰⁵ One point worth noting is the fact that Lu developed the Project based on two distinct models. The first is the Chinese socialist art production model, which I described above that sought to utilise art to engage with the public and improve social relations. The second is the introduction of a Western model, i.e. the inclusion of public engagement, including the possibility of using the concept of civic dialogue as the content for art that aimed to provide participants with an opportunity to discuss issues relating to people's lives (such as participants' experience with the historic Long March) or address specific concerns (such as the state of contemporary Chinese art). The latter model utilised by Lu shows an interesting development in Chinese public art because it signifies an alternative approach in art making in China by creating a space for conversations and debates, which had not been explored in-depth by Chinese scholars at the time. Conceptually, the Project sets no geographical or materiality boundaries and operates on one grand narrative—the historic Long March—manifested through a series of interactive performances and activities, in which historical consciousness is collected, examined, reinterpreted and documented.

5.4 Overall Conceptual Framework of the *Long March Project*

The Project is an artistic interpretation and re-examination of the historic Long March (1934–1935). The Project began in 2002 with its first segment, *Long March – A Walking Visual Display*. Works produced outside of the Display are not examined in this chapter.⁸⁰⁶

Historically, the Long March was considered one of the most significant events in modern Chinese history, not only because the event contributed to saving the CPC from annihilation at the hands of the nationalist army of Chiang Kai-shek, but also because it was an important period for Mao Zedong's literary works, some of which formed the basis of his political theories.⁸⁰⁷ These writings

⁸⁰² During my trips to Shantou and Shanghai in 2008 and 2012, I spoke to several artists and officials about their perception of the Project. Some have argued that the Project was selling out communist art, while others could not see the relationship between the Project and the historic Long March. This view was also reflected in "Minutes of Long March—A Walking Visual Display On-site Criticism Meeting at Sanlian Bookstore," Beijing, April 10, 2003, Long March Space, accessed November 10, 2006, www.longmarchspace.com/huayu/pipanhui.htm and notes from a meeting at the *Public Art International Forum & Education Seminar* in Shantou, dated January 9–10, 2008 and individual meetings with Chinese officials and artists in Shanghai, dated February 19–23, 2012.

⁸⁰³ "A Conversation with Lu Jie," Long March Space, August 18, 2002, accessed November 10, 2006, www.longmarchspace.com/english/e-discourse1.htm; also notes from a meeting between Jiyong Yu, Xie Lin, Professor Yang Qirui and Martha Liew, Shanghai and Hangzhou, dated February 20–23, 2012.

⁸⁰⁴ Notes from a meeting between Jiyong Yu, Xie Lin, Professor Yang Qirui and Martha Liew, Shanghai and Hangzhou, dated February 20–23, 2012.

⁸⁰⁵ Long March Space, "Minutes."

⁸⁰⁶ Examples include *Temporary Space—an Experiment by Wang Wei* (2003), *The Great Survey of Paper-cuttings in Yanchuan County* (2004) and *Qin Ga The Miniature Long March* 《琴嘎—微型长征》.

⁸⁰⁷ Mao's political writings include "On Guerrilla Warfare" (1937), "On Practice" (1937), "On Contradiction" (1937), "On Protracted Warfare" (1938), "In Memory of Norman Bethune" (1939), "On New Democracy" (1940), "Talks at Yan'an Forum on Literature and Art" (1942), "Serve the

subsequently informed and shaped several political policies and formed the basis of a national constitution.⁸⁰⁸ Borrowing from the conceptual framework of the historic Long March (both the historical route and theories generated from the march), Lu utilised some elements of Mao's theory to address several issues emerging in contemporary Chinese art at the time. These included the inadequacy of Western systems in China, the position of contemporary Chinese art domestically and internationally, and assessments of Western influences on China. For Lu, the goal of the Project was to continue its legacy (both old and new) for future generations to engage people at all levels.

In asserting that the Project is not concerned with elitism in art, both Lu and Qiu have explicitly explained how the Project should be considered in their conceptual overview: 'The Project will engage and challenge the public and art by positioning recent historical context and examining notions of cultural reciprocity. The Project links with the present, centre and periphery, art with so-called non-art,⁸⁰⁹ and the local with the international audience'.⁸¹⁰ Lu further articulated his vision in *Qin Ga's* 琴嘎 *the Miniature Long March* 《微型长征》, stating that the Project is 'the capitalised Utopian social proposal representing the grand narrative of the historical Long March [which] has been exoticised through the ongoing mapping of ideological and political conflict'.⁸¹¹

Conceptually, the Project was initiated in response to what its founders saw as an incompatibility between Western art and Chinese art systems. Lu and Qiu's concerns about the loss of Chinese identity are not unfounded. Since the reform, the contemporary Chinese art movement has been effectively defined by the transformation of political ideologies and the economy. Historically, Chinese art was enormously affected by the CPC in an era in which individualistic expression was discouraged and art became political. The art world took another dramatic turn when Deng Xiaoping came to power during the late 1970s. Around this time, the Western museum system was introduced to China. The idea of partially privatising art and culture was introduced around the mid-2000s and created a new environment that both contradicted and tested the core ideology of the Chinese government.⁸¹² The

People" (1944), "The Foolish Man Who Tried to Move a Mountain" (1945) and "On the Correct Handling of the Contradictions Among the People" (1957).

⁸⁰⁸ For example, in "On New Democracy" (1940), Mao articulated how democracy should be exercised under 'centralised guidance'. His interpretation of socialist democracy is further explained in "On the Correct Handling of the Contradictions Among the People" (1957) and is outlined in Articles 1 and 3 of the Constitution of the CPC. See full text of the Constitution by Staff reporter, "The Constitution of the Communist Party of China," *News of the Communist Party of China*, March 29, 2013 and Charles J King and James A McGilvary, *Political and Social Philosophy: Traditional and Contemporary Readings*, (McGraw Hill, 1973), 440-443.

⁸⁰⁹ 'Non-art' is a practice that does not constitute art or does not conform to conventional ideas of art. The work of Marcel Duchamp is an example of non-art: the artist used found objects to question the very notion of art and the adoration of art, which Duchamp found 'unnecessary'. The artist is known for critically updating art production for the industrial age and for undermining bourgeois authorship. See "Marcel Duchamp 1968 Interview," *British Broadcasting Corporation TV* on YouTube, video, 27:50, accessed May 3, 2018. <https://www.youtube.com/watch?v=Bwk7wFdC76Y> and Thierry de Duve, "The Invention of Non-Art: A History," *Artforum International*, no. 6 (2014): 192-199.

⁸¹⁰ Lu and Qiu, "Curators' Words," 8-12.

⁸¹¹ Lu, Qin Ga *The Miniature Long March* (Beijing: 25000 Cultural Transmission Center, 2005), 10.

⁸¹² The idea of partially privatising art and culture has a different meaning in China. The sector is controlled by the CPC, but the business side of the sector is professionalised with the aim to deliver economic outcomes. An example to illustrate this new relationship would be public museums in China. Traditionally, the role of public museums placed a focus on promoting cultural exchange, both nationally and internationally,

discrepancies between the traditional communist ideology and the reality of the capitalist market have forced many artists to question their position in the new Chinese modernity. Those who follow the Western museum system are thankful for the opportunities created by the reform; others have utilised the opportunity to gain new knowledge and experience from the West, and started reflecting upon their relationship with the changing society and the process of mapping out what they can see as uniquely 'Chinese' in the age of globalisation. At the centre of this internalisation, many artists find an incompatibility of ideologies between China and the West: the two schools of thought (i.e. Chinese communism and Western capitalism) do not adequately fit into the Chinese art system because the philosophical viewpoint that underpins the communist concept of 'serving the people' is nowhere to be found in capitalism.⁸¹³ Against this background, the rapidly growing interest in contemporary Chinese art in the art market since the early 1990s has seen artistic consumption driving artistic production. It is not only the avant-garde art that has been absorbed into the established system, so too has the traditional Chinese ink.⁸¹⁴

Both Lu and Qiu see the danger of changing contemporary Chinese art to suit market demand as real and threatening—it can potentially undermine the communist foundation that China has been built upon, leaving the country on the edge of 'cultural losses and ideological voids.'⁸¹⁵ When faced with the new opportunities and material rewards that come with the emergence of new art markets, as well as the limited avenues available to express their discontent with the existing system, many artists consider the reform as a possible way out of the impasse for contemporary Chinese art. While some artists manage to express their resistance without directly attacking Chinese communism, others are more inclined to capitalise on an opportunity.

as well as supplementing diplomacy. They also have the responsibility of professionalising the sector (including developing standards, staff training and improving facilities and infrastructure). Similar to Western museums, Chinese museums are faced with financial constraints. A call to reform the public museum sector can be seen in a report released by *Xinhua* (March 31, 2017). According to An laishun, the Vice President of the International Museum Association, Deputy Director and Secretary of the China Museum Association, and Xu Niansha, Chairman of the China Poly Group Corp Party Committee and Member of the National Committee of the Political Consultative Conference, China should increase policy support and promote international cooperation and exchanges between museums at the national level, as well as diversify the industry into areas such as publishing, collection database sharing, cultural product development and cultural relics restoration. As stated by Xu, the aim of transforming the state-owned cultural industry is to contribute to the promotion of national soft power, but also has an economic significance that aims to align cultural policy with economic policy. This new policy advocated by the CPC suggests that the cultural sector has yet to be fully developed while, at the same time, the public (including artists, curators and the general public) may not have a full comprehension of this new development. The transition from state-owned enterprise to partially privatised enterprise (a similar experience the Chinese public faced when the privatisation of housing was introduced in 1990) can be a culture shock for many. Lu Bolin 魯博林, "Why it is Difficult for Chinese Museums to go to 'the West?'" "中國博物館為何難以「走出去?」" *China Overseas Chinese Network* 《中國僑網》, March 31, 2017, accessed January 28, 2018, http://www.xinhuanet.com/overseas/2017-03/31/c_129522059.htm; for a discussion on the concept of privatisation in the West see Wu Chin-tao, *Privatising Culture* (London: Verso, 2002).

⁸¹³ Mao Zedong (1944), *Serve the People* 《為人民服務》 (in Chinese), accessed May 11, 2007, <http://www.longmarchspace.com/czdd/czdd03.htm>

⁸¹⁴ Lu and Qiu, "Curators' Words," 8-12; notes from a meeting between Johnson Chang and Martha Liew in Hong Kong, dated January 17, 2008.

⁸¹⁵ *Ibid.*

One of the strongest criticisms raised by Lu about the failure of contemporary Chinese art is its inability to engage with the masses and the fact that it is increasingly distant from the communist ideology. Lu writes, ⁸¹⁶ 'A major characteristic of art in contemporary China is that art has left the audience and has moved from the broad masses of the people towards the elite, from private studios towards hierarchical structures, and from China towards the world beyond China.' These movements, according to Lu, 'have led the avant-garde directly into the trap of the global market and the maze of mutually determinant relationships that it implies'.

While some artists have supported Lu's criticisms of the state of contemporary Chinese art, not all have agreed. As discussed earlier, the Project has been criticised for its inability to break away from the Western art system, and many consider the Project as designed to target Western audiences, thus 'selling out' communist ideology. Others who participated in the Project criticised Lu and the Project for failing to engage with people and have contended that the Project transformed itself into a self-promotion machine.⁸¹⁷

Despite these criticisms, I contend that there is no evidence to suggest that the Project was motivated by economic opportunism. Those who criticised Lu for the commodification of the historic Long March to suit the Western art system have not taken the political environment into account in the 1990s. When Lu first proposed the idea of curating a project based on the historic Long March in early 1993, it was less than four years after the Student Protests of 1989. According to art historian John Clark, during this period the official response to art in China was marked by 'a deliberate pressure by some groups in the CPC or their representatives to set back the major advances of the 1980s in cultural life.'⁸¹⁸ As discussed in Chapter One, the China Artists Association was given the task of policing the cultural sector for the CPC, and several measures were put in place to curtail artistic freedom. These developments suggest that scrutiny on art intensified in the 1990s. Also, the art market did not emerge on the mainland until 2005.⁸¹⁹ If Lu were economically motivated, his plan would not have worked at the time, as the cultural environment was unfavourable.

⁸¹⁶ Other scholarly writings that discusses the impact of Western art system on Chinese art and its effects on artists include Wu Hung, *Chinese Art at the Crossroads: Between Past and Present, Between East and West* (Hong Kong: New Art Media, 2001); Karen Smith, "The Cost of Creativity," *Artlink* 23, no. 4 (2003), accessed December 15, 2017, <https://www.artlink.com.au/articles/2119/the-cost-of-creativity/>; Hou Hanru, "China Today: Negotiating the Real, Longing for Paradise," *Mahjong: Contemporary Chinese Art from the Sigg Collection*, ed. Bernhard Fibicher and Matthias Frehner (Ostfildern-Ruit: Hatje Cantz; Portchester: Art Books International, 2005), 29-34; Chang Tsong-zung, "Yellow Box: On Art before the Age of Museum Exhibitions," *Yishu—Journal of Contemporary Chinese Art* 4, no. 1 (Spring/March 2005): 42-52 and J.P. Park, "The Cult of Origin: Identity Politics and Cultural Capital in Contemporary Chinese Art," *Yishu—Journal of Contemporary Chinese Art* 9, no. 4 (July/August 2010): 63-72.

⁸¹⁷ Criticism of the Project is discussed in the later part of this chapter. Long March Space, "Minutes."

⁸¹⁸ Clark, "Official Reactions to Modern Art," 334-348.

⁸¹⁹ Despite the art market in China not emerging until 2005, it should be noted that Lu was already highly active in the Hong Kong art market through his work with the Schoeni Art Gallery. As an advisor to Manfred Schoeni, Lu was responsible for introducing Chinese artists (such as Fang Lijun, Wang Yidong and Yue Minjun) to Christie's and Sotheby's in Hong Kong. At that time, he was one of the few Chinese artists who had direct exposure to auction houses and understood how the art market worked.

Articulating a New Cultural Vision

In 1991, the China Artists Association was given a new task of re-defining national cultural policy with the aim of providing an intellectual and conceptual framework for literature and art that focuses on ‘distinctively socialist art furnished with Chinese characteristics, which is not the same as the art of capitalist countries and also must be different to the art of other socialist countries.’⁸²⁰ This new directive, issued by the CPC, signalled a turning point for contemporary Chinese art where a parameter for compliance has been articulated. It also provided an ideological starting point for Lu.

In calling for a complete evaluation of the Chinese art system to comply with the national policy, Lu and Qiu collaborated with several Chinese artists, both emerging and established, in search of a new form of art production. As the Chinese museum system is mostly influenced by the West, Lu and his fellow artists criticised the Western museum system for its inaccessibility to the public and considered its Western roots inappropriate for Chinese adaptation.⁸²¹ As Lu pointed out, it is “unreasonable to let artistic production sink to fit the limited understanding of foreign art consumers, or to wait for the Chinese economy to develop so that domestic art consumers can support contemporary art...we must begin from our understanding of ourselves as practitioners of Chinese art, raising anew these issues that have been set aside in recent years...”⁸²²

As asserted by Lu and Qiu, the objective of the Project was to establish a new art system for Chinese adaptation. The Project is not a standalone art event but a series of projects that seek to engage with the public through various means and multiple curatorial themes. This new super-structure is both unusual and complex.⁸²³ It is divided into several segments that are delivered through local exhibitions, projects, international exhibitions, education, lectures and publications (see Figure 5.2). The first segment of the Project is the re-visitation of the historic Long March from Sites 1 to 12, known as *Long March—A Walking Visual Display* (the

⁸²⁰ Guo Tong 郭彤, “Preparing to Celebrate the 70th Anniversary of the Founding of the National Art Exhibition—China Artists Association Meeting Held in Beijing” “積極籌備慶祝建黨七十周年美展—全國美協工作會議在京召開,”(in Chinese), *Meishu* 《美術》, no. 3, 1991, accessed February 7, 2018, <http://mall.cnki.net/magazine/Article/MEIS199103000.htm>

⁸²¹ Lu’s assertion regarding how the Western museum art system has influenced the Chinese art world needs to be understood against the background of China’s increased contact with the West during the 1990s. Between 1990 and 2001, there were only a handful of Western art exhibitions held at public institutions in China (notably, the China Art Gallery), giving the Chinese public limited access to art. Conversely, during this time, Chinese cultural institutions and their associated artists were highly active in the international/Western art scene, evidenced by their frequent participation in numerous world-class art exhibitions. These include *Chine: Demain pour hier* (Paris, 1990); *I Don’t Want to Play Cards with Cezanne and Other Works: Selections from the Chinese ‘New Wave’ and Avant-garde of the Eighties* (Pasadena, 1991); *The Exceptional Passage of the Chinese Avant-garde* (Fukuoka, 1991); *Documenta* (Kassel, 1992, 1997 and 2002), *The Asia-Pacific Triennial* (Brisbane, 1993, 1996, 1999), *The Venice Biennale* (1993, 1995, 1999), *China Avant-garde* (Berlin, 1993), *China’s New Art, Post—1989* (Hong Kong, 1993), *Kwangju Biennale* (Korea, 1995, 1997, 2000), *The Third Nippon International Performance Art Festival* (Tokyo, 1996, 2000), just to name a few. Lu criticised the Chinese art establishment for following the West without questioning its value system. In his opinion, the West has a vastly different view from China and this alien art system can potentially undermine Chinese art. Long March Space, “A Conversation”; Lu and Qiu “Curators’ Words,” 8-10 and notes from a meeting between Lu Jie and Martha Liew in Beijing, dated September 23, 2006. For a discussion on the movement of Chinese artists outside of China following the Student Protests of 1989, see Chiu, *Breakout Chinese Art Outside China*.

⁸²² Lu and Qiu, “Curators’ Words,” 8.

⁸²³ The degree of complexity was portrayed by local art critic Gao Shiming who considers the Project as ‘a gigantic machine of cultural production and self-effacement.’ Extract from *Discourse, 2005 Annual Report: Long March Special Edition* (New York: Long March Foundation New York, 2005), 1.

Display). It is both the introduction of a new form of art production that adheres to the communist ideology and a critique of the current Chinese art system. The Display forms the conceptual spine with an intent to inform other streams of the Project.⁸²⁴

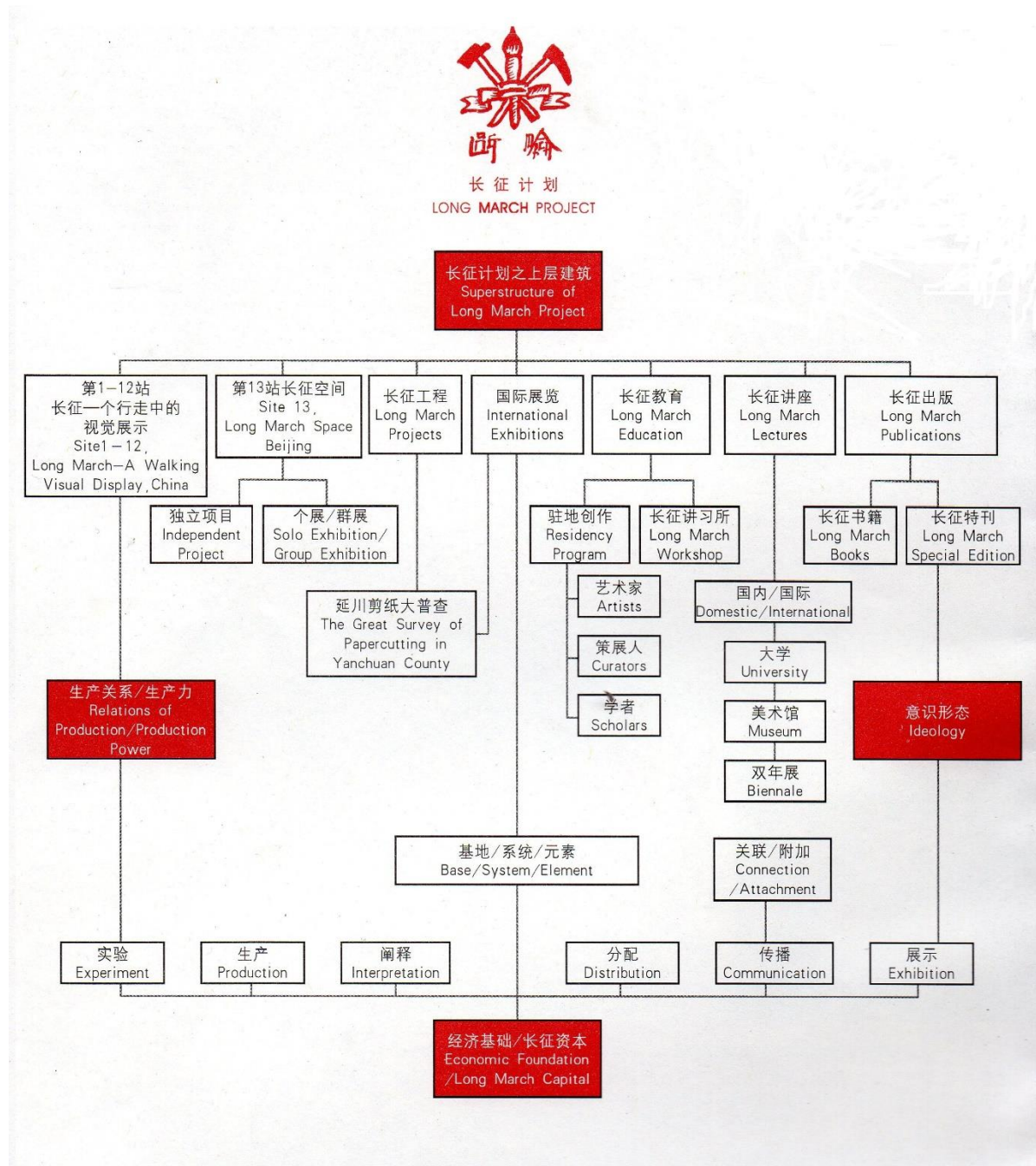


Figure 5. 2 Long March Project structural diagram

⁸²⁴ Both Lu and Qiu articulated their vision for the Project in “Curators’ Words”. ‘The whole Long March Project will become a multimedia, multi-layered study in the anthropology and sociology of art’, they wrote, ‘a hypertext connecting urban with the rural reality with imagination. Through a dialogue with international contemporary artistic thinking, it will also serve as a rewriting of post-Cold War art history.’ Lu and Qiu, “Curators’ Words,” 12.

I have undertaken an audit of exhibitions and projects that have materialised under the Project between 2002 and 2012 with attention paid to whether a combined Chinese socialist art production model and theory of new genre public art was used. These are listed in Appendix 7. After examining the list, it is not clear whether all the exhibitions and projects (a total of 173 local and international exhibitions and projects) focus entirely on participatory art or seek to generate social and cultural discourses. As the Project aimed to establish a 'new' Chinese socialist art system for Chinese artists, consideration has been given to projects that have a focus on participatory art as the first criterion in the investigation.⁸²⁵

In this instance, I have used criteria put forward by Nicolas Bourriaud, whose work I discussed in Chapter Two. In *Relational Aesthetics*, Bourriaud identifies a paradigm shift towards art production in which 'the sphere of inter-human relations ... the artist sets his sights more and more clearly on the relations that his work will create among his public, and on the invention of models of sociability have become the centre of artistic creation.'⁸²⁶ Bourriaud's concept of art production is abstractly closer to the Chinese socialist art production model as it aimed to improve social relations between participants through public engagement. One of the most important points of Bourriaud's concept is that it is not necessarily loaded with political provocations. This also means that his concept is not ideologically in conflict with Chinese communist values. I have found that the following exhibitions/projects adhere to the conceptual framework of relational aesthetics as defined by Bourriaud. Each project has been given a specific scope for cultural discourse, as shown in Appendix 7:

- *Long March – A Walking Visual Display* (2002)
- *Power of Public Realm, Phases I, II, III & IV* 《民間的力量 I, II, III, & IV 》 (2003–2004)⁸²⁷
- *The Great Paper Cutting Survey of Yanchuan County* (2004)⁸²⁸

⁸²⁵ According to the list of exhibitions, biennials and triennials curated by the Project (Appendix 7), in total 173 exhibitions were held between 2002 and 2012, some of which seem to have a 'commercial' emphasis. While most were presented for domestic and overseas public institutions such as the *Echigo-Tsumari Art Triennial* (2003), *27th Sao Paolo Triennial* (2006) and *the Asia-Pacific Triennial* (2006), there were others clearly curated for the commercial sector. These include international brands such as Louis Vuitton, Hermes, Martell and BMW. It is worth noting that the Long March Space, the commercial arm of the Project, was established in 2007 by Lu with the aim to generate income to support the Project. One of their core activities is to provide an event service for international and local clients, as well as active participation in local and international art fairs and art auctions.

⁸²⁶ Bourriaud, *Relational Aesthetics*, 28.

⁸²⁷ While *Phases I to III* of the *Power of Public Realm* series focuses on artwork produced by four non-artists (Li Tianbing, Jiang Jiwei, Guo Fengyi and Wang Wenhua), *Phase IV* was a public forum designed to engage the public (including the four non-artists) and established Chinese artists to re-examine the concept of 'art', of 'contemporary', and of 'public'. The aim of the *Power of Public Realm* was to clarify the misconception about the meaning of art in the communist state and explore the possibility of closing the gap between the artist and the public by demystifying the role of an artist.

⁸²⁸ In the *Great Survey of Paper Cutting in Yanchuan County*, artists, residents and the local government were involved in the examination of the development of folk art—paper cuttings—in Yanchuan County. In the spring of 2004, Lu and his team conducted a survey on the development of paper cuttings in Yanchuan County, which has a total population of 180,000 (144,000 of whom are farmers). A total of 15,006 case studies (the rest of the population participated in the *Great Survey* but did not know how to make paper cuttings) were collected from the entire county and examined during the four-month field trip. The survey sought from residents their personal information (such as name, ethnicity, level of education, marital status, number of members in the family and annual income) as well as their paper cutting experience (whether the respondent had received any training, their preferred theme and their experience in art). The artwork, or the collection of paper cuttings, is the

- *Yanchuan County Primary School Paper Cutting Art Education Curriculum* (2006)⁸²⁹
- *Yang Shaobin: 800 Metres and Under* (2006) 《楊少斌：縱深 800 米》⁸³⁰
- *Why go to Tibet—Survey of Tibetan Subject Matter in Paintings* 《為什麼要去西藏？繪畫中的藏族題材調查》(2007)⁸³¹

Each project features a specific theme and is extensive in scope. Therefore, I have focused only on the first segment of the Project that underpins its conceptual framework—the Display—for in-depth analysis.

5.5 Long March—A Walking Visual Display

The Display began its journey of visual creation in 2002 by following the route of the historical Long March (October 1934–October 1935). In the first part of the Display, a total of 20 sites were identified on the route of the historic Long March. Due to logistic and resource issues, Lu and his Long Marchers were unable to complete the entire route, only completing 12 sites (Figure 5.3). They travelled from Ruijin and Jiangxi (Jiangxi Province) to Guangxi, Kunming and Lijiang (Yunan Province), Lugu Lake (Yunan-Sichuan Province), Kunming-Zunzi, Maotai (Guizhou Province), Xichang, Moxi and, finally, Luding Bridge at Da Du River (Sichuan Province). The curators had carefully considered the formulation of themes for each site with an incorporation of some aspects of Mao’s ideologies in Sites 4, 8 and 9; its relation to Marxist theory in Sites 1 and 2; the adaptation of communism and realisation of the historic Long March in Sites 3, 6, 7, 10 and 12; and finally, the effect of colonisation in Sites 5 (Lijiang, Yunnan Province) and 11

result of a cumulative effort made by the residents and each work is produced based on their own experience in everyday life. See Lu Jie, *The Great Survey of Paper-cuttings in Yanchuan County* (Beijing: 25000 Transmission Center, 2004) and “Yanchuan County Primary School Papercutting Art Education Curriculum as Proposed by the Long March Project,” *Yishu—Journal of Contemporary Chinese Art* (September 2006): 119-121

⁸²⁹ The Curriculum was developed from the *Great Paper Cutting Survey of Yanchuan County* with the aim to develop an art curriculum that reflect local traditions and culture rather than a generalised national art program. The art project involved extensive consultation with local officials, primary school teachers and local paper cutting artists.

⁸³⁰ In *800 Metres and Under*, Beijing artist Yang Shaobin re-examined the history of industrialisation and urban spaces, socialist memory and their connection to contemporary Chinese art history. Using the public nature of art to engage with a particular segment of history—the coalmining sector—during the 1960s and 1970s, the artist documented a body of works produced by coal miners. Lu, “800 Meters Under.”

⁸³¹ *Why go to Tibet—Survey of Tibetan Subject Matter in Paintings* was a comprehensive research project conducted by a group of art students at the China Academy of Art (Hangzhou) utilising sociological and anthropological research methods that aimed to document the realities of Tibetan life and cultural resources. In general, the project was composed of three distinctive parts: (1) research of artwork produced between 1950 and the 1990s and the building of a new archive dedicated to this area of research; (2) a survey with local residents where respondents were asked to view a selection of works featuring Tibetan subject matter with the goal being to document the transformation of the respondents’ self-understanding of their involvement in the project (i.e. their changing perception on certain Tibetan subject matter during the course of the investigation) and (3) students’ analysis of the material and the survey and their production of a report. This project was concerned with developing an understanding of the Tibetan way of life and focused on how the artwork was constructed collaboratively in a public space. Another important aspect of this project was to expose art students to new methods of art research. Qiu Zhijie, “Long March Project: Why Go To Tibet,” Long March Space, accessed September 22, 2017, <http://www.longmarchspace.com/wp-content/uploads/2007/07/07.08.18-Long-March-Project-Why-Go-To-Tibet-LMS.pdf>

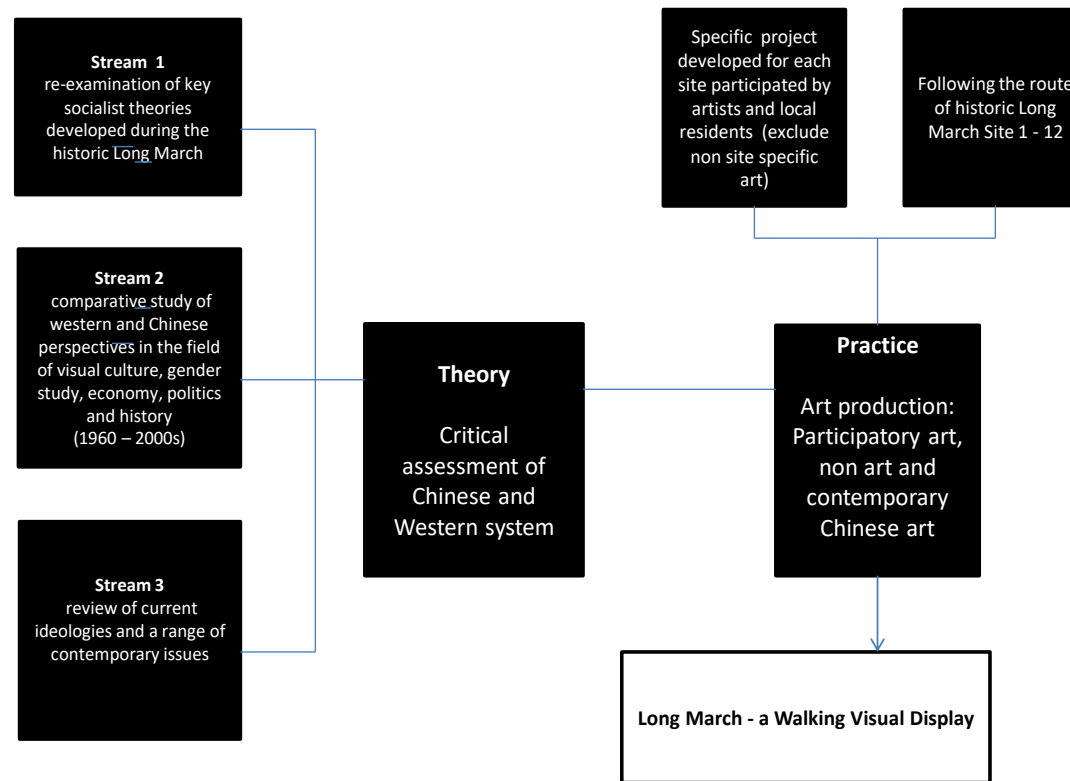


Figure 5.4 Conceptual framework of the *Long March—A Walking Visual Display*

Methodologically, the Display is divided into two core components. The first part of the Display involved a two-month intensive field trip, travelling from Ruijin to Sichuan, where most of the works were produced (28 June–1 September 2002). In mapping out how the field trip was to be organised, Lu Jie’s vision was articulated in his curatorial rationale, “Curators’ Words”:

First, we hope to expose China as a space for public art and a dynamic forum for cultural exchange. The curatorial team and two camera crews will travel for four months along the route of the Long March, documenting the journey and compiling an archive of the experience. Along the way, local and international artists will join in at different venues to participate in the project by creating and showing their artworks. There will be many events taking place in 20 specific locations, each chosen to represent a particular historical, political, geographical and artistic context. Every event will include an exhibition and a forum for debate. In these exhibition venues, original artwork will be shown, but secondary sources such as slides, videos

and exhibition catalogues will also be displayed. Following the exhibition, we will hold discussions with invited artists, curators, critics and the local public.⁸³⁴

The second part was the exhibition component in which artworks and materials generated from the route were sent on a touring exhibition to international museums and other art institutions. During 2002–2006, the Display toured extensively around the world, including the *Echigo-Tsumari Third Art Triennial* in Japan (2003), Emily Carr Institute of Art and Design in Vancouver (2003), 27th *Sao Paulo Biennale* (2006), the *Asia-Pacific Triennial* in Brisbane (2006), and many others. Although the Display did not complete the entire route of the historic Long March, experience gained from the field trip enabled Lu and his team to develop other parts of the Project with more clarity. These include the *Great Survey of Paper Cutting in Yanchuan County* (2004) and *Qin Ga The Miniature Long March* (2002–2005)⁸³⁵ where the focus was placed on the exploration of the new site/relational artistic theory and practice and the investigation of Chinese cultural identity.⁸³⁶

⁸³⁴ As I discussed above, the intent of the Project was to address the problem of the Chinese public who live in the rural areas having limited contact with contemporary art. The Project undertook a non-traditional way of making art accessible to the rural public by staging the Project in the countryside rather than in city centres, using Mao's ideology of 'art for the people' as an ideological starting point. The route of the historic Long March, for instance, is described by Lu as a symbolic representation of the 'communist ideals of the Chinese proletariat' and the birthplace of the new China. The richness of this historic journey not only provides an overarching narrative for the Project but also creates a new conceptual space for art making, i.e. it seeks to redefine the relationship between art, people and society in the context of new China by focusing on co-creation, display and debate in the production of art. Lu frequently described the Long March as a metaphor and emphasised that the Project is not about Chairman Mao *per se* but is more about providing a platform for like-minded artists and people to hold on to their idealism and romanticism. In that sense, the concept of 'China' as a space for public art suggests an alternative public art production characterised by its Chinese communism undertones with an emphasis on making art as widely accessible as possible. Lu Jie, "The Long March: A Walking Visual Display Detailed Curatorial Plan Outline," accessed May 11, 2007, www.longmarchspace.com/english/e-discourse13.htm and Long March Space, "A Conversation."

⁸³⁵ Qin Ga used his body as a canvas documenting the journey of the Long March—A Walking Visual Display (2002) by tattooing each new site as the Long March team arrived. After the Display suspended at site 12, Luding Bridge on Da Du River in Sichuan, Qa resumed and completed the rest of the journey (ending at Site 20, Yanan in Shaanxi Province) in 2005. While Qin was primarily concerned with his personal experience during the march, it is not entirely accurate to say that his work does not seek to build a relationship with the public. For example, Qin described his own interaction with a Tibetan lama after he revealed the significance of the tattoo on his back. The Tibetan lama had a positive experience with the historic Long March and the tattoo resonated with aspects of the way Tibetans see life: i.e. that they have respect of, and fear of, the body, which is viewed as a vessel for building inter-human relations. This idea of using the body instead of an object to create social interstices or socially constructed spaces for communications is an interesting concept and a very different approach to art making from the avant-garde artists (such as the use of body and performance art experimented by artists such as Ma Liuming, Zhu Ming and Zhang Huan during the 1990s), which tend to be self-reflective. See Lu, *Qin Ga, The Miniature Long March* (Beijing: 25000 Cultural Transmission Center, 2005), 30-35. For a discussion on Chinese performance art during the 1990s, see Berghuis, *Performance Art*, 102-121.

⁸³⁶ I would argue that both the *Great Survey* and *Yanchuan County Primary School Paper Cutting Art Education Curriculum* (2006) did show some alignment with Bourriaud's theory. While the former accentuates on the documentation of paper cuttings it has become clear that both Lu and Qiu have considered the cultural significance of paper cutting in Yanchuan (as stated earlier, 9% of the population continue the practice; therefore, the paper cutting tradition has been passed on to family members from generation to generation and is an inseparable symbol of cultural identity in the region). The curators have expressed concern that this local skill may disappear over time as art education is delivered under a national curriculum framework. The development of *Yanchuan County Primary School Paper Cutting Art Education Curriculum*, thus, was designed to respond to the curators' concerns. Whereas Lu and Qiu were primarily focused on preserving folk culture, we can also see that the benefits of implementing a more localised art curriculum involving local residents would also help to strengthen social relations among the community. Lu, "Papercutting Art Education Curriculum," 120.

The Display's Response to the West

In *Has Modernism Failed?* (1984), Suzi Gablik argues that contemporary art has no coherent priorities, persuasive models or means to evaluate itself, and concludes that for the post-modernist mind, all is hollow.⁸³⁷ This sense of alienation was particularly prevalent during the mid-1980s in the US, a time when the New York art scene was being driven by an art world focused on art fame and fast money.⁸³⁸ Two decades later, contemporary Chinese art has also followed a similar path⁸³⁹ as evidenced by the skyrocketing prices and the rise of 'superstar' artists.⁸⁴⁰ Lu has expressed his concern for the future of contemporary Chinese art when he sees its 'success' is determined by the international reception of Chinese works and market values. Lu believes that the future of contemporary Chinese art could be compromised simply by permitting the art market to play a dominating role.⁸⁴¹

In response to the increased alienation of contemporary life, social intervention has been considered by some art theorists, such as Lacy, Philips, Lippard, Gablik, Kester, Kaprow and Bourriaud, as an alternative way to reconnect art and people. Their advocacy raises the question of whether new genre public art should have an ethical position and serve the greater good. For example, in *The Reenchantment of Art* (1995), Gablik suggests that a new form of art practice is emerging. 'The future of Art', she writes, 'will be seen in the next few years as a new paradigm based on the notion of participation, in which art will begin to redefine itself regarding social relatedness and ecological healing'.⁸⁴² Others, such as Lippard, have provided more practical advice to artists. In her book, *The Lure of the Local: Senses and Place in a Multicentered Society*, Lippard recommends that artists work with communities to consider following her eight-point 'ethics of place'. Their responses to the moral position of art have suggested, to some extent, a close ideological alignment to that of the Display, in which art should have the purpose of serving the people.

In a critical assessment of the Chinese art system and a response to the loss of connection between art and people, Lu focused on a complete reorientation of art production by emphasising using art as a social process to fill the void that the Chinese art world had been unable to address.⁸⁴³ The Display responded to this new paradigm by re-imagining place as a situation (context/event) and

⁸³⁷ Suzi Gablik, *Has Modernism Failed?* (London: Thames & Hudson, 1984), 17. In considering the time when Gablik wrote the book—at the height of the art market bubble—her over-emphasis of an artist's moral obligation or social consciousness is a response to the uneven development of the art scene and raised the question of whether there is an alternative pathway for art.

⁸³⁸ John Goodrich describes the art scene in the 1980s as being essentially characterised by the 'resurgence of painting and conceptual art that reflected the borrowing of styles but not necessarily the earnestness, of earlier art' and marked by 'the rise and fall of the East Village art scene, the removal of Richard Serra's *Tilted Arc*, the battles over the National Endowment for the Arts funding, and ...and the extraordinary boom and bust of the art market.' See John Goodrich, "Totally Rad: The Irony and Agony of the 80s Art Scene," *The New York Sun*, July 31, 2008.

⁸³⁹ The impact of art markets is discussed in Chapter Nine, "A New Mode of Practice: Is Public Art Part of Urban Entrepreneurialism?"

⁸⁴⁰ Examples of artists include Zhang Xiaogang, Zheng Fengzhi and Yue Minjun whose works command extraordinary prices. See art auction results between 2006 and 2011 in *Hi Art* (in Chinese). "Auction Results 2006–2011," *Hi Art*, no. 5 (2011): 130-33.

⁸⁴¹ Lu and Qiu, "Curators' Words," 8-12.

⁸⁴² Suzi Gablik, *The Reenchantment of Art* (New York: Thames & Hudson, 1995).

⁸⁴³ The basis on which Lu developed the Project was motivated by the increased influence of the West in China and the weakening of Chinese socialism in Chinese art. In his view, he did not believe Western theories were useful to the Chinese situation as he considers 'the theoretical tools of psychology, cultural studies, post-colonial studies and other important investigative frameworks have been used and rehashed in certain formulae rather than truly engaging with people with what is being produced.' He argues that contemporary Chinese art originated from a completely different political and social context, thus the art system needs to reflect this reality. In a sense, Lu's proposal to re-orientate art

reconnecting the subjectivity (people's lived experience) and discursive space (the location where the historic event took place) through the lived experiences of the artists and participants.⁸⁴⁴ The Display also sought to demonstrate how the mode of spectatorship has changed in the reading of art, i.e. instead of engaging in the act of viewing the work as described by Walter Benjamin;⁸⁴⁵ participants have the opportunity to experience the artwork through dialogue and the process of making it.

For example, Jiang Jie's *Sending off the Red Army: In Commemoration of the Mothers on the Long March* (Site 11—Moxi, Sichuan Province) sought to create a work of art by reconnecting residents with a historical event that took place in Moxi. The artist's approach to the work is shown in Figure 5.5.

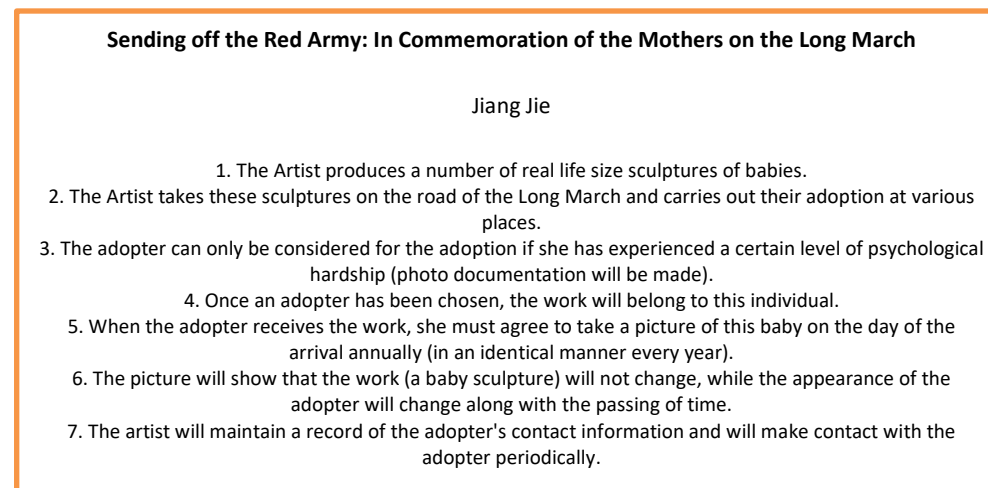


Figure 5.5 Jiang Jie, *Sending off the Red Army: In Commemoration of the Mothers on the Long March* (2002)

In *Sending off the Red Army: In Commemoration of the Mothers on the Long March*, the artist created a series of life-sized fibreglass sculptures of babies, which represented the infants born to mothers who participated in the historic Long March. In real life, many of these babies were left behind in these villages as their mothers were unable to raise the infants themselves due to the hardship on the road.⁸⁴⁶ In commemorating the historic event, the artist invited local female residents to take part in the ceremony (Figure 5.6). During the performance, they were asked to hold the infant sculptures, in commemoration of the women who had supported the historic Long March and for their role in the adoption of many orphans during the height of the march. Following the performance,

production is in effect a return to its original ideological position. It was his response to counter balance the increasingly Western-centric view on art in China. Long March Project, "A Conversation."

⁸⁴⁴ Here, the meaning of 'lived experience' refers to the artist and the public who have had some experience with the historic Long March. Some may have direct involvement with the historic event while others may have gained their connection through family history or education, where communist culture is taught at kindergarten. For a discussion on the Chinese education curriculum, see Jiaxiong Zhu, "Curriculum Implementation Challenges and Strategies in China" (undated), The Organisation for Economic Co-operation and Development (OECD), accessed September 25, 2015, <http://www.oecd.org/education/school/46745906.pdf>

⁸⁴⁵ Benjamin, "The Work of Art."

⁸⁴⁶ Lu Jie, "Artworks for the Long March Yan'an Project" "长征延安专案艺术品" (in Chinese), *Yishu—Journal of Chinese Contemporary Art* (September 2006): 96-99.

these sculptures of babies were adopted and named by the adopter, and family photos were taken with the infant on the baby's birthday (commencing on the date of adoption to the present) annually. For example, one of the babies was adopted by the family of Xiao Honggang, who works at the Museum of Glaciers in Moxi of Sichuan Province. The family very much wanted to have a girl, so they named the baby Shen Xiaoshu. Every August they have sent the artist a photograph of the family.⁸⁴⁷ Another baby was adopted by the Los Angeles Nursery 中共中央洛杉磯托兒院 in Beijing⁸⁴⁸ in 2006 and was named Luo Anbao. Since its adoption, the artist has received a photograph of Luo Anbao with the children annually.



Figure 5.6 Jiang Jie, *Sending off the Red Army: In Commemoration of the Mothers on the Long March* (2002)

Through the re-enactment of the event, which was considered one of the most challenging periods of modern Chinese history, the artist hoped to reconnect the event and the adopter. At the same time, this symbolic act was an attempt to heal the past and acknowledge the sacrifices that both new mothers and residents made. The ceremony also formally acknowledged the contribution of local villagers to the founding of new China. Rather than seeking a political/social discourse, the work is seen by the curator as a conduit for facilitating a range of personal experiences and collective memories (artist, participants, the community). Their temporal encounter in the situation metabolised at different rates, providing a unique understanding of their memory of the historic Long March. Jiang's focus on mending the emotional scars experienced by the villagers also highlights that this artwork could not have materialised without the participants' willingness to share their stories or contribute content to each social connection, suggesting

⁸⁴⁷ Lu, "Yan'an Project," 96-99.

⁸⁴⁸ Los Angeles Nursery was established in 1939. Mao sent his daughter Li Min 李敏 to this nursery as the first student. Shortly after, the nursery was renamed Los Angeles Nursery in commemoration of the former first lady Song Qingling 宋慶齡 who donated a large sum of money to the nursery with the help of the Chinese community in Los Angeles in California. It should be noted that there is a political significance associated with the nursery. Since the revolution, many party members have attended this nursery. See Staff Reporter, "The Diary of a Former Staff Member at Central Nursery Revealed: It was Once Named Los Angeles Nursery" "中央托兒所前工作人員的日記透露：它曾被稱為洛杉磯托兒院" (in Chinese), *Beijing Youth News* 《北京青年報》, October 13, 2013.

that the relationship between the artist and participants is equal and highly ameliorative. In this instance, the artist became what Bourriaud describes as a catalyst to accelerate social relations by creating a space that encourages dialogue for the group. In practice, the artwork reflects some aspects of Grant Kester's dialogical aesthetics, where the artist is committed to openness and listening, in gaining a deeper understanding of the participant's personal story.⁸⁴⁹ This collaboration continues even after the ceremony ended in 2002, evidenced by the ongoing adoption and their continuing correspondence. Thus, it is difficult to conclude whether Jiang exploited the participants—this is because of the way he constructed the artwork—as a one-to-one dialogical piece is intended to discover the participant's experience with the historic Long March. Additionally, the long-term commitment from both parties (which starts from the day of the adoption until both parties agree to discontinue) is aimed at building an enduring relationship, as opposed to a one-off encounter. In a way, the artwork also corresponds to aspects of social aesthetics, where the study of human social interaction takes centre stage.

The question of cultural reciprocity was highlighted during the production of the Display and explored in *What if Women Ruled the World?* which was an event facilitated by American feminist artist Judy Chicago.⁸⁵⁰ The artist invited local artists, not the public, to discuss feminist art at Site 5 Lijiang, Yunnan⁸⁵¹ and create artworks dedicated to the theme. The event, according to Lu Jie, did not turn out well. For example, a discussion regarding feminist art turned into a heated debate because Chicago and the other participants had very different views on its genealogy. Historically, feminist art in China grew out of communist revolution while, in the West, it emerged in the 1970s and sought to encourage the study, creation, understanding and promotion of women's art. After the discussion, local artists were asked to produce works that would fit into the canon of feminist art but most of them were unable to produce any work that was based on the revolutionary tradition because the movement has long been absorbed into Chinese communism's overall narrative and its origin is closely associated with class rather than gender inequality. This implies that there is no distinction between 'man' and 'woman', i.e. the movement is not gendered specific.

It should be noted that Chinese feminism began in the 20th century in tandem with the emergence of Chinese communism (1921–present). The movement was closely related to communism and class issues, suggesting that the roles of men and women are socially constructed,⁸⁵² indicating that the movement is very different from that in the West. As Lu pointed out, 'many of them were

⁸⁴⁹ Kester, "The Role of Dialogue in Socially-Engaged Art."

⁸⁵⁰ Judy Chicago is an American feminist artist and art educator known for her large art installation pieces, which examine the role of women in history, the meaning of art in contemporary culture, social activism and the nature of audiences. Chicago's most well-known work is *The Dinner Party*, featuring the history of women in Western civilisation through a series of 39 ceramic place settings, set on a triangular banquet table 16 m long on each side. This epic installation is currently installed in the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum.

⁸⁵¹ The location has cultural significance as it is the home of a minority ethnic group, the Mosuo, who are often referred to as China's 'last matrilineal society'.

⁸⁵² There is also other literature supporting the idea that Chinese feminism is socially constructed, including the work of He Zhen (何震, 1884–1920), a Chinese feminist and anarchist, who asserted that inequality between a man and woman is based on class and argued that society cannot be free without the liberation of women. For sources on Chinese feminism, see Susan Brownell and Jeffrey N. Wasserstrom, *Chinese Femininities/Chinese Masculinities* (Berkeley: University of California Press, 2002), 25-26 and Liu Huiying, "Feminism: An Organic or an Extremist Position? On Tien Yee as Represented by He Zhen," *East Asia Cultures Critique* 11, no. 3 (2003): 779-800. How women contributed

more knowledgeable of Euro-American discourse and artwork than of their own'.⁸⁵³ In his view, the artwork was a 'successful' failure.⁸⁵⁴

Although *What if Women Ruled the World?* did not achieve a successful outcome through the lens of cultural reciprocity, the event did highlight how feminist art has been understood differently in China and the West, demonstrating the possibility for critical discourse regarding experience with feminism and mapping out differences between China and the West. Most importantly, this artwork illustrates how the dialogue between Chicago and the participants has become part of the artwork construction; the content of the artwork was 'fortified' after a series of debates, suggesting that all participants contributed to the discussions collaboratively and that the relationship between them was equal, despite no agreement being reached. Their debates reveal how a functioning democracy can work. Instead of seeing the artwork as incomplete, I argue that it is precisely this failure to establish cultural reciprocity that generated a deeper understanding of feminism, highlighting how feminism can respond to different socio-political conditions.

Wang Chuyu's *Democratic Long March* is another work that has demonstrated how art can instigate critical discourse, although this time the focus is placed on using public engagement as a platform to critically examine the state of contemporary Chinese art. The artwork was performed during the 2002 Zunyi International Symposium – Curating and the Chinese Context (7–12 August 2002, Site 8, Zunyi, Guizhou Province) when participants were invited to discuss and make decisions about whether the Display should continue its journey to Site 20, the final destination of the march. After a series of heated debates, participants (curators, gallery owners, the media, artists and critics rather than the public) cast their votes in a ballot, with most voting that the Display should end at Site 12 (Luding Bridge, Da Du River in Sichuan Province). The decision to end the march at Site 12 was based on the political and historical significance of Luding Bridge, which sealed the victory of the Red Army after a series of defeats.⁸⁵⁵ The artwork emphasised how critical discourse can be activated and materialised by a collective consensus of participants through questioning, conversation and debate, and by creating a new space that allows participants to make informed decisions regarding the future direction of the Project.

The Display's Use of Public Engagement Strategy

While we can identify that *Sending off the Red Army: In Commemoration of the Mothers on the Long March*, *What if Women Ruled the World?* and *Democratic Long March* are highly collaborative in nature, meaning both artist and participants contributed equally

to the Chinese communist Movement, a detailed account of the experience was retold in Sun Shuyun's *The Long March—The True History of Communist China's Founding Myth* (New York: Anchor Publications, 2008).

⁸⁵³ Long March Space, "A Conversation," and "Minutes."

⁸⁵⁴ Ibid.

⁸⁵⁵ In essence, the site sealed the fate of the Red Army: the army was close to annihilation from the attack of the Kuomintang forces until they adopted a different strategy of breaking the force into several columns that would take varying paths to confuse the enemy. It was also the location that determined Mao's ascent to the leadership.

to the content of the artwork, and the distance between artwork and audience was eliminated, as I described in Chapter Two, there is also a question of whether all the exhibitions and projects materialised in the Display have employed the concept of public engagement or public participation as their core strategy. In verifying whether the Display succeeded in establishing a foundation in the public realm, I have compiled and reviewed the list of artworks produced during the Display (Appendix 8).⁸⁵⁶

In total, I found that of the 100 works and events materialised at the Display; only 21 involved public participation or engagement. Of these, nine were collaborative, while the remaining 12 were performed under a cooperative mode of engagement, i.e. participants provided a supportive role to the artwork under the direction of an artist. The latter is more aligned with collective art in terms of how art is produced as I described in the early part of this chapter. For example, *Collective Painting—Little Swallow (Zhao Wei)* 《集體創作小燕子趙薇大型肖像》⁸⁵⁷ at the Zunyi Cultural Center (Site 8) required the artist to take a leadership role by directing participants what to paint on the poster, reflecting that its hierarchal structure is mostly defined by the artist, and participants played no part in the formation of the artwork content or narrative. The resulting work (Figure 5.7) primarily focuses on how to engage participants in making art and is less concerned with aesthetics or generating discussions about the role of art in society.



Figure 5.7 *Collective Painting—Little Swallow (Zhao Wei)* (2002)

⁸⁵⁶ These include some of the participatory works involving artists, curators and academics rather than the public. See Appendix 8 for the total number of artworks and projects produced during the Display.

⁸⁵⁷ *Collective Painting – Little Swallow (Zhao Wei)* 《集體創作小燕子趙薇大型肖像》 was a community project staged at the Zunyi Cultural Center between 7 and 12 August 2002, where Project participants and residents (including children) were invited to produce a large portrait of the Chinese actress, Zhao Wei, who is famed for her depiction of a Qing Dynasty Princess in the hit TV Series, *My Fair Princess* (1998–1999). There is no clear documentation explaining why Zhao Wei was chosen for the exercise other than her status in the entertainment industry, where Zhao is regarded by many as China's first 'national idol' since the economic reform began in 1979. See Staff Reporter, “趙薇轉型：身上有男人的豪氣” [Zhao Wei Changing Her Role: “Having the Spirit of a Man”] (in Chinese), *China News Week* 《中國新聞周刊》, December 27, 2013.

While art produced under this cooperative mode of engagement sometimes appears to be less 'equal' (i.e. the artist directing participants), it is not to say that their relationship is antagonistic. For example, He Chi's 何遲 *Large Character Pinyin Teaching Materials: The Poetry of Mao Zedong* 《大字符拼音讀頌毛澤東詩詞選》 (Site 4) involves the participation of school children reciting Mao's poetry with the artist.⁸⁵⁸ This educational experience is relatable to their everyday life. Conversely, we cannot say that all cooperative work generates positive relationships. For example, participants did not feel fully engaged when asked by the artist to paint abstract paintings in *Collective Creation of Pollock Style Abstract Paintings* 《茅台人民集體創作波洛克風格抽象》 (Site 9).⁸⁵⁹ Their response to the artwork suggests that a wide range of relationships can also be formed between artists and participants under a cooperative mode of art production. A similar range of responses can also be found in a collaborative mode of engagement.⁸⁶⁰ These experiences highlight that participants can only feel engaged with the work if the chosen topic relates to their lives.

As discussed above, a range of artworks produced by the Long March Project highlights that collaboration and cooperation help blur the boundaries between artists and the public. This new interpretation of new genre public art is different from that of Lacy as I emphasise articulating how artists and participants produce the artwork.

5.6 Analysing the Project/Display

Opinion remains divided within the art establishment as to whether the Project/Display has successfully constructed a new vision in the Chinese art world based on the integration of art and the social realm. As discussed above, the Display struggled to create a space for public engagement, evidenced by a significant number of realised works that failed to engage with the public.⁸⁶¹ For example, at the Project On-site Criticism Meeting at Sanlian Bookstore (2003), some artists questioned the curator's intent, often criticising the Project/Display as merely rehashing Mao's ideology while paying very little attention to following its original curatorial plan.⁸⁶² Others have criticised Lu's project, not only for selling out the communist ideology to the West, but also for missing out on the opportunity to be genuinely avant-garde, arguing that the Project failed to connect people with art and instead turned into an

⁸⁵⁸ The participants seem to have enjoyed the experience. One of the plausible explanations for their active participation may be related to Chinese education learning, which requires primary school students to have a general knowledge of politics and moral training that stresses 'love the party, love of socialism, and love the motherland.' X.L. Ding, *The Decline of Communism in China: Legitimacy Crisis, 1977–1989* (Cambridge: Cambridge University Press, 2006), 143.

⁸⁵⁹ This point was raised by art academic Zhang Guangtian: 'Participants who have no exposure to Western art feel inadequate when they were asked to produce a painting in Pollock's style'. See Long March Space, "Minutes."

⁸⁶⁰ There is no indication to suggest that the three examples I have reviewed (*Sending off the Red Army: In Commemoration of the Mothers on the Long March*, *What if Women Ruled the World?* and *Democratic Long March*) show any sign of antagonism between artists and participants; however, that is not to say collaboration always produces positive relationships. Sometimes it can be 'unequal' due to a number of factors, such as personality, external pressures including meeting deadlines or budget issues, as well as relationships with other stakeholders.

⁸⁶¹ As shown in Appendix 8, 75% of the works do not involve public participation or engagement: Spectatorship between the artwork and the audience remains traditional. One of the participants, Professor Hang Jian (Tsinghua University), questioned Lu's intention when he set out to deliver the project from the perspective of Chinese art not from the original curatorial plan, evidenced by his decision to invite more than 80% elite artists to participate in his project. Long March Space, "Minutes."

⁸⁶² Notes from meetings between Xie Lin, Yang Qirui and Martha Liew, Shanghai and Hangzhou, dated February 20–23, 2012. The same question was also raised by Hang Jian at Long March—A Walking Visual Display On-site Criticism Meeting at Sanlian Bookstore.

elitist art event⁸⁶³ with several participating artists, writers and curators using the Display as a publicity opportunity to expose their work to an international audience.⁸⁶⁴ It seems that the Project/Display's engagement with the Western art system underscores the increased connectivity between contemporary Chinese art and the West, rather than building an autonomous Chinese art system as Lu and Qiu first envisaged.

In addition to the above, I have also considered the Display in the context of public art discourses in China. Since I began the investigation of the Project in 2006, I have yet to come across any review or analysis of the Project/Display written by Chinese public art critics.⁸⁶⁵ The lack of engagement by the art establishment (i.e. the cultural elites) suggests that Lu's idealised Chinese art system has not been opened for critical discourse. Without input from officialdom, I have undertaken the following analysis based on my discussions with local art critics and practitioners. Consideration has also been given to how the Project/Display responded to the national compliance and constraints of the Chinese art system.

The Project was conceived based on a single objective of establishing a new Chinese art system based on revolutionary tradition and aimed to propagate the ideological message of Chinese communism by becoming a 'sower of seeds' and formulating a new approach to art production by decentralising the art world through the creation of new social space, enabling public participation. This methodology shifts the traditional role of an artist as a producer to that of facilitator in the art production process. In the West, this form of art is practised with a focus on public engagement and discussions of social, cultural or political issues that seek to develop critical social relations. The latter, however, does not apply in China due to its political environment. Instead, Lu developed a new mode of art production that adheres to the national political framework. With that adherence, the political ideology propagated in the Project/Display, I contend, acts as concealment to secure its survival space.

In navigating the potential political minefields, Lu applied Western theories alongside post-Marxist theory (including Mao's theories) in the examination of the Project/Display⁸⁶⁶ to mitigate the potential resentment from the art establishment for incorporating Western

⁸⁶³ Long March Space, "Minutes."

⁸⁶⁴For example, the question of exploitation was highlighted by Zhang Guangtian (playwright and director) when he discussed his experience with the Display at the meeting. 'You (to Lu Jie) first consider that all of the people you are collaborating in China are extremely simple: they want fame and power' Zhang said. 'If I participate in Lu's project, they ask, what good will it do me. Will it get me name recognition? Will it get me power? If it can't give me these, why should I deal with you?' Long March Space, "Minutes."

⁸⁶⁵ I am referring to works by mainland Chinese art critics, not Taiwan. There was no reportage on the Project in *Meishu* when the Project was launched in 2002, nor were there any articles written about the event or its associated activities in the subsequent years. This is based on my review of *Meishu* between 2002 and 2016, as well as *Public Art* (2009–2016). In contrast, the Project received extensive coverage in the Taiwanese/Canadian art publication, *Yishu—Journal of Chinese Contemporary Art* recognising that the Project attempted to address the gaps existing between art and the public. Keith Wallace, "Editor's Note," *Yishu—Journal of Chinese Contemporary Art* (Fall Issue, September 2006), 2.

⁸⁶⁶ Long March Space, "Minutes."

values into the Chinese art system. In doing so, Lu and Qiu introduced a multi-layered anthropological and sociological approach⁸⁶⁷ as part of the assessment criteria in the evaluation of contemporary Chinese art.⁸⁶⁸ I have translated their strategies in Figure 5.8.

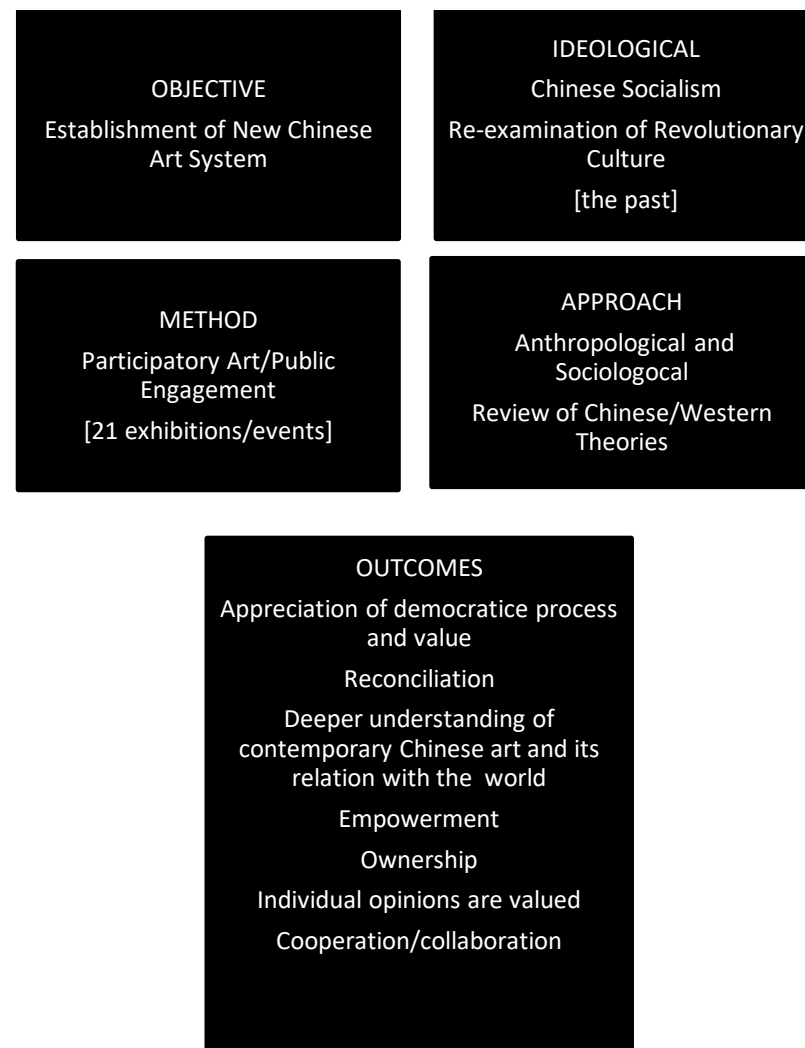


Figure 5.8 Overview of *Long March—a Walking Visual Display's* strategies

The introduction of a rigorous review of contemporary Chinese art although welcomed by many, however, unintentionally compromised the objective of the Project/Display on many levels. The creation of multiple issues that need to be addressed has produced ideological confusion and lack of clarity, evidenced by some of the work produced for the Display. For example, in Appendix 8 there were three objectives formulated for Site 8 (Zunyi, Guizhou Province). The first was concerned with ‘historical

⁸⁶⁷ Lu made this intention for the Project clear in *Qin Ga Miniature Long March*. Lu, *Qin Ga Miniature Long March*, 10.

⁸⁶⁸ Lu and Qiu, “Curators’ Words,” 12.

vicissitudes⁸⁶⁹ when Mao reclaimed the leadership; the second was related to the interpretation of Mao by Western artists, such as Warhol, Kiefer and Richter, and Chinese artists; and the third was concerned with the ritualisation and interpretation of visual space. While two artworks are closely related to new genre public art (*Collective painting – Little Swallow* at the Zunyi Cultural Center and *Democratic Long March* by Wang Chuyu), unfortunately, others are deeply ambiguous, such as *Exhibition of Leaders Portraits by International and Local Artists* 《中外藝術家領袖人像展》.⁸⁷⁰ It is not clear how some of the works⁸⁷¹ produced under Site 8 are relevant to the stated objectives.

Similarly, *What if Women Ruled the World?* (Site 6, Lugu Lake Yunnan-Sichuan Province border) had the objectives of investigating ‘Communism as Utopia or spectral—failed or unrealised’, ‘gender discourse, both Chinese and Western, and its relationship to art practice’, and ‘the utopian elements of a matriarchal society viewed through two generations of personal experience.’⁸⁷² However, as Western feminist art is concerned with the inclusion of women's perspectives, this artwork does not sufficiently explain how Western feminist art can fit into the canon of Chinese revolutionary history or how that can be related to a matriarchal society. The ‘failed dialogue’ between the artist and participants highlights that new genre public art can only work when there is a universal language or interest that is shared by the artist and participants. Without this critical element, public engagement cannot be activated. These examples show how they failed to meet the objectives set out by the curators as there were insufficient grounds to explain their relationships.

At a conceptual level, the Display did not explain the relationship between the West and revolutionary culture/history.⁸⁷³ This disconnection between Chinese revolutionary history and the West was highly visible in Ingo Gunther's *World Processor Series*

⁸⁶⁹ What Lu is referring to is when the communists were almost annihilated by the nationalist in 1934. The change of leadership at the Zunyi conference saw Mao elected to the position of Chairman of the Politburo and de facto leader of both the Party and Red Army, hence altering the fate of the CPC.

⁸⁷⁰ In *Exhibition of Leaders Portraits by International and Local Artists*, local and international artists were invited to paint portraiture of well-known political leaders from China and abroad. The exhibition was mounted at Zunyi Dai Yang Foreign Language School. The town of Zunyi has been an important part of the Long March history and a turning point for the Red Army, with only a little more than 10,000 men surviving the nationalist attacks. During this time, the Zunyi Conference was held from 15 to 17 January 1935, and resulted in a reshuffling of military strategies and a change of leadership. While the main objective of the exhibition was to ask international and local artists about their choice of political leaders, the exhibition did not seek to explore the relationship between the site and the chosen subject. Lu and Qiu, *A Walking Visual Display*, 45-48.

⁸⁷¹ These include Ingo Gunther's *World Processor Series*, former Provisional Sino-Soviet Central Government site; *Collective Painting—Little Swallow* at Zunyi Cultural Center and *Democratic Long March* by Wang Chuyu.

⁸⁷² Long March Space, “Minutes.”

⁸⁷³ In that Chinese communism is largely influenced by Vladimir Lenin's theory of a vanguard party. Vanguardism is a political strategy that was used by the class-conscious vanguard fighters of the working class, who organised themselves for the preparation and leadership of the socialist revolution. It is a manifestation of proletarian political power against its class enemies. See Marxists, “The Lenin Concept of the Revolutionary Vanguard Party” (undated), accessed March 31, 2017 <https://www.marxists.org/history/etol/newspape/socialistvoice/partyPR46.html>

(Site 1), Xu Bing's *New English Calligraphy*⁸⁷⁴ 《新英文書法》 (Site 4) and Sun Ping's 孫平 *Stock* 《股票》 (Site 10),⁸⁷⁵ which show that none of the artworks could provide any response to the overarching curatorial framework. I have reviewed several works produced under the Display and have identified, in total, that there were only 3 out of 24 cross-cultural works⁸⁷⁶ that made references to revolutionary culture. This small number of realised works appears to be not meeting one of the Project's core objectives.⁸⁷⁷ The disconnection between revolutionary culture/history and the West suggests some artists may have found revolutionary culture baggage of the past that is incongruous with the way they now live. Perhaps Lu's ideological vision does not reflect the reality of Chinese life and culture in the 21st century.⁸⁷⁸

In essence, the Project/Display attempted to establish a new system by re-assessing Western and Chinese political and cultural theories and examining how these theories have contributed to the development of contemporary Chinese art. However, the strategy of engaging participatory art in art production, which is framed under the guise of supporting the communist ideological vision, blurs the boundary between elitist art and non-art and does not adequately show any link or explain how this mode of artistic production is informed by the chosen Western theories. For example, most Western theories outlined in the Display are primarily focused on Western thinkers, filmmakers and artists' interpretations of China from the 1960s to the 1990s, covering a wide range of topics from gender discourse, visual imagining, market economy, the art market, Christianity and the avant-garde movement, yet there have

⁸⁷⁴ From 1994, Xu Bing created a series of new work, which consisted of writing Chinese characters that were meaningless to Chinese people but understandable to English speakers because they were one-block words made of English letters bent to the shape of hanzi.

⁸⁷⁵ The work is a series of life-like 'stock certificate' paintings with the artist's image, information and signature included.

⁸⁷⁶ Three cross-cultural works were *Jesus in China and Marx in China* 《耶穌在中國和馬克思在中國》 by Sui Jianguo 隋建國(performance), *Dialogue with Judy Chicago What if Women Ruled the World* by Guo Fengyi 郭鳳儀(performance) and *Democratic Long March* by Wang Chuyu (performance).

⁸⁷⁷ The majority of artists responded to the theme by using a Western medium (such as oil painting, sound installation, computer programs) with Chinese content.

⁸⁷⁸ This ideological divide was evident when participating artists discussed their view about their experience with the project at the Long March—A Walking Visual Display On-site Criticism Meeting. Art critic Wang Hui pointed out that Lu developed the project based on his utopian dream but, in reality, many artists did not share his vision because the majority of artists in the Academy by nature were sceptical of the Project. In other words, they did not see Lu consider the inherent contradiction within his utopian experiment (i.e. contradiction mostly arises from the interplay of power relations during the process of production). Zhang Guangtian, on the other hand, did not see how the Project is relevant in the 21st century. He used an analogy to describe this sense of confusion. 'Let's say, 'Mao took Marx's picture and hung it in the Catholic Church [during the historic march]', he says, 'how would the villagers have felt at that time? Most likely the majority of them would feel completely strange and foreign.' The same kind of feeling was also experienced by some of the artists and villagers with the Project. This is because the majority of the participants never experienced the historic Long March in contrast to the view held by Lu that the majority of the public did have experience either directly or indirectly. Long March Space, "Minutes."

not been theories on social practices (if this is the core art production of the Project/Display),⁸⁷⁹ including the post-Marxist tone of *Relational Aesthetics* (1998),⁸⁸⁰ discussed in the curatorial framework.

If the Display's premise is to investigate the possibility of legitimising participatory art in the official Chinese art system, it has become apparent that several competing issues may have compromised Lu and Qiu's vision (i.e. the exploration of a new mode of art production that engages the concept of public engagement). For example, there was an opportunity in Site 7 (during the train trip between Kunming and Zunyi) when the focus was placed on 'artist and audience— artworks in public space',⁸⁸¹ yet none of the work materialised under Site 7 was participatory in nature. This is also evidenced by the small number of new genre public art (21 out of 100) exhibitions/events that took place during the Display.

After examining the Display, I contend that there are three key factors contributing to the Display's inability to engage artists effectively. The first is related to the earlier point, where some artists may find the revolutionary theme irrelevant to the world in which they now live. Thus, they struggled to produce work adhering to the ideological vision set out by the curators. The second is more concerned with how artists utilised the Display as a platform to gain international recognition. As pointed out by Zhang Guangtian above, some artists were more interested in publicising their works to an international audience than in engaging with the Display, and this is evident in the number of works that did not respond to the curatorial framework.⁸⁸² The last, I argue, is primarily caused by the curator's ambition of wanting to establish a new communist value-based system for Chinese art rather than engaging in participatory art. Most critically, the curators failed to see there was a distinction between establishing a new art production model that seeks to connect art with people and the desire to create a new Chinese art system. In other words, they are in effect two separate issues that have different agendas. This last point was reflected in Zhang Guangtian's comment when he was asked to reflect on the Display:

[the] project needs the life of people.... the project you [Lu] did in Maotai [referring to Pollock's abstract painting by residents] did not work because it was too forceful. This forcefulness does not only come from you [Lu] but from the

⁸⁷⁹ I did not see the curatorial framework or works materialised during the Display make reference to art theories relating to public engagement/collaboration despite the fact that there were several works produced during the 1990s, including Olivia Gude's "An Aesthetics of Collaboration" (1989); Doug Ashford, Wendy Ewald, Nina Felshin and Patricia C. Phillips, "A Conversation on Social Collaboration" (1992); Allan Kaprow, *Essays on the Blurring of Art and Life* (Berkeley: University of California Press, 1993); Lacy, *Mapping the Terrain* (1995); Bourriaud *Relational Aesthetics* (1998) and Grant Kester, "Dialogical Aesthetics: A Critical Framework for Littoral Art" (1998). Relational aesthetics was only briefly mentioned in *Qin Ga the Miniature Long March* (2005) when Lu discussed how the work uses 'both public space and private space, society and individual and ideology and materialism to simultaneously examine the "body."' However, he did not articulate how the body was used to create social connections but rather focused on how the body can change its narrative, emphasising the relationship with each location as the artist travelled from Sites 13 to 20. Lu, *Qin Ga*, 10-11. See also Grant Kester, "Dialogical Aesthetics: A Critical Framework for Littoral Art," *Variant*, no. 9 (Winter, 1999–2000), accessed February 17, 2017, <http://www.variant.org.uk/9texts/KesterSupplement.html>

⁸⁸⁰ Lu, *Qin Ga*, 11.

⁸⁸¹ In Appendix 8, Under 7.1, it is stated 'Public engagement as means to success in communism.'

⁸⁸² Examples include Zhan Wang's 展望 *The Fake Ornamental Rock Series* 《假觀賞岩系列》 (2001), Liu Jin's 劉謹 *My Spiritual Home* 《我的精神家園》 (2001), Wang Jinsong's 王勁松 *Ink Painting Series* 《水墨系列》 (2000) and Wang Jin's 王晉 *Hanging Swords on the Cliff with Swords* 《牆上吊刀, 刀倒吊著》 (2002).

process of the Chinese revolution...it's like the work by Wang Jin's 王晋 *Hanging with Swords Hung Upside Down* 《牆上吊刀, 刀倒吊著》 does not really touch the group.⁸⁸³

It should be noted that the outcome of the Display did not bring about change in the existing Chinese art system. On the contrary, Lu and his *Long March* team's active participation in international biennials and triennials have reinforced the position of mainstream art, corresponding with Boris Groys' assertion that 'ideologically motivated art can always be interpreted as prefiguration, or in anticipation of the true vision to come. However, this art can also be seen at the same time as a parody, critique, denigration of this vision—as evidence that nothing will change in the world even if the ideological become flesh',⁸⁸⁴ demonstrating Lu's idealised alternative art system's inability to break away from the existing system.⁸⁸⁵ Nevertheless, by taking the Project/Display to the people, this deliberate strategy of using lived experience with the historic Long March as content for art under the communist context, can be applied to what Claire Bishop⁸⁸⁶ has referred to as 'self-protection'.⁸⁸⁷ In this regard, the Project/Display that operates legitimately within national compliance, I would contend, has provided a new space enabling Lu to undertake further exploration on the idea of a new art production rather than focusing on the establishment of a new Chinese art system. As the Project/Display continues to expand both in scope and curatorial direction, is it possible that, in the light of social movements,⁸⁸⁸ the examination of new genre public art, which is concerned with the lived experience (including of minority or marginalised groups), can be further interrogated by the Project? Although it is not part of the discussion in this thesis, subsequent projects generated from the Display, such as the *Temporary Space—an Experiment by Wang Wei* (2003) and *The Great Survey of Paper Cuttings in Yanchuan County* (2004), have specifically explored these spaces.⁸⁸⁹

⁸⁸³ Long March Space, "Minutes."

⁸⁸⁴ Boris Groys, *Art Power* (Cambridge, Massachusetts: The MIT Press, 2008), 8.

⁸⁸⁵ One of the participating artists Wang Hui commented on how Lu wanted to position the Project during the One-Site Criticism Meeting. 'Last year when I talked to you', Wang said, 'I remember you saying that you decided to go on the road, and to turn the Long March into a long-lasting system like a biennale using this Long March from our history that the society has forgotten, and suddenly revisiting it anew, bring it to our discussion, using art, which has its own problems, and thoroughly look at this history, this attitude, to express it through participation'. The disconnection between the aim of the project and the journey experienced by artists was evident when several participants described how they did not feel the march was relevant to people's lives nor were the curators able to eliminate the hierarchical structure within the Chinese art world. This was explained by Zhu Jinshi: 'I feel that this outcome [the Project] is still essentially unsuccessful as it makes clear that the power still lies mainly in the hand of the curator.' The issue of power struggles between curators and artists became more prevalent when Lu/Qiu and the participants each had their own agenda to follow. Long March Space, "Minutes."

⁸⁸⁶ It was noted by Bishop that participatory art produced under socialism is rather complex in response to the specific conditions of each socialist state. Bishop did not discuss China in her book. Nevertheless, the circumstances in China, for example, are significantly different than those of Eastern Europe.

⁸⁸⁷ Bishop, *Artificial Hells*, 130-131.

⁸⁸⁸ These social movements can be divided into four major groups: (1) unjust working and living conditions among migrant workers who work in cities, (2) pollution, (3) wage disparity between the middle class and the poor; and (4) social disturbances (i.e. ethnic conflicts) caused by massive migration of Han Chinese people to minority regions such as Tibet and Mongolia.

⁸⁸⁹ I only paid attention to a range of works produced during the Display (2002). Both *Temporary Space—an Experiment by Wang Wei* (2003) and *The Great Survey of Paper Cuttings in Yanchuan County* (2004) were materialised outside of the scope of the Display exhibition. Therefore, they are not discussed in this case study.

5.7 Conclusion

In this chapter, I have critically examined whether the Project can be considered under the new definition of new genre public art or not. I have analysed three works (*Sending off the Red Army: In Commemoration of the Mothers on the Long March*, *What if Women Ruled the World?* and *Democratic Long March*) as well as reviewed the Project/Display.

My analysis has demonstrated that a variety of public engagement strategies have been explored by these Chinese artists and found that a small number of artworks realised in the Project/Display have shown alignment with my definition of Lacy's concept of new genre public art. As I have elaborated in Chapter Two, I have expanded Lacy's concept by analysing its concept to argue that new genre public art is concerned with issues of our time and is manifested as a process-based art production that involves different modes of public engagement. I have also acknowledged that there is a potential for this art to explore the possibility of civic dialogue. The significance of Lacy's concept is not about emphasising the superiority of a certain value system but, instead, for its capacity to include different voices, ideologies or socio-cultural agendas and its potential to prepare participants to engage in critical discourses.⁸⁹⁰ When new genre public art is considered under this light, we can see the relevance of the Long March Project/Display to contemporary public art practice today.

The Display has attempted to utilise aspects of new genre public art—the concept of public engagement—to posit the idealism of Chinese communism through conversations and debates. We have seen how this space is created through Jiang Jie's *Sending off the Red Army: In Commemoration of the Mothers on the Long March*, in which the space between the artist and participant is created through the adaptation of Kester's dialogical aesthetic in the form of one-on-one conversation.⁸⁹¹ In contrast, *What if Women Ruled the World?* and *Democratic Long March* sought to initiate critical discourses about the history of Chinese feminism and the future direction of the Display. However, there is also a clear distinction in the space created by *What if Women Ruled the World?* and *Democratic Long March* and the space described by Lacy, i.e. in both artworks, the debate is restricted to those who work in the art world and does not involve the public, thus, limiting their power to engage in civic dialogue.

The exclusion of civic dialogue in the Project/Display suggests that Lu's project is situated in a closed public space, taking place in a private, personal space that is not a genuine public space (sphere). The lack of critical dialogue between the artist and the public implies that two critical issues may have contributed to its outcome. First, based on my discussion on censorship in Chapters One and Three it is reasonable to assume that artists may have been reluctant to employ civic dialogue as a method of art production due to the CPC's censorship of alternative art, which provokes social critique. This sentiment was reflected by artist Wang Jianwei

⁸⁹⁰ Lacy, *Mapping the Terrain*, 46.

⁸⁹¹ Lu singled out Jiang Jie's performance, *Sending off the Red Army: In Commemoration of the Mothers on the Long March*, as having a direct connection with the viewers, where it produced 'an effect on people and events in a given environment' as these adopted babies have become part of 'an eternal topic of conversation in the circumstance which they were left'. *Long March Space*, "Minutes."

when he made a comparison between the Western and Chinese art systems: ‘Many in our generation started [the project] simply because we studied art, we were compelled by the system in a way... That [this] hidden motive with which we began is different from their [the West].’⁸⁹² The second is related to communist forms of education that may have affected the participants’ (including some artists) ability to engage in critical thinking.⁸⁹³ Evidence for the latter point, for example, was demonstrated when some of the participants were unable to identify the discrepancy between the Project’s stated objective of engaging the public and the artworks themselves during the field trip.⁸⁹⁴

One of the major features of contemporary Chinese art produced during the 1990s and the early part of the millennium is that the artist’s privatised aesthetic experience, in which the public is considered as a spectator in the production of art a feature of an earlier era, was challenged. The Display intended to further develop this relationship by changing the position of the spectator to an active participant and encouraging the public to participate in art making. It is true that the Display was unable to establish strong common ground in the public realm and ended up ‘gearing towards the existing elitist art circle,’⁸⁹⁵ as claimed by several participants that were reflected by a small number of participatory art events realised during the march. However, it is not entirely accurate to conclude that the Display was unsuccessful in terms of participation. On the contrary, the Display did successfully instigate some innovative approaches to art making and developed a new space for conversations. This was demonstrated by the three examples shown above that have provided a model for other participatory art projects. Through this cultural reconstruction process, participants were provided with both the opportunity to participate and the freedom to speak about their lived experience or concerns. This aspect of art production, which focuses on the social connection between people, accentuates the importance of social relations described by Lefebvre, in which such relations are actively produced in social reality and cannot be disassociated from everyday human interactions,⁸⁹⁶ suggesting that art produced under new genre public art is socially constructed and that each social relationship is unique and cannot be replicated elsewhere.

⁸⁹² As discussed in Chapter One, it is difficult to find any real example supporting the claim that censorship exists in public art as self-censorship is prevalent in China. However, if we read some of the commentary from Chinese scholars, it is clear that the issue of self-censorship is deeply embedded in the art system, as reflected in Wang Jianwei’s commentary.

⁸⁹³ In “Why do Chinese Postgraduates Struggle with Critical Thinking? —Some Clues from the Higher Education Curriculum in China,” Tao Zhang, a lecturer at Nottingham Trent University, has found that the current education curriculum in China does not encourage independent thinking. She argues that the compulsory topics that students should study (namely Marxism; Mao Zedong Thought; modern Chinese history; and moral, legal and civic education) has effectively turned them into ‘passive targets of political-ideological propaganda’ and deprives them of the chance to ‘develop their critical disposition and exercise rational thinking and reasoning.’ Tao Zhang, “Why do Chinese Postgraduates Struggle with Critical Thinking? —Some Clues from the Higher Education Curriculum in China,” *Journal of Higher and Further Education* 41, no. 6 (2017): 857-871.

⁸⁹⁴ For example, the public/artists could have questioned Lu’s intent if the Project was aimed to make connections between the people and revolutionary history. Some of the artworks produced at the time show no relevance to Chinese communism (e.g. *Pollock Style Abstract Paintings*, Chairman Mao’s crossing point of Chishui River in Site 9). It was only at the Long March—A Walking Visual Display On-site Criticism Meeting at Sanlian Bookstore in the following year (2003) these questions were raised.

⁸⁹⁵ Long March Space, “Minutes.”

⁸⁹⁶ Lefebvre described the formation of social relations as a product of ‘something produced before it is reproduced, created according to its definite laws, or conditioned by ‘a definite stage of social development.’ Lefebvre, *The Production of Space*, 46.

No matter how this social relationship is ideologically driven, as in the case of *Sending off the Red Army: In Commemoration of the Mothers on the Long March*, the emphasis is placed on the process of art production through collaboration by turning the participant into an equal partner that contributes to the content of the artwork, not the narrative articulated by the CPC. In this instance, social relations have become the building block of the artwork not bounded by space, time or political intentions. Social relations (aesthetics) were formed through the process of adoption and ongoing commitment to take care of the sculpture, which triggered an emotional response from participants, regardless of its ‘temporalities’ – whether the babies are adopted by families who longed for a baby girl or a nursery in commemoration of a significant political event, these experiences enrich the content of the work. In many ways, the artwork is not only concerned with the past but also creates new opportunities for those who are looking forward towards the future, becoming part of an ongoing art production process. The life story of participants in Jiang Jie’s work is real in forming its content, reflecting its social relatedness to participants.

Thus, it can be argued that the Project provided a *transitional space* enabling Lu to raise public awareness of an individual’s power in the communist society, as shown in Jiang Jie’s work in which the artwork cannot be realised without the participants’ active engagement with the project. Its approach to collaboration and the exploration of lived experience as the core of artistic production is, I consider, a different way of interpreting ‘new genre public art’ in China. This is because the concept of creating a critical public sphere is rarely seen in China⁸⁹⁷ and has not been (and still is) part of the discourse in the Chinese (public) art field.⁸⁹⁸ The approach undertaken by Jiang has demonstrated how the concept of public engagement could be utilised in art production, reflecting an alternative art production that differs from participatory art that I described earlier in this chapter. As the current state of Chinese public art lacks civic dialogue, overall, Lu and Qiu have taken a step forward in building a different method of art making within the current cultural and political framework.

⁸⁹⁷ Except for *Democracy Wall* 《民主牆》 (October 1978–December 1979), in which the wall acted as a public sphere enabling the public to actively engage in discussions regarding the democratic movement through political poetry, Daizibao and art. The wall was tolerated for more than one year until December 1979 when the leadership and the communist party system were being criticised.

⁸⁹⁸ The closure of *Bishan Commune* in 2016 is another example.

Section Three: On Hong Kong

CHAPTER SIX

PUBLIC ART IN HONG KONG

6.1 Introduction

In Chapters Three, Four and Five, I argued that mainland Chinese public art is mostly defined by government policy and by artists' responses to the economic, social and cultural changes in the communist state. Public art in Hong Kong produced between 1990 and 2012, on the other hand, was largely characterised by the city's ambiguous political status, hybrid culture⁸⁹⁹ and the lack of local identity.

In its cultural space, Hong Kong artists have adapted their own way of working in a hybrid environment since the 1960s.⁹⁰⁰ As Hong Kong scholar Choi Po-king 蔡寶瓊 stated, 'Hong Kong has developed its [own] unique identity and culture [under the British colonisation].'⁹⁰¹ Choi's view implies that the city does not share the history of communist China and the majority of Hong Kong people do not identify themselves as 'Chinese citizens.'⁹⁰² Thus, the lack of national consciousness makes it challenging for Hong Kong artists to develop their cultural identity. In this respect, the examination of public art in Hong Kong must be considered independently. The fact that Hong Kong was a colonial city, formed mainly by refugees, must be understood in consideration of her socio-political position and how that has helped Hong Kong artists to differentiate themselves from the national narrative framed by the CPC.⁹⁰³

⁸⁹⁹ In the context of Hong Kong's particular colonial past, Helen Grace has described the city as 'curiously located at the historically unprecedented intersection of (once) mutually exclusive worldviews, thereby occupying a position of centrality and marginality at the same time.' Grace, "Monuments and the Face of Time," 467-483.

⁹⁰⁰ Chui Tzeung 徐子雄, *Major Events in the Visual Arts* 《藝壇風雲錄》 (in Chinese) (Hong Kong: Holdery Publishing Enterprises Ltd, 1998), 76. For a discussion on Hong Kong's ambiguous cultural position, see Gerard C.C. Tsang, "Cages and Urban Dwelling," *Kum Chi Keung* (Hong Kong: Hong Kong Museum of Art, 1998), 2 and "Hong Kong and Guangdong Artists" "香港藝術概說" (in Chinese) (undated), Hong Kong Art and Collectible Club, accessed January 7, 2008, <http://hkartclub.com/painting/hongkongart.html>

⁹⁰¹ Choi Po-king, "Introduction," *The Other Hong Kong Report*, eds. P. Choi and L. Ho, (Hong Kong: The Chinese University Press, 1993), xxxii.

⁹⁰² This differentiation between 'Hong Kong citizens' and 'Chinese citizens' has been a subject of ongoing study by a group of researchers and analysts at the University of Hong Kong since 1997. For example, in the investigation of people's ethnic identity, the dichotomy of 'Hong Kong citizens' versus 'Chinese citizens' is used to measure the ethnic identity of Hong Kong residents. The survey asked respondents to rate their strength of identity as a Hong Kong/Hong Kong people in China/Chinese in Hong Kong/Chinese citizen, as well as the importance of their identity as either Hong Kong people/Chinese citizen. The study results indicate that identification as 'Hong Kong citizens' and 'Chinese citizens' fluctuates, particularly between 2002–2003 and 2005–2008, when a higher proportion of the population identified themselves as Chinese citizens than as Hong Kong citizens. Since 2009, identification as Hong Kong citizens has been consistently higher. For example, at the time of the Umbrella Movement in 2014, the study shows that the proportion of people identifying themselves as 'Hong Kong citizens' outnumbers that of 'Chinese citizens', whereas the percentage of those identifying themselves as 'Chinese citizens' has dropped to a new low since 2000. "People's Ethnic Identity," Public Opinion Program (POP), the University of Hong Kong, archived from the original since August 1997, accessed December 7, 2016, <https://www.hkupop.hku.hk/english/popexpress/ethnic/eidentity/poll/datatables.html>

⁹⁰³ For a discussion on the development of Hong Kong's identity see Sebastian Veg, "The Rise of 'Localism' and Civic Identity in Post-Handover Hong Kong: Questioning the Chinese Nation-state," *The China Quarterly* 230 (June 23, 2017): 323-347.

Unlike China, freedom of speech is dearly guarded by many in Hong Kong, despite its colonial origins.⁹⁰⁴ While freedom of speech involves a complex legal arrangement, the city is not subject to China's censorship rule. This gives the Hong Kong public the freedom to critique both the Hong Kong government and the CPC.⁹⁰⁵ This autonomy—the freedom to express oppositional views—is highly visible in some of the artworks presented in this chapter.

While this chapter aims to outline the development of public art in Hong Kong, it is also important to consider this as I will argue that the ambiguous political and cultural environment of Hong Kong has created a more localised view on public art. In tracing its development, this chapter is divided into two main parts. First, I will focus on the art scene in Hong Kong and three interconnecting issues that emerged in the 1990s that contributed to its development. The first issue is related to Hong Kong's role in the exportation of contemporary Chinese art to the West, which unintentionally created a space for their own mark by looking beyond traditional mediums (most notably, installation/site-specific art, one of the forms of public art) and content (for example, the question of freedom of speech) to differentiate their art from those of Chinese artists. The second issue is the search for local cultural identity. During the 1990s, Hong Kong artists expressed concerns about the possible threat of cultural homogenisation after Hong Kong's reunification with China, and many believe that one of the strategies to reduce China's cultural influence on the city is to establish a new identity for Hong Kong. This search for Hong Kong's identity, as will be discussed in this chapter concerning some of the exhibitions curated by Oscar Ho and Lisa Cheung⁹⁰⁶ 張思敏, in turn, has provided new content for art. The third issue relates to the rise of installation art,⁹⁰⁷ which first emerged in the early 1990s as the result of a lack of exhibition space and institutional support

⁹⁰⁴ According to Peter J. Hutchings, freedom of speech in Hong Kong, in fact, is a complex legal arrangement that involves the legal residues of Hong Kong's colonial past and present, and the jurisprudence dissonances involved in combining socialist legality with bourgeois democratic common law practices in the form of the *Basic Law*. Peter J. Hutchings, "Freedom of Speech in Hong Kong & the Problem of China," *Cardozo Studies in Law and Literature* 8, no. 2, (Boalt Hall: Law and Literature Symposium, Part 1, Autumn–Winter, 1996): 267-275. Historically, Hong Kong does not have freedom of speech, expression and assembly under its 1990 adoption of a Bill of Rights. As stated by Emeritus Professor Barrister Yash Ghai, the history of freedom of speech in Hong Kong is actually a liberal practice in society that does not have a legal status. As freedom of speech is not guaranteed in the *Basic Law*, 'the people of Hong Kong face the fear that this freedom will be taken away one day and do everything they can for its survival.' Quoted in Yash Ghai, "Freedom of Expression," *Human Rights in Hong Kong*, eds. Raymond Wacks and Andrew Brynes (Hong Kong; Oxford; New York: Oxford University Press, 1992), 370.

⁹⁰⁵ Even back in 1994, local political parties questioned the colonial government as to whether Hong Kong could maintain its political autonomy from China. See "Hong Kong Legislative Council Minutes, June 29, 1994," Hong Kong government, accessed August 22, 2017, www.lib.hku.hk/images/friends/reading_club/martinlee29061994a.pdf I have discussed how censorship is exercised in China in Chapters One and Three. For Hong Kong, despite censorship in art being a rare event under both the colonial and the current governments, there is evidence to suggest that the city is facing increased pressure from China post-1997. I will discuss how artists have responded to the possibility of the censorship of their art during and after the Handover and how it is applied in Chapter Seven of this thesis. For an update on Hong Kong's freedom of expression since unification see "Hong Kong," Global Network Defending and Promoting Free Expression, accessed November 7, 2017, http://www.ifex.org/china/hong_kong/

⁹⁰⁶ Lisa Cheung is a Canadian Chinese artist. She was head of the Visual Arts program at the Fringe Festival for several years. In 1996, she left the institution after receiving a scholarship from Goldsmiths College of Art.

⁹⁰⁷ It is worth noting that installation art, like performance art, was considered unofficial art in China between 1979 and the 1990s. It was not until 2000 that the state (through the Shanghai Biennale) started to accept installation art as part of the official national discourse on contemporary Chinese art.

for emerging artists. The establishment of PARA/SITE Art Space⁹⁰⁸ (1996)—Hong Kong’s first art space dedicated to installation art—reflected this growing trend and expansion of art practice at the time.

The second part begins with the development of traditional forms of public art under the colonial rule, featuring a selection of artworks and projects by local and non-local artists. It was also a period when the public was seen to be starting to assign local meanings (including political meanings) to art, incorporating colloquial expression into the public’s cultural framework. The development of ‘new genre public art’ will be discussed in this part of the chapter. I will outline how this art has provided artists with a new opportunity to engage with the public about such things as social issues that affect their lives. The aim of this chapter on Hong Kong public art is to provide a contrast to the situation prevailing in public art in mainland China and to highlight the two main genres of public art used by Hong Kong artists that respond to the peculiarity of the city’s political, cultural and social conditions.

6.2 The Art Scene in Hong Kong

As discussed in Chapter One, while the rise of contemporary Chinese art was primarily contributed to by art institutions in the West and Chinese artists’ responses to the changing environment, Hong Kong also played a pivotal role in positioning contemporary Chinese art in the international art world. This section focuses on Hong Kong’s relationship with China and its role in the exportation of contemporary Chinese art to the West that contributed to the formation of a new consciousness for Hong Kong artists. Additionally, the threat of cultural hegemony from the mainland provided Hong Kong artists with a compelling reason to explore alternative art production and new content. In “The Culture of a Border Within: Hong Kong Art and China”, David Clarke argues that Hong Kong artists use art as a strategy to resist cultural homogenisation from China:

For China, the Joint Declaration and the resumption of control over Hong Kong were simply episodes in a larger story of resurgent national pride, but in Hong Kong itself the prolonged period of countdown to a date when the territory would be incorporated into a much larger entity with an alien political system was a time of increasing anxiety about political autonomy and cultural identity.... Hong Kong art of this time was not simply addressed to a local audience but to an audience in the process of recognising its own autonomy. Art participated in this desire to affirm Hong Kong identity or subjecthood and even to some extent helped give birth to it.⁹⁰⁹

⁹⁰⁸ PARA/SITE Art Space is one of the oldest and most active independent art centres in Asia. It produces exhibitions, publications and discursive projects aimed at forging a critical understanding of local and international issues in art and society. The organisation was founded in early 1996 as an artist-run space. Since 2012, PARA/SITE Art Space has been running an International Art Residency Program.

⁹⁰⁹ Clarke, “The Culture of a Border Within,” 89-101.

Before the emergence of contemporary Chinese art, Chinese art was mostly created under the auspices of the CPC and was dominated by the Socialist Realist style (1949–1979).⁹¹⁰ Art in Hong Kong,⁹¹¹ on the other hand, has mainly been influenced by traditional and new Chinese ink⁹¹² brought by immigrants from China between 1920 and 1970, and also by the introduction of Western art techniques and mediums, such as watercolour and oil painting, by overseas-trained artists during the same period. As such, Hong Kong art is characterised by a variety of artistic expressions, a multitude of mediums and a heavy emphasis on the colloquial aspects of everyday life. The latter—the integration of art and life and the use of colloquial expressions—was frequently used by local artists such as Luis Chan 陳福善⁹¹³ and Antonio Mak 麥顯揚,⁹¹⁴ as well as Oscar Ho.⁹¹⁵ These different art movements saw Hong Kong art develop a localised language, representing a divergence from Chinese art rather than the grand national narrative articulated by the mainland. At the same time, it brought to light the development of contemporary Chinese art not defined by China alone, but also contributed to by Hong Kong (and also Taiwan and Macau), bringing to light that Chinese cultural identity can be seen as both monolithic and diversified.

It may be useful here to outline the political and cultural context between the 1970s and 1980s, as this investigation seeks to elucidate the factors that contributed to the development of Hong Kong public art. Following the death of Mao in the 1970s, China

⁹¹⁰ One of the distinctive features of Chinese art during this period is the use of Soviet-style Socialist Realism in content (themes included international socialist solidarity, industrialisation, and land reform that focused attention on the revolutionary transformation underway in China) and mediums such as Western oils and woodcuts, not the traditional Chinese brush and ink.

⁹¹¹ Most scholars in Hong Kong find this research topic very interesting because Hong Kong is still developing its research outputs, particularly in the areas of art criticism and theory. There is also a gap in Hong Kong art in the early 20th century (Zhu Qi's *History of Hong Kong Fine Art* is one of the few pieces of literature that covers the earlier period of Hong Kong art). In 2013, AAA, one of the most progressive and active art resource centres in Asia Pacific, started building research material on Hong Kong art from the 1960s and 1970s but this is still at an early stage with the release of audio files from several public forums; the material is yet to be translated into a written format. To date, I have been unable to find any comprehensive literature on the history of Hong Kong art prior to the 1990s. For art in more recent decades there are journals such as *Asian Art News* and *Yishu—Journal of Contemporary Chinese Art* covering art and culture since 1991, and catalogues of exhibitions. Zhu, *History of Hong Kong Fine Art*.

⁹¹² The New Chinese Ink Movement first emerged in the 1960s when it was rediscovered by overseas-trained Chinese artists who recognised the similarity between abstract expressionism and the abstract, calligraphic roots of their own traditions. Pioneers of this art were Lui Shou-kwan 呂壽琨 in Hong Kong, Liu Kuo-sung 劉國松 and Chuang Che 莊喆 in Taiwan, and Choong Soo-pieng 鍾泗賓 in Singapore. Unlike traditional Chinese ink painting where the emphasis is placed on following a set of guidelines on techniques and processes developed by Xie He 謝赫, an art historian and critic in the 6th century, Lui, on the other hand, emphasised the originality and individuality of an artist by advocating the concepts of spirituality and inspiration of traditional Chinese paintings. Xie's 'Six principles of Chinese painting' 《繪畫六法》 are: (1) Spirit Resonance, known as 'way of painting (a *method* or *technique*) which will retain the momentum and the spirit within the work'; (2) Bone method, the way of using the brush; (3) Correspondence to the Object, which is the way the artist express his subject; (4) Application of colour and tone; (5) Division and planning; and finally (6) Transmission by copying, meaning copying the nature itself or the works of Masters. Lui's new concept, therefore, can be seen as adapting some of the elements of 'Six principles of Chinese painting.' See Sullivan, *The Arts of China*, 240

⁹¹³ Chan is a self-taught artist known for his Western modernist style rather than being a Chinese traditionalist artist. Occasionally, Chan uses Chinese folk stories as his subject matter. His dream-like art remains essentially heavily influenced by Western art. Chan's work also makes references to popular culture, drawing inspiration from art magazines and television, as well as the hustle and bustle of Hong Kong life.

⁹¹⁴ Antonio Mak (1951–1994) was a Hong Kong-raised and English-educated sculptor who successfully incorporated the local language into his work. He was considered one of the most talented sculptors in Hong Kong in the 1980s and early 1990s.

⁹¹⁵ Oscar Ho produced a series of drawings that relate to historical tradition and to everyday life of Hong Kong people during his tenure at the Hong Kong Arts Centre. The latter can be seen in his mixed media works, such as *Ghost on TV* 《廣告有鬼》 (1992) and *June 30, A Day in the Life of Siu Ming* 《小明 6 月 30 日那一天》 (1996).

was in a state of political and economic turmoil. Hong Kong, on the other hand, was dealing with the influx of refugees coming from the mainland and Vietnam.⁹¹⁶ Shortly after Deng introduced the *Open-Door Policy*, both the Chinese and British governments initiated talks about the timetable for Hong Kong's Handover. However, the Sino-British Negotiation in 1982 was perceived by Hong Kong people as a failure of the British government. As historian Steve Tsang argues, the British government's inability to negotiate better terms for Hong Kong people with Beijing was considered a betrayal and this resulted in a massive tide of migration in the late 1980s and 1990s.⁹¹⁷ With the impending Handover fast approaching, as the evidence quoted below indicates, some artists did not feel positive about the reunification. In the cultural environment, visual art has been one of the areas unsupported by the Hong Kong government under the British rule, which was evidenced by a small number of tertiary education providers⁹¹⁸ and the absence of a cultural policy for the visual arts during colonial times.⁹¹⁹ The lack of educational, financial and institutional support to Hong Kong artists provided under the British colonial rule further exacerbated their sense of isolation and deflated confidence.⁹²⁰

The sense of uncertainty regarding the future of the Hong Kong art scene was reflected in the writing and works of Hong Kong artists in the 1990s, with several Hong Kong artists exploring this feeling of ambiguity at the time. Among them were Oscar Ho,⁹²¹

⁹¹⁶ Hong Kong was a refuge for Vietnamese people between 1975 and 1999, with many Vietnamese settling in Hong Kong as a result of the Vietnam War and persecution since the mid-1970s. The refugee resettlement program was backed by a humanitarian policy of the Hong Kong government and under the auspices of the UN. "Hongkong Refugee Camp 1975–2000" (undated), *Refugee Camps*, accessed January 29, 2017, <http://refugeecamps.net/Hongkong.html>

⁹¹⁷ Tsang, *A Modern History of Hong Kong*, 235.

⁹¹⁸ Prior to 2000, there were only two programs offering a Bachelor of Fine Arts in Hong Kong. The first was the still existing four-year studio-based Bachelor of Fine Arts (since 1959) at the Chinese University of Hong Kong, and the second was a history and theory-based Bachelor of Fine Arts (since 1978) at the University of Hong Kong. It was not until the 2000s that two additional programs were introduced, namely, RMIT University's Hong Kong Art School at Hong Kong Arts Centre (2000) and Hong Kong Baptist University's Academy of The Visual Arts (2004), both offering studio-based practice. Thus, Hong Kong has limited institutional provisions and student places for fine arts programs in its universities under the colonial government. See also Gerard Henry, "Art and Culture: Hong Kong Art or the Creation of a Collective Memory," *China Perspective 2* (2007): 79-86.

⁹¹⁹ The visual arts only started to gain financial support from the Hong Kong government with the founding of the HKADC in 1995, two years before Hong Kong's reversion to China. For an overview of Hong Kong's cultural policy see "Cultural Policy" (2008), Home Affairs Bureau, the Government of Hong Kong of Special Administrative Region, accessed November 7, 2017, http://www.hab.gov.hk/en/policy_responsibilities/arts_culture_recreation_and_sport/arts.htm

⁹²⁰ There are several essays describing some of the challenges faced by Hong Kong artists during the 1980s and 1990s. They are Eric Otto Wear, "A Sort of Introduction, Where One Thing Leads to Another," *Restricted Exposure*, 6-16; Johnson (Tsong-zung) Chang, "True Underground?" 82-89 and Oscar Ho, "Installation: New Possibilities, New Crises," 18-23, all published in *Restricted Exposure: Private Content, Public View* (Hong Kong: Hong Kong Fringe Festival, 1997); Tsang Tak-ping, "The Community Tactics of Para/Site Art Space," *Para/Site 1996–2000* (Hong Kong: Para/Site Art Space Ltd, 2002), 23-32; Yuk-keung Kurt Chan, "Profane and Sacred: Art in the Public," 37-41; David Clarke, "Para/Site Art Space: Installation and Cultural Identity," 69-90 and Chan Kai-yin, "Art Criticism Class—an Insider's Note," 103-107, all published in *Para/Site 1996–2000* (Hong Kong: Para/Site Art Space Ltd, 2002).

⁹²¹ During the 1990s, Ho created a series of mixed media works that centre around the artist's sense of unease regarding the Handover. One of his most important works that describes the cultural and social conditions of Hong Kong is the *Stories Around Town series* (1991–1998). This body of work is a collection of 80 drawings covering a range of issues relating to Hong Kong culture. His subject matter was mostly drawn from myths, legends, ghost tales, and current news and events pertinent to the life of Hong Kong people.

Wong Shunkit 王純杰,⁹²² Tsang Tak-ping 曾德平,⁹²³ Wilson Shieh 石家豪,⁹²⁴ Ho Siu Kee 何兆基⁹²⁵ and many others. For example, in *Looking into the Future: Hong Kong Artists After the Handover*, artist Van Lau 文樓⁹²⁶ describes his deep sense of anxiety towards the imminent Handover of Hong Kong. ‘Culture is deeply embedded in everyday life and helps to shape our mind and consciousness’, he wrote. ‘On the issue of Hong Kong reuniting with China, if it only concerns the Handover of sovereignty, then it is not a complex issue. However, the current policy of ‘one country, two systems’ is a concern as it will only continue to generate ambiguity and anxieties. It will be a point of conflict for us in resolving and accepting our different cultural background; this conflict will continue to haunt us after ‘97.’⁹²⁷

Another example is Ho Siu Kee’s *Gravity Hoop* 《倒置景觀》 (1996) (Figure 6.1) in which the artist expressed his view of Hong Kong’s future through a purpose-built body contraption/sculpture. In encapsulating the challenge faced by the artist and Hong Kong people, Ho suspended himself upside down inside a large stainless-steel hoop. Using the physical body ‘as the medium to instigate a bodily experience of the irrevocable power of gravity and the artist’s relationship to the world,’⁹²⁸ the performance ‘acts as a metaphor for the sense of insecurity and uncertainty in daily life.’⁹²⁹ Ho also sought to explore the wider notion of Hong Kong’s search for cultural and political balance and stability in the pre-1997 Handover moment.⁹³⁰

⁹²² Wong Shunkit migrated to Hong Kong in 1983 from Shanghai. Wong is considered one of the most active members in the Hong Kong art community—he has held many public positions, including Chair of The Visual Arts in the HKADC, the founding member of the Artist Commune, as well as serving on the board of the Hong Kong Art Promotion Panel for the Hong Kong Museum of Art. Despite his busy public life, Wong also produces a lot of artworks and performance exploring Hong Kong culture and his ‘dual’ identity living in Hong Kong.

⁹²³ Tsang Tak-ping is one of the leading artists whose work has developed from photography into installation. He is also one of the founding members of PARA/SITE Art Space. His work is discussed under “The Rise of Installation Art.”

⁹²⁴ Wilson Shieh is a graduate of fine art from the Chinese University of Hong Kong and he is known for his exquisite gongbi skills and contemporary Chinese ink painting. Shieh has participated in several international exhibitions, including *The Third Asia-Pacific Triennial of Contemporary Art* at the Queensland Art Gallery, Brisbane (1999); *The Third Chengdu Biennale: Reboot* at the New International Convention Center of Chengdu, Chengdu (2007); *Ink – The Art of China* (2012) at Saatchi Gallery, in London; and, most recently, a travelling exhibition (2015–2017), *Ink Remix: Contemporary Art from mainland China, Taiwan and Hong Kong*.

⁹²⁵ Ho Siu Kee is a the Visual Arts practitioner and academic who is well known for his self-portraits through the visual presentation of his own body imagery employing different media, such as sculpture, installation, photography and video.

⁹²⁶ Van Lau was born in Guangdong and moved to Vietnam at the age of three, then to Hong Kong in 1960. Lau received his fine art degree from the National Taiwan Normal University and was awarded a grant to study in the US in the late 1960s. Lau is known for his public art projects—his works are characterised by incorporating both traditional Chinese and western design elements into his public sculptures.

⁹²⁷ Staff Reporter, “*Looking into the Future: Hong Kong Artists After the Handover*” (in Chinese), *Next Magazine*, June 19, 1997.

⁹²⁸ “Déjà Disparu: The Art of Hong Kong in the 1990s,” January 27, 2016, *Culture Trip*, accessed May 28 2018, <https://theculturetrip.com/asia/hong-kong/articles/d-j-disparu-the-art-of-hong-kong-in-the-1990s/>

⁹²⁹ *Ibid.*

⁹³⁰ How Hong Kong artists responded to their identity was discussed by David Clarke. See “Hong Kong Art and the Transfer of Sovereignty,” *The Journal of the Oriental of Australasia* 29 (1997): 1-21; “Remembrance and Forgetting: Aspects of Art and Public Space in Hong Kong During the Handover Period” and “The Culture of a Border Within,” 89-101.

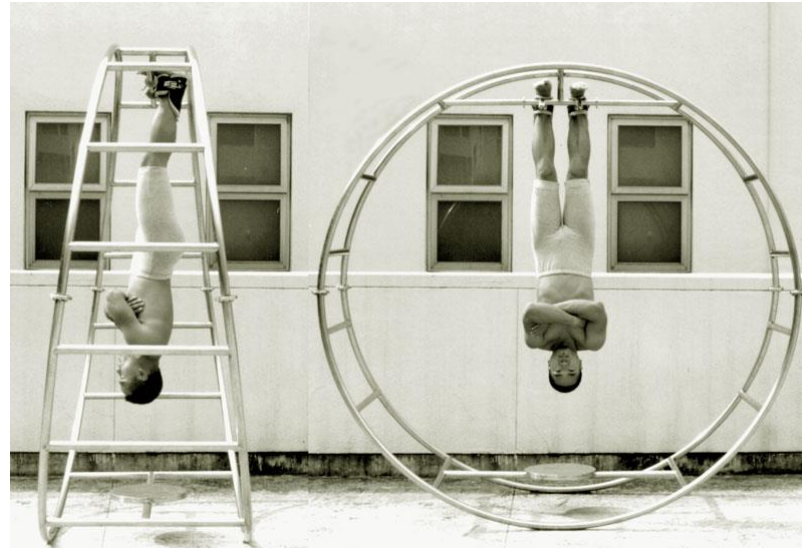


Figure 6.1 Ho Siu Kee, *Gravity Hoop* (1996)

The increased visibility of contemporary Chinese art on the global stage during the 1990s has produced unintended consequences for Hong Kong art.⁹³¹ Domestically, the intensification of censorship of Chinese art following the Student Protests of 1989 was gaining widespread sympathy from Hong Kong people. During this period, local gallery owners, such as Hanart TZ Gallery,⁹³² Schoeni Art Gallery⁹³³ and Plum Blossoms⁹³⁴ utilised their business connections in China to help bring Chinese art to the West.⁹³⁵

⁹³¹ For a discussion on the increased internationalisation of contemporary Chinese art see Hou Hanru, "Entropy: Chinese Artists, Western Art Institutions," 79-88; for how Hong Kong artists had been affected by the new cultural environment domestically see Alexandra Seno, "Hong Kong Artists on the Fringe," *International Herald Tribune*, December 18, 2007.

⁹³² Hanart TZ Gallery was founded by Chang Tsong-zung in 1983. The gallery is dedicated to the promotion of new Chinese ink and Contemporary Chinese Art. The gallery is known for Chang's effort in establishing critical discourse in contemporary Chinese art through his curation of exhibitions and publications, as well as active participation in Biennales and public forums. The gallery was responsible for bringing some highly regarded exhibitions to a global audience. Notes from a meeting between Chang Tsong-zung and Martha Liew in Hong Kong, dated January 17, 2008.

⁹³³ Schoeni Art Gallery was founded by the late Manfred Schoeni in 1993. The gallery was first established as part of Schoeni's antique business, but soon emerged as one of the most commercially successful galleries in Hong Kong. Some of the highest profile artists and curators today have had their connections with Schoeni. These include Lu Jie (the founder of the Long March Project), Zhang Xiaogang, Yue Minjun, Yang Shaobin, Qi Zhilong 祁志龍, Wang Yidong, Ai Xuan 艾軒 and many others. The founder of the gallery, Manfred Schoeni, was murdered in the Philippines in 2004. Nine years later, Schoeni Art Gallery closed its doors after 20 years in the business.

⁹³⁴ Plum Blossoms was established in 1987. Their first exhibition, *China Image: the New Spirit* (1987), featured 11 emerging Chinese artists, representing the gallery's first step in promoting and exploring the field of contemporary Chinese art. In the 1990s, Plum Blossoms promoted several Post-89 generation artists, including Zhu Wei and Wei Dong, whose works were exhibited regularly in Hong Kong and Singapore. The gallery also actively participated in numerous art fairs, both in Hong Kong and overseas, exposing Chinese artists to a wider audience.

⁹³⁵ For example, Manfred Schoeni brought some of the most controversial works to Hong Kong in the early 1990s, including Yue Minjun's *Execution* (1995). The work was so politically sensitive that I did not recall its existence during my time at Schoeni. Notes from the meeting between Chang Tsong-zung and Martha Liew in Hong Kong, January 17, 2008.

Others, such as art journals *Asian Art News*⁹³⁶ and *ArtAsiaPacific*⁹³⁷ have recognised local realities in contemporary Chinese art at the pivotal point of modern Chinese history by giving Chinese artists and curators a platform to discuss their works. For example, the sense of urgency to document the changes in contemporary Chinese art was reflected in the writing of Manfred Schoeni in *History of Chinese Oil Painting: From Realism to Post-Modernism* (1995):

Over the last two decades, Chinese contemporary artists have created new works of art at a tremendous pace, as if there were no tomorrow, no hope for the future and they are struggling to complete the painted world into which they could escape...⁹³⁸

Chang Tsong-zung, on the other hand, saw it as an opportunity to present contemporary Chinese art in a new light after the events of 1989.⁹³⁹ At that time, when the art market for contemporary Chinese art was still in its infancy, it seems that their sole motivation for introducing contemporary Chinese art to the West was their desire to document the world in which these artists were living.

In essence, growing interest in contemporary Chinese art in Hong Kong was contributed to by the city's highly developed financial system and free trade economy, providing an attractive business environment for foreign auction houses, such as Christie's and Sotheby, to establish offices in the city.⁹⁴⁰ Hong Kong's first art fair, *Art Asia*, also emerged at this time.⁹⁴¹ The politically isolated city also provided a safe platform for artists⁹⁴² and art collectors⁹⁴³ to exhibit controversial works and the selling/purchasing of art. Hong Kong art, on the other hand, did not receive the same level of attention from local art galleries and auction houses as contemporary Chinese art. Many factors are contributing to the public's low level of interest in Hong Kong art, although it is mainly related to its market value.⁹⁴⁴ Paradoxically, in the absence of a developed commercial art market for local artists and the lack of

⁹³⁶ *Asian Art News* was founded by Ian Findlay-Brown in Hong Kong in 1991. The publication focuses on contemporary art, mainly in the Asia Pacific Region, and has been a major platform in reporting Hong Kong art to an international audience.

⁹³⁷ *ArtAsiaPacific* was founded in Australia in 1993. The journal is the leading English-language periodical covering contemporary art and culture from Asia, the Pacific and the Middle East. In late 2010, both Chinese and Arabic versions were also available in *ArtAsiaPacific*.

⁹³⁸ Manfred Schoeni, "Preface," *History of Chinese Oil Painting: From Realism to Post Modernism*, eds. Lu Jie, Karen Smith and Martha Liew (Hong Kong: Schoeni Art Gallery, 1995), 7.

⁹³⁹ Chang described this sea change in contemporary Chinese art in the 1990s: 'The sobriety of the cultural climate and the individualistic approach to creative work was markedly different from early 1989' and 'the absence of socially and politically engaged activities.' Chang Tsong-zung, "Preface to the 2001 Edition," pages not specified.

⁹⁴⁰ Hong Kong's position as a platform for exporting contemporary Chinese art to the West was evidenced by the mounting of a number of major events in the territory in the 1990s, including *The Stars: Ten Years* (1989), the first exhibition that was staged outside China; Christie's first Chinese oil painting auctions in 1991–1992; and *China's New Art, Post—1989* (1993). It is also evidenced by the number of commercial galleries and art publications that focused on mainland Chinese artists, not necessarily Hong Kong artists, at the time. See Hong Kong West Kowloon District Authority, "Timeline—a Chronology of Chinese Contemporary Art," accessed April 15, 2015, www.westkowloon.hk.

⁹⁴¹ At that time, Hanart, Schoeni Art Gallery and Plum Blossoms participated in the fair. I recall there were only a few local art galleries displaying Chinese artists and Galerie de France was the only overseas gallery showing works of Guan Wei, a Chinese artist who immigrated to Australia. Scarlet Cheng, "Art Asia—1993," *Asian Art News* (September/October 1993): 62-67.

⁹⁴² As Chinese censorship policy does not apply to Hong Kong, more controversial works are able to be exhibited in the city.

⁹⁴³ Art collectors can enjoy tax free status in Hong Kong. In China, an export tax of 30% is imposed on Chinese art.

⁹⁴⁴ This observation was made when I spoke to Danny Yung about why art collectors in Hong Kong are less inclined to support local art. Notes from a meeting between Danny Yung and Martha Liew, dated February 27, 2012 at Zuni Icosahedron in Hong Kong.

institutional opportunities prior to the 2000s, to display their work, as David Clarke has suggested, Hong Kong artists have not had to worry about commercial reality or have concerns about being competitive in the art world.⁹⁴⁵ Therefore, the cultural environment in Hong Kong has provided local artists with a high degree of autonomy. The lack of constraints on the content of their work has, in a way, granted artists considerable freedom. Thus, the distinctiveness of Hong Kong art has mainly been contributed to by its isolation from the competitive art world. As local art critic John Batten points out, 'As a generalisation, Hong Kong art is markedly different from mainland Chinese art (with which it is inevitably compared against) and which almost consciously ignores much of the influence of international art trends.'⁹⁴⁶

In Search of Hong Kong Identity

Historically, Hong Kong art has a long history of cultural hybridity owing to its colonial history in relation to the United Kingdom. As discussed above, Hong Kong art was deeply fused with both Western modernist and Chinese traditionalist approaches⁹⁴⁷ but, at the same time, the hybridity of Hong Kong culture also places the city in a challenging position. Numerous home-grown art organisations were also formed at this time,⁹⁴⁸ each with their own aesthetic ideology. Between the 1980s and the mid-1990s, Hong Kong art was mainly shaped by three different demographic groups: the local artists who were born and educated in Hong Kong, mainland artists who fled or who had migrated to Hong Kong since 1949 and Hong Kong-born but overseas-educated artists.

In *Hong Kong Art Culture and Decolonization* (2001), Clarke describes how Hong Kong art was confronted by the threat of cultural hegemony from Western art, which was due to being neither 'east nor west' and the lack of local identity means that Hong Kong artists cannot afford to dismiss both Western modernist and Chinese traditionalist cultural narratives.⁹⁴⁹ 'They apparently recognised that to ignore an increasingly internationalised art world in which Western definitions of the modern or contemporary were hegemonic would have meant condemning themselves to marginality', Clarke writes, 'and embracing Western modernism without equivocation would have meant running the risk of losing a sense of their own identity, of appearing to be mere mimics or belated followers of modern trends.'⁹⁵⁰

⁹⁴⁵ David Clarke, "PARA/SITE Art Space, Installation and Cultural Identity in Hong Kong," *Third Text Critical Perspectives on Contemporary Art and Culture*, 50 (Spring 2000), 73-86.

⁹⁴⁶ John Batten, "Conversations: Space and Art (in Hong Kong)," International Association of Art Critics Hong Kong, accessed July 2, 2017, <http://www.aicahk.org/eng/reviews.asp?id=113>

⁹⁴⁷ See Chui, *Major Events in The Visual Arts*, 48. For a discussion on the brief history of Hong Kong art, see Hong Kong Art and Collectible Club, "Hong Kong and Guangdong Artists."

⁹⁴⁸ Examples include Chung Yuan Art Club, Yuan Tao Art Club, Yat Wah Art Club, Association of Visual Art, Fung Wah Club and Yin Wah Art Club. Chui, *Events in The Visual Arts* (in Chinese), 46-47. See also Hong Kong Art and Collectible Club, "Hong Kong and Guangdong Artists."

⁹⁴⁹ Clarke, *Decolonization*, 13. The ambiguity of Hong Kong's identity continues to be a major point of public discussion in post-colonial Hong Kong.

⁹⁵⁰ Ibid.

Clarke's description of the challenges faced by Hong Kong artists reflects the fact that Hong Kong art has remained divided between two different traditions. Despite the lack of institutional financial support for the Hong Kong arts mentioned above, the call for reconciliation between the two cultures has been addressed by several Hong Kong artists, including Lui Shou-kwan,⁹⁵¹ Wucius Wong 王無邪,⁹⁵² Van Lau, Luis Chan, and Antonio Mak, since the mid-20th century.⁹⁵³ Some suggested that the government's lack of interest in supporting the visual arts was politically motivated.⁹⁵⁴ The establishment of the Hong Kong Arts Festival (1973–present)⁹⁵⁵ and the Hong Kong Academy of Performing Art (1984–present) is a reflection of the Hong Kong government's cultural policy at the time.⁹⁵⁶ In contrast, support for emerging visual artists did not begin until 1995 with the establishment of the HKADC.

With the impending Handover, the former colony faced further challenges. This time it was marked by the exportation of contemporary Chinese art to the West via Hong Kong in the late 1980s and early 1990s, as discussed above.⁹⁵⁷ Although contemporary Chinese art may not have had an immediate influence on local art *per se*, comparisons with the advanced technical skills of Chinese artists heightened local artists' sense of insecurity founded on the lack of studio space and visual art training opportunities in Hong Kong.⁹⁵⁸ A good example that illustrates this dilemma can be seen during the judging of the 1994 Contemporary Hong Kong Art Biennale Awards at the Hong Kong Museum of Art.⁹⁵⁹ Three international curators were invited by the museum to judge the awards.⁹⁶⁰ However, the jury decided that they were only able to award six prizes out of the 70 shortlisted

⁹⁵¹ As discussed earlier, Lui was a leader in incorporating abstraction in Chinese ink. His work influenced other Hong Kong artists, including Wucius Wong, Kan Tai-keung and Chui Tzehung.

⁹⁵² Wong (1936–) moved to Hong Kong in 1938 at the age of two. He was first trained under Lui Shou-kwan and received his MFA from the Maryland Institute College of Art in Baltimore. Wong returned to Hong Kong for teaching and curatorial work after graduation but has travelled frequently between Hong Kong and the US. Wong's work is known for his synthesis of traditional Chinese aesthetics, western culture and contemporary design.

⁹⁵³ Their efforts to reconcile the cultural differences, however, were not without hindrance, as opportunities for emerging artists were limited at the time.

⁹⁵⁴ In "The Visual Arts Education in Face of Hong Kong's Cultural Policy (or its Lack of) —a Revelation from the HKBU Kai Tak Campus Incident," Ada Wong argues that the imbalance between performing art and visual art was largely due to the British government's deliberate attempt to divert Hong Kong people from engaging in critical discourse. Ada Wong, "The Visual Arts Education in Face of Hong Kong's Cultural Policy (or its Lack of)—a Revelation from the HKBU Kai Tak Campus Incident," *Hong Kong The Visual Arts Year Book 2012*, (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, 2012), accessed February 7, 2018, http://www.arts.cuhk.edu.hk/~fadept/Yearbook/YearbookEssays/2012/2012adawong_eng.pdf

⁹⁵⁵ The Hong Kong Arts Festival was founded in 1973 with a focus on the performing arts. The Festival is supported by the Hong Kong government and the private sector. See "About Us," Hong Kong Arts Festival accessed May 2, 2018, www.hk.artsfestival.org/tc/about-us

⁹⁵⁶ The institution is dedicated to offering practice-based and professional diploma, advanced diploma, undergraduate and post-graduate studies in Chinese opera, dance, drama, film and television, music, and theatre and entertainment arts.

⁹⁵⁷ Peggy Wang, "Art Critics as Middlemen: Navigating State and Market in Contemporary Chinese Art, 1980s–1990s," *Art Journal*, 72.1 (Spring, 2013): 6-19.

⁹⁵⁸ Anonymous, "The Challenges of Professional the Visual Artist in Hong Kong."

⁹⁵⁹ Contemporary Hong Kong Art Biennale (formerly known as Exhibition of Works by Urban Council Art Award, founded in 1976) is one of the major programs of the Hong Kong Museum of Art.

⁹⁶⁰ The three judges were Achille Bonito Oliva (Italy), Sonia Lawson (UK) and Professor Herb Rosenberg (US). See *Contemporary Hong Kong Art Biennale 1994* (Hong Kong: Hong Kong Museum of Art, Urban Council of Hong Kong, 1994).

works, with one prize (sculpture) unawarded.⁹⁶¹ Their decision caused controversy when one of the curators publicly criticised Hong Kong artists' lack of originality and technical skills. Around this time, the works of mainland Chinese artists, including Cai Guo-Qiang, Xu Bing, Fang Lijun,⁹⁶² Wang Guangyi⁹⁶³ and Zhang Xiaogang 張曉剛⁹⁶⁴ began to emerge in the West. They regularly participated in a number of prestigious international art biennales, triennials and exhibitions.⁹⁶⁵ Hong Kong art, on the other hand, received significantly less attention from the international art community.⁹⁶⁶

Despite the issues mentioned above, two key exhibitions attempted to address the issue of Hong Kong cultural identity in the mid-1990s, which aimed to invoke a sense of local autonomy. Coincidentally, both exhibitions featured installation art, which reflected the trend at the time. The first was *Being China (Being Hong Kong)* (1996), curated by Oscar Ho;⁹⁶⁷ the second was *Restricted Exposure: Private Content, Public View* (1996), curated by Lisa Cheung for the 1996 Hong Kong Fringe Festival.⁹⁶⁸

In *Being China (Being Hong Kong)*,⁹⁶⁹ Ho sought local artists' responses to the issue of national identity by contemplating the question 'what do Hong Kongers mean when we say "China?"' Interestingly, none of the works on display exhibited any reference to communist China, suggesting that China, under the communist government, remained an alien entity to local artists. The lack of affinity with China demonstrates that the Hong Kong cultural identity was not shaped by communist history. Ho's approach to the exhibition reflects the attitude of Hong Kong people towards China at the time, suggesting that the connection between the city and the motherland is frail; it also reveals the hybridity of Hong Kong culture, which is not entirely Chinese or British.

⁹⁶¹ Local artists found it hard to believe that there were only six awards given to local artists out of more than 1,200 submissions received. Chui, *Major Events in The Visual Arts*, 113.

⁹⁶² Fang, who graduated from the Central Academy of Fine Art (Beijing) in 1989, is one of the leading proponents of the early 1990s Cynical Realist movement. His works are characterised by the artist's response to social and political transformation in China.

⁹⁶³ Wang Guangyi is one of the major contributors to the avant-garde Chinese art movement and is best known for appropriating consumerism for his *Great Criticism* series.

⁹⁶⁴ Zhang, like his contemporaries, had experience with the Cultural Revolution. The artist attended the Sichuan Institute of Fine Art in 1976 and developed his own artistic language by exploring issues of family, history, individualism and life after the Cultural Revolution. Zhang is known for his *Bloodline Series*.

⁹⁶⁵ As discussed in Chapter One, Hong Kong artists began exhibiting in major overseas institutions in 1993 with the Asia-Pacific Triennial I and their participation in the Venice Biennale began in 1999. China, on the other hand, became involved in 1993 at the Venice Biennale and APTI the same year. "The Hong Kong Participation," *Art History Magazine*, accessed April 15, 2012, <http://artistoryhk.com/the-55th-venice-biennale/hong-kong-participation/>

⁹⁶⁶ This was partly due to the cultural environment that does not nurture visual artists at the time, but also because of a very low number of art students receiving adequate professional training. In China, there are literally thousands of students graduating from art academies each year, thus, it is not surprising that Hong Kong artists are easily outnumbered by mainland Chinese artists. Additionally, the lack of professional programs and studio space in Hong Kong means that artists have less working space for their artwork and thus less opportunity to develop their skills.

⁹⁶⁷ The exhibition was held at the Hong Kong Arts Centre.

⁹⁶⁸ The exhibition was one of the major programs of the Fringe Festival and was held at the Hong Kong City Hall.

⁹⁶⁹ Oscar Ho, "My Curatorial Work, My Art," *Mapping Identities: The Art and Curating of Oscar Ho*, eds. Irene Ngan and Eliza Lai (Hong Kong: PARA/SITE Art Space, 2004), 42-53.

Ho continued with the investigation of Hong Kong cultural identity throughout the Handover period. In June 1997, *Hong Kong Incarnated—Museum '97: History • Community • Individual* (1997) was launched in response to *Being China (Being Hong Kong)*. While the conceptual framework of the exhibition was based on a true story (it contained the historical fact of the 1197 massacre where the Song Dynasty army exterminated the entire population of Lantau Island),⁹⁷⁰ other parts of the history were simply a fabrication. Using mythology, history, language and other cultural expressions as the content for art, artists were invited to create artefacts based on a fabricated history to reflect the distinctiveness of Hong Kong culture. This strategy of confusion—expressed through myth-making—was deliberately employed by Ho to heighten the sense of ambiguity that Hong Kong people were feeling towards Hong Kong's reversion to China. The exhibition also featured a collection of objects contributed by the public as a commemoration of the history of Hong Kong and their association with the city.⁹⁷¹

In contrast, *Restricted Exposure: Private Content, Public View* investigated the issue from the viewpoint of an artist's private space with an attempt to explore the possibility of formulating a master narrative for Hong Kong art. The exhibition featured the works of 10 Hong Kong artists, focusing on their perception of public/private space and enquiring into what constitutes their past/make-up. The exhibition offered a glimpse of the construction of Hong Kong's cultural identity from a personal perspective.⁹⁷² *Restricted Exposure: Private Content, Public View* was explorative at the time—the exhibition sought to reveal the artists' most private moments, where their personal objects (and values) are so dearly guarded that the work presented allows no room for communication. For participating artists, it takes courage to reveal their innermost feelings in a public space. Although some (Eric Otto Ware and Oscar Ho) have argued that there was an obvious conflict between the artists' private experience and the need to exhibit their work in front of the general public, some artists managed to display their private experience in public spectacle exemplified in Patrick Lee's 李志芳 *Sacred Space Between Cries and Whispers*,⁹⁷³ where the installation made direct reference to

⁹⁷⁰ Clara Cheung, "Reconstructing the Hong Kong Cultural Identity by Reconnecting with History Through Art Exhibitions and Performative Rituals (from the construction of the 'Lo Ting' myth in 1997 to the revival of ritualistic practices in 2014)," March 22, 2016, International Association of Art Critics Hong Kong, accessed February 21, 2017, <http://www.aicahk.org/eng/reviews.asp?id=391>.

⁹⁷¹ Ngan and Lai, *Mapping Identities*, 154.

⁹⁷² The following works were exhibited: Tsang Tak-ping's *Latent Space* (1996); Holly Lee's 李楚喬 *Family Portrait – on duo (I) and (II) My Mother, Aunt Manah, Lolly and Me* (1992); Mike Tsang's 曾錦泉 *Cookie Box* (1992); Wilson Tsang's 曾永曦 *From the Black Album* (1996); Sin Yuen's 洗純 *Memory of Trifles* (1996); Patrick Lee's 李志芳 *Sacred Space Between Cries and Whispers* (1996); Kacey Wong's 黃國才 *I • Land • Fish* (1996) and *Rice Field* (1993); Man Ching-ying's 文晶瑩 *Beautiful Flowers* (1996) and Lo Yin-shan's 盧燕珊 *The Suspended Awakening* (1996).

⁹⁷³ In this work, Lee showed a display of religious items and text in a white space. The following text accompanied Lee's artwork: 'The flesh and the spirit are in turmoil. Both the historical child and the spiritual child have been wounded. The night opens the heart to healing and reconciliation, but there, he empties it and brings it to nothing, to a state of innocence that is the child in the mind, for blessed are the poor and the pure of heart, they shall see God. And there he declares: You are precious in My eyes. I love you. I have loved you from the beginning of time.' *Restricted Exposure*, 69.

the artist's Christian belief. It should be noted that the use of Christian symbols does not always appeal to the majority of the population,⁹⁷⁴ but the work did reveal the artist's epiphany.⁹⁷⁵

Restricted Exposure: Private Content, Public View was intended to show how the reconstruction of the identity of Hong Kong culture is composed of a collection of artists' personal memories, objects and their beliefs.⁹⁷⁶ At the same time, it can also be seen that a poetic and spiritual manifestation usually associated with traditional Chinese ink painting is conveyed through their works.⁹⁷⁷ Thus, this insight sheds new light on the individuality of Hong Kong's cultural conditions, i.e. Hong Kong art is inherently dualistic, and its distinctiveness is based on Euro-American and Chinese narratives while balancing the dialects between logic/materialism and spirituality/memory. The exhibition provided a glimpse into how Hong Kong artists have maintained their sense of identity while working in a complex political and cultural environment.

The Rise of Installation Art

Despite Hong Kong artists facing several challenges during the early 1990s, as outlined above, Hong Kong art did not end up being absorbed by contemporary Chinese art after the Handover—in fact, the opposite was true. Hong Kong art was invigorated by the two significant developments that are described above. Also, the changing cultural and political conditions have encouraged Hong Kong artists to explore non-traditional mediums—such as installation art—as a new means to help artists construct their cultural identity.⁹⁷⁸

In response to the new environment, artists developed new ways of expressing their identity by incorporating local culture and language into their cultural framework. This appropriation is highly visible in Hong Kong culture in the field of visual art (Stanley Wong 黃炳培, also known as Another mountain man 又一山人),⁹⁷⁹ fashion (William Tang 鄧達智 incorporating the King of Kowloon design

⁹⁷⁴ There are approximately 870,000 Christians in Hong Kong, whereas the majority of the population (82%) are Buddhist, Taoist and Confucian. "Hong Kong: the Facts – Religion and Custom," Home Affairs Bureau, the Government of Hong Kong Special Administrative Region, May 2016, accessed October 4, 2017. <http://www.gov.hk/en/about/abouthk/factsheets/docs/religion.pdf>

⁹⁷⁵ Even though Christianity is highly regarded in Hong Kong, Lee's response to the exhibition suggests that there is a strong sense of alienation and 'rootlessness' in Hong Kong while, at the same time, the artist does not compromise his sincerity by revealing his personal epiphany in public view.

⁹⁷⁶ When reading the artists' statements of intent more closely, it can be seen that their responses were a pragmatic way of constructing their identity through whatever means they could find, without a political or cultural framework through the use of such personal elements as family photos, household items or religious objects. While the majority of Hong Kong people of Chinese descent practise Chinese folk religion (which may include Confucian and Taoist doctrines and ritual traditions—or Buddhism), Christianity has been one of the most influential religions in Hong Kong, as the city was a colony of the British empire between 1841 and 1997 (Christianity is the main religion of the UK).

⁹⁷⁷ See footnote 912 regarding the Chinese aesthetics of the past, in particular, the first principle—Spirit Resonance—reincarnated in spiritual, nostalgic and memory-based work.

⁹⁷⁸ Installation art has been one of the most popular forms of the visual arts practice in Hong Kong since the early 1990s. See also Ho, "Installation: New Possibilities, New Crises," 18-23 and Zhu Qi's chapter on "Installation Art in Hong Kong: Late 1980s to Late 1990s," *History of Hong Kong Fine Art*.

⁹⁷⁹ Stanley Wong is known for the *Red-White-Blue* series 《紅白藍》(2001–ongoing). The artist constructs a series of art objects (ranging from everyday items to tea houses and the wrapping of building sites) using tri-coloured polyethylene material. To Wong, this polyethylene material

motif into his clothes),⁹⁸⁰ music (Sam Hui 許冠傑 is a pioneer in fusing Western-style music with popular, Cantonese street jargon in his lyrics),⁹⁸¹ poetry (writer/poet Leung Ping Kwan⁹⁸² 梁秉鈞 also known as 也斯 who collaborated with Wessie Ling,⁹⁸³ choosing performance art/fashion to be the expressive medium for his work), and many other art forms.

In the visual arts, while painting and photography remained popular mediums during the 1990s, many artists turned their focus to installation art to express their concerns about the future of Hong Kong. This is because installation art provides artists with a high degree of flexibility and endless possibilities for artistic expression. The emergence of installation art, as Oscar Ho states, 'was economically driven as the result of the natural outcome of the dramatic rise in the real estate market in the late 1980s, which simply made it impossible for young artists to afford their studio space'.⁹⁸⁴ Wong Shunkit, on the other hand, did not consider the issue of space as a dominating factor contributing to the development of installation art. Wong considers that installation art grants artists greater freedom to 'explore the questions of identity, social history, and the handover issue' through the utilisation of different mediums, such as painting, video, photography, performance and stage design. In his view, installation art is highly flexible allowing artists to explore issues offering new possibilities for critical discourse.⁹⁸⁵ Wong's understanding also sheds new light on how other alternative practices could be considered, including new genre public art.

The rise of installation art was also a response to the art institutions' lack of interest in contemporary art at the time.⁹⁸⁶ Prior to the mid-1990s, museums had shown more interest in pre-modern Chinese ink painting, ceramics or bronzes than in contemporary art.⁹⁸⁷ This is demonstrated by numerous exhibitions held at the Museum between 1963 and 1995, while the focus on Hong Kong

is a metaphor to describe the social conditions of Hong Kong. At the same time, the work also seeks to evoke a sense of idealised and nostalgic spaces in Hong Kong in which the city's prosperity was largely contributed to by the working class.

⁹⁸⁰ Tang is a fashion designer who is well known for incorporating Hong Kong characters into his work. He is also a TV host, writer and fashion critic.

⁹⁸¹ Samuel Hui's (also known as Sam Hui) music was particularly popular among the working class during the 1970s. His music is characterised by simple lyrics and a light-hearted nature, as reflected in songs such as "Could Not Care Less About 1997" 《話知你 97》, which encouraged Hong Kong people not to get stressed about the Handover and, instead, to enjoy life.

⁹⁸² Leung was known for his interest in Hong Kong urban culture, such as the streets, food and character of Hong Kong. He was one of the pioneers of putting literature into a dialogue with other art forms. The writer/poet passed away in 2013.

⁹⁸³ Hong Kong-born artist Wessie Ling is an academic at the University of Northumbria.

⁹⁸⁴ Ho, "Installation: New Possibilities, New Crises," 18. For a discussion regarding the lack of studio space in Hong Kong see Katherine Don, "Conversations: Space and Art (in Hong Kong)," Redbox Studio, accessed 18 June 18, 2016, <http://review.redboxstudio.cn/2010/04/conversations-space-and-art-in-hong-kong/>

⁹⁸⁵ Wong Shunkit, *Shun Kit Wong*, translated by Martha Liew (Hong Kong: HKADC, 1998), 10.

⁹⁸⁶ Interestingly, the Hong Kong Museum of Art did acknowledge its appeal to artists and responded to the growing trend through the curation of a new exhibition dedicated to installation art. The exhibition, *New Horizon in Art—Installation* was held at the Museum in 1996. See Wear, "A Sort of Introduction, Where One Thing Leads to Another," 8; Hong Kong Museum of Art, "Exhibitions 1991–2015," accessed February 20, 2017, http://www.lcsd.gov.hk/CE/Museum/Arts/en_US/web/ma/portal01b.html and "Hong Kong Art Research Portal," Hong Kong Museum of Art, accessed May 2, 2018, http://hk.art.museum/en_US/web/ma/portal01b.html

⁹⁸⁷ Some examples include: *Ling-nam is in Lingnam or Lingnan? Painting—17th to mid-20th Century* (1976); *Fung Hong-hou: Calligraphy, Painting, Seal Carving* (1980); *Brush and Clay – Chinese Porcelain of the Early Twentieth Century* (1990) and *Twentieth Century Chinese Painting: Tradition and Innovation* (1995). Ibid.

contemporary art is significantly less. Because there has been no institutional public sphere to stimulate art discourses, the lack of platforms to engage in dialogue has led to artist exploration of installation art to reflect the world in which they live.⁹⁸⁸

In 1996, the PARA/SITE Art Space was established by several artists known for their installation works.⁹⁸⁹ Their goal was to establish installation art as one of the main genres of contemporary art in Hong Kong. As a sense of anxiety towards the Handover could be felt across society during the Handover period, the temporally-specific nature of installation art seems to have metaphorically reflected the conditions of Hong Kong during the 1990s. Indeed, growing interest in installation art was directly related to how artists felt about Hong Kong at the time. As Clarke stated, ‘the transient nature of installation art enabled them to belong to and comment on a particular moment of local significance in a way that more durable arts could not.’⁹⁹⁰

Given the timing of when PARA/SITE Art Space was established, several exhibitions featured at PARA/SITE Art Space were concerned with Hong Kong culture and the city’s ambiguous political status. These include *Relic/Image* (1996), *Site-seeing* (1996) and *Ghost Encounter* (1997). *Relic/Image* was PARA/SITE Art Space’s first exhibition at the new venue, featuring three installation works by Hong Kong artists. They were Tsang Tak-ping’s 曾德平 *Hello! Hong Kong—Part 3* 《哈囉! 香港—第三集》 (1996) (Figure 6.2) that aimed to provide a way of reading local history and rediscovering Hong Kong traditional culture;⁹⁹¹ Patrick Lee’s *Walk On* 《路》 (1996) was a time-based work that examined the body as a tool ‘to perform an action that is free from ideological conflicts’ and to show how the body responds to nature;⁹⁹² and finally, Warren Leung’s *Dream of a Path* 《李寶龍夢》 (1996) whose work was concerned with the artist’s sense of unease about Hong Kong’s future.⁹⁹³ While the work of Lee and Leung provide different

⁹⁸⁸ The factors that motivated artists to establish PARA/SITE Art Space can be found in Warren Leung’s essay, “Introduction” in *PS 1996* (Hong Kong: PARA/SITE Art Space, 1996), 1-9. See also Tsang, “The Community Tactics of Para/Site Art Space,” 24.

⁹⁸⁹ Founding members were Lisa Cheung (b. 1969), Patrick Lee (b. 1949), Leung Mei Ping 梁美萍 (b. 1961), Warren Leung 梁志和 (b. 1968), Phoebe Man (b. 1969), Kith Tsang Tak-ping (b. 1959) and Sarah Wong 黃志恆 (b. 1968). PARA/SITE Art Space was first based in the neighbourhood of Western (1996), then moved to Sheung Wan (1997) where the gallery remained until 2014. The second location was sited with a diverse range of small businesses and residential high-rises, including Chinese medicine shops, antique shops and a workshop producing Chinese-style coffins.

⁹⁹⁰ Clarke, *Decolonization*, 74.

⁹⁹¹ The artwork was an assemblage of bamboo and sheets of galvanised iron built inside the gallery. The use of these materials made direct reference to outdoor performances of Chinese opera. The performance is usually staged in the end of summer providing ‘entertainment’ for the wondering spirits. This yearly cultural event also attracts neighbourhood audiences, mostly older people from socially and economically disadvantaged backgrounds. “Relic/Image,” PARA/SITE Art Space, accessed February 2, 2017, www.para-site.org.hk/en/exhibitions/relic-slash-image. A reading of these works can provide an understanding of how this genre of art contributed to the development of Hong Kong public art.

⁹⁹² Leung described his sense of unease in *Dream of a Path*: ‘If light is not for seeing, sound not for hearing, places not for being in...I can see in the darkness. I can hear in the silence. I can exist in the void. The world of images is not only in our eyes, but in our mind.’ In *Walk On*, Lee created a display of stuffed birds and a stuffed deer as well as a roast pig. The idea was to show the natural cycle of decomposition (the roast pig) while highlighting the unnaturalness of preservation (the stuffed animal). Perhaps it could be read as the artist’s way of describing Hong Kong’s past and future, i.e. it is part of the natural cycle. PARA/SITE Art Space, “Relic/Image.”

⁹⁹³ Leung engraved the names and prices of street food dishes from the 1960s directly onto the floor of the gallery space. The display of old food prices suggests a sense of nostalgia, reflecting the artist’s concern for Hong Kong’s future after the Handover. Leung’s use of stone rubbing technique, in which the engraved text is rubbed onto a piece of paper (this is a traditional method used in ancient China for documenting

examples of how they experienced or viewed society, Tsang's work, on the other hand, was less concerned with sharing his private world with the audience but instead focused on developing a new artistic expression through the incorporation of local history and culture. The artist's change from coding the artistic language with personal references to making references to local history and traditions⁹⁹⁴ was influenced by his research work on Chinese festivals dating back to 1995.⁹⁹⁵

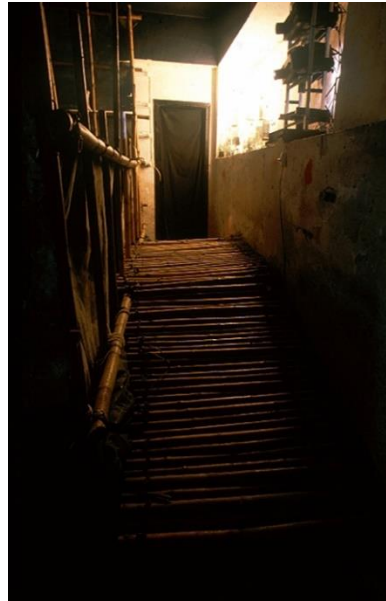


Figure 6.2 Tsang Tak-ping, *Hello! Hong Kong—Part 3* (1996)

In another exhibition, *Site-seeing* 《易過借房》, artists Sara Wong and Pheobe Man explored the concept of boundaries of space with a focus on reconstructing the memory of an old district.⁹⁹⁶

The last exhibition is *Ghost Encounter* 《鬼遇》 (Figure 6.3), which was curated by Chan Yuk-keung 陳育強, featured installation works by Sit Lik Hoi 薛力愷, Kacey Wong 黃國才, Leung Chi Wo, Ching Chin Wai 程展緯, Ho Siu Kee and Tim Li 李民偉. During his research, Chan discovered that the PARA/SITE Art Space and its surrounding environment was deeply 'steeped in a mysterious, ghostly atmosphere, with its surrounding shops being a hospital, mortuary house and selling paper offerings.'⁹⁹⁷ This led Chan to explore

important events and a similar technique was used by Xu Bing) and then the rubbing being turned into 'art', also challenges our general assumptions about 'high' art.

⁹⁹⁴ Tsang's exploration of Hong Kong's history is evident in his other work, *Latent Space* (1996) at the exhibition, *Restricted Exposure: Private Content, Public View* (1996).

⁹⁹⁵ Ibid. See also Tsang Tak-ping, "Rethink on the Visual Arts in Post-Colonial time" (in Chinese), *PS*, 1996, accessed 14 March 2017, <http://www.para-site.org.hk/en/publications/ps-1996>

⁹⁹⁶ Wong and Man ventured out in the neighbourhood of Kennedy Town, collecting local materials (mostly rubble, broken shards of mirror from nearby construction sites and images of the neighbourhood) and recreating a living space that seeks to make connection with local history. Their art installations can also be seen as a social commentary on rapidly changing neighbourhoods. "Site-Seeing," PARA/SITE Art Space, accessed February 2, 2017, www.para-site.org.hk/en/exhibitions/site-seeing

⁹⁹⁷ "Ghost Encounter," PARA/SITE Art Space, accessed February 2, 2017, www.para-site.org.hk/en/exhibitions/ghost-encounter

new ways of making connections with the history of the site, local culture, art and technology. While Chan and his team of artists were more interested in explaining the paradox between the unexplained ghost phenomena and how technology is capable of producing paranormal activity, this art experiment actually sought to demonstrate the aesthetic quality of the technological process itself, with the aim of expanding the boundary of art in terms of form and content.



Figure 6.3 Kacey Wong, *Threshold* 《門檻》 (1996). The exhibition *Ghost Encounter* was curated by Chan Yuk-keung (1996).

These earlier works (exhibitions) outlined above suggests that the PARA/SITE Art Space was taking a different approach to interpreting the meaning of 'Hong Kong identity' through the lens of local history and culture,⁹⁹⁸ presenting contrasting views to that of Oscar Ho and Chang Tsong-zung where they both argue that Hong Kong lacks cultural identity.⁹⁹⁹ Additionally, the majority of these works showed a growing interest in connecting art with its physical site, emphasising the importance of the significance of a place or locality. The three exhibitions, all of which took place during the Handover period, reflect the transformation of installation art both in a physical form (changing from the traditional position of placing art in a space to site-specificity) and content (changing from the artist's private experience with art to interpreting Hong Kong identity and culture through the study of a physical site and its history). These early experiments have provided artists with new opportunities to work in non-traditional space and a rethink on how art can be related to the environment in which they live.

In 2000, PARA/SITE Art Space's first installation in a public place, *MTR Roving Art: Private Lives—the Daily Objects of Chun Hau-ching* 《私生活—秦孝貞的日用品》 (2000) (Figure 6.4), was held at one of the Mass Transit Railway (MTR) stations. Exploring whether contemporary art can be integrated into everyday life, Tsang Tak-ping, the curator of the project, invited homemaker Chun Hau-

⁹⁹⁸ Tsang Tak-ping's *Hello! Hong Kong—Part 3* is the only work in *Relic/Image* that discusses local history. The other two works focused on the artist's feeling about the Handover.

⁹⁹⁹ They both discussed the identity of Hong Kong art from the context of its hybrid environment. Ho's view is evident from the creation of a fictional history of Hong Kong in *Hong Kong Incarnated—Museum '97: History • Community • Individual* in 1997. Notes from a meeting between Chang Tsong-zung and Martha Liew in Hong Kong, dated January 17, 2008.

ching to select some items for the display. The resulting artwork is an assemblage of Chun's household objects, which came to represent the fragmented banality of her daily life. Yet these were objects that held significance and meaning to her. While the question of Hong Kong identity is not visible in this work, the project represents a turning point for installation art as it sought to expand its boundaries from a closed public space (the gallery) in a public space while, at the same time, exploring a different production model by engaging the public through collaboration. One interesting point raised by the curator Tsang during our meeting was about his experience working with the MTR management, where he spent much time discussing the logistics of how to organise the work on a site with average weekday patronage of about 5.8 million passengers.¹⁰⁰⁰ 'The process of negotiation was complex...' Tsang says, 'but it allowed both parties to re-think notions of public space and art.'¹⁰⁰¹ The artist's experience with MTR accentuates the importance of open communication in a public art process.



Figure 6.4 Chun Hau-ching, *MTR Roving Art: Private Lives—the Daily Objects of Chun Hau-ching* (2000). The exhibition was curated by Tsang Tak-ping.

The trajectory of the development of Hong Kong public art was primarily facilitated by the transformation of visual art practices and the social, cultural and political conditions of Hong Kong in the 1990s. Parallel to this development, a separate movement of public art was emerging in the built environment, which will be examined in the following sections.

¹⁰⁰⁰ "Our Business," Mass Transit Railway, accessed April 23, 2017, http://www.mtr.com.hk/en/corporate/overview/profile_index.html

¹⁰⁰¹ Notes from a meeting between Tsang Tak-ping and Martha Liew, dated November 8, 2007 at Hong Kong Arts Centre.

6.3 Development of Public Art in Hong Kong

Hong Kong has a long history of public art,¹⁰⁰² mainly in sculptures or traditional forms of public art, dating back to colonial times with the commissioning of Prince Albert, later King Edward VII (1902),¹⁰⁰³ Sir Thomas Jackson (1906),¹⁰⁰⁴ the Princess of Wales, later Queen Mary (1909),¹⁰⁰⁵ Sir Henry May (1923)¹⁰⁰⁶ and Queen Victoria (1952).¹⁰⁰⁷ Private developers, such as Swire Properties,¹⁰⁰⁸ Hong Kong Landmark¹⁰⁰⁹ and Hong Kong Exchange Square have also had extensive public art programs in place since the 1970s.¹⁰¹⁰ The commissioning of four sculptures at Hong Kong Exchange Square in 1985, however, marked the beginning of a change for traditional forms of public art¹⁰¹¹ by including the principles of Feng Shui. The use of symbolic objects (such as art) is part of the strategy of generating good Feng Shui for the building owner. Both Henry Moore's *Oval with Points* (1968/70) (Figure 6.5) and Elisabeth Frink's *Water Buffalo Standing* and *Water Buffalo Lying* (1988) (Figure 6.6) are seen as symbolically associated with the notion of 'fortune'. *Oval with Points* visually resembles the number 8, which represents 'money' in Chinese, while Frink's pair of buffalo refers to the bull market.¹⁰¹²

¹⁰⁰² For a discussion on an overview of the development of Hong Kong's public art see Ho, "Hong Kong Public Sculpture."

¹⁰⁰³ Statues of Prince Albert and Edward VII were installed at the Statue Square in Central, Hong Kong before 1902.

¹⁰⁰⁴ A statue of Sir Thomas Jackson, 1st Baronet, the chief manager of the Hong Kong and Shanghai Banking Corporation, was also erected at Statue Square on February 24, 1906.

¹⁰⁰⁵ The statue of Queen Mary was installed at Statue Square in 1909 and was demolished in 1942 during the Japanese occupation.

¹⁰⁰⁶ The statue of Sir Henry May was demolished along with the Queen Mary statue during the Japanese occupation in 1942.

¹⁰⁰⁷ The Queen Victoria statue was originally sited at the main entrance of the park on Causeway Road. This statue was cast in Pimlico, London. Queen Victoria's statue was sited at the Victoria Park between 1952 and 1997.

¹⁰⁰⁸ Swire Properties has been delivering public art programs since 1975. Their first public art development was sited at Taikoo Shing, a private residential housing on Hong Kong Island. The development featured works by international artists, including Henry Moore and Ju Ming, as well as local artists Aries Lee 李福華 and Van Lau. A total of nine artworks were commissioned in 1978–1979 and 21 artworks in the early 1980s. Swire also organised a range of cultural activities and programs in several of their portfolios and office buildings. For a comprehensive view of Hong Kong's public sculptures see Tai, *Guide to Urban Sculpture*, 132-171. Notes from a meeting between Stephen Spurr, the former Director of Swire Properties, and Martha Liew in Hong Kong, dated January 3, 2007.

¹⁰⁰⁹ Lincoln Seligman was the first overseas artist who was commissioned by Hong Kong Landmark to paint a large mural in the luxury shopping mall. Lincoln Seligman, "Artist Working Overseas," *Public Art + Practice: East + West*, compiled by Martha Liew (Shanghai: Shanghai Science and Technology Printing Press, 2003), 166-191.

¹⁰¹⁰ A comprehensive documentation of public sculptures was recorded by Hong Kong architect Victor Tai in 2007. They are *Guide to Urban Sculptures in Hong Kong* and *Guide to Urban Sculptures (Kowloon and New Territories)*. This two-volume publication features more than 370 pieces of public sculptures produced between 1896 and 2007. Tai, *Guide to Urban Sculptures in Hong Kong* and *Guide to Urban Sculptures (Kowloon and New Territories)*.

¹⁰¹¹ This was achieved by connecting art with the business of the building not just as an aesthetic object or political symbol. The connection was related to the principle of Feng Shui, an ancient art and science developed over 3,000 years ago in China. Feng Shui is a complex body of knowledge that teaches how to balance the energies in any given space—be it a home, office or garden—to assure good fortune for the people inhabiting it. A good example of using symbolic objects for good Feng Shui is I.M. Pei's Bank of China Tower in Hong Kong. The building's architectural form, when viewed from certain angles, resembles that of a blade. This earned it the nickname '一把刀,' literally meaning 'One Knife.' The blade symbolises destroying the enemy. For the Bank of China, this refers to their competitors nearby (the building is close to the headquarters of HSBC, Bank of East Asia and other financial institutions).

¹⁰¹² The bull market represents an upward moving stock market.

Ju Ming's 朱銘¹⁰¹³ *Taichi Single Whip* (1985) (Figure 6.7),¹⁰¹⁴ which was significantly less well-known than the work of Moore and Frink at the time,¹⁰¹⁵ does not show any clear connection between the meaning of the work and the core business of Exchange Square. At first glance, the only plausible explanation for the commissioner's decision to select Ju's work appears to be related to the artist's 'Chineseness' to counterbalance the overemphasis on Western art.



Figure 6.5 Henry Moore, *Oval with Points* (1968/70)

¹⁰¹³ Ju Ming is considered one of the most respected artists in Taiwan. He received his training in wood carving at the age of 15 under the master wood craftsman Lee Chin-chuan, and later, under the eminent sculptor and architect Yang Yuyu.

¹⁰¹⁴ Conceptually, Ju Ming's work is primarily concerned with everyday life. The artist's approach to art grew out of his respect for tradition and nature, reflected in the choice of material he used—wood carving—a medium that has long been used in Taiwan folk arts and craft. For example, his study on the relationship between culture and history is evident in his *Taichi* series, where he is concerned with how *Taichi* affects the mind and body, and how that can translate into his work through the utilisation of his skills.

The slow progression of movements manifested in the *Taichi* series is an embodiment of his life experience and culture, as if his life was captured in slow motion and on film: The artist is actively exploring how the body and mind can become 'one' through the act of self-reflection. As the function of the Hong Kong Exchange Square is concerned with the exchange of information, stock and connectivity with the outside world, it seems that the *Taichi* series does not reflect this relationship, as the artwork seeks to internalise our existence in this world rather than making contacts with the outside world. See also Ian Findlay-Brown, "The Sage of Natural Energy," *Asia-Pacific Sculpture News* 1, no. 4 (Autumn, 1995): 34-37 and "The Soul of the Figure," *Sculpture News* 7, no. 2 (Spring 2001): 40-41.

¹⁰¹⁵ Ju Ming attained fame first in Taiwan during the 1970s and later in Japan, New York, Thailand and Hong Kong in the 1980s. When Ju was commissioned to create the work for Exchange Square, he was not known in Europe—he did not exhibit his works in Europe until the 1990s. Therefore, it was an interesting choice by the curator (Alison King, an art consultant in Hong Kong) to select Ju rather than other European artists.



Figure 6.6 Elizabeth Frink, *Water Buffalo Lying* (1988)



Figure 6.7 Ju Ming, *Taichi Single Whip* (1985)

An interesting view has been put forward by David Clarke. While the commissioning of *Taichi* was intended to ‘counteract the perhaps too overtly Western language by which the building expresses its modernity’,¹⁰¹⁶ Clarke writes, it also ‘provides a balancing of cultural references that artists such as Liu Shou-kwan, Wucius Wong or Van Lau have also sought’.¹⁰¹⁷ This relates to the resemblance between the figure and the Chinese character meaning ‘big’, which also has a significant Chinese connotation—it is the colloquial meaning of ‘prosperity’. The example of Stock Exchange Square suggests that sometimes Hong Kong public art reflects the same quality as is found in installation art, i.e. it is characterised by incorporating or ‘appropriating’ local urban culture and language.¹⁰¹⁸

¹⁰¹⁶ Clarke, *Decolonization*, 104-105.

¹⁰¹⁷ As Clarke stated, ‘A more specific relevance to a stock exchange and site of the business, however, is provided by the resemblance between the figure with outstretched arms and splayed legs and the Chinese character meaning “big”.’ Ibid.

¹⁰¹⁸ However, it is worth noting that its meaning is only visible to those who understand Chinese characters. For instance, although I can read and write Chinese, the reading of *Taichi* was not immediately clear to me when I viewed the artwork—this is because the Chinese character of big can only be visible at a certain angle. If the work is viewed from the back or the sides, the Chinese character disappears. It seems that the

Throughout the 1980s, traditional forms of public art continued to (and still do) provide aesthetic solutions to the urban environment or architectural space.¹⁰¹⁹ For example, Cheung Yee's 張義¹⁰²⁰ *Get Together* 《匯》 (1989) was originally a traditional Chinese ink painting. The artist transformed the ink painting into a wooden relief sculpture that responds to the architectural space. The unusual application of this work was considered highly innovative at the time as it allowed the artist to change a rich Chinese landscape into a three-dimensional sculptural mural,¹⁰²¹ demonstrating new possibilities for traditional Chinese ink painting.

During the early 1990s, a more structured approach to the implementation and delivery of public art programs began to emerge. In 1991, the Hong Kong government and New World Development Co Ltd staged the first open competition for sculptures located in the outdoor areas of the Hong Kong Museum of Art.¹⁰²² Meanwhile, Danny Yung's 榮念曾¹⁰²³ temporal work, *the Wishing Star* 《許願星》 (1994), a 12-metre tall star-shaped sculpture, painted in red, was installed at the forecourt of the Hong Kong Cultural Centre. The artist's use of the CPC's iconic symbol, the star of the Chinese national flag,¹⁰²⁴ was intended to be interpreted as either rising or descending into the ground to allude to the imminent Handover. The work can also be read as a political statement about Hong Kong's future. As the date for the transfer of sovereignty was drawing closer, the function of the sculpture took a new turn in Hong Kong when artists started to assign their own meaning to art. In 1996, mainland-born artist Pun Singlui 潘星磊¹⁰²⁵ used the Queen

question of whether the philosophical intent of *Taichi Single Whip* is aligned with the Exchange Square's core business has not been an important criterion for the building owner. This principle is also applied to other artworks in the collection. One critical aspect to consider in how traditional forms of public art have been utilised by the Stock Exchange is the use of colloquial connotation. In this instance, all four artworks have been reinterpreted to suit local cultural conditions.

¹⁰¹⁹ Other examples include American artists Sheng Shan Shan 盛珊珊 and Mark Dzeiwulski's *Dancing Ribbons* (1989) at the MTR Hong Kong Station that was designed to respond to the building's geometry by introducing fluid elements into its rectilinear architectural space. Another example is Aries Lee's large-scale bronze sculpture, *Welcome* 《迎》 (1989), which resembles a bowing usher in a highly abstract form, serves as an entry statement at the entrance to the Hong Kong Convention and Exhibition Centre.

¹⁰²⁰ Cheung graduated from the Fine Arts Department of Taiwan Normal University in 1958. The artist relocated to Hong Kong in the 1960s. Between 1968 and 1992, Cheung taught art in several tertiary institutions including the Chinese University of Hong Kong, the University of Hong Kong and Hong Kong Polytechnic. In addition to his teaching role Cheung participated in numerous exhibitions locally and internationally, as well as producing public art commissions for public and private clients.

¹⁰²¹ The agility, texture and colour of the wood relief can be adapted into the architectural space more easily than Chinese ink painting.

¹⁰²² Tai, *Guide to Urban Sculpture*, 187.

¹⁰²³ Danny Yung was an architect and urban planner by training after having graduated from the University of California and Columbia University in the 1970s. He is considered one of the most influential cultural figures in Hong Kong. Since returning from the US, Yung has created more than 100 performances within theatre, film, installations, concept art that are shown at many galleries in Hong Kong and abroad. Yung also produces public art commissions and engages in temporal public art projects. His most recent project is *Blank Boy Canvas* where Yung invites artists to paint or create their design on 2 feet tall fiber glass sculpture named *Tian Tian*. The project is currently traveling throughout North America.

¹⁰²⁴ The design of the flag of China features one large star, with four smaller stars set in a semicircle. The colour red is used to represent the communist revolution and is also a traditional colour in Chinese culture; the five stars and their relationship represent the unity of the Chinese people under the leadership of the CPC. The large star symbolises the CPC, while the four smaller stars represent the four social classes of traditional Chinese society: the working class, the peasantry, the urban petty bourgeoisie and the national bourgeoisie (capitalists). In addition, the meaning of the five-pointed stars reflects the importance of the number five in Chinese philosophy. The number five is associated with the five elements—Water, Fire, Earth, Wood and Metal—and hence, it was historically associated with the Emperor of China. Sometimes, the flag is referred to as the Five-star Red Flag 五星紅旗.

¹⁰²⁵ Pun only moved to Hong Kong in 1992. He is considered a 'mainlander' in the eyes of Hong Kong people at the time.

Victoria Statue in Victoria Park as a means to test the limit of art in Hong Kong. In testing this theory, the artist dressed in a Chinese communist party flag sat on top of the statue and proceeded to pour a bucket of red paint on the statue. To finish the performance, Pun damaged its nose with a hammer. While the artist defended his action as an act of 'performance art', many considered¹⁰²⁶ his action as aimed at provoking a public response with his pro-China stance¹⁰²⁷ rather than galvanising the relationship between Hong Kong and China. Pun was arrested and pleaded guilty to his crime. He was jailed for 28 days for damaging public property. Nevertheless, his performance in *Red Action* 《紅色行動》 could be interpreted as an iconoclastic gesture, questioning the ambiguity of Hong Kong identity.¹⁰²⁸

If the works of Yung and Pun heightened a sense of anxiety among Hong Kong people regarding the imminent Handover, *Forever Blooming Bauhinia* 《永遠盛開的紫荊花》 (1997) (Figure 6.8) could be seen as an act of confirmation. The six-metre-tall bronze sculpture is an abstract representation of a Bauhinia Flower,¹⁰²⁹ which is used on both the seal and flag of Hong Kong. Mainland artist Zhou Shangyi 周尚儀 created the sculpture and was presented as a gift to Hong Kong from the CPC. Unlike colonial sculptures, *Forever Bauhinia* did not emphasise sending a political message to Hong Kong. Instead, the absence of patriotic text is replaced by its overtly stylised form that resembles more a corporate logo than a symbol for the city. Despite the lack of political reference on the actual sculpture, the design of the plinth for the sculpture (that resembles the Great Wall) and the siting of the sculpture in relation to the ceremonial flagpoles nearby, have in fact re-enforced its political significance.¹⁰³⁰ Clarke described this relationship in *Hong Kong Art Culture and Decolonization*:

The base of the sculpture makes clear the new official understanding of the relationship between Hong Kong and China: it makes a reference to the architectural form of the Great Wall, thereby symbolising that the blossoming of Hong Kong as dependent upon its rootedness in Chinese soil or on the protection of the mother country.¹⁰³¹

¹⁰²⁶ I remember distinctly the backlash Pun received after the performance. His action made headlines in all the major newspapers. In my meeting with Danny Yung, he recalled the incident and thought that the performance was a missed opportunity for critical art discourse. Notes from a meeting between Danny Yung and Martha Liew, dated February 27, 2012 at Zuni Icosahedron in Hong Kong.

¹⁰²⁷ Pun's action is consistent with his mission to 're-educate' Hong Kong people. Prior to *Red Action*, Pun was seen performing at the Fringe Gallery, in which he taught Putonghua to an audience of Cantonese speakers. The texts used in this piece were the *Basic Law* of the post-Handover HKSAR, which was being promulgated at that time.

¹⁰²⁸ Pun Singlei 潘星磊, *Pun Xinglei Incident 16 September 1996* 《潘星磊事件 1996年9月16日》 (in Chinese), artist's monograph, 2007.

¹⁰²⁹ The *Bauhinia blakeana* is a native species discovered in Hong Kong and is the floral emblem of that territory. It was chosen as the logo of the Urban Council in 1965, and it was later incorporated in the flag and emblem of the Hong Kong SAR of the PRC after the 1997 Handover of Hong Kong from the UK to China.

¹⁰³⁰ Both the sculpture and the flagpoles are sited in an open space next to the Hong Kong Convention and Exhibition Centre (facing Victoria Harbour), where the flag-raising ceremony is held on Establishment Day (July 1, 1997, the day of Hong Kong's Handover to China) annually.

¹⁰³¹ Clarke, *Decolonization*, 142.



Figure 6. 8 Zhou Shangyi, *Forever Bauhinia* (1997)

While *the Wishing Star*, *Forever Bauhinia* and Pun's performance have political connotations, public art produced after the Handover have mostly focused on urban beautification or enhancing the cultural experience. These include MTR's¹⁰³² *Art in Station* program (1998). Similar to Taikoo Shing's program, *Art in Station* offered a broad range of cultural programs, ranging from live performances to art exhibitions. Also, MTR introduced the *Art in Station Architecture* program by incorporating art into the station structure in new stations or renovating existing ones. Since its inception in 1998, more than 20 artworks have been commissioned.

The public sector's interest in public art began to grow in the early part of the 21st century.¹⁰³³ In 1999, the Art Promotion Office (APO) was established by the Hong Kong Leisure and Cultural Services Department to deliver a range of cultural activities in Hong Kong, including the delivery of public art projects in government housing and public facilities.¹⁰³⁴ The APO introduced the *Public Art Scheme* program with HK \$46 million as a seeding fund for the establishment of a public art fund, HK \$5 million of which was allocated to the commissioning of seven artworks in three public venues: Kwai Chung Theatre (1999), Tsing Yi Municipal Services Building (1999) and Tai Po Town Square (1999). The delivery of public art was funded by the government's allocated budget separate from the capital works program. The APO also began to collaborate with other government agencies (such as the Department of Housing) on several projects.¹⁰³⁵ In addition to the above, the Hong Kong government has undertaken several

¹⁰³² The MTR was established in 1976, became operational in 1979 and was privatised in 2000. Prior to 2014, the MTR network consisted of five commuter lines and one dedicated rail link to the Hong Kong International Airport.

¹⁰³³ During the 1990s and 2000s, the Hong Kong government also installed several 'donated' artworks in public places. These include *The Flying Frenchman* by Cesar of the Cartier Foundation in 1992, installed at the Hong Kong Cultural Centre in Kowloon and *The Monument in Commemoration of the Return of Hong Kong to China* 《香港回歸中國紀念碑》 at the Hong Kong Convention and Exhibition Center and *Curl Dragon* 《蟠龍匯瑞》 (2003) by He Botao 何伯陶 in Causeway Bay.

¹⁰³⁴ Unlike a percentage to public art programs as run in the US, Australia, the UK and Taiwan in which a certain percentage of the capital works budget is allocated for the implementation of public art, see Appendix 1.

¹⁰³⁵ Some of the projects include the commissioning of 28 artworks for Tung Chung Housing Estate (2002–2006), 11 artworks for various public buildings in Central, Yuen Long, Ma On Shan, Tuen Man, Tseng Kwon O and Fanling (all completed in 2006). The City Art Square in Shatin (2009) was one of the first public art projects delivered by the APO with the private sector, featuring works by 17 international, Chinese and Hong Kong artists. Between 2012 and 2013, five artworks by local artists were commissioned for the Tamar site, the new central government offices headquarters in the heart of the city. The full list of public art projects completed by the APO between 1999 and 2012 is shown in Appendix 12.

initiatives exploring the potential of the creative industries and the establishment of an international art hub. One of the most well-known projects is the WKCD (2001–present), formerly known as the Kowloon West Reclamation. The project was launched by the Planning and Lands Bureau in 2001, inviting international architectural firms to submit a conceptual proposal for the development. Proposals for implementing public art throughout the site have been carefully considered in the research work conducted by Hong Kong architecture academic Desmond Hui.¹⁰³⁶ The report has provided a foundation for how public art programs could be considered in the WKCD. Although the WKCD is yet to be completed, one of its core cultural facilities, the M+,¹⁰³⁷ has already begun implementing public art projects ahead of its physical completion. How public art will be envisioned under the WKCD will be examined in the case study in Chapter Eight, *Case Study Four: West Kowloon Cultural District*.

In the non-government sector, art organisations and independent curators have also made contributions to public art. In 2005, Public Art Hong Kong (PAHK) was established by the Sir Y.K. Pao Foundation to promote public art in Hong Kong.¹⁰³⁸ Since its inception, PAHK has focused on the implementation of public art projects and has acted as an advocate to provide advice and support to the government and business sectors. Projects delivered by PAHK include Gary Chang 張智強 and EDGE Design Institute's *Leisure Slice* 《悠閒薄切》 (2011)¹⁰³⁹ (Figure 6.9) and Michael Lin's 林明弘 *Untitled* 《無題》 (2011)¹⁰⁴⁰ (Figure 6.10).

¹⁰³⁶ Hui, "Public Art Research," 50.

¹⁰³⁷ The M+ was designed by Swiss architectural firm Herzog de Meuron (the same architect who designed the Bird Nest in Beijing). M+ is a cultural centre for 20th and 21st century art, design, architecture and the moving image.

¹⁰³⁸ The HKAC is the executive organisation of PAHK.

¹⁰³⁹ Gary Chang and Edge Design Institute's *Leisure Slice* (2011) is a temporal installation in the form of a green chair that twists and turns in the form of the number 8 installed at the public space of the Hong Kong Arts Centre. *The Leisure Slice* is concerned with how public furniture and public art are perceived and appreciated in Hong Kong. The focus lies in its attempt to explore the fusion between an art piece and street furniture that hopes to bring more interactivity, rather than being only an aesthetic object. In addition to his interest in public art, Chang is also a practising architect in Hong Kong. Gary Chang and EDGE Design Institute, "Leisure Slice," accessed April 27, 2018, <http://publicart.org.hk/projects/leisure-slice/>

¹⁰⁴⁰ *Untitled* is a temporary timber structure that looks like a table or bench put into public space. The sculpture explores numerous possibilities of usage as street furniture in daily life. Lin was born in Tokyo, moved to the US with his family in 1973 and settled in Taiwan in 1980. His works have been widely exhibited in Taiwan, China and Europe. "Michael Lin: Untitled," PAHK, accessed April 27, 2018, <http://publicart.org.hk/projects/untitled/>



Figure 6.9 Gary Chang and EDGE Design Institute, *Leisure Slice* (2011)



Figure 6.10 Michael Lin, *Untitled* (2011)

Unlike the 1980s and 1990s where public art tended to respond to Hong Kong's political conditions,¹⁰⁴¹ architectural space¹⁰⁴² and colloquial expressions¹⁰⁴³ works produced during the 2000s were more concerned with utilitarian, symbolic and aesthetic functions.¹⁰⁴⁴ This period also saw the commissioning process for public art become more systematic and conceptually rigorous,¹⁰⁴⁵ as with the examples outlined above of the APO and PAHK projects.

¹⁰⁴¹ Examples include *the Wishing Star*, *Red Action* and *Forever Blooming Bauhinia*.

¹⁰⁴² Examples include *Dancing Together* and *Get Together*.

¹⁰⁴³ Examples include *Oval with Points*, *Water Buffalo Standing* and *Water Buffalo Lying*, *Taichi Single Whip* and *Welcome*.

¹⁰⁴⁴ *Leisure Slice*, *Untitled* and all of APO's project and Shatin Art Square.

¹⁰⁴⁵ This is because building owners and government agencies have developed a higher level of awareness of art. The use of colloquial connotation is not the only selection criterion for the commissioning of public art.

While public art has been historically linked with colonial sculptures and urban developments dating back to 1902, in contrast, 'new genre public art' has a much shorter history in Hong Kong and has been mostly practised under the guises of participatory art (the 1960s–present).¹⁰⁴⁶ In some cases, they are manifested in the form of social and activist art (1997–present).¹⁰⁴⁷

As discussed in Chapter One, the Hong Kong-born and US-educated artist Kwok Mang-ho began experimenting with new art production methods in the early 1970s. However, it was not until a decade later that other Hong Kong artists started to explore non-material art. For example, painter and sculptor *Ricky Yeung* 楊秀卓¹⁰⁴⁸ staged his first performance *Exhibition of Ricky Yeung* 《楊秀卓展覽》 in public space in 1981. The artwork is considered one of the early examples of participatory art.¹⁰⁴⁹ In the same year, Kwok Mang-ho performed *Gau Doy Lum* 《膠袋臨》, an 'action conceptual impromptu performance'.¹⁰⁵⁰

In 1988, Oscar Ho devised a new way of making art more accessible to the public by bringing an exhibition to various public places in *Mobile Art Show* 《流動藝術展》 (1988), which was aimed at developing a rapport between the artist and the audience.¹⁰⁵¹ Ho's early experience with participatory art provided him with the opportunity to reevaluate the role of art in the society and helped him to develop public art projects that provided marginalised people with a platform to speak about their life and a chance to establish a sense of community in the society. Ho's commitment to turn art 'social' can be seen in his later projects, such as *Still Lives: Art by Vietnamese Boat People* 《靜止生命-滯港越南船民藝術作品展》 (1991) (Figure 6.11) and his experience with teaching a group of unemployed men to make art. In *Still Lives: Art by Vietnamese Boat People*, Ho collaborated with a group of Vietnamese refugees, including children, to produce drawings about life in the camp for the exhibition. Ho did not provide narration for this exhibition. Instead, the refugees shared their stories through sketches and drawings. Ho intended to show refugees as humans 'like everyone

¹⁰⁴⁶ While there is no documentation explaining why participatory art was popular in Hong Kong during the 1980s, based on my analysis of Hong Kong art, as discussed in this chapter, I believe that this development may have been contributed to by the lack of public institutional support to contemporary art and the absence of discourse in the public realm. The low level of art awareness at the time may also be a contributing factor. Between the 2000s and 2010s, participatory art tended to reflect local consciousness in response to the changing society post 1997. For an overview of participatory art produced after the study period see Stephanie Cheung, "Taking Part".

¹⁰⁴⁷ Selected examples of activist art in Hong Kong are discussed in Chapter Seven.

¹⁰⁴⁸ Yeung started his art career in 1978. In 1981, he began to experiment with performance art and, later, community art. Evelyn Liang, "Yeung Sau-chruk, Ricky and His Community Art," *The Red Twenty Years of Ricky Yeung Sau-chruk* (Hong Kong: PARA/SITE Art Space, 2002), 46-51.

¹⁰⁴⁹ In this performance, the artist dressed as an office worker and pretended to be a bird pecking corn kernels thrown by the audience in public space. The interaction between the artist and participants takes the centre stage of art production, emphasising the importance of audience participation in the work and expanding the idea of how we can experience art. While the artwork was conceptually simple, the artist was primarily interested in exploring a new production method that seeks to engage with the audience. Yau Wen, "An Opportunity or a Risk? When Performance Art Becomes Part of Art History – Report on Hong Kong Performance Art Research Project," AAA, August 12, 2006, accessed September 15, 2015, <http://www.aaa.org.hk/Programme/Details/224> and Liang, *The Red Twenty Years of Ricky Yeung Sau-chruk*, 46-51.

¹⁰⁵⁰ The four-day event took place at the Hong Kong Arts Centre in February 1980, comprising live performances and auctions of the artist's works, as well as various experimentations using plastic bags with audience participation. The concept of 'Gau Doy Lum' (Plastic Bag Happenings) derives from the words 'Hark Bun Lum' (客賓臨/Happening). 'Hark Bun Lum' is considered a specific notion that Kwok applies when he performs. With the phonetic translation in Chinese 客賓臨, the term also implies that the work can only be activated by his guests/visitors, thus making the audience an important catalyst in the process of art production.

¹⁰⁵¹ Ngan and Lai, *Mapping Identities*, 63.

else' in society, to raise public awareness of some of the predicaments faced by refugees. His social approach to art reflects his belief that art should be looked at from a functional point of view¹⁰⁵² and continued with his other exhibitions, including *In Search of Art* 《尋找藝術》 (1990),¹⁰⁵³ *One Day in Hong Kong* (1990),¹⁰⁵⁴ *Hong Kong Incarnated—Museum '97: History • Community • Individual* (1997).¹⁰⁵⁵

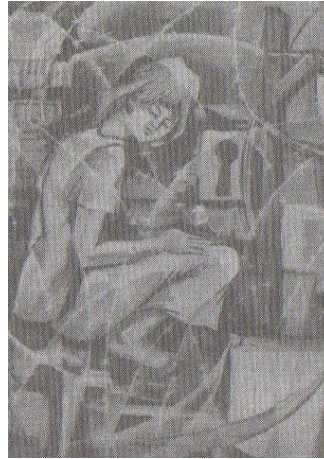


Figure 6.11 Unknown artist *Still Lives: Art by Vietnamese Boat People* (1991). The exhibition was curated by Oscar Ho

Performance artists Ribble Chung 鍾小梅¹⁰⁵⁶ and Leung Man-tao 梁文道,¹⁰⁵⁷ on the other hand, saw the potential for a new form of art by combining happenings and theatre performance in *Present Continuous* (1989). In the same year, Liang Yee-woo 梁以瑚¹⁰⁵⁸ in *Beating Dogs with Door Closed* (1989) performed action paintings with students in public places,¹⁰⁵⁹ exploring new ways of engaging the public.

¹⁰⁵² Turner and Webb, *Art and Human Rights*, 128.

¹⁰⁵³ In this exhibition, Ho asked the public to show their personal art collection—over 150 traditional and non-traditional art objects were put on display. The aim of the exhibition was to show the collective memory of Hong Kong people, exploring their cultural identity while at the same time raising questions about the boundary of 'high' and 'low' art. This exhibition sought to define the meaning of art outside of museums.

¹⁰⁵⁴ Ho invited the public to take photos of whatever occurred to them to be special features of life in Hong Kong, specifically on 7 September 1990. The concept was to emphasise the idea that everyone can make art.

¹⁰⁵⁵ Similar to *In Search of Art*, Oscar Ho invited local artists to create artefacts based on fabricated history for the exhibition, while the public was asked to make their contribution by sending in one object to put in the museum as a commemoration of the history of Hong Kong. Ngan and Lai, *Mapping Identities*, 120-21.

¹⁰⁵⁶ Chung was an active art practitioner in the 1980s. Currently she is the head of the Office of Art Administration at the Chinese University of Hong Kong and member of the HKADC.

¹⁰⁵⁷ Leung is a writer, art critic and radio host. He is also active in performance art. In *Present Continuous* (1989) the performance was staged at Fung's house and the media was invited to participate in the event in the form of a press conference, followed by a theatre performance by Cheung and Leung.

¹⁰⁵⁸ Liang Yee-woo, also known as Evelynna, is a community artist who is known for creating work for the needy and underprivileged communities. She is the founder of the Art Function Group and Garden Streams—Hong Kong Fellowship of Christian Artists in the 1980s.

¹⁰⁵⁹ Yau, "Hong Kong Performance Art Research Project."

Between 1991 and 1996 there seems to be little documentation recorded on participatory art. Asia Art Archive (2000–present),¹⁰⁶⁰ a significant contributor to the building of Asian art literature and material, attempted to address this neglected field by undertaking a research project on Hong Kong performance art between 1973 and 2006. Notwithstanding the incompleteness of the chronology, this important work further provides a snapshot of this historical development in addition to David Clarke's *Hong Kong Art Culture and Decolonization*¹⁰⁶¹ and several of Oscar Ho's exhibitions that I mentioned above.

The lack of comprehensive documentation on performance and participatory art before the 2000s is due to several factors. First, both practices are mostly considered a marginalised art form in Hong Kong, not supported by the art establishment.¹⁰⁶² Documenting and disseminating performance and participatory art in the public domain was difficult at a time when digital and visual technologies were not as readily available. In some cases, artists did not, or even refused to, document their work in the belief that documentation cannot represent a live performance.¹⁰⁶³ The practice only became more visible after the establishment of the HKADC in 1995 and improvements in technology.¹⁰⁶⁴

Despite the range of challenges mentioned above, exploration of new forms of art production continued throughout the late 1990s, showing a variety of engagement strategies explored by artists and new content for participatory art. Among these was Taiwanese artist Wu Mali, whose installation *Collective Dream* (1996) at the Hong Kong Arts Centre examined Hong Kong's past, present and future.¹⁰⁶⁵ In acknowledging an increased sense of unease among Hong Kong people with the Handover drawing closer, the artist collected 5,000 handmade paper boats, on each of which was written the personal dream of the maker to highlight the value of individual existence.¹⁰⁶⁶ During the exhibition, these miniature boats, which represented the voices of participants, were placed in real boats and floated in a ceremonial procession on the water. A powerful visual effect of these paper boats, in a variety of colours

¹⁰⁶⁰ While this research shows a variety of approaches undertaken by Hong Kong artists, it should be noted that not all performance art documented by the Archive is participatory in nature and the chronology is not complete and definitive. AAA is a library dedicated to building the collection of recent histories of contemporary art in Asia and is known internationally for its active role in connecting artists, curators, educators and the public with their collection of art in Asia. In addition to collecting art material and undertaking research, the organisation also runs a range of educational and residential programs for a wide range of audiences. I have reviewed the chronology of performance art in Hong Kong and have noted the following numbers of participatory art performed: three in the 1970s, five in the 1980s, nine in the 1990s and 13 between 2000 and 2006, suggesting that the practice is not uncommon, and could be under-reported, as explained above.

¹⁰⁶¹ Clarke did not specifically place focus on performance art but the author did mention several performance-based/participatory art works throughout the book. Examples include Pun Singlui's performance *Red Action* (1996), Wessie Ling's *Clothink* (1998) and Kacey Wong's *Personal Skyscraper* (2000).

¹⁰⁶² In addition, artists have to support and manage their own projects, meaning that they must take responsibility for publicising their works, which involves a specific set of skills for which they have no training, resulting in their poor visibility in the public realm. While public and non-profit institutions (such as Hong Kong City Hall, the Visual Arts Centre, Hong Kong Cultural Centre and the Fringe Festival) provide media coverage on artists to a certain extent, artists are mostly responsible for promoting their own marketing programs. This observation is based on my dealing with these institutions during my time at the Fringe Festival in the mid-1990s.

¹⁰⁶³ Yau, "Hong Kong Performance Art Research Project."

¹⁰⁶⁴ According to Yau's research, between 1975 and 1995 there were only 20 performances recorded, while 72 performances were staged between 1996 and 2006. Ibid.

¹⁰⁶⁵ The installation was exhibited at the Hong Kong Arts Centre in March 1996.

¹⁰⁶⁶ J.J. Shih, "Images of Hong Kong, Made in Taiwan," *ArtAsiaPacific*, no. 15 (1997): 54-59.

and appearances, floating in various directions, was formed. The use of paper boats in the installation also holds symbolic meaning. To Wu, these miniature boats are referring to Hong Kong's history, which mainly comprises refugees from China, reminding participants of their own history while, at the same time, of their hopes for the future. Metaphorically, these paper boats represent the memories of the dangerous journey their parents and grandparents had to endure in the search for a better life. *Collective Dream* not only reflects how participatory art can accommodate multiple layers of meaning; the core concept of the work—the voices of 5,000 people—each contributing to the body of the work, shows how the artist can effectively use public engagement as an aesthetic language in the production of art.

In contrast, Steve Black's *Noon* (1997) explores participatory art differently by asking his audience to think about general assumptions that art tended to be associated with elite institutions and invited the public to visit his home to produce art.¹⁰⁶⁷ Similarly, Kwok Mang-ho's *Frog Show 97* (1997)¹⁰⁶⁸ sought audience participation to look for 'happiness, fun and communication.'¹⁰⁶⁹ Poet Mani Rao engaged with her audience by inviting participants to write poetry on walls with her in *Poetry on the Wall* (1997) in an attempt to make poetry accessible to all.¹⁰⁷⁰ Wong Shunkit experimented with the idea of expanding dialogic space with the audience in *Communication Space* (1998) (Figure 6.12).¹⁰⁷¹ In this work, Wong simply asked the audience to make contact with him through various means, such as telephone or email, intending to establish an ongoing relationship between the artist and audience, exploring the limits of space. Wong's simple approach to art making emphasises the importance of collaboration, where both the artist and participant shapes the content of the art. While Wong's project was not concerned with the potential for civic dialogue, this art experiment did demonstrate that the public sphere can be activated beyond the traditional media (e.g. schools, newspaper, radio, and so forth) and brought into the realm of cyberspace.¹⁰⁷²

¹⁰⁶⁷ In this work, the artist simply invited the public to visit his home and produce art together during the course of the Fringe Festival (11 January to 1 February 1997) with the aim to demonstrate that art need not be shown in an institution or gallery, it also can be accessible to the public in a private space and to engage the audience in art making through the process of collaboration. "Fringe '97 Programme Guide," Hong Kong Fringe Festival (Hong Kong: Hong Kong Festival Fringe, 1997), 45.

¹⁰⁶⁸ *Ibid.*, 48.

¹⁰⁶⁹ "Frog Show 97 Installation by Kwok Man Ho," *Fringe '97 Program Guide*, Hong Kong Fringe Festival (Hong Kong: Hong Kong Festival Fringe, 1997), 48.

¹⁰⁷⁰ "Writing on the Wall Mani Rao," *Fringe '97 Program Guide*, Hong Kong Fringe Festival (Hong Kong: Hong Kong Festival Fringe, 1997), 49.

¹⁰⁷¹ Interestingly, using the internet as a platform for public art was discussed by Miriam Rosen in 1996, two years after the internet became public. See Miriam Rosen, "Web-specific Works—the Internet as a Space for Public Art," *Art and Design Profile*, 46. ed. Amanda Crabtree (London: Academy Group Ltd, 1996), 84-89

¹⁰⁷² For example, this genre of public art was examined by Martin Zebracki. See Martin Zebracki and Jason Luger. "Digital Geographies of Public Art: New Global Politics" (2018) in *Progress in Human Geography*, accessed October 21, 2018. <http://journals.sagepub.com/doi/10.1177/0309132518791734> Martin Zebracki is Associate Professor of Critical Human Geography at the University of Leeds. His research sits within cultural geography at the crossroads of public art practice, sexuality, (queer) citizenship, digital culture and processes of social inclusion/exclusion. For a discussion on how Chinese artists use digital media to disseminate their work to new audiences see online platform *The Mediated Image*, accessed October 23, 2018, <https://themediatedimage.com/>



Figure 6.12 Wong Shunkit, *Communication Space* (1998)

The above examples are of participatory works produced during the 1990s when artists were developing a greater repertoire of public engagement strategies. In contrast to the works of the 1980s, when artists began to question the role of artist and audience and their active role in defining the content of the work, a more collaborative mode of engagement was used during the 1990s. This form of artist-participant collaboration continues well into the 2000s, with a noticeable shift towards increased concern for social issues and government policies, reflecting the gradual change of political environment in Hong Kong after the Handover.

An early example of work that shows artists' growing interest in social issues can be seen in Kacey Wong's *Personal Skyscraper* 《我的摩天大樓》 (2000) (Figure 6.13), which questioned the Hong Kong government's lack of concern for housing affordability. In this work, the artist invited 11 artists and architects to imagine that they had unlimited resources to construct a building for themselves, giving the participants the power to reinvent the city.¹⁰⁷³ *Personal Skyscraper* used collaboration as a primary mode of engagement to develop the content for the work, but also as a key platform to explore a variety of methods that would support the artist's investigation into the inadequacy of Hong Kong's social policies. Some of the projects, for example, manifested in the form of traditional forms of art, include *Wandering Home* 《流浪家居》 (2008) and *Paddling Home* 《漂流家室》 (2010). *Wandering Space (Eggette Bar)* 《流浪太空號—雞蛋吧》 (2016), on the other hand, was more concerned with how civic dialogue can be activated through art.

¹⁰⁷³ Wong has also taken *Personal Skyscraper* to primary schools to encourage children to understand and appreciate architecture and art as well as their power to instigate social change. See also Clarke, *Decolonization*, 167.



Figure 6.13 Kacey Wong, *Personal Skyscraper* (2000)

Wandering Home (Figure 6.14) is essentially a compact mobile home built by Wong, questioning the value of urban living and proposing an alternative way of living. The artist peddled the mobile home through the busy streets of Hong Kong intending to show the public how housing issues can be addressed by better design and a possible housing solution for the city's homeless people.¹⁰⁷⁴ *Paddling Home* (Figure 6.15), on the other hand, is a 4 feet x 4 feet house floating on the sea.¹⁰⁷⁵ The artwork is a response to the costly living conditions in Hong Kong, where people can only afford tiny apartments and have to spend their lifetime (and often two generations) repaying the mortgage. Since *Personal Skyscraper*, Wong has been using a variety of public art strategies to criticise the government, and recently experimented with the idea of civic dialogue in one of his works, *Wandering Space (Eggette Bar)* (Figure 6.16),¹⁰⁷⁶ which aims to raise public awareness about an issue through public discussion.¹⁰⁷⁷

¹⁰⁷⁴ *Wandering Home*, Kacey Wong, accessed October 4, 2017, <http://www.kaceywong.com>

¹⁰⁷⁵ This tiny building resembles a typical residential apartment block, complete with features such as bay windows, an air conditioning unit and a stainless-steel gate. As stated by Wong, *Paddling Home* is a metaphor to describe what an average home owner faces every day in Hong Kong: A little house paddling away in a vast dangerous ocean towards the infinite shoreline, reflecting a sense of helplessness in their predicament. Kacey Wong, *Paddling Home*, accessed October 4, 2017, <http://www.kaceywong.com>

¹⁰⁷⁶ In 2016, Wong responded to the government's controversial Food Truck Pilot Scheme by building his own food cart and serving food in public spaces that aimed to raise public awareness about street food and its role in Hong Kong urban culture. Through food tasting and conversation with participants, the artist was able to use public art to raise public awareness regarding the government's lack of concern for the livelihood of food vendors and the effect on local urban culture. Staff reporter, "Food Truck Operator Quits Pilot-Scheme," *RTHK*, March 11, 2017, accessed July 2, 2017, <http://news.rthk.hk/rthk/en/component/k2/1318468-20170311.htm> and Elaine Yau, "Hong Kong's Food Truck Scheme Leaves Operators with a Bad Taste in the Mouth," *SCMP*, May 17, 2016.

¹⁰⁷⁷ Wong's idea of using a purpose-built food cart in public space can also be seen as linking public art with the environment and social space.



Figure 6.14 Kacey Wong, *Wandering Home* (2008)



Figure 6.15 Kacey Wong, *Paddling Home* (2010)



Figure 6.16 Kacey Wong, *Wandering Space (Eggette Bar)* (2016)

In recent years, there have been a growing number of artists using public art, to voice their concerns regarding the shrinking freedom of speech in Hong Kong, producing new works that carry a social art undertone or, in some cases, become increasingly activist

centred. Those include Chole Cheuk¹⁰⁷⁸ and Kacey Wong mentioned above, who called on Hong Kong artists to ‘look at the tactics of political expressions used in China.’¹⁰⁷⁹

The variety of approaches undertaken by Hong Kong artists suggests that the increased interest in public art coincided with the growth of independent art institutions and alternative art space in the mid-1990s and 2000s, including Para/Site Art Space (1996), 1a Space (1998),¹⁰⁸⁰ Fotanian (2003),¹⁰⁸¹ Mere Independent Artists (2007)¹⁰⁸² and Asia Society (2012),¹⁰⁸³ where each have developed art and education programs and research projects that aim to raise public awareness of issues relating to art and society. These examples also reflect the idea of how participants can contribute to the work in a variety of ways.

6.4 Conclusion

In this chapter, I have identified that the transformation of Hong Kong public art is the result of its changing political, social and cultural environment and the expansion of the city’s cultural and building programs, as well as changes in art practices since the colonial period. Hong Kong had been a transient city for over 150 years; thus, the city did not share the same ideological, cultural and social space with mainland China or its transition to communism. This historical context is reflected by Hong Kong artists’ various responses to a range of public art projects, as discussed in this chapter. Also, the cultural hegemony brought by Chinese art in the early 1990s also highlighted how Hong Kong artists had been struggling in a cultural environment that was less supportive of home-grown artists.¹⁰⁸⁴ These developments have contributed to their exploration of alternative art practices—installation art and public art—and the use of non-traditional art spaces that enable them to express a more localised view of art.

Over these 22 years, it can be seen that the major characteristics of Hong Kong public art are gradually being replaced by the increased focus on greater integration between art and life, including incorporating colloquial language and assigning local meanings

¹⁰⁷⁸ In 2017, Cheuk was commissioned to create an artwork for an exhibition entitled *Breathing Space* for the Hong Kong Chapter of the Asia Society. Situated in the hilltop of Admiralty, *Until I am Found* is a steel pole structure topped with three crystal balls that can be rotated at various angles. Passersby were invited to peer into each crystal ball and orient themselves in relation to the ever-changing city. As they do so, the skyline appears to meld and distort, frustrating the viewer’s hopes of seeing into Hong Kong’s future. The installation is a metaphor for what the artist feels is Hong Kong’s rapidly declining environment.

¹⁰⁷⁹ Angus Watson and Karina Tsui, “How Hong Kong Artists Reflect on the City’s Difficult Relationship with China,” *CNN*, June 30, 2017.

¹⁰⁸⁰ 1a Space was founded in 1998 and is an independent, non-profit contemporary visual arts organisation and art venue founded by a collective of Hong Kong art workers. It aims to promote the critical dissemination of contemporary visual arts practices and affiliated art to both domestic and international audiences. See “Current Exhibition,” 1a Space, accessed May 2, 2018, <http://www.oneaspace.org.hk>

¹⁰⁸¹ The Fotanian is sited at an industrial city in Fotan. The community has developed from a handful of art studios to a community of 100+ studios run by artists of all disciplines.

¹⁰⁸² The organisation hosted the Art Container Project at the WKCD site in 2007, featuring the works of 38 local artists, and provided a group of student artists with the opportunity to become Art Ambassadors in the local community to promote art activities.

¹⁰⁸³ As one of 11 centres of the Asia Society, the Asia Society Hong Kong Centre (the Hong Kong Centre) was established in 1990 by a group of Hong Kong community leaders. In February 2012, the Hong Kong Centre established its new permanent home in Admiralty, Hong Kong. The new centre offers a selection of programs in the form of lectures, performances, film screenings and gallery exhibitions to the public.

¹⁰⁸⁴ This aspect of Hong Kong art was also discussed in Frank Vigneron’s *Hong Kong Soft Power* (2018), 2-5.

into art as well as discussions regarding cultural identity, social and political issues. Artists responses to the conservatism of the Hong Kong government during the 1990s (most notably *New Man* and the handling of *the Pillar of Shame* which I will discuss in Chapter Seven), in a way, have shaped the characteristics of Hong Kong public art, both in content and form. As Chinese art critic Tang Siu Wa pointed out, ‘Through the transformations of Western-educated intellectuals, art practitioners turned their challenges from aesthetics to public issues of politics.’¹⁰⁸⁵ The 1990s thus marks ‘the conceptual beginning of socially-engaged and political art’.¹⁰⁸⁶

These developments have also contributed to the transformation of spectatorship, which changed from traditional to participatory, where the focus is placed on closing the distance between the artwork and the audience. The shift towards a cooperative mode of engagement is highly visible in some of public art projects that have been presented above, including *Exhibition of Ricky Yeung* (1980), Kwok Mang-ho’s *Gau Dou Lum* (1980), Oscar Ho’s *In Search of Art* (1990), *One Day in Hong Kong* (1990), *Hong Kong Incarnated—Museum ’97: History • Community • Individual* (1997), and Wu Mali’s *Collective Dream* (1996). On the other hand, Oscar Ho’s *Still Lives: Art by Vietnamese Boat People* (1991), Wong Shunkit’s *Communication Space* (1997) and Tsang Tak-ping’s *MTR Roving Art: Private Lives—the Daily Objects of Chun Hau-ching* (2000) have used a more collaborative approach in art production, where the hierarchy between artist and participant begins to be eliminated, and an equal partnership is formed during the production process. In recent years, there is a growing interest among Hong Kong artists in exploring new methods to bring art and social issues into public discourse. Kacey Wong’s creative response to Hong Kong social policies, as discussed above, is a case in point.

As China increases its influence on Hong Kong’s civil and political affairs,¹⁰⁸⁷ the evidence I have presented in this chapter suggests Hong Kong public art will turn into a contested site for ideological struggles, offering a distinctively different view to mainland Chinese public art. In the light of increased scrutiny from Beijing, while the Hong Kong government and the private sector will continue to play their supportive role in the city’s art ecosystem, public art practitioners, cultural workers and educators, on the other hand, will see their role changing in the new political landscape as they continue to navigate these uncharted waters.

¹⁰⁸⁵ Tang Siu Wa, “The Dispute Over Art Criticism: Politics, Public Affairs, and the Search for Identity (Hong Kong),” undated, accessed August 6, 2017, <http://www.aaa.org.hk/en/resources/bibliographies/shortlist-the-dispute-over-art-criticism-politics-public-affairs-and-the-search-for-identity-hong-kong>

¹⁰⁸⁶ Ibid.

¹⁰⁸⁷ For a discussion on the dynamic between China and Hong Kong, see “Democracy in Hong Kong,” Council on Foreign Relations, June 22, 2017, accessed April 23, 2018, <http://www.cfr.org/hong-kong/democracy-hong-kong/p33887>

CHAPTER SEVEN

CASE STUDY THREE: THE PILLAR OF SHAME



Figure 7.1 Jens Galschiøt, *The Pillar of Shame* (1997)

7.1 Introduction

Unlike China, where Chinese public art is characterised by both its national compliance and by artists' private responses to the new Chinese modernity, two key issues have emerged in my examination of Hong Kong public art. As I discussed in Chapter Six, one of the key issues faced by Hong Kong artists is the lack of a framework of public cultural institutional support, which resulted in their increased focus on their private aesthetic experiences during the early 1990s. The cultural environment in Hong Kong further contributed to the transformation and marginalisation of their art in the greater Chinese art world at the time. The second issue I identify is the transient political status of Hong Kong and the changing identity of Hong Kong that contributed to artists' rethinking the relationship of art with society and the possibility in that context of socio-political discourse. This includes Hong Kong artists' views on how art could be used in addressing social and political issues.¹⁰⁸⁸

¹⁰⁸⁸ The interest of artists in exploring social and political issues in their art was discussed in Chapter Six. Examples include (1) *Wishing Star* (1994) by Danny Yung; (2) *Red Action* (1996) by Pun Singlui; (3) *Personal Skyscraper* (2000), *Wandering Home* (2008), *Paddling Home* (2010) and *Wandering Space (Eggette Bar)* (2016) by Kacey Wong.

In responding to how public art can raise public awareness on political issues, I have selected Danish artist Jens Galschiøt's *The Pillar of Shame* (1997) 《國殤之柱》 (the Pillar) (Figure 7.1) as a case study to highlight how the work could become a means to initiate new discussions regarding Hong Kong's ambiguous political status and its future after reunification with China.

The Pillar¹⁰⁸⁹ was created as a memorial to initiate a 'happening' in remembrance of a political event.¹⁰⁹⁰ The sculpture was less associated with the conventional mode of spectatorship, one that focuses on the artwork as an aesthetic object, as it served as a catalyst for public discourse. The Pillar also showed how public art could transform into artwork with consequences for the public sphere in response to unplanned circumstances arising from the city's changing political status. As the Pillar was designed to generate public response and interaction specific to Hong Kong political conditions,¹⁰⁹¹ it also raises the question of whether 'the happening' component¹⁰⁹² of the artwork could conform to some of the aspects of new genre public art described in Chapters One and Two. In this case study, I will examine the unconventional approach utilised by the artist by analysing the transformations of the artwork in 1997 and their effect on society (1998–2010). This is an important point to consider because this case study will reveal how the meaning of traditional forms of public art can evolve and create the right conditions for civic dialogue, thus expanding our current understanding of the practice.

Here, I should emphasise that the Pillar is not the only artwork that was created by an overseas artist that sought to establish a connection with Hong Kong people during Hong Kong's Handover period. One year before the public display of the Pillar, Taiwanese artist Wu Mali exhibited her participatory work *Collective Dream* (as I described in Chapter Six) at the Hong Kong Arts Centre. This art installation involved a collection of 5,000 handmade paper boats, on each of which was written the personal dream of the maker (Hong Kong residents). In contrast to the Pillar, *Collective Dream* aimed to highlight the value of individual existence rather than

¹⁰⁸⁹ The Pillar is one of the examples in Hong Kong that allows the possibility of a sculpture creating a new space for civic dialogue. Kacey Wong's *Wandering Space (Eggette Bar)* (2016) is another example showing how an artwork (a converted food cart) can generate civic dialogue with the public.

¹⁰⁹⁰ In an artist's statement on his art in general, Jens Galschiøt describes how he combined 'happenings' with his sculptural works (his started the practice with *UN-happening* during the UN's social summit in Copenhagen in 1995). All of his works are underpinned by his questioning of ethical standards in the modern world. Galschiøt considers that a 'happening' 'has a language of its own, consisting of simple non-verbal symbols, and is able to focus on complicated problems on different levels at the same time.' He further added that happenings, as an art form, can be provocative and may go beyond the limits of what is allowed and what is not. Generally speaking, messages in his works are not breaking or violating boundaries of the conventional modes of traditional art. The artist uses happenings and sculpture as a main artistic expression to address human rights issues. In his view, happenings function 'as gigantic theatrical productions and they take place not in the traditional theatre but in the open in the real world' while sculptures are used as a backdrop to set the scene and politicians, the media and the public are brought in as actors. As Galschiøt put it, 'those involved adopt their new role with ease as the symbolism of the happenings is open for interpretation... they contribute to the dynamics of the happening by constantly creating new symbols.' Jens Galschiøt, "Introduction," accessed June 14, 2008, http://www.aidoh.dk/art_and_events/pos/ukposdok.htm#introduction

¹⁰⁹¹ This concept of using a sculpture as a prop to generate social stimulation can be compared with Michael North's idea that the function of sculpture can change 'from an aesthetic object to the experience it provokes,' and that 'the actions and reactions of the public become the sculpture.' The Pillar also bears elements of this aesthetic experience for which provocation is the primary goal of the sculpture. Michael North, "The Public as Sculpture: From Heavenly City to Mass Ornament," *Critical Inquiry* 16, no. 4 (summer 1990): 860-879.

¹⁰⁹² Galschiøt's interpretation of happening is slightly different from Kaprow's concept. The artist's version focuses on how the sculpture is used by the audience at the site in question rather than engaging the audience with the production of art. The Pillar is interactive in a sense that it seeks public response to produce its meaning. Kaprow's concept, on the other hand, emphasises participants' aesthetic experience in art making and their potential to be creative authors.

initiating discussions about Hong Kong's political circumstances. Contributions from 5,000 participants shaped both the form and content of the work emphasising the artist's idea on how artwork can be produced cooperatively with participants (one of the primary modes of public engagement found in new genre public art) and the transformation of the role of spectators. The Pillar, as I will examine in the following pages, did not involve any partnership with the audience in conception, nor does it conform to the idea of new genre public art regarding how it was produced in the first place. Instead, the artwork provides a contrasting example to show how a sculpture can be used to initiate public discourse.

As a case study, the Pillar will further demonstrate how the meaning of public art can change dramatically in response to a changing and challenging political environment that enriches its content. As multiple public spheres can be created by the engagement of different groups of people through art, this also implies that the Pillar could evoke a range of public responses and produce multiple temporalities simultaneously, indicating each of these spheres are not necessarily mutually exclusive. In this chapter, I use the term 'realisation of the Pillar' to mean its transformation into a symbol of freedom of speech during its display in Hong Kong in 1997, a transformation that occurred through public response and engagement with the artwork.

Interestingly, my decision to consider the Pillar within the public art discourse has been contested by the Hong Kong art community. Some have argued that it was inappropriate for a non-local artist who had no connection with Hong Kong to attempt to represent the voice of the local community.¹⁰⁹³ Others did not consider the Pillar to be a significant event in Hong Kong art history.¹⁰⁹⁴ However, it seems illogical not to discuss the work, given the events surrounding the Pillar occurred at a critical time in Hong Kong's history—the Handover—and its unconventional method of art display. Instead of focusing on whether the Pillar warrants a place in Hong Kong art history,¹⁰⁹⁵ one of the major points that has been raised by this case study of the Pillar in this thesis is the

¹⁰⁹³ The question of whether a non-local artist should be producing an artwork related to a politically sensitive context can be highly contested as the artist may not have any connection with the local community or have an in-depth understanding of local issues. However, there are numerous examples of artwork concerned with fundamental issues, such as violations of freedom of expression, racism and so forth. For example, British artist Banksy designed and curated *Walled Off Hotel* (2017), a hotel situated in Bethlehem that aimed to highlight for a global community the conflict between Israel and Palestine.

¹⁰⁹⁴ For example, when I discussed my intention to focus on the Pillar with one of the prominent art figures (name withheld) in Hong Kong the response was not positive. At that time, I was not certain whether the person was concerned that the discussion would provoke a response from the CPC or simply did not see how the artwork had helped to shape the public sphere in Hong Kong. It should be noted that the Pillar, like the Student Protests of 1989, is a sensitive topic in China and is blacklisted on the Chinese internet and not reported in the mainland Chinese media.

¹⁰⁹⁵ The Pillar's relative importance to Hong Kong's art history is not widely discussed among the local art community probably due to the artist being considered an outsider. The sculpture, as labelled by some art curators and academics, did not show a high level of artistic merit. There were also others questioning the artists' intent for choosing to display the artwork at one of the most significant times in Hong Kong's political history. This is based on my conversation with various artists at the time. It is also interesting to note that documentation on the Pillar is not available in the collection of AAA (last search was conducted on October 11, 2017, it appears that its search engine excluded the words 'Pillar of Shame' and 'Jens Galschiøt'). There are only five news reports on a local artist splashing red paint on the Pillar in 1999. Currently there are several studies and other literature discussing the Pillar. They are Clarke, *Decolonization*, 2001; Cheung, "Public Art in Hong Kong"; Tsoi Wing Kin, "Pillar of Shame: The Underlying Meanings Beyond the Sculpture," (Review paper, City University of Hong Kong, 2013), accessed August 1, 2018, <http://lbms03.cityu.edu.hk/oaps/scm2013-ge1110-twk190.pdf>, Cheung, "Public Art in Hong Kong" (Masters diss., The University of Hong Kong, 2004) and the University of Hong Kong's POP survey on "Controversy Surrounding the Siting of the Pillar of Shame," no. 19 (Hong Kong: Social Science Research Centre, the University of Hong Kong, June 1997).

consideration of how traditional forms of public art can become a catalyst for public discussion and participation by the public in actions related to that particular controversy, producing a unique aesthetic experience at a significant moment in history.

I will begin with a brief overview of the Pillar and discuss how this artwork underwent numerous stages of transformation with the support of various actors, followed by my analysis of the Pillar and a discussion on how this sculpture contributed to the public discussion in Hong Kong at a particular moment in 1997. This chapter will also cover the effect of the Pillar on certain groups of the community.

7.2 The Story of the Pillar

The Pillar (Figure 7.2) was initially conceptualised as a memorial to mark the eighth anniversary of the Student Protests at Tiananmen Square in Beijing in 1989.¹⁰⁹⁶ Galschiøt's conceptual framework for all of his projects is underpinned by his humanitarian approach to art, with the aim to raise public awareness of human rights.¹⁰⁹⁷ This central theme is consistent with his other works named 'the Pillar' that intended¹⁰⁹⁸ to remind people of atrocities that the artist pleaded 'should never occur again'.¹⁰⁹⁹ The artist also stated that sculptures with the title 'the Pillar' are 'a sort of *Art-happenings' Amnesty*' and are 'installed at the scene of the crime against humanity... the symbolism of each sculpture will depend on the circumstances in which it is mounted, and what it is intended to mark.'¹¹⁰⁰

¹⁰⁹⁶ The artwork was fabricated in the artist's studio in the city of Odense, Denmark. While Galschiøt described the Pillar as a combined sculpture/happening work, the artist did not clarify how the happening component was to be orchestrated through the Pillar. I attempted to seek further clarification from the artist in 2018, however, his response did not provide further insight on how this was done or show any direct relationship between the sculpture and participants. It appears that the Pillar was to be intended to be used as a memorial or a stage to recall a particular moment in history and was never produced collaboratively or cooperatively with the public. Jens Galschiøt, "Happenings and Sculptures," accessed February 16, 2017, <http://www.aidoh.dk/?categoryID=4> and email exchange between Galschiøt and Martha Liew, dated June 26, 2018. The artist created a designated page for the Pillar of Shame in Hong Kong on his website and the feed is on-going.

¹⁰⁹⁷ The artist wrote in 1997: 'There are considerable human consequences and costs when we choose to use violence to achieve our goals', 'that we, as humans are responsible for the treatment we allow human beings to undergo and that a violent event which has taken place ought not to be forgotten.' Galschiøt, "Happenings and Sculptures."

¹⁰⁹⁸ These include the *Pillar of Shame in Mexico—a Memorial of the Acteal Massacre* (1999), the *Pillar of Shame in Brazil—a Memorial of the Eldorado Massacre* (2000) and the *Pillar of Shame in Berlin—a Memorial for the Victims of Nazi Terror* (1999 but never constructed). The sculptures are about massacres of populations, in Beijing of students, in Mexico of Indigenous people and in Brazil of landless peasants. Email exchange between Jens Galschiøt and Martha Liew, dated February 22, 2017.

¹⁰⁹⁹ Galschiøt, "Happenings and Sculptures."

¹¹⁰⁰ According to the artist, the symbolism in all his 'Pillar of Shame' sculptures feature torn and twisted bodies that symbolise the degradation, devaluation and lack of respect for the individual and the use of dark colours represents grief and loss. In addition, the sculptures are also seen as a portrayal of the pain and despair of the event and victims. Finally, each Pillar of Shame was designed to respond to local conditions, with the aim to attract global attention. Jens Galschiøt, "A Happening of Remembrance," accessed June 15, 2018, http://www.aidoh.dk/art_and_events/pos/ukposdok.htm#theatre



Figure 7.2 Text on the Pillar

Aesthetically, the artistic merit of the Pillar was frequently questioned by the local art community in Hong Kong.¹¹⁰¹ The sculpture is coloured dark brown and features more than 50 torn and twisted bodies representing those who died in the protest, presenting to the viewer an intense feeling of suffocation and pain (Figure 7.3). The Pillar is also enriched with other symbolism as it referred to the original *Monument to the People's Heroes* in Tiananmen Square¹¹⁰² and the Nazi death camps.¹¹⁰³ The history and pictures of the incident are carved in the base of the Pillar and are engraved in both English and traditional Chinese characters. On the other side of the Pillar, written in English, are the words 'The Tiananmen Massacre', 'June 4th, 1989' and 'The old cannot kill the young forever'. The dark mood of the Pillar came to reflect a sense of anxiety within Hong Kong at the time of the Handover. For example, photojournalist Kit Lau expressed his concern for freedom of speech, 'I could not see that China would guarantee Hong Kong's autonomy for 50 years...' he said, 'it is highly likely that the city's freedom would be diminished over time.'¹¹⁰⁴ It is worth noting that

¹¹⁰¹ Cheung, "Public Art in Hong Kong," 36 and Clarke, *Decolonization*, 119.

¹¹⁰² Clarke describes the Pillar as not just a sculptural prop used in the 4 June rallies but also as a reduced copy of the *Monument to the People's Heroes in Tiananmen Square*. The sculpture was based on the original *Monument in Tiananmen Square* (1951–1958), which is a 10-storey obelisk that was erected as a national monument of the PRC to the martyrs of revolutionary struggle during the 19th and 20th centuries. I discussed this work in Chapter Three. Clarke further describes the political significance of the Monument as a memorial to the dead of the communist revolution and as a carrier of state ideology, as well as other significant political events. This function of the monument was extended to the Pillar, allowing the Hong Kong demonstrators to appropriate the sculpture for their own use. As Clarke sees it, the Pillar was about more than letting demonstrators commemorate a significant historical event. To him, the series of events associated with the display of the Pillar, namely, the government resistance to allow the Pillar to be displayed in public space in 1997, and later, the call by government officials for Hong Kong people to abandon the baggage of June 4, enables 'an act of empathic identification' and the creation of 'an ensemble of meaning with its surrounding environment,' making the artwork a 'powerful signifier' and more relevant to Hong Kong people. See Clarke, *Decolonization*, 123-124. For a discussion on the government's view of the June 4th vigil see Angela Li, "Stop June 4 Vigil, Warns Tung," *SCMP*, October 8, 1999 and C.K. Lau, "A Test of Tung's Tolerance," *SCMP*, June 4, 1998.

¹¹⁰³ Email exchange between Jens Galschiøt and Martha Liew, dated February 22, 2017.

¹¹⁰⁴ Staff Reporter, "Handover Events" (in Chinese), *Next Magazine*, June 19, 1997.

there were three major responses by Hong Kong people to the reunification at the time.¹¹⁰⁵ The first belonged to a group of people who felt optimistic about the change of sovereignty (especially those who had close connections or business interests in China).¹¹⁰⁶ The second group (who consisted mostly of the working class, artists, journalists and intellectuals) expressed concerns with the CPC's censorship policy and were worried that China might extend the policy to Hong Kong.¹¹⁰⁷ The last group, according to the government's survey report, did not have any opinion about the unification.

According to Galschiøt, his work was intentionally ugly as an anti-aesthetic stance against China's lack of respect for human rights.¹¹⁰⁸ The Pillar was originally inspired by the horror of how people died in the Nazi death camps. 'When the Nazi [sic] killed Jewish people and others at the concentration camps they gathered the people in the room and poured in Zyklon B Gas from a hole in the ceiling,' Galschiøt writes, 'to get air the victims would try and reach the small hole, crawling on each other, in the same way, that can be seen on the *Pillar of Shame*.'¹¹⁰⁹ The artist intended to depict a sense of 'degradation, devaluation and lack of respect for the individual' through the Pillar.¹¹¹⁰

¹¹⁰⁵ Since 1992, the University of Hong Kong's POP has been conducting surveys regarding Hong Kong people's feeling towards the unification, in particular, their confidence in 'One Country, Two Systems.' For example, on the eve of the Handover (June 5–6, 1997), 56.8% of respondents (out of 500 people surveyed) expressed a sense of confidence about the reunification while 20.6% of respondents disagreed. The remaining 22.7% did not make any comment. Two weeks after the handover (July 15, 1997), the percentages changed to 63.6%, 18.1% and 18.3%, respectively, suggesting that the general mood at the time was positive. In recent years (May 21–25, 2018), Hong Kong people's negative feeling towards 'One Country, Two Systems' has increased to 54.3% (out of 1,000 people surveyed). POP, "People's Confidence in 'One Country, Two Systems'," Social Science Research Centre, The University of Hong Kong, May 29, 2018, accessed August 1, 2018, <https://www.hkupop.hku.hk/english/popexpress/trust/conoacts/index.html>

¹¹⁰⁶ For example, Hong Kong artist Chui Tze-hung expressed his sense of optimism about the local art scene at that time. See Chui, "A Better Tomorrow for Hong Kong" and "Hopes for the Future—Hong Kong Artists After the Handover" (in Chinese), *Major Events in the Visual Arts*, 11–14.

¹¹⁰⁷ A more recent article, "We are all Integrated, Why Bother to Buyout All of Our Vaccines?" by Ip Yuk-chi also describes divisions in the community 21 years after the reunification. Ip Yuk-chi 葉一知, "融合了, 何必來搶疫苗" (in Chinese), *Standnews*, July 23, 2018, accessed July 24, 2018, <https://thestandnews.com/society/融合了-何必來搶疫苗/>

¹¹⁰⁸ Cheung, "Public Art in Hong Kong," 36.

¹¹⁰⁹ Email exchange between Jens Galschiøt and Martha Liew, dated February 22, 2017.

¹¹¹⁰ Jens Galschiøt, "The Pillar of Shame in Hong Kong," accessed June 23, 2011, <http://www.aidoh.dk/?categoryID=62>



Figure 7.3 Jens Galschiøt, *The Pillar of Shame* (1997) in detail, the University of Hong Kong

In 1996, Galschiøt decided that he should use the Hong Kong Handover as an opportunity for him to voice his opposition to the Chinese government about the Student Protests of 1989.¹¹¹¹ The chronology published on Galschiøt's website documents how the artist approached various cultural organisations in Hong Kong to support his project.¹¹¹² According to his chronology, the artist believed that the political message of the Pillar was the primary reason for the work not being considered by art institutions. 'We sent out heaps of letters but received rather few reactions,' the artist writes, 'it seems that most Hong Kong people are scared of meddling with such a controversial project that is defying the oppressive and totalitarian regime in Beijing'.¹¹¹³

First Transformation: Partnership with the Hong Kong Alliance in Support of Patriotic Democratic Movements in China.

After several failed attempts, in September 1996 Galschiøt approached the Hong Kong Alliance in Support of Patriotic Democratic Movements in China (the Alliance) hoping that his work could be exhibited during the 4th June Candlelight Vigil at the Victoria Park,

¹¹¹¹ While the artist's decision to exhibit the Pillar in Hong Kong can be seen as his stance towards human rights issues in China at the time, it should be noted that the artist did not consider the potential political ramifications that the Pillar could bring to certain members of the local community when Hong Kong was undergoing political transition. I acknowledge the artist's intention does raise the question of the contextual and ethical appropriateness of an artwork and the real-life ramifications that it produces.

¹¹¹² Despite having sent numerous letters to a number of Hong Kong art institutions, none of them replied to the artist with a favourable answer. I was working at the Hong Kong Fringe Club at the time and received a request letter from the artist. Unfortunately, his request was declined due to my concerns with the loading and height issues associated with the Pillar. The content of the work was not the reason for not exhibiting the work. The 124-year-old, Grade I heritage-listed building simply could not accommodate the eight-metre-tall sculpture. It should be noted that the Pillar in general was not supported by both public and private institutions due to two main reasons. First, this lack of support was related to the political content of the work (as suggested by the Alliance, which I will discuss in this chapter) and second, the lack of exhibition space in 1997 as all key exhibition venues had their programs put in place well in advance in preparation for the Handover (this is based on my conversations with other arts organisations at the time).

¹¹¹³ Galschiøt, "The Pillar of Shame in Hong Kong." The artist's comment is inaccurate as many Hong Kong people did not support the CPC's view on the incident. This is demonstrated by the survey conducted by POP in 1997, where it was found over 50% of respondents supported the reversion of the official stand on the protest. The local art community's rejection of the artist's request is not a reflection of how the general public felt about the protest in 1989. Robert Ting-Yiu Chung, "June Fourth Angst Unsettled," POP, the University of Hong Kong, undated, accessed August 1, 2018, <https://www.hkupop.hku.hk/english//archive/columns/columns13.html>

Causeway Bay on 4 June 1997.¹¹¹⁴ By this time, the artist had understood that exhibiting the Pillar might not be an easy task; anticipating there might be more challenges ahead. The artist reflected his thoughts in the chronology, acknowledging the positions taken by his principal supporter, the late Szeto Wah 司徒華,¹¹¹⁵ the leader of the Alliance, who was known for his stance in favour of democracy in Hong Kong and China,¹¹¹⁶ could be seen as a political challenge by the CPC.¹¹¹⁷ The artist's comments reflected his increased concern regarding the project and the pressures he now faced. Even though the Alliance had been supportive of Galschiøt and had agreed to display the Pillar during the 4th June Candlelight Vigil, the process of displaying the work, however, proved to be very difficult.

Since 1990, the Alliance has been the chief organiser of the 4th June Candlelight Vigil at Victoria Park. The park is owned and managed by the Hong Kong government. Like any other event organisers, the Alliance had to apply for a permit to stage its events annually. In 1996, the inclusion of the Pillar as a focal point for the candlelight vigil was submitted by the Alliance to the Urban Council and Regional Council for consideration. Unfortunately, the request was rejected, highlighting the Hong Kong government's

¹¹¹⁴ The Alliance was established by Szeto Wah and Martin Lee 李柱銘 (a prominent lawyer) on 21 May 1989 in Hong Kong during the demonstration for the students protest in Tiananmen Square in Beijing. Every year, the Alliance holds annual memorials for the Tiananmen Square Incident in Victoria Park. The Hong Kong Alliance in Support of Patriotic Democratic Movements in China, "About Hong Kong Alliance," accessed July 18, 2018, https://hka8964.wordpress.com/hkaeng/#eng_who

¹¹¹⁵ Szeto was a prominent Hong Kong democracy activist and politician. Under his leadership, the Alliance was responsible for garnering the popular support of the Hong Kong public in relation to the Tiananmen democracy movement. He also played a critical role through his involvement to help the Chinese dissidents who participated in the Student Protests of 1989 to escape arrest by the CPC by facilitating their overseas departure via Hong Kong.

¹¹¹⁶ Szeto's position on democratisation in Hong Kong reflected the general attitude of many Hong Kong people. It is difficult, scholars agree, to explain what triggered Hong Kong people to desire democratisation given that Hong Kong did enjoy a relatively peaceful period between 1947 and 1982 under British rule. Despite Hong Kong at the time not being democratic, the hands-free approach of the Hong Kong government, most notably, their tolerance to allow Hong Kong people to carry on a way of life that included, for example, freedom of speech and what was widely accepted as their responsiveness to public opinion, as well as widespread, though limited, welfare provisions, provided, scholars have suggested, no incentive to the local community to democratise Hong Kong. According to Steve Tsang, the changing attitude of both the British colonial administration and the Hong Kong people first emerged during the 1980s and was triggered by three major developments in the geopolitics of the time. They were (1) the irony of maintaining a colonial administration in an international city in an era when imperialism as a concept had become widely criticised; (2) the existence of a healthy democracy, responsive to world opinion in the metropolitan country that supervised the colonial government—this meant that while the Hong Kong government enjoyed the power that allowed it to run the territory as a police state, it could not abuse such power given the watchful eyes of London and the rest of the world; and (3) the presence of a powerful CPC government with a clear irredentist policy, which heightened Hong Kong's vulnerability. From the CPC's perspective, as pointed out by Tsang, the Chinese government had a different view on democratisation and have insisted that the CPC 'would not welcome any initiative that would lead to the independence of Hong Kong.' Chris Patten, the last governor of Hong Kong (1992–1997) attempted to introduce electoral reform in 1994 by extending the definition of functional constituencies (this special term developed by the Hong Kong government refers to a professional or special interest group involved in the electoral process), and thus virtually every Hong Kong subject was able to vote for the so-called indirectly elected members of the Legislative Council. Tsang, *A Modern History of Hong Kong*, 207-8. See also John Carroll, *A Concise History of Hong Kong* (Maryland: Rowman & Littlefield, 2007) and Jonathan Dimpleby. *The Last Governor: Chris Patten & the Handover of Hong Kong* (London: Little, Brown and Company, 1997).

¹¹¹⁷ In *A Modern History of Hong Kong*, Tsang stated that the CPC wanted to destroy the Alliance and its founders but their plan backfired as their action actually encouraged Hong Kong people to support Szeto and Lee. According to Tsang, the evidence of the CPC's action was reported in *Remin Ribao* (in Chinese), July 21, 1989. Tsang, *A Modern History of Hong Kong*, 251 and 314.

sensitivity to the issue. The Alliance re-submitted its application seeking availability of other venues but again received negative responses from the Urban Council. Finally, the Alliance asked the Council to reconsider the request.

It would appear that while the Council had adequate mechanisms in place to ensure Council members could carefully consider politically sensitive requests,¹¹¹⁸ the application was rejected because the Pillar was seen as ‘an expression of support of British colonialism’.¹¹¹⁹ The Alliance also claimed that an application for pro-democracy rallies in a public square between the 25 June and 1 July was rejected.¹¹²⁰ According to an opinion poll conducted by the University of Hong Kong dated May 30, 1997, 41% of respondents in the Hong Kong population disapproved of the Urban Council’s ban on the Pillar while 32% supported the decision,¹¹²¹ suggesting the community did not overwhelmingly support the banning of the Pillar.

One critical point that emerged from the Council’s decision for not granting permission for public display of the Pillar was the grounds upon which the decision was made. As noted by Clarke in *Hong Kong Art Culture and Decolonization*, the banning was voted down by 18 votes to 13 votes, a walkout by 11 angry council members who donned masks with ‘political censorship’ written on them before leaving the meeting. The action of council members suggests that due process may not have been followed.¹¹²² The protest of the 11 council members attracted widespread reports from the local media revealing a high level of political tension within the Council.¹¹²³

¹¹¹⁸ Notes from a meeting between a former member of the Urban Council and Martha Liew in Hong Kong, dated November 17, 2007.

¹¹¹⁹ Galschiøt, “The Pillar of Shame in Hong Kong.”

¹¹²⁰ Ibid and telephone interview between a member of the Alliance and Martha Liew, Hong Kong, dated January 19, 2008.

¹¹²¹ The University of Hong Kong, “Controversy Surrounding the Siting of the Pillar of Shame,” 14. Unfortunately this particular report was no longer available online when I revisited the website in July 2018. Thus, I am unable to articulate what type of methodology was used in the survey. Generally speaking, public opinion polls are conducted in a conventional survey method and they include (1) random telephone surveys; (2) face-to-face interviews; (3) online survey; (4) mail survey and (5) focus group. Given the survey was conducted in 1997, the internet would not be as widely used as today, therefore it is unlikely that the survey was conducted online. As the survey topic sought to ask public opinion about the Council’s handling of the Pillar, other methods such as face-to-face interviews, mail survey and focus groups that involve more detailed questioning would not be considered as appropriate. It was highly likely that random telephone surveys would have been the preferred method at the time. For an overview of POP methodologies, see Robert Chung’s PowerPoint presentation, “Development of Opinion Polls in Hong Kong,” POP, the University of Hong Kong, September 16, 2016, accessed on July 18, 2018, https://www.hkupop.hku.hk/english/resources/workshops/20160930/content/UTokyo_HKpoll.pdf

¹¹²² The incident was also widely reported by major newspapers. These include *SCMP*, *Ming Pao* 《明報》, the *Standard* and *Singtao* 《星島》. Some of the examples published in the *SCMP* were Joice Pang, “Sculpture to Feature in June 4th Vigil,” May 3, 1997 and “Fear of Beijing Behind Sculpture Ban, Says Artist,” May 31, 1997; Quinton Chan, “Memorial to Tiananmen Cold-shouldered by the Council,” May 15, 1997; Angela Li, “Request for Permission to Display the Pillar Denied,” May 30, 1997; Angela Li, “Anger at Sculpture Rejection,” May 23, 1997; and Angela Li, “Bid to Exhibit Sculpture in Sha Tin Park Voted Down,” May 30, 1997. The action of voting down the display was widely reported in Hong Kong.

¹¹²³ During my meeting with a former member of the Urban Council, it was revealed that the Council was composed of members from two distinctively different groups at the time. The first was the pro-China group, whose members had close affiliation with the Chinese government. The second group was known as the Pro-democracy group, whose members mostly came from grassroots level and had little experience in engaging in public debate. According to the former Council member, their inexperience was considered a major disadvantage for governance. The banning of the Pillar in Victoria Park, as the former member recalled, was strongly supported by the pro-China Group. According to several sources at the time, it was suggested that the public display of the Pillar could imply that the CPC would be held accountable for the Student Protests of 1989 and, therefore, any attempt to put such a controversial work on public display would provoke the CPC’s displeasure and a challenge to the regime. The pro-democracy group, on the other hand, considered the Pillar as a useful tool to test publicly the political position

In response to concerns regarding the banning of the Pillar from public display, a separate government body, the Legislative Council Panel on Recreation, Culture and Sports was compelled to further reconsider the request and passed a resolution to write to the then Chief Secretary, Anson Chan, urging her to investigate whether Urban Council officials had failed to maintain political neutrality in handling the Alliance's application. The Council further reconsidered the case following Chan's intervention. Not long before the Handover, the Alliance was finally granted permission to display the work at Victoria Park for one night only.

The artist had also approached the Alliance in 1996 and asked whether a permanent home could be found for the work. This proved to be a very challenging task for the Alliance as 'no one dared to provide a venue for the Pillar.'¹¹²⁴ By May 1997, the Pillar had become the centre of a political storm. After a series of discussions, both the Alliance and the artist finally agreed that, even if the work had to be buried in a landfill,¹¹²⁵ the Hong Kong government's handling of the Pillar was seen 'as a litmus test of the validity of old and new authorities' vow of respecting the freedom of expression in Hong Kong'.¹¹²⁶ The artist announced his intention publicly by declaring 'the Pillar will be a gift to the Chinese people in support of human rights and freedom of expression in China including Hong Kong.'¹¹²⁷ By this time, the artwork no longer acted as a memorial but instead had been transformed into a potent symbol of the struggle for freedom of speech.¹¹²⁸

Second Transformation: Partnership with the Student Union of the University of Hong Kong

While the Alliance had successfully secured a temporary venue for the Pillar at Victoria Park, this does not, however, imply that the political storm dissipated after the evening of 4 June 1997. In search of a permanent site one month before the 4th June Candlelight Vigil, the Alliance approached the Student Union at the University of Hong Kong enquiring whether the work could be installed at the University immediately after the candlelight vigil. They also proposed that the Pillar be exhibited in various universities throughout Hong Kong.¹¹²⁹ After consultation with other student members, the Student Union decided to give their full support to the Pillar in consideration of its symbolic meaning rather than its artistic merit.¹¹³⁰ Moreover, students considered that having the work on display immediately after the Handover would also help to raise public awareness regarding the importance of protecting freedom of speech in Hong Kong. At that time, it is possible that most students held the view that the 4th June Candlelight Vigil would be banned after

of the Hong Kong government. Notes from a meeting between a former member of the Urban Council and Martha Liew in Hong Kong, dated November 17, 2007 and Clarke, *Decolonization*, 121.

¹¹²⁴ Telephone interview between a member of the Alliance and Martha Liew in Hong Kong, dated January 19, 2008.

¹¹²⁵ Ibid.

¹¹²⁶ Galschiøt, "The Pillar of Shame in Hong Kong," May 10, 1997.

¹¹²⁷ Ibid.

¹¹²⁸ Jens Galschiøt, "To all members of the Urban Council - Clarification," May 19, 1997, accessed July 18, 2018, http://www.aidoh.dk/news_releases/pos/hongkong/ukposhnews02.htm

¹¹²⁹ Notes from a meeting between former members of the Student Union at the University of Hong Kong and Martha Liew in Hong Kong, dated November 22, 2007.

¹¹³⁰ Ibid.

1997 given that the Chinese government had openly defended its action on the Tiananmen Square Incident on several occasions.¹¹³¹

Despite the students' efforts to find a venue for the Pillar, negotiations between the Student Union and the University's Property Services Management failed to reach an agreeable outcome. According to one former student during our interview in 2007, the Student Union's proposal to have the Pillar permanently installed at the University was turned down by Property Management Services for two main reasons. First, the management was concerned with the building load of the podium, which might not be adequate to accommodate the large sculpture. Second, the political message of the Pillar would compromise the University's apolitical position.¹¹³² Students at the time also speculated that the University's response to the latter issue was related to another incident in June 1997 when writings protesting the Chinese government's stand on the Student Protests of 1989 were removed without consultation with students. The University's immediate response to the writings caused considerable debate among the student body.¹¹³³ As a former student recalled, 'the step taken by the University reflected the institution was trying to do everything to please the Beijing government, including imposing a self-censorship rule.'¹¹³⁴

With the candlelight vigil to be held within days and the Alliance's venue hire period soon to expire after midnight on 5 June 1997, the fate of the Pillar remained unresolved. Despite receiving continual rejections from the University, the Student Union decided to pursue their second plan, i.e. to have the Pillar stored at the University while continuing to investigate other possible sites. A few days before the candlelight vigil, the Student Union openly called for public support and asked supporters to rally at the main gate of the University around 9 pm on 4th June 1997 without notifying the management. Approximately 500 supporters (including the media) attended the rally on the day. When the University saw the mass gathering at the gate, the management characterised the rally as trespassing and immediately called the police for help.¹¹³⁵

¹¹³¹ It should be noted that this statement came from one of the senior members of the Student Union who supported and was directly involved with the installation of the Pillar at the University on June 4, 1997. Students' thoughts on the matter were also reflected in an article by Yojana Sharma. At that time, it was alleged that students had expressed concern about the University's attempt to ban freedom of expression: they pointed out that the management had torn down paintings of the *Goddess of Democracy* (which were referenced to the Student Protests of 1989) in early June, 1997, and the University's handling of the matter was considered by students as an act of self-censorship. Yojana Sharma, "HONG KONG: Stone Pillar Is New Symbol of Freedom After Handover," *Inter Press Service*, June 6, 1997. Notes from a meeting between former members of the Student Union at the University of Hong Kong and Martha Liew in Hong Kong, dated November 22, 2007

¹¹³² Notes from a meeting between former members of the Student Union at the University of Hong Kong and Martha Liew in Hong Kong, dated November 22, 2007.

¹¹³³ *Ibid.*

¹¹³⁴ The issue was also raised in *SCMP*, they were Alex Lo, "Pillar of Shame Splits Campus," June 6, 1999; Samantha Wong, "Tiananmen Light Undimmed," June 3, 1999 and Rhonda Lam Wan, Chris Yeung and Kong Lai-fan, "Students to Erect Pillar of Shame Permanently," May 17, 1999. Notes from a meeting between former members of the Student Union at the University of Hong Kong and Martha Liew in Hong Kong, dated November 22, 2007.

¹¹³⁵ Notes from a meeting between former members of the Student Union at the University of Hong Kong and Martha Liew in Hong Kong, dated November 22, 2007. See also Clarke, *Decolonization*, 121-122.

Around this time, the Pillar was loaded onto a truck soon after the candlelight vigil ended. The sculpture was heading to the University for a one-night display. When the Pillar arrived at the gate shortly after 9 pm, approximately 600 people were gathered at the gate, including 100 police.¹¹³⁶ The University security staff continued to refuse the students entry, and the standoff intensified. Two hours into the standoff the gate was opened by a staff member who was leaving the University. Supporters immediately took this opportunity to stop the gate from closing and quickly moved the Pillar into the University grounds. Students began preparing for the display soon after the sculpture entered the site.

According to the artist's chronology, the standoff between students and the University lasted more than seven hours, and it was not until 4 am that the police granted students entry. The account of the event provided by one former student member (who was directing people through the entryway) was slightly different. The event took place at 11 pm on 4 June, and the entry was not granted by the police but by the hundreds of supporters who helped take the Pillar into the University grounds. Although it is not clear how long the standoff lasted or who was responsible for leading the entry, the scuffle between the students and the University was widely reported by the artist and the media (Figure 7.4). Numerous newspapers showed support for the students, accusing the University of having no grounds to reject the Student Union's request. According to one former student, the University's handling of the Pillar drew widespread criticism from the academic community and the media.¹¹³⁷ In this incident, the power of the public sphere played a critical role in forcing the University to take immediate action. Following the standoff, the University agreed to grant the students' request by permitting the Pillar to be temporarily stored at the University.

¹¹³⁶ Clarke, *Decolonization*, 121-122.

¹¹³⁷ This incident was widely reported by the media. See Genevieve Ku, "Standoff Over Pillar of Shame," *SCMP*, June 5, 1997; Joice Pang and Genevieve Ku, "The Pillar of Shame on Campus After Scuffles," *SCMP*, June 6, 1997 and Sharma, "HONG KONG: Stone Pillar Is New Symbol of Freedom After Handover." The confrontation at the University led Oscar Ho to launch a press conference at the Hong Kong Arts Centre shortly after the incident attracting further interest from the media.



Figure 7.4 The moment when the Pillar entered the University on the morning of 5 June 1997

The Pillar was temporarily stored on site and students were waiting for further instruction from the University. Three days after the standoff, Oscar Ho held a press conference at the Hong Kong Arts Centre, to discuss art, politics and ethics (Figure 7.5).¹¹³⁸ Participants included artist Jens Galschiøt, local art critic Lau Kin Wai 劉健威¹¹³⁹ and members of the Urban Council. The forum may not have resolved the political storm generated by the Pillar. Nevertheless, it did provide the Urban Council with the opportunity to understand the artist's work, including the conceptual framework underlining his 'happening' works.¹¹⁴⁰

¹¹³⁸ Galschiøt, "The Pillar of Shame in Hong Kong."

¹¹³⁹ Lau Kin Wai is an independent art curator and critic in Hong Kong. His comments usually attract controversy. Lau still writes regularly for numerous Hong Kong newspapers.

¹¹⁴⁰ The artist described the concept of his happening works (discussed in the earlier part of this chapter). He explained how he uses sculpture as a prop while the happening component is manifested in the form of conversations or actions generated by actors that shape the content of the work. However, we cannot see the latter as being connected to the concept of happenings. The evidence that I have presented so far showed the artist conceptualised the Pillar as a stand-alone sculpture and the public had not been involved with the conceptualisation or production of the Pillar itself. In other words, the distance between the artwork and audience remains traditional. The artist's idea perhaps is more closely associated with 'social' sculpture as described by Michael North, where provocation generated from the Pillar is part of the sculpture. The artist's conceptual framework about the Pillar can be viewed at <http://www.aidoh.dk/new-struct/About-Jens-Galschiot/CV.pdf>



Figure 7.5 Jens Galschiøt was explaining to the audience the intent of the Pillar at a press conference at the Hong Kong Arts Centre on 7 June 1997.

A few days after the incident, the University began negotiating with the Student Union regarding the installation of the Pillar. Engineers were called in to assist students on technical issues. In less than two weeks, the Pillar was successfully installed on a podium in front of the Hanking Wong Building. Unfortunately, the agreement with the University came with one condition: The Pillar could only be exhibited for two weeks.¹¹⁴¹ Soon after the display, the Pillar moved to six different locations: first to the Chinese University of Hong Kong (September 1997), followed by Lingnan College (November 1997), Hong Kong Baptist University (HKBU, November 1997), Hong Kong University of Science and Technology (January 1998), Hong Kong Polytechnic University (March 1998) and finally, the City University of Hong Kong (March 1998).¹¹⁴²

Final Transformation: the Symbolic Meaning of the Pillar to University Students

In consideration of the political climate in 1997, how the University of Hong Kong students were able to overcome numerous challenges in convincing the University to accept a new arrangement is an extraordinary event in itself. The student body's decision to exhibit the Pillar in six different universities and institutions significantly contributed to raising public awareness of the importance of protecting freedom of speech. The ongoing debates between the Student Union and the University had generated unexpected sympathy from other universities' student unions, galvanising their view on academic freedom.

Following the Pillar incident, an agency known as 'Frontier in Defence of Freedom of Speech on Campus' was founded by seven tertiary institutions to protect freedom of speech in Hong Kong. The goal of the Frontier was publicly announced in a joint statement in July 1997:

¹¹⁴¹ Notes from a meeting between former members of the Student Union at the University of Hong Kong and Martha Liew in Hong Kong, dated November 22, 2007. See also May Sin-mi Hon, "Campuses May Share Memorial," *SCMP*, June 11, 1997 and Quinton Chan, "Sculpture Backed by University Chiefs," *SCMP*, June 25, 1997.

¹¹⁴² The travelling exhibition is documented in Galschiøt, "The Pillar of Shame in Hong Kong."

Succeeding the fearless revolutionary spirit of the '89 people's movement, and the initiation of the night of the Pillar protection movement, we students from different institutions hope, with the Frontier in Defence of Freedom of Speech in Campus as our base, to oppose strongly any form of political censorship, fight to maintain a lively, multifarious, democratic campus where opinions can be freely expressed, and contribute to the development of an autonomous, accommodating society.¹¹⁴³

In the following months, the Frontier in Defence of Freedom of Speech on Campus continued to apply pressure on relevant authorities in seeking a permanent venue for the Pillar.¹¹⁴⁴ In September 1998, the Student Union held a general poll on the motion for having the Pillar remain at the University of Hong Kong permanently. The students' motion was carried, with 1,629 out of 2,190 votes in support of the move.¹¹⁴⁵ After the touring of the Pillar to various public institutions, the sculpture was permanently installed at the Hanking Wong Podium on 3 December 1998. It was again exhibited at the 10th-anniversary Candlelight Vigil of the 4th June Incident in 1999 at Victoria Park and then relocated back to the Hanking Wong podium after the anniversary. Between 2002 and 2014,¹¹⁴⁶ a silent memorial event was held jointly by the Student Union and the Alliance annually in May.

The Pillar continues to serve as a potent signifier after the event, not only to remind the people of Hong Kong of the Student Protests of 1989 but, as I argue, a legacy that has not been forgotten by some students (including the younger generation) in Hong Kong.¹¹⁴⁷

¹¹⁴³ According to Cheung, the Pillar turned into a 'signifier of freedom and democracy in Hong Kong' after the confrontation at the University of Hong Kong. This new political consciousness among the student body was reflected in "Declaration of the Frontier in Defence of Freedom of Speech in Campus." Clarke, on the other hand, did not make comments about the Declaration when he wrote about the Pillar in 2000. However, he did acknowledge 'the public sculpture plays a crucial role in shaping political practice.' He also pointed out that 'the theatrical nature' of the Pillar underscores mainstream political science's inability to comprehend the gravity of the situation generated by a public sculpture. How students felt about the Pillar at the time was recorded by Liang Wendao when he overheard a conversation during the confrontation at the University. Some very young students said in excitement, 'submerged impressions like June Fourth should evoke some degree of mimicry, reminding us that, no matter how we evaluate June Fourth that year, the format will become a model of continuous appropriation.' Cheung, "Public Art in Hong Kong," 44-45; *Pillar of Shame Anthology* (Hong Kong: Hong Kong Student Union, the Chinese University of Hong Kong, 1997), 48; Clarke, *Decolonization*, 124 and Liang Wendao, "Zhewan Ganda Yau Yichang Zhan – Remin Liling Wansui" [There was a War at the University of Hong Kong – Long Live People's Power!] (in Chinese), *Ming Pao*, June 12, 1997.

¹¹⁴⁴ Press references concerning the Pillar's permanent home were numerous. Articles include Genevieve Ku, "Fresh Bid to Find Site for Statue," *SCMP*, April 4, 1998; Kelvin Kwong, "Pillar Props Up Politics...But is it Art?" *SCMP*, May 10, 1998; Genevieve Ku, "Sparks Fly Over Statue Site," *SCMP*, May 13, 1998; No Kwai-yan and Felix Chan, "Pillar of Shame Left in Limbo," June 6, 1998 and Samantha Wong, "Pillar of Shame Still Without a Home," *SCMP*, June 3, 1999.

¹¹⁴⁵ Lam, Yeung and Kong, "Students to Erect Pillar of Shame Permanently," and Angela Li, "Students Vote for Permanent Pillar Display," *SCMP*, September 26, 1998.

¹¹⁴⁶ This event continues by the student body at the University of Hong Kong and the Alliance. However, in recent years the tribute has been held separately by both parties. As journalist Chris Keng stated, 'students grew more and more distant from the Alliance's patriotic ideals – namely "building a democratic China.'" At that time the student body could not see how this aspirational goal could be achieved. Chris Keng, "The Pillar of Shame: The History of Hong Kong's Harrowing Tribute to the Tiananmen Massacre Victims," *Hong Kong Free Press*, May 5, 2018.

¹¹⁴⁷ For example, student attitudes towards the Pillar and the Student Protests of 1989 can be seen in an article published in *U-Beat Magazine* (a Chinese student internship publication published by the School of Journalism and Communication, The Chinese University of Hong Kong) in 2009. The article describes how some students have insisted on remembering the historic event through annual publication of the incident and the staging of silent tributes and public forums at the University of Hong Kong. Si Tong 思桐 and Luk Si 陸思, "Continuing June 4th: The Flame Still Burns" "承傳六四 燭光未滅" (in Chinese) *U-Beat Magazine* 《大學線月刊》, issue 91 (May 9, 2009): 26-28. As I mentioned above, silent tributes

The effect of the Pillar on the students who witnessed the event was encapsulated by a secondary school teacher during his interview with *Hong Kong Free Press* (2018). The interviewee recalled his experience with the Pillar. At that time (1997), he was in his first year of study at the University of Hong Kong, and he believed the Student Union was doing the right thing by supporting the Pillar. In doing so, he participated in the rally at the University in the evening of June 4. 'It was just before the Handover – I was in my first year, and I felt something has to be done,' he said. 'But I did not expect a clash would happen.'¹¹⁴⁸ During the rally, the interviewee was standing 'at the back of the crowd,' but he was 'gradually pushed to the front, as the confrontation continued until 3 am.'¹¹⁴⁹ In the end, the University did make a compromise, and the interviewee thought at the time he had done something meaningful. When asked how he felt about his participation in the rally 21 years ago, he said: 'I did not think the incident would be so influential. To me, *the Pillar of Shame* was a symbol of the fight on crimes against humanity. We refused to let go.'¹¹⁵⁰

As pointed out by both Cheung and Clarke, the relationship between the Pillar and Hong Kong students was considered by participants as a re-enactment of a significant political event: the Student Protests of 1989. 'The Pillar prompted an imaginative replay of history: The Hong Kong participants identified with the Beijing students fighting for their symbolic *Goddess of Freedom*,'¹¹⁵¹ said Cheung. Clarke also shared this view.¹¹⁵² Even though an overseas artist created the Pillar and presented it to the people of Hong Kong as a gift, this does not imply the bond between the work and the community does not exist.

On the contrary, the symbolic meaning of the Pillar continues to evolve and respond to local conditions after the events of 1997.¹¹⁵³ Also, public opinion regarding the legacy of the Student Protests of 1989 has not disappeared after 29 years.¹¹⁵⁴ As one former

are still being held at the University by both the Alliance and the student body separately (since 2014). Prior to this time, both bodies held the event jointly (2004–2013).

¹¹⁴⁸ Keng, "The Pillar of Shame."

¹¹⁴⁹ Ibid.

¹¹⁵⁰ Ibid.

¹¹⁵¹ Cheung, "Public Art in Hong Kong," 43.

¹¹⁵² Clarke, *Decolonization*, 124.

¹¹⁵³ After the event in 1997, the Pillar did not disappear from the headlines and has continued to stir controversy. In 2008, the Alliance and the student body painted the statue orange in support of Galschiøt's *The Color Orange* campaign, which aimed at highlighting China's human rights violations, on the occasion of the Beijing Olympics Games. The artist was invited by the Alliance to join the event in 2008 but was denied entry by the Hong Kong government. His entry refusal was widely publicised in local newspapers and the action of the Hong Kong government was criticised by the Alliance. This incident was observed by a member of the *Basic Law Committee* of the National People's Congress Standing Committee, Lau Ngai-keung who stated that in the main stream media, the artist's entry denial was framed as 'the government's high-handed violation of the freedom of expression.' The continuing controversies surrounding the Pillar suggests the symbolic meaning of the sculpture continues to evolve and is associated with three distinctive events: (1) the Student Protests of 1989; (2) violation of freedom of expressions in 1997 and (3) protest of China's human rights record in 2008. Lau Ngai-Keung, "Entry Refusal a Matter of National Security," *SCMP*, May 2, 2008. Other sources reporting this incident include Chris Yeung, "Fears for Liberty Bubble to the Surface," *SCMP*, April 30, 2008; Celine Sun, Ambrose Leung, Albert Wong and Nick Gentie, "Denmark Seeks Answers on Why the Trio Were Denied Entry," *SCMP*, April 29, 2008; Eva Wu, "Torch Protest Trio Denied Entry," *SCMP*, April 27, 2008 and Eva Wu, "Activists 'Treated Like Criminals,'" *SCMP*, April 28, 2008.

¹¹⁵⁴ I have reviewed the latest public survey (2018) conducted by the University of Hong Kong's POP seeking public opinion regarding the Student Protests of 1989. According to the survey, 54.4% of the respondents (out of 1,009 people surveyed) continue to demand a reversion of the official stance on June 4. Further analyses were conducted by POP, showing that the younger the respondent, the more likely they were to believe the Chinese government did the wrong thing and the Beijing students did the right thing in the Student Protests of 1989, and the more likely to support a reversion of the official stand on June Fourth. This probably reflects the demand for democracy among the younger generation.

student pointed out during our interview in 2007, ¹¹⁵⁵ ‘the Pillar has faithfully documented how students felt about the Handover at the time’.¹¹⁵⁶

Nevertheless, the display of the Pillar was underscored by two distinct but overlapping issues. The first is concerned with the artwork’s provocation about the territory’s ambiguous political status that turned the sculpture into a focal point of public debate during the Handover. The second relates to the content of art concerning its socio-political context in terms of the locale. In this instance, it was the political message of the sculpture that was considered by the local authorities as inappropriate for public display, but this content was nevertheless supported by some members of the community in Hong Kong for reasons I described above.

The Pillar was ‘the first explicit sculptural commemoration of the June 1989 killings to be displayed on the soil of the People’s Republic of China.’¹¹⁵⁷ The successful installation of the Pillar at Victoria Park and the University of Hong Kong showed how its exhibition space was negotiated through the interplay of social relations between various actors revealing the extent of its connectivity and demonstrating how each actor contributed to its realisation at different stages. It also showed how an audience could contribute to the construction of the Pillar’s multiple (symbolic) meanings. The role of the artist and the artwork’s intent were also radically transformed during the progress of the event. As the event unfolded, the symbolic value of the work intensified and deepened due to the community’s response, fostering two-way communication between the artwork and the participants/public.

7.3 The Significance of the Pillar and Its Symbolic Meaning to Hong Kong

The Pillar is one of the few examples of public art that has provoked an unprecedented level of political debate in Hong Kong. Some art scholars consider it one of the most controversial artworks in the territory.¹¹⁵⁸

The sculpture brought controversy to Hong Kong, not because of concerns about its artistic merits but rather for its political content that tested the transitional government. As described earlier by Galschiøt, his original intent was to exhibit the artwork as a protest against China’s human rights record, his project coinciding with Hong Kong’s Handover (1 July 1997). The Hong Kong government’s refusal to grant the Pillar permission to be displayed at the candlelight vigil at the Victoria Park on the eve of Hong Kong’s Handover

See “June Fourth Survey,” POP, Social Science Research Centre, The University of Hong Kong, accessed August 2, 2018, <https://www.hkupop.hku.hk/english/features/june4/datatables.html#q1>

¹¹⁵⁵ This former social work student did not participate in the standoff at the University of Hong Kong in 1997 but admitted the incident did motivate her to study at the University a few years after the event. Notes from a meeting between former members of the Student Union at the University of Hong Kong and Martha Liew in Hong Kong, dated November 22, 2007.

¹¹⁵⁶ Contextually, the former student at the time experienced the mood of a divided community and political climate on the eve of the Hong Kong’s Handover. The Pillar held special meaning to the students there and some members of the community. Ibid.

¹¹⁵⁷ Clarke, *Decolonization*, 119-125.

¹¹⁵⁸ In Tsoi Wing Kin’s essay “Pillar of Shame: The Underlying Meanings Beyond the Sculpture” (2013), the author described the Pillar as ‘extraordinary’ and ‘politically sensitive as it directly challenges the Chinese authority for her social injustice and violations of basic human rights which are [sic] typically perceived as taboo in the past’. This essay is a short review of the Pillar’s form, content, genre, process as well as its symbolic meaning. Tsoi, “Pillar of Shame,” 7. See also Cheung, “Public Art in Hong Kong,” 35 and Hui, *Public Art Research*, 11.

on 30 June 1997 brought the public debate regarding freedom of speech in Hong Kong to a new height. Discussions relating to the siting of the Pillar are not the primary reason for its significance, but instead, it was the Pillar's political potency as a symbol at the time of sovereignty in transition.

When the Pillar stood on Chinese soil after midnight on 1 July 1997, Hong Kong was no longer protected by the British government. New sovereignty, the PRC, became the city's new ruler. Thus, the public display of the Pillar on Chinese soil was in effect seen by Hong Kong people as testing the Chinese government's tolerance towards honouring the 'one country, two systems' principle. The Pillar, as pointed out by the artist, was 'the first memorial to commemorate those who died at the Tiananmen Square Incident in 1989 on Chinese soil.'¹¹⁵⁹ For the Chinese government, who is continuously defending its actions in response to the Student Protests of 1989, this political undertone became a point of contention that underpinned the reception to the Pillar.

The Pillar underwent three significant transformations during Hong Kong's Handover in the summer of 1997. As I discussed above, the Pillar's first transformation occurred when it was utilised by a local political party at the commemoration of the eighth anniversary of the Student Protests of 1989. The second transformation emerged when the University of Hong Kong and its student body engaged in negotiations regarding the search of a permanent home for the sculpture and revealed a complicated process of negotiation of public space.¹¹⁶⁰ In *Production of Space*, Lefebvre did not see the formation of space merely as a tool of thought and action, but also as a means of control, and hence of domination, of power.¹¹⁶¹ Space is therefore extended beyond its instrumentality. In the case of the Pillar, it is the product that has been manifested through a contestation of power, or on the unequal relationship, between the authority and students, between censorship and freedom of speech, and between two different political ideologies. The final transformation occurred after the Pillar was installed at the University of Hong Kong, raising important questions regarding the meaning of public space. Its successful materialisation, however, does not spell the end of its political life. On the contrary, the Pillar became a symbol of the pro-democracy movement for the Alliance and student body¹¹⁶² and continued to serve this ideological function after the 1997 event. The multiplicity of 'spaces' and 'situations' it produces, therefore, distinguishes the Pillar from other examples of public art in Hong Kong, such as Wu Mali's *Collective Dream* as I discussed in the previous chapter and also at the beginning of this chapter.

This case study has revealed how a complex set of 'situations' can be associated with public art and demonstrates how different public responses could form its meaning. The artwork showed how a new ideological space could be produced at the time of political transition. The transformation of the Pillar leads us to an appreciation that the public life of an artwork can be produced by a complex

¹¹⁵⁹ Galschiøt, "Happenings and Sculptures."

¹¹⁶⁰ The complexity of social space was discussed by Henri Lefebvre. See his chapter on "Social Space". Lefebvre, *The Production of Space*, 26-38.

¹¹⁶¹ *Ibid.*, 26-27.

¹¹⁶² I will later discuss how the Pillar continues to be used by the Alliance as a political symbol after the events of 1997.

network of social relations, each contributing to its own moment of significance in its particular time. However, these temporalities can also overlap within an artwork's overall spatial structure, ultimately producing a space which is the total sum of its multiple temporalities, as described by Henri Lefebvre.¹¹⁶³ In this instance, the meaning of the Pillar was not prescribed by the artist but instead defined by the 'multiple' publics.¹¹⁶⁴ Symbolically, the Pillar acted as a catalyst in accelerating social relations between the Alliance, the student body and, to a certain degree, the media, resulting in the amplification of its political message to a broader community. Its final transformation in 1997 was the outcome of the unity among these groups.

7.4 Analysing the Pillar

While David Clarke in his important essay "Carving Public Space" analyses the event in Victoria Park and raises the critical question of the meaning of art in the public space, there has, apart from Clarke's discussion, been minimal detailed scholarly and art theoretical treatment regarding the transformation of the Pillar throughout the course of its realisation. For example, the Pillar was not included in Desmond Hui's "Public Art Research—Final Report". Wai-ting Stephanie Cheung's "Public Art in Hong Kong" is one of the few studies that have undertaken a theoretical analysis of the Pillar.

In "Public Art in Hong Kong", Cheung considers the public transformation of the Pillar to be a response to Antonio Gramsci's theory of cultural hegemony.¹¹⁶⁵ In her view, the events surrounding the Pillar are the result of orchestration by different parties.¹¹⁶⁶ Cheung

¹¹⁶³ Lefebvre, *The Production of Space*, 25-46.

¹¹⁶⁴ While the successful installation of the Pillar was instigated by the Alliance and the student body, it is also worth noting that the media played a crucial role in gaining public support for its realisation. This view is also suggested by Cheung. For example, the backlash from the media for the refusal of the Pillar's entry to both the Victoria Park and the University of Hong Kong prompted both authorities to reconsider the Alliance/student's request. Reporting on the government and the University of Hong Kong's poor handling of the Pillar include Chan, "Memorial to Tiananmen Cold-shouldered by the Council"; Ku, "Standoff Over Pillar of Shame," *SCMP*, June 5, 1997; Li, "Anger at Sculpture Rejection"; Li, "Request for Permission to Display the Pillar Denied"; Li, "Bid to Exhibit Sculpture in Sha Tin Park Voted Down"; Pang, "Fear of Beijing Behind Sculpture Ban, Says Artist"; Pang and Ku, "The Pillar of Shame on Campus After Scuffles" and Cheung, "Public Art in Hong Kong," 40-42.

¹¹⁶⁵ Gramsci's theory was initially influenced by Karl Marx's view on social cohesion by the state, but Gramsci wanted to eradicate the economic determinism proposed by Marx and further developed its explanatory power with respect to super-structural institutions. Gramsci recognised that class struggle must always involve ideas and ideologies; ideas that would make or break a revolution. He stressed the role performed by human agency in historical change. Gramsci sees an element of consent in social organisation, where social ideologies are initiated by certain leaders, and consequently, people adopt them. See Antonio Gramsci, *Selections from the Prison Notebooks of Antonio Gramsci*, eds. Quentin Hoare and Geoffrey Nowell Smith, (New York: International Publishers Co, Reprint, 1989 edition November 24, 1971), 9-10.

¹¹⁶⁶ Cheung argues that the media had already 'conditioned' the public perception of the Pillar before its arrival in Hong Kong and public supporters of the Pillar were 'inevitably influenced by these directing bodies' (i.e. some members of the public turned into 'organized sectors rather than a neutral collection of individual citizens'). In her analysis, Cheung explained how public empathy was utilised by different agencies in the presentation of the object to achieve their respective goals. The Alliance, for example, used the Pillar to 'emphasis the sensitive issues of June Fourth and freedom of speech, instead of the more neutral aspects of humanitarianism and art, heightened the work's criticalness during that particular moment. The label of art, though not emphasized, shielded politics with a seeming innocence and positioned the work in a place that ought to be defended. [When] presented in such a manner, it was most understandable that the Pillar attracted such popular support, particularly as its arguments and concurrent social urges were in resonance.' Cheung further argues that the Pillar is an example of showing how an artwork can absorb the public through 'tactful organization'. In conclusion, she writes, 'the Pillar tried to annex public space for oppositional meanings, around the critical moment of the handover, a similar quest was also pursued by the authorities to establish affirmative public meanings.' Cheung, "Public Art in Hong Kong," 45-6.

references Gramsci's theory of cultural hegemony to describe the realisation of the Pillar, arguing how social ideologies were directed by political leaders, the media and other eminent people in generating public empathy.¹¹⁶⁷ In her opinion, the Pillar is the result of these groups and individuals' strategic presentation of the object, at the time when the artwork's position and society's urges were ideologically aligned.¹¹⁶⁸ However, when applying Gramsci's theory of hegemony to the Pillar, Cheung's analysis implies each party planned their roles in the realisation of the Pillar and suggested that strategies employed by these parties are the primary reason contributing to the successful realisation of the work. Her focus on the Pillar as the result of program organisation (intervention) would imply that the outcome of the orchestration had been carefully calculated.

It may be true that each actor played a strategic role in the realisation of the Pillar. However, Cheung's analysis does not consider the cause of the intervention. Instead of seeing the circumstances surrounding the display of the Pillar as being orchestrated by different parties for a calculated outcome and assuming that the environment is static or isolated, the Pillar's public transformation into a symbol was in fact an urgent response to local political conditions (i.e. changing the focus from a commemorative event to the question of freedom of speech) instigated by various actors and the artist's own response to the lack of an available public venue. The latter was the primary contributor to the outcome. Rather than considering the realisation of the Pillar as an orchestration by different parties for political gain to pre-determine its outcome, it would be impossible for any party to predict the outcomes given the territory's political ambiguity. Instead, the Pillar is the result of the action of various actors playing in an open field.

This view is supported by the Alliance's account of the event and my understanding of the cultural landscape in Hong Kong during the 1990s. The artist's admission of having trouble finding a suitable venue for the Pillar also reinforced the root of the problem.¹¹⁶⁹ If Galschiøt had been given a venue to exhibit the Pillar, it would not have been necessary for the artist to seek help from the Alliance or the student body.¹¹⁷⁰ It was instead a particular set of circumstances that forced the artist to undertake alternative plans.

This change of intent to suit local conditions meant that the artwork provoked some uneasy questions that are deemed sensitive for both the Hong Kong and Chinese governments. These include how Hong Kong's political identity was being positioned and tested at a time of political transition. The display of the Pillar challenged a transitional government during a time of political ambiguity. Its successful realisation is regarded by university students essentially as a temporary victory for Hong Kong rather than political

¹¹⁶⁷ Cheung, "Public Art in Hong Kong," 45-6.

¹¹⁶⁸ Ibid.

¹¹⁶⁹ The artist also agreed with this view in our email exchange, dated March 29, 2017.

¹¹⁷⁰ This position is also supported by the artist. Given that Galschiøt knew how to use the media to attract global attention (for example, the artist sent out press releases about this project to 700 agencies from over 100 countries), the artist would have used other strategies to publicise his art, even if the government had granted the Pillar entry to Victoria Park in the first place. Email exchange between Jens Galschiøt and Martha Liew, dated March 29, 2017 and Cheung, "Public Art in Hong Kong," 40.

appropriation by different parties.¹¹⁷¹ Ultimately, the Pillar came to represent success in mobilising strong public support in favour of freedom of speech.

7.5 The Transformative Power of the Pillar

The Pillar was not the first artwork to be mobilised at the candlelight vigil. Prior to 1997, two sculptures—a replica of the *Monument to the People's Heroes* (1990) and *Goddess of Democracy* (1990)¹¹⁷²—were used as a memorial to the Student Protests of 1989 with the aim to raise public awareness about the event, yet they did not yield the same level of politicisation as the Pillar. In contrast, Galschiøt who is known for his activist art projects partnered with various actors in response to the local authority's resistance to displaying the Pillar at a historical event and saw a work of public art become more politicised.

The strategy of utilising art for political discourse leads us to consider the function of public art¹¹⁷³ and whether this art can also be extended to activist art, which is the concern of, or is produced by, activists and social movements, as discussed in Chapter Six. This expansion is especially evident in Hong Kong after 1989 where art was used for a number of public demonstrations. With help from the June 4th Museum in Hong Kong, I have documented the public attendance and the use of sculpture in the candlelight vigil and street protests associated with the vigil between 1990 and 2012, indicating how the Alliance used art to respond to a commemorative event.¹¹⁷⁴

Historically, the Alliance began using art for public demonstration, first with the replica of the *Goddess of Democracy* and the *Monument to the People's Heroes* in 1990. The former, which was modelled from the original Goddess of Democracy statue,¹¹⁷⁵ has been seen by many as an icon of liberty and a symbol of the free speech and democracy movement. However, the intention to display the *Monument to the People's Heroes* remains unclear, although it can be argued that the relief signifies a revolutionary

¹¹⁷¹ For example, during my meeting with former students it did not appear that the student union was using the Pillar as a tool to achieve their political goal (e.g. the student body did not approach the artist/the Alliance in the first place). Instead, they expressed genuine concerns as to whether Hong Kong's politically autonomous status (including freedom of speech and academic freedom) could be maintained under the new sovereignty. Notes from a meeting between former members of the Student Union at the University of Hong Kong and Martha Liew in Hong Kong, dated November 22, 2007.

¹¹⁷² The replica *Goddess of Democracy* was created by the volunteers from the Alliance. Email exchange between June 4th Museum and Martha Liew, dated May 18, 2016. See June 4th Museum <http://64museum.blogspot.com>; For a discussion on the original sculpture, see Tsao Tsing-yuan, "The Birth of the Goddess of Democracy," eds Jeffrey N. Wasserstrom and Elizabeth J Perry, *Popular Protest and Political Culture in China* (Boulder, Colorado: Westview Press, 1994), 140-147 and R. Peckham, "Rereading the Goddess of Democracy," *Yishu—Journal of Contemporary Chinese Art* 8, no. 2 (March/April 2009): 33-42.

¹¹⁷³ Of course, I have also acknowledged sculptures, monuments and memorials are by nature 'political' and are traditionally seen as a representation of power and a proclamation of a regime's legitimacy.

¹¹⁷⁴ I analysed reports compiled by the Hong Kong Alliance in Support of Patriotic Democratic Movements of China. See "Number of participants attended the 4th June Candlelight Vigil and Street Demonstration events from 1990 to 2015," accessed May 3, 2018, https://hka8964.wordpress.com/process/hkaeventhistory/#hkaeventhistory_numberppl and June 4th Museum, accessed July 19, 2017, <http://64museum.blogspot.com>

¹¹⁷⁵ The statue was built by students of the Central Academy of Fine Arts in late May 1989 at their university. The statue was constructed out of foam and papier-mâché over a metal armature in just four days and destroyed by the soldiers on 4 June 1989. Since then, several replicas have been built in Hong Kong, Washington and Canada.

spirit. Other artworks were also used. For example, the Pillar was featured at the candlelight vigil between 1997 and 1999 while Chan Weiming's replica of new *Goddess of Democracy* (Figure 7.6) and *Tiananmen Massacre* (Figure 7.7)¹¹⁷⁶ was put on display in 2010.



Figure 7.6 Replica of the *Goddess of Democracy* by Chen Weiming at the candlelight vigil at Victoria Park, 2010



Figure 7.7 Chen Weiming, *Tiananmen Massacre* (2010)

While the display of symbolic art may, or may not, have been instrumental in attracting candlelight vigil participants, it did help the Alliance understand the potential power of art and how this art can be used for public discussion. For example, the period since the

¹¹⁷⁶ This large-scale relief work, which measures at 6.4 metres by 3.2 metres was created by sculptor Chen Weiming 陳偉明 in 2009. Chen was born in Hangzhou, China and emigrated to New Zealand in 1988. He also holds permanent residence in the US. Chen is known for his support for democracy and is a critic of the CPC.

controversy surrounding the Pillar has seen, as I demonstrate below, some members of the public continue to use art to engage in debate regarding freedom of speech and express their objection to China's increased interference in Hong Kong's political and civil affairs. Their responses suggest that Hong Kong's liberal environment is eroding rapidly. The power of art was put to the test again in 2010 with a replica of the new *Goddess of Democracy* and *Tiananmen Massacre*.

In 2010, Hong Kong police seized both artworks in Times Square (private property) ahead of the 21st anniversary of the Student Protests of 1989. The organisers of the artwork, the Alliance, were also arrested by the police for lacking a licence to organise 'public entertainment'. Despite the incident at Times Square, the Alliance organised another *Goddess of Democracy* statue—this time a fibreglass version—at the same venue and again members of the Alliance were arrested for breaching the 'Places of Public Entertainment Ordinance'. Police also arrested 13 people who had been standing guard over the statue and both statues in Times Square were confiscated.¹¹⁷⁷

The seizures were controversial. This is because the management of Times Square, the Hong Kong Police and Food and Environmental Hygiene Department, did not see the artwork as breaching their respective laws. Therefore, it was difficult to ascertain how the Places of Public Entertainment Ordinance could be applied to both artworks.

The local media widely reported the incident. It was alleged that the government confiscated the new *Goddess of Democracy* and *Tiananmen Massacre* because the artworks were not meeting safety standards. The sculptor for both artworks, Chen Weiming, who resided in Los Angeles at the time, decided to return to Hong Kong on 31 May to seek answers from the government after hearing that police had seized his works. Upon arriving, Chen was refused entry into Hong Kong without any explanation from the immigration department.¹¹⁷⁸ Despite Democratic Party legislator James To acting as Chen's lawyer during his two-hour interrogation by the authorities, the sculptor was hurriedly put on a plane before To could launch an appeal.¹¹⁷⁹

Shortly after the seizure, the government spokesman said that the art pieces would be returned 'under the condition that the police's relevant requirements will be followed'.¹¹⁸⁰ The Alliance refused the pre-conditions, and the Alliance Deputy Chairperson Lee Cheuk-yan 李卓仁 demanded the release of the statues by 6 pm on 3 June.¹¹⁸¹ Eventually, the police backed down from the confrontation and released both the sculptures and the activists. According to the *South China Morning Post* (SCMP), 'public anger over the

¹¹⁷⁷ Beatrice Siu, "Goddesses Freed," *The Standard*, June 2, 2010.

¹¹⁷⁸ Staff reporter, "Sculptor Remembering Tiananmen Square Massacre Denied Entry to Hong Kong," *Secret China*, June 3, 2010.

¹¹⁷⁹ Fanny Fung & Tanna Chong, "Goddess of Democracy Sculptor Denied Entry," *SCMP*, June 3, 2010.

¹¹⁸⁰ Staff reporter, "Hong Kong Police Set Conditions for Returning the Goddess of Democracy," *AsiaNews.it*, June 1, 2010.

¹¹⁸¹ *Ibid.*

seizures, and fears of political repression were widely cited as a direct cause for the record 150,000 participants attending the 4th June Candlelight Vigil.¹¹⁸²

Similar to the Pillar, the Chinese University of Hong Kong Student Union requested the University to house the *Goddess of Democracy* on campus permanently. The request was not granted on the basis that '[the University] it should not align itself with the actions or activities of a political nature that may compromise its political neutrality.'¹¹⁸³ However, the Student Union refused to accept the University's explanation and were prepared for a confrontation against the University, saying they would ensure the statues were accommodated on campus 'at all costs'.¹¹⁸⁴

The refusal to display the *Goddess of Democracy* attracted widespread condemnation from students resulting in a massive gathering on the campus denouncing the University for committing self-censorship.¹¹⁸⁵ The University did not seem to have learnt from the experiences of the University of Hong Kong 13 years earlier and had under-estimated the possible backlash from students. Fearing that the incident would cause further damage to the University's reputation, the management granted the students' request on 4 June 2010. *Goddess of Democracy* was finally erected on the school grounds following the candlelight vigil. The relief, *Tiananmen Massacre*, was later installed at Lingnan University.

Political turbulence in Hong Kong in the last ten years has seen the function of public art becoming entwined with local politics and turned into art activism. Since 2010, there has been an increase in the use of art for public protests,¹¹⁸⁶ although the power struggle is no longer confined to the university campuses or Victoria Park. Instead, it has also extended to other public spaces. Examples include *Lennon Wall* (Figure 7.8),¹¹⁸⁷ *Umbrella Man* (Figure 7.9),¹¹⁸⁸ a variety of banners (Figure 7.10) and logos (Figure 7.11), art installations and sculptures of all sizes (Figure 7.12) that occasionally referenced the Student Protests of 1989 during the Umbrella

¹¹⁸² Phyllis Tsang, "Torch of June 4 is Passing to a New Generation," *SCMP*, June 6, 2010.

¹¹⁸³ Beatrice Siu, "Goddess Posed Huge 'Political Risk' to Campus," *The Standard*, June 8, 2010.

¹¹⁸⁴ According to one news report, a student meeting was convened at the campus with 2,000 attendees participating in the event. Staff reporter, "Students Give Statue a New Home," *SCMP*, June 5, 2010. See also Staff reporter, 'Goddess Statue for CUHK Campus 'At All Costs', *The Standard*, June 5, 2010.

¹¹⁸⁵ Staff reporter, "Students Plan to Move Democracy Statues to Campus," *SCMP*, June 3, 2010.

¹¹⁸⁶ For example, the growing trend of protest art in Hong Kong was noted by Eva Cheuk-Yin Li in her paper, "Festivalisation of Protest: A Study of Protest Art of Social Movements in Post-colonial Hong Kong," LSE Media and Communications PhD Symposium 2015 (London: London School of Economics and Political Science, June 19, 2015).

¹¹⁸⁷ The wall was created by thousands of Post-it notes bearing messages of support or defiance and was sited at the walls of the circular staircase leading up to the pedestrian sky bridge near the entrance of Hong Kong Central Government Office. Heather Timmons, "Someone Should Preserve Hong Kong's Protest Art Before it's too Late," *Quartz*, October 10, 2014, accessed August 27, 2018, <https://qz.com/279221/someone-should-preserve-hong-kongs-protest-art-before-its-too-late/>

¹¹⁸⁸ The *Umbrella Man* was created out of wood blocks with an arm outstretched holding an umbrella. Staff reporter, "Art Bursts from Hong Kong Protests," *Live5news*, October 8, 2014.

Movement (late 2014).¹¹⁸⁹ As Minna Valjakka points out, art activism in Hong Kong partly owes its origin to the public's anxieties regarding the city's future after the Handover and issues of identity.¹¹⁹⁰ Since 1997, artists have developed more allusive methods to express their increased concern about Hong Kong's shrinking freedom as China's interference in the city reaches what have been described as alarming levels.¹¹⁹¹



Figure 7.8 *Lennon Wall* (2014)

¹¹⁸⁹ For a discussion on a more comprehensive review of artworks produced during the Umbrella Movement see Pang Laikwan, "Arendt in Hong Kong: Occupy, Participatory Art, and Place-Making," *Cultural Politics* 12, issue 2 (2016): 155-172. See also Vigneron's chapter on protest art in *Hong Kong Soft Power*, 301-363.

¹¹⁹⁰ Minna Valjakka, "Echoes of Silence—Art Against Amnesia," 25th Anniversary International Conference at City University of Hong Kong, May 30–31, 2014.

¹¹⁹¹ The United States Congressional-Executive Commission on China issued the Commission's 2017 Annual Report, which provides 'detailed analysis of 19 issue areas regarding human rights and the rule of law and offers specific recommendations on how progress can be made on these issues through the broader US-China relationship.' The report paints a bleak picture of the deterioration of human rights and the rule of law in Hong Kong, with especially the disappearance, alleged abductions and detention in mainland China of five Hong Kong-based booksellers in 2015 and the jailing of three Hong Kong student activists in 2017. In addressing Hong Kong's rapidly declining political autonomy, the report recommends that the US Administration and Congress should work together to determine whether separate treatment for Hong Kong, which is allowed under the Act (i.e. the United States-Hong Kong Policy Act) is merited if Hong Kong's autonomy and its guaranteed freedoms are further eroded. The annual report of the US-China Economic and Security Review Commission, published in November 2018, also shares a similar concern. Both reports cited a 'troubling trend' of declining freedoms and political autonomy in Hong Kong. The Federal Government of the United States of America, *Congressional-Executive Commission on China 2017 Annual Report* (Washington: US Government Publishing Office, October 5, 2017), accessed October 10, 2017, 319-322, <https://www.cecc.gov/publications/annual-reports/2016-annual-report>; see also Staff reporter, "US Lawmakers Warn Over 'Alarming' Chinese Interference in Hong Kong," *Radio Free Asia*, 17 November 2016 and Kris Keng, "The US will Suffer if Hong Kong's Special Trade Status is Axed, says Chief Exec. Carrie Lam, as Report Cites Declining Freedoms," *Hong Kong Free Press*, November 16, 2018.



Figure 7.9 *Umbrella Man* (2014)

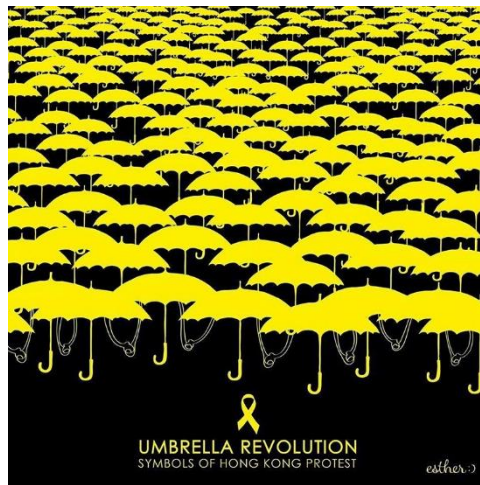


Figure 7.10 An example of the banner created during the Umbrella Movement



Figure 7.11 A variety of logo designs created during the Umbrella Movement



Figure 7.12 Examples of art installations and sculptures created during the Umbrella Movement

7.6 The Meaning of Space: Public Space, Whose Space?

The realisation of the Pillar as a symbol also highlighted the level of complexities in the negotiation of public space. As pointed out by Rosalyn Deutsche, in the age of consumerism the question of space becomes even more prevalent on the political agenda.¹¹⁹² In the case of the Pillar, the negotiation process of identifying a suitable permanent venue for the sculpture raises the question of who uses or owns the public space, and whose ideology should be considered. According to students, the proposed site of the Hanking Wong Building has a very long history—the space was used for many events and activities held by the Student Union. It is considered a ‘people’s space and should not be owned by bureaucrats who do not use the space.’¹¹⁹³ As far as the students were concerned, the University’s public space should be accessible to those who use it. On the other hand, the University considers public space as being solely owned by the University, and therefore that they have the right to manage and use the space as they deem appropriate.

The value and meaning of public space underwent a dramatic transformation when the incident involving the Pillar occurred. While a public space was created for commemorating the victims of the Student Protests of 1989, its existence was only temporary. The need to find a home for the Pillar became an urgent matter when the University refused to house the Pillar permanently. The struggle between the University and the Student Union intensified when the management failed to acknowledge the different positions held by students relating to the use of university space.

The confrontation between the University and the student body ultimately raises the last questions that are inevitably confronted in public art: Who makes the final decision in the negotiation of public space? Should the government officials, urban planners or architects who do not use the space daily be the decision makers? Alternatively, should it be the students or the public? Moreover,

¹¹⁹² Deutsche, *Evictions*, xiv.

¹¹⁹³ Notes from a meeting between former members of the Student Union at the University of Hong Kong and Martha Liew in Hong Kong, dated November 22, 2007.

whose ideas should we follow? In the case of the Pillar, it was the student body who decided how the public space should be used in the specific context of the events in 1997.

Perhaps one of the most significant challenges Hong Kong is yet to face is the increased cultural and social homogenisation with Chinese communist values and ideology, and this includes homogenisation of social and artistic meaning in a city whose political framework is different from the CPC. In the context of the public sphere, different social, cultural and political contexts between Hong Kong and China present difficulties in formulating any shared view as the city struggles with its political ambiguity. Different interpretations of values held by Hong Kong people and the Chinese government would imply the CPC will increase monitoring of how public space (including physical space and the ideological space of public sphere) is used in Hong Kong to ensure that it is not contradicting its existing sedition law.¹¹⁹⁴ The case of *the Pillar of Shame* provided an example of how these public spaces are defined during the time of political transition, illustrating how far freedom of speech can be exercised under Hong Kong's *Basic Law*.

7.7 Conclusion

While the sculpture in this case study of the Pillar is considered a traditional form of public art, the basis of my analysis has been on how the artwork was conceived and realised in the public space in 1997. I have demonstrated how the narrative of this work transformed and was assigned different meanings by different groups of the community during one of the most challenging times in Hong Kong's political history. This was also a time that saw the scope and meaning of traditional forms of public art change in Hong Kong, with some elements (i.e. the possibility of civic dialogue) beginning to bear a resemblance to new genre public art. Unlike other 'political' sculptures such as *the Wishing Star* (1994) and *Forever Bauhinia* (1997) as described in Chapter Six, the Pillar showed how a sculpture expanded its symbolic meaning by becoming a means to open new discussions regarding Hong Kong's political status and potential future during the Handover while at the same time, providing the public with opportunities to engage with the work.¹¹⁹⁵

While it is important to acknowledge that the realisation of the Pillar has generated numerous controversies, these issues nevertheless are part of the larger continuum of public art in which its multiple contexts need to be examined within the worlds of both art and social discourse. It also emphasises how the Pillar produced its own space in response to various political challenges, whether in the form of physical or ideological space. To put it more accurately, the events surrounding the Pillar were the result of an expansion of space related to ideas and, through this process, the production of new space has emerged.¹¹⁹⁶ This is

¹¹⁹⁴ The current sedition law includes (a) to bring into hatred or contempt the government or the administration of justice of the HKSAR; or (b) to promote feelings of ill-will and enmity between different classes of the population of Hong Kong. Any person who does or attempts to do, or makes any preparation to do, or conspires with any person to do, any act with a seditious intention; or utters any words having a 'seditious intention', would commit an offence. See Sections 9 and 10, "Crimes Ordinance," Hong Kong Legal Information Institute, accessed March 16, 2017, www.hklii.hk/eng/

¹¹⁹⁵ This aspect of public engagement was also reflected in Tsoi Wing Kin's essay when he presented his final analysis of the Pillar: '[the sculpture] is not a static piece of art lying in a museum or an art gallery to wait for visitors appreciation, [the] public's support and students active participation are also involved.' Tsoi, "The Pillar of Shame," 7.

¹¹⁹⁶ Lefebvre, *The Production of Space*, 46.

demonstrated through the Pillar's various transformations (i.e. produced by different temporalities) during its realisation as a symbol with different actors playing different roles and the set of complex social networks produced during the course of events, making every single part (or mechanism) of the event (the Pillar, the political context, the participants and public debates, the confrontation and so forth) forming the overall aesthetic language and enriching the content of this work.

CHAPTER EIGHT

CASE STUDY FOUR: WEST KOWLOON CULTURAL DISTRICT

8.1 Introduction

In Chapter Six, I have maintained that Hong Kong public art is enriched by diversified art practices driven by its historical, political, social and cultural contexts. In completing the examination of public art in Hong Kong, this chapter will focus on the public art program at the WKCD to explore the possibility of a new public art model through the analysis of the public engagement strategies used for the designing of the WKCD. This chapter aims to examine how the collaborative mode of engagement, one of the core concepts in new genre public art that I described in Chapter Two, has been applied to the architectural production to support my view that a new model for public art is emerging.

The WKCD is one of the most controversial cultural developments in Hong Kong, and its planning has been fraught with considerable difficulties over the last decade. During the early 2000s, the WKCD was marked by a significant set back when the original design was overwhelmingly opposed by the local community.¹¹⁹⁷ Consequently, the project was suspended and was revived in 2006. In the second iteration, the Hong Kong government decided to use a different design methodology. This time, a high level of attention was given to the concept of public engagement in the redesign of the WKCD. While it is worth noting that the use of public engagement in architectural design is not new,¹¹⁹⁸ the extent to which the public was consulted and contributed to the design of the WKCD was considered unprecedented by the built environment community at the time.¹¹⁹⁹ It also reflects changes to the mode of design methodology in which the role of the architect is no longer limited to design but also acts as a facilitator who seeks to form a connection between people and spaces.¹²⁰⁰ Thus, the study of the WKCD represents a new paradigm in architectural design in the way in which the project is conceived, that is, the convergence of public engagement, architecture and consideration of experimental space for art that can also provide a new space for public art.

¹¹⁹⁷ According to the Verbatim Record of the Special House Committee Meeting held by the Legislative Council of the Hong Kong Special Autonomous Region (in Chinese), dated October 7, 2005, a public consultation was conducted between December 2004 and June 2005 regarding the future direction of WKCD. The report stated that the public had expressed concerns regarding the proposed WKCD Master Plan. The research was conducted by Hong Kong Polytechnic University. "Verbatim Record of the Special House Committee Meeting on 7 October 2005" "內務委員會特別會議的逐字紀錄," Legislative Council of the Hong Kong Special Administrative Region, accessed February 22, 2017, <http://www.legco.gov.hk/yr04-05/chinese/hc/minutes/hc051007a.pdf>

¹¹⁹⁸ For example, in the architectural design process public consultation does form part of the site research and informs the first stage of the design process. This stage is known as the conceptual design.

¹¹⁹⁹ This view was confirmed by my informal conversation with Annabelle Pegrum, the former CEO of Capital Authority in the ACT in 2010, as well as Birgit Mersmann, an academic who is currently undertaking research on how public engagement strategies, have been used in the development of art museums in Taiwan and Hong Kong. Her research title is "Asian Design of the Spectacular – on Urban Imaginaries and the Artistic Creation of Museumscapes in East Asian Mega-Cities".

¹²⁰⁰ It is commonly known as social architecture.

While the use of the collaborative mode of engagement as a strategy to seek public input to assist with the redevelopment of the WKCD is the core concept that underpinned its vision, I believe this method can be further advanced by considering the adaptation of ‘critical spatial practice’, a term coined by Jane Rendell involving incorporating social critique, self-reflection and social change into public art and architectural production.¹²⁰¹ This form of practice allows artists, architects and urban planners to critically engage with the site or public space while, at the same time, providing a new opportunity to explore whether a truly democratic space can be materialised through the democratisation of the art production, architectural design and urban planning.¹²⁰² The study of WKCD may provide new ideas about supporting architectural and public art production in a more engaging and locally responsive manner.

The West Kowloon Cultural District: Introduction

In 2001, the Hong Kong government proposed a plan to build a cultural precinct for Hong Kong. The government’s position regarding how the WKCD would be developed was announced in 2003 as follows: ‘The government intends to enhance Hong Kong’s position as a centre of arts, culture and entertainment in Asia and believes that the private sector can play a role in this endeavour.’¹²⁰³

In this proposal, the government specified that the WKCD would be a mixed-use development comprising a museum cluster and residential and commercial developments. Unfortunately, the proposed plan received intense criticism from the community,¹²⁰⁴ including the business sector¹²⁰⁵ as many considered the project to be another ‘real estate project in disguise’.¹²⁰⁶

By the time the government made the public announcement on the new project, preparation work was already well underway, and the architect of the master plan had been appointed. In 2003, UK architectural firm Norman Foster + Partners proposed their iconic

¹²⁰¹ The term is derived from the discipline of architecture. Rendell maintains that public art is an interdisciplinary practice that refuses to settle as simply art or design. There is a clear distinction between design and art: Design is a form of practice that is usually conducted in response to a brief or a set of requirements; fine art, on the other hand, is defined by its independence from such controls. Rendell sees public art as having the capacity to ‘construct a series of differing responses to sites, forming a continuum of practice located between art and design.’ See Jane Rendell, “Critical Spatial Practice” (undated), accessed February 26, 2017, <http://www.janerendell.co.uk/wp-content/uploads/2009/06/critical-spatial-practice.pdf>

¹²⁰² Some scholars have argued that public space is not a democratic space but in fact, a contested space. Far from being neutral, public spaces can be as equally potent in promoting exclusionary order as in embodying a set of values. The incident involving the Student Union and the management of the University of Hong Kong regarding the use of public area at the Hanking Wong Building for the *Pillar of Shame* (see Chapter Seven) exemplifies how different groups can interpret and reconstruct spatial realities in light of their own social experience and in ways that best suit their own needs. See Capulong Reyes, “Public Space as Contested Space.”

¹²⁰³ Planning and Lands Bureau, “Project Brief.”

¹²⁰⁴ The project was so poorly received that local art critic Woo Yan Wai published a book in 2007, *West Kowloon Blueprint*, criticising the government’s poor procurement process and the proposed design by Foster. Woo, “Chief Executive Tsang, Why Did You have to Rush? Why There is No Budget Figure? Why Are You So Sneaky?” “曾司長, 點解要咁急? 點解無數字? 點解咁蠢惑?” *West Kowloon*, 58-60. Other critics include Staff Reporter, “Problems for Huge Hong Kong Arts Hub,” *MediaCorp News*, January 16, 2006 and Ho, “Under the Shadow,” 179-198.

¹²⁰⁵ This is because there are very few developers who can deliver a cultural project of this immense scale.

¹²⁰⁶ Ho, “Under the Shadow,” 181-182.

canopy design (Figure 8.1) to the government.¹²⁰⁷ However, the highly stylised design was not well received by the public.¹²⁰⁸ One of the primary reasons for the poor response was the fact that the organic design of the canopy covered much of the harbour view of West Kowloon, and this was considered problematic by many.¹²⁰⁹ In response to the growing public concern,¹²¹⁰ the government embarked on a review of the project and decided that the original concept (2001–2006) should be abandoned. In meeting the expectations of the community, the government made an extraordinary effort to ensure the public and various stakeholders were consulted, and that their opinions were considered in the redevelopment of the WKCD masterplan (2006–2013) through a three-stage public engagement (PE) exercise. The exhaustive approach undertaken by the government in requesting public input regarding the future use of WKCD was considered unusual in the building procurement process. To provide a clear view of how public art has been taken into account during the life cycle of the WKCD masterplan, this chapter will analyse both the original and revised master plans.



Figure 8.1 Norman Foster + Partners, original concept plans for the West Kowloon Cultural District (2003)

Two primary sources inform this case study. The primary material was sourced from my direct involvement with the WKCD project at the very early planning stage when my former employer Project Services was invited by the Hong Kong government to make a

¹²⁰⁷ According to the original project brief, it specifically requested proponents ‘to adopt the concept plan submitted by Foster and Partners as the basis for the development of the Masterplan of the project’. Planning and Lands Bureau, “Project Brief,” 26.

¹²⁰⁸ Keith Bradsher, “Hong Kong Halts Plans for Arts Centre,” *The New York Times*, February 22, 2006 and Ho, “Under the Shadow,” 179-197.

¹²⁰⁹ The public’s negative perception of the iconic canopy design was documented in the Public Policy Research Institute, “Stage 1 Report.”

¹²¹⁰ Michael Ng and Andrea Chu, “Hub Approach Shoot Down,” *The Standard*, January 6, 2006 and Ho, “Under the Shadow,” 181-182.

submission for the WKCD public art master plan.¹²¹¹ Although the original brief and material are no longer accessible online,¹²¹² most of this material was in public documents. This original documentation of the project is crucial for this study because it provides an understanding of how public art was initially considered in Hong Kong at the time of economic and cultural transformation.

The other source of material was mostly obtained from the WKCD Authority's website. This includes two extensive reports on PE exercises (published in 2010 and 2011).¹²¹³ These materials provide insights on how public engagement was carried out and informed both the design of the development and future programming of the WKCD. In addition to the above, this case study has been informed by several research papers undertaken by the Hong Kong government.¹²¹⁴

This chapter aims to show how the concept of public engagement can inform architectural design, urban planning and possibly public art. My analysis of the WKCD is not primarily concerned with public art *per se* but instead focuses on how public engagement has been utilised during the life cycle of the WKCD masterplan. This is the first step in exploring alternative architectural and public art production methods, and aligning it with new genre public art. By analysing a range of public engagement strategies utilised in the development of the WKCD, I contend that there is a possibility for a new model of public art to be developed with the capacity to adopt the more critical functions as described by Rendell earlier, not just to fulfil practical requirements such as to alleviate social problems or to comply with aesthetic, health and safety requirements.

8.2 The First Period: 2001–2006

During the late 1990s and early 2000s, the Hong Kong government completed several research reports exploring the potential for establishing creative industries and an international arts hub in Hong Kong.¹²¹⁵ In 1999, the Hong Kong government announced the development of the Kowloon West Reclamation – Integrated Arts, Cultural and Entertainment District with the clear intent of diversifying Hong Kong's economy. The Planning and Lands Bureau launched the project in 2001, and international architectural

¹²¹¹ The now defunct Project Services (Brisbane, Australia) was invited to make a submission due to the department's long-standing experience with cultural projects, including the building of the World Expo Brisbane in 1988, the development of the South Bank Cultural Precinct as well as delivery of state-wide public art policy, *Art Built-in*.

¹²¹² The Hong Kong government has removed all documentations relating to the original project from its website/portal. The submission was invited during my time (2000–2006) at Project Services, Department of Public Works, Queensland, Australia.

¹²¹³ Public Policy Research Institute, "Report on the Analysis of Views for the Stage 1 PE Exercise for the WKCD," and "Report on the Analysis of Views for the Stage 2 PE Exercise for the WKCD Executive Summary" (both published by the Hong Kong Polytechnic University in 2010 and 2011, respectively).

¹²¹⁴ Interestingly, this report did not provide any recommendation for public art. Desmond Hui, "The Relationship between Museum and Performing Arts, and Creative Industries for West Kowloon Cultural District Development in Hong Kong—Final Report" (Hong Kong: Centre for Cultural Policy Research, the University of Hong Kong, May 2007).

¹²¹⁵ Like many developed countries during the late 1990s and early 2000s, Hong Kong was looking for a new industry to replace the service industry. The decision to focus on creative industries was informed by extensive research undertaken by the government. Examples include reports compiled by HKADC: (1) "Hong Kong Per Capita Cultural Spending the Ninth in International Ranking" (July 15, 2000); (2) "Introduction to Creative Industries—the Case of United Kingdom and Implementation Strategies in Hong Kong" (2000) and (3) "Public Attitude on Arts—Research Report" (December 6, 2000).

firms were invited to submit a conceptual proposal for the development in 2003. The ambitious vision of this project to ‘cultivate Hong Kong’s image as the Asian centre of arts and culture and as Asia’s entertainment capital’ was addressed in the Chief Executive’s 1998 Policy.¹²¹⁶

The scale of the West Kowloon Reclamation development remains unprecedented in Hong Kong and is in response to the government’s plan to transform the economy. The site is located at a reclaimed block of 40 hectares at the southern tip of West Kowloon Peninsula and is near Tsim Sha Tsui, which is a vibrant tourist, shopping and entertainment district with a broad range of leisure and entertainment as well as arts and cultural facilities (Figure 8.2).

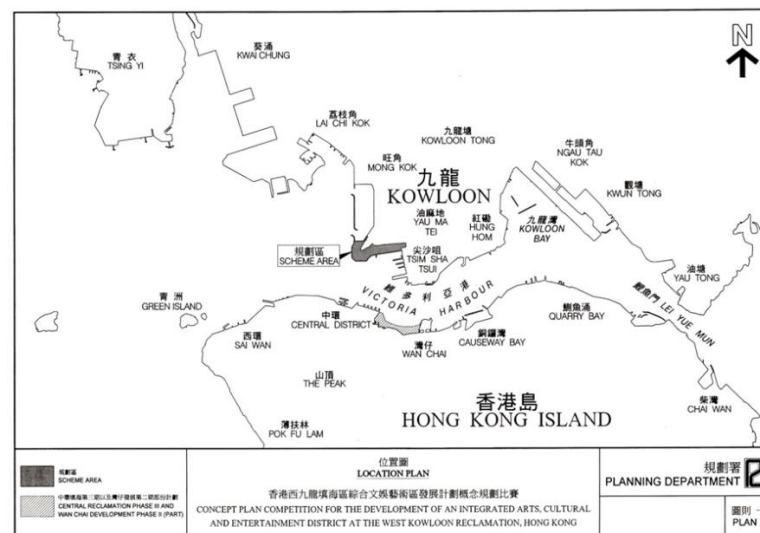


Figure 8.2 Proposed Location Plan for the Kowloon West Reclamation— Integrated Arts, Cultural and Entertainment District (2002)

The cultural and architectural sectors welcomed the proposal to build a world-class facility. While the government required the provision of certain specified facilities, invitees were allowed considerable freedom in developing viable concept plans. The project provided a rare opportunity for the planning, design, construction and operation of significant integrated development of a significant cultural and commercial precinct. The architectural community regarded the immense scale of the project as unusual (Figure 8.3).¹²¹⁷ The intention of how the precinct was to be developed was articulated in the project brief.¹²¹⁸

¹²¹⁶ ‘Our broader vision is to cultivate Hong Kong’s image as the Asian centre of arts and culture and as Asia’s entertainment capital, we are planning for a new, state-of-the-art performance venue on the West Kowloon Reclamations.’ (Extract from the Chief Executive’s 1998 Policy Address), Planning and Lands Bureau, “Project Brief.”

¹²¹⁷ At that time (2003) it was noted that it was difficult to find any example in the world comparable to the WKCD.

¹²¹⁸ Planning and Lands Bureau, “Concept Plan,” 12.

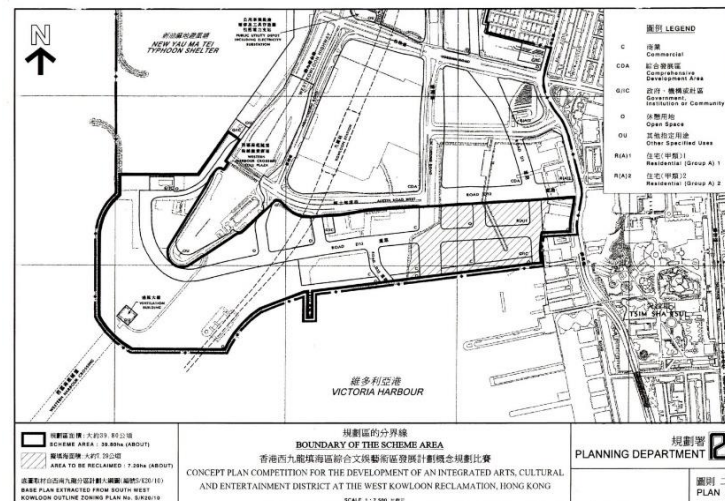


Figure 8.3 Proposed Site Plan for Kowloon West Reclamation – Integrated Arts, Cultural and Entertainment District (2002)

The original project brief outlined a significant number of building, landscape and infrastructure works required to be delivered by the successful proponent.¹²¹⁹ In 2003, I was asked by Project Services to respond to the brief and several issues were identified in my feedback: ‘West Kowloon Cultural District Precinct—a Response to the Consultative Forums I–V’.¹²²⁰ More than 15 years on, these comments remain relevant today. My response to the 2003 brief raised some concerns regarding design, procurement, financial sustainability and management. I also raised questions about the lack of clarity in the project’s vision given its cultural significance within the Asian region. A summary of my comments to the WKCD proposal is shown below.

First, I was concerned at the proposal’s lack of a strategic plan for the long-term development of the WKCD. This was evident in the absence of supporting cultural policy and research regarding the project.¹²²¹ Second, the project did not provide adequate research regarding audience development or provide a clear indication of how cultural programs would be integrated into the building infrastructure or how they would be supported. The disconnection between the government and the art community was also evident as the brief did not articulate how the project could provide an interface with the local community that could be carefully managed, evidenced by the choices of procurement strategies reflecting the government’s inexperience with cultural projects and the lack of understanding regarding the basis of equity. This has been the most contentious issue in terms of public criticism.¹²²² Third, the scale of the project was both financially risky, physically enormous and complex for any developer to deliver. The government’s

¹²¹⁹ The project brief is available for viewing upon request. For details on the scale of the original project, see Appendix 3.

¹²²⁰ At that time, I sent my comments to the Hong Kong government as a former Hong Kong resident not as a Queensland government official. Martha Liew, “West Kowloon Cultural District Precinct – a Response to the Consultative Forums I–V,” 2003.

¹²²¹ As stated above, it should be noted that several research works were released at the time of invitation. These include “Introduction to Creative Industries” (2000), “Hong Kong Per Capita Cultural Spending” (2000), “A Feasibility Study” (2002) and Hui, “Public Art Research” (2003).

¹²²² This issue was raised in my response to the project brief in 2003. One of the major concerns with the government’s procurement model was the possible exploitation by a developer who had no experience in cultural management or any understanding towards an equitable and transparent process to hold them accountable for a major cultural facility.

insistence on adopting Norman Foster + Partners' canopy design posed questions about its environmental impact on the surrounding residents. The last point and the most important one is that the brief did not articulate how the project could help position Hong Kong as the Asian centre of arts and culture or align with the strategic goal.

The lack of research available in the project brief underlined the government's inability to gauge the complexity of building a cultural precinct. It is also a challenge for developers and architects to develop a world-class cultural facility when they are only given a blank brief. This had implications regarding not knowing what to design for the community and the public at large. The project brief was primarily focused on buildings without consideration for their use or what was deliverable and sustainable. It failed to take into account that the sustainability of the project had to be supported by the community and would require ongoing engagement with the private and public sectors. A sustainable approach does not imply simply building a self-contained structure; it also involves the integration of hardware (buildings and facilities) and software (community, programs, research, education and training, industries, discourse and engagement). These points were also raised by Hong Kong scholar Stephen Ching Kiu Chan.¹²²³ Expectedly, the lack of preparedness of the WKCD was widely criticised by local art critics including Danny Yung, Lau Kan-wai and Woo Yan Wai. Yung's concern for the project was expressed in *West Kowloon Blueprint* where he argued the necessity for a cultural blueprint for Hong Kong with input from various parties as the first step.¹²²⁴

The Hong Kong government's high expectations of WKCD were evident in the project brief. For example, the scale of the project was too complex for many overseas firms to deliver.¹²²⁵ As required by the brief, prospective developers were asked to undertake consultation with the local arts community. In June 2004, the government had received five tender submissions from the global

¹²²³ Chan argues that the WKCD should focus on three major areas. They are masterplan (the project itself in terms of its infrastructure and economic viability), urban planning (the relationship between WKCD and other cultural institutions and government agencies) and cultural plan (a long-term cultural plan for Hong Kong and how WKCD can help to achieve its objectives, such as strengthening the bond between the Institution and the community, raising the level of training and art education as well as providing ongoing evaluation of WKCD). Ching-Kiu Stephen Chan 陳清僑, "Our Expectations Towards West Kowloon Cultural District" "對西九文化區發展的期望" (in Chinese), *Ming Pao* 《明報》, September 11, 2007.

¹²²⁴ In "Comments on WKCD," Yung stated: 'Without a doubt, there is a direct relationship between the WKCD and how to position Hong Kong as an international cultural city. Therefore, to start the WKCD, one must start by mapping out the cultural blueprint for Hong Kong. This blueprint should include voices from various parties and levels, such as cultural strategists, academia, and politicians. The WKCD press conference which was held last week did not present a professional image; it is not surprising to see our politicians who know nothing about culture being strongly criticised by the public. It was a drama created by these opportunistic bureaucrats'. Danny Yung, "Comments on WKCD" "西九計畫評議," (in Chinese), *West Kowloon Blueprint*, ed. Woo Yan Wai (Hong Kong: E + E and Zuni Icosahedron, 2007), 50-53.

¹²²⁵ From the delivery perspective, the winning overseas consultant would need to set up an office in Hong Kong to oversee the project that might require at least five years to complete. It also required significant financial support. This posed a significant risk to any consultant. Given the complexity and scope of the project it was unlikely to be completed on time and on budget. My response to the project in 2003 proved to be correct. Originally, the project was expected to be completed by 2012, currently it is anticipated that stage 1 of the project will be delivered by 2019 and the second stage in 2026. The project has been delayed by more than five years. Planning and Lands Bureau, "Concept Plan," 14.

architectural community,¹²²⁶ and by late November, three prospective tenders were shortlisted.¹²²⁷ In the following year, the first stage of the public consultation was announced, and some of the most important points raised in the consultation were included in the brief.¹²²⁸

8.3 The Second Period: 2006–2013

In response to the consultation and overwhelming public pressure, the government changed its position and agreed that various developers could deliver the WKCD but required the winning tender to put down a payment of HK \$3,000 million (approximately AUD 600 million) as an operational seeding fund for the WKCD.¹²²⁹ In early 2006, those who had submitted the three shortlisted tenders were asked to respond to the additional requirements, but none formally responded to the request. The lack of interest from developers prompted the government to rethink their procurement strategy and delivery framework for the WKCD and to set up a Consultative Committee (CC) and three advisory groups.¹²³⁰

In June 2007, after extensive studies by the advisory groups, the CC compiled a 'Recommendation Report'.¹²³¹ Following the release of the Report, the government adopted the recommendations of the CC to establish a statutory body in 2008, the WKCD Authority, to implement and deliver the project.

The first task undertaken by the WKCD Authority was the implementation of a three-stage PE exercise. The exercise aimed to gather public views on the planning of the district and the core arts and cultural facilities. Stage 1 was conducted from October 2009 to January 2010 where the public's opinions¹²³² on their aspirations and expectations of the WKCD were gathered and analysed.¹²³³

¹²²⁶ The poor response from the international architectural community reflects the degree of difficulty in delivering the project. Staff reporter, "Problems for Huge Hong Kong Arts Hub."

¹²²⁷ Interestingly, despite Swire Properties' extensive experience in the management of an arts program, their tender proposal was not selected. This was confirmed during my interview with Stephen Spurr in January 2007. It was also mentioned in Oscar Ho's essay, "Under the Shadow," 179-197.

¹²²⁸ These included that the majority of the public were supportive of the WKCD, and hoped that the project would be completed as soon as possible; the majority of the public did not support the WKCD being delivered by one developer; some supported Foster and Partner's canopy design, others did not; the majority of the public supported the establishment of an independent body to monitor the WKCD and wanted to have more involvement with the project before its completion; and finally, the majority of people expressed concerns regarding the long-term sustainability of cultural organisations and facilities within the WKCD. Woo, *West Kowloon Blueprint*, 32-33.

¹²²⁹ Ibid.

¹²³⁰ The three advisory groups were the Performing Arts and Tourism Advisory Group, Museum Advisory Group and Financial Matters Advisory Group.

¹²³¹ Findings of the Recommendation Report can be viewed at http://www.hab.gov.hk/wkcd/pe/eng/doc/CC_Report_eng/3_executivesummary.pdf (accessed May 3, 2018).

¹²³² The survey was targeted at three main groups: (1) interested parties, (2) the public and (3) visitors to Hong Kong. Opinions were collected via self-returned questionnaires, written submissions and forums/meetings. Targeted face-to-face meetings were also conducted for groups (2) and (3). In total, 7,412 submissions were analysed.

¹²³³ The exercise was analysed by the Public Policy Research Institute at the Hong Kong Polytechnic University. The "Stage 1 Public Engagement Report" was released in March 2010 and the analysis and conclusion of the PE exercise formed the basis of the WKCD project brief.

Stage 2 of the PE commenced following the release of the report on Stage 1, in which three architectural firms¹²³⁴ were invited to develop a concept plan to respond to the findings.

In 2010, a display of three conceptual plans for the WKCD in the form of an exhibition was presented to the public,¹²³⁵ and public opinions were sought.¹²³⁶ Following the public consultation, a report was compiled and analysed by the Public Policy Research Institute and the preferred option, selected by the respondents, was the Norman Foster + Partners scheme, *City Park*.¹²³⁷ After winning the project, Norman Foster + Partners incorporated some of the more desirable features of the other two concept plans.¹²³⁸ The revised concept plan for *City Park* was presented to the public for further consultation during the Stage 3 PE exercise process. The report of the Stage 3 PE exercise¹²³⁹ was released in December 2011 and was considered by the architect for further development, resulting in a revised master plan for *City Park*. After a further 14 months of revisions, the revised master plan was finally approved by the government in January 2013, and the construction work began soon afterwards.¹²⁴⁰

8.4 Public Art in the WKCD

In examining how public art has been considered in the overall design development of the WKCD masterplan, this section will focus on the conceptual plan of the project brief outlined in the original master plan (2003) and the revised masterplan (2009–2012).

¹²³⁴ At that time, a separate expression of interest process was conducted globally and three architectural firms were shortlisted by the Hong Kong government. They were Norman Foster + Partners (UK), OMA (Netherlands) and Rocco Design Architects (Hong Kong).

¹²³⁵ Stage 2 of the PE exercise was held from 20 August to 20 November 2010, in which three conceptual plans was released to the public after receiving feedback from Stage 1 of the PE exercise. In addition to the display of a conceptual plan, a folder consisting of materials prepared by each of the conceptual plan consultants (i.e. architects) and a questionnaire were distributed to the public in various locations including venues of exhibitions, forums and focus group meetings, arts and cultural venues operated by the Leisure and Cultural Services Department throughout Hong Kong, district offices and public housing estates as well as WKCD's website. Report on the Analysis of Views for the Stage 2 Public Engagement Exercise for the West Kowloon Cultural District, Public Policy Research Institute, the Hong Kong Polytechnic, 2011, 1-6.

¹²³⁶ During Stage 2 of the PE exercise, a total of 7,310 submissions were analysed following the presentation of three concept designs. Respondents were asked to give a score to each of the conceptual plans as to whether the proposed plans had addressed some of the issues raised during the Stage 1 PE exercise under the following headings: (a) Exhibiting a green setting, (b) Environmental friendliness, (c) Showcasing Hong Kong's unique and local and traditional culture, (d) Experiencing a relaxing atmosphere, (e) Providing public open space, (f) Connectivity with the neighbouring districts and (g) Catering for the needs of different users. The questionnaire also asked respondents to give a score on each of the proposals and whether the plan met the essential features of the WKCD at the exit pool questionnaires. Ibid.

¹²³⁷ The statistical tests show that *City Park* received the highest scores in terms of addressing some of the issues raised in Stage 1 of the PE exercise. The proposal also received its highest scores in terms of meeting the essential requirements of the development. It should be noted that a total of 7,310 respondents completed Stage 2 of the PE exercise, with overseas and mainland visitors comprising 2.91% of the response while the rest (97%) were local residents. Ibid.

¹²³⁸ The revised master plan has incorporated a few elements from two earlier rival design teams (which were supported by the community), including two piers for water-taxis and ferries to improve accessibility and a floating platform for performances. Joyce Ng and Vivienne Chow, "Two-year Delay for Arts Hub," *SCMP*, September 30, 2011.

¹²³⁹ In Stage 3, 1,172 submissions were received and analysed.

¹²⁴⁰ While it is beyond the scope of this thesis to cover the period after 2012, at the time of finalising this chapter, two building structures have been completed at the site, including the West Kowloon Waterfront Promenade and the Bamboo Theatre. Construction for M+, the Museum for Visual Culture for 20th and 21st Century, the Xiqu Centre and Arts Pavilion are underway, with projected completion in 2019-20. Construction of other cultural facilities and art spaces commenced in 2015.

The original brief did not provide any detail as to why a significant cultural precinct was needed for Hong Kong, other than the intention to ‘enhance Hong Kong’s position as a centre of arts, culture and entertainment in Asia and in the belief that the private sector can play a major role in this endeavour.’¹²⁴¹ This highly technical brief articulated how the overall development should adhere to providing ‘high-quality state-of-the-art development with an emphasis on the cultural theme of the district’ and ‘the arts and cultural facilities should be the major development components of the scheme.’¹²⁴² However, the only requirement that the government wanted to see was that the arts and cultural facilities are able ‘to create a critical mass and a distinct cultural quarter supported by a variety of uses and activities’¹²⁴³ and that ‘the overall environment should present a pleasing and leisurely atmosphere with a cultural ambience appropriate for the district.’¹²⁴⁴

As outlined earlier, the procurement process for the WKCD was highly problematic. Prospective candidates were deterred from entering the Expression of Interest process because of its immense scale, the complex scope of work, unclear brief and unrealistic financial responsibilities and expectations. To fully comprehend the original plan, I next outline the components that were expected to be delivered by the developer.

In general, the site was composed of six key development components as follows: core arts and cultural facilities, commercial/office, hotel and residential, entertainment/retail/restaurants, other arts and cultural facilities, and others (such as utility facilities), occupying a total gross floor area of 726,285 m².¹²⁴⁵ As the focus of this chapter is to examine the public art component, I therefore only focus on the core arts and cultural facilities rather than the entire development, which is not relevant to the objective of this chapter. Within the core arts and cultural facilities, several buildings were proposed. These included a theatre complex that comprised three theatres, each with different seating capacities; a performance venue and, within the Museum cluster, the proposal included four museums to be dedicated to Moving Images, Modern Art, Design and Ink. An art exhibition centre, water amphitheatre, four distinct Piazza areas, open space for outdoor display and other arts and cultural facilities (such as galleries, workshops, studio and so forth) were also included in the Museum cluster.¹²⁴⁶

While the core arts and cultural facilities occupy 39% of the site,¹²⁴⁷ the remaining areas (61%) are allocated to non-arts components; 54% of those are designated for commercial activities (commercial/office, residential/hotel, and retail/restaurants/entertainment). Poor consideration was given to green or recreational areas (7%). There is also no evidence to show that public art was considered

¹²⁴¹ Planning and Lands Bureau, “Project Brief,” 12.

¹²⁴² *Ibid.*, 34.

¹²⁴³ *Ibid.*

¹²⁴⁴ *Ibid.*

¹²⁴⁵ *Ibid.*, 32.

¹²⁴⁶ *Ibid.*

¹²⁴⁷ *Ibid.*, 31.

in the project brief except ‘Open Space for Open Air Display’, where ‘open display of sculptures and exhibits could be installed in the courtyards or garden of the museum’.¹²⁴⁸

The high percentage of space dedicated to commercial activities became a point of contention during the Expression of Interest process. As argued above, the backlash from the proposal that one developer takes a lead role in developing a significant cultural project forced the government to consider a more consultative approach to the project. Consequently, the launch of the three-stage PE exercise in 2009 completely changed the direction of WKCD regarding its function and in defining its aspiration and in setting out a new benchmark for architectural production that would encourage the public to participate in the design of the WKCD masterplan. The PE exercise, which was conducted in three distinctive stages, enabled the public to provide input into the project at various levels, ranging from the overall development, objective of the site, programming, facilities and activities, planning design principles, transportation system to policies and so forth.

In examining how public art has been considered in the second round of the WKCD redevelopment, I have analysed the report during Stages 1 and 2 of the PE exercises.¹²⁴⁹ Both reports are extensive in nature, each involving a three-month consultation period with feedback sought from close to 7,500 respondents.¹²⁵⁰ As the report is incredibly detailed and covers a broad range of topics, it is not possible for me to analyse every aspect of the report. I will focus on specific areas that are relevant to public art, including ‘Facilities and Activities’, ‘Public Open Space and Facilities’ and ‘Programs, Education-related Activities and Other Software Issues by WKCD’.

In the Stage 1 report, there was a total of 11 themes¹²⁵¹ presented to the public, and the questionnaire found that the theme ‘Ambience’ received the highest score, with most respondents agreeing that the WKCD should have an ‘Artistic/Cultural Feel’ and be followed by ‘Relaxing’.¹²⁵² ‘Programs, Education-related Activities’ ranked second, indicating a strong view on the importance of nurturing local talent and making programs accessible to all members of the public.¹²⁵³ ‘Overall Look’ ranked third with the majority

¹²⁴⁸ Planning and Lands Bureau, “Project Brief,” 37.

¹²⁴⁹ Stage 3 was excluded in the analysis as consideration on public art was already mentioned in Stage 1 Report.

¹²⁵⁰ Stage 1 of the PE exercise was conducted between 8 October 2009 and 7 January 2010. Leaflets were distributed to the public in various locations including arts and cultural venues operated by the Hong Kong Leisure and Cultural Services Department throughout Hong Kong, district offices and public housing estates. In addition, they were also handed out to the public at MTR stations at peak hours. The material is also accessible on the WKCD website. The questionnaire for Stage 1 focused on the expectations and aspirations of stakeholders and the public relating to the WKCD (i.e. identifying core usage and other aspects of the precinct). A total of 7,414 respondents provided a response to the questionnaire and 2,231 of those were visitors to Hong Kong. For Stage 2 of the PE exercise, see footnotes 1235 and 1236 above. Public Policy Research Institute, “Stage 1 Report,” 1-4.

¹²⁵¹ The 11 themes are (1) Overall Look, (2) Ambience, (3) Facilities and Activities, (4) Public Open Space and Facilities, (5) Programs, Education-related Activities and Other Software Issues by WKCD Authority, (6) Travelling to and from WKCD, (7) Travelling within WKCD, (8) Planning and Design Principles, (9) Development (10) Macro Issues and (11) Other Issues Raised.

¹²⁵² Policy Research Institute, “Stage 1 Report,” 208.

¹²⁵³ Ibid.

of the respondents supported the idea that the WKCD should ‘showcase Hong Kong’s Unique Local and Traditional Characteristics’¹²⁵⁴ and ‘Facilities and Activities’ ranked fourth in the questionnaires. Feedback received under this theme suggested that a diversified approach to art in public spaces could be considered, which included suggestions regarding the WKCD’s capacity to embrace popular arts, high arts and street performances as well as the commissioning of public art.¹²⁵⁵

While Stage 1 of the PE exercise provided an overall direction on how the WKCD should be approached, Stage 2 presented three concept plans to the public in late 2010 as a closer examination of the project itself. Public opinion was sought after the viewing of the concept plan and assessments were made based on the architect’s ability to address a range of issues raised in Stage 1 of the PE exercise and other project requirements. The three concept plans presented in Stage 2 show a dramatic change from the original design proposed by Norman Foster + Partners, in which the iconic canopy was abandoned, and there was a significant reduction in residential and commercial buildings. The approach undertaken by these proposals reflected how the WKCD could provide a more inclusive environment to the public rather than ‘becoming the front garden or resident’s recreation club of luxury apartments’.¹²⁵⁶ The revised plan also removed the requirement of one developer delivering the entire site. The rigorous approach undertaken by the government ensured PE became crucial during the design process for determining the core components, procurement strategy and programming for the WKCD.

Among the three concept designs presented to the public, Norman Foster + Partners’ *City Park* scheme (Figure 8.4) received the highest score as the concept responded to most of the requirements outlined in the Stage 1 PE exercise¹²⁵⁷ and their ability to address the nine themes.¹²⁵⁸ As the focus had changed to providing a relaxing environment for the public, the cultural element inevitably became less prominent. One of the strongest criticisms the *City Park* scheme received was the absence of a stimulating environment that would encourage art making and cultural activities and the lack of consideration given to the long-term maintenance of the park.¹²⁵⁹ Instead of presenting arts and cultural facilities as standalone iconic architecture, Foster + Partners proposed that the arts and cultural facilities be mixed with the other commercial developments and positioned along the entire eastern part of the district. While this proposal suggested a stronger physical integration between the cultural and commercial facilities, the distinctive

¹²⁵⁴ Policy Research Institute, “Stage 1 Report,” 209.

¹²⁵⁵ It should be noted that there were very few responses from the public in the report regarding the prevalence of public art. Ibid., 91, 110 and 112.

¹²⁵⁶ Ho, “Under the Shadow,” 184.

¹²⁵⁷ One of the most visible changes to the scheme is the significant incorporation of sustainable elements into the site by turning the cultural district into a giant city park packed with 5,000 trees. This is in response to the public’s wish to see WKCD have more green space. Sustainability and reducing emissions are two key goals. Behind a dense forest, crisscrossed with walkways and seating areas, the plan incorporates a stylish curved hotel that would double as a noise barrier. The proposed city park occupies more than 50% of the physical space while the previous scheme had only allocated 7% of space for green space.

¹²⁵⁸ They were (1) Addressing issues raised in Stage 1 PE; (2) Overall designs and other aspects of the conceptual plan options; (3) Essential features; (4) Connectivity (i.e. integration with neighbouring areas and relationship with Victoria Harbour; (5) Accessibility; (6) Most preferred particular features of the conceptual plan options; (7) Other arts and cultural facilities and education-related facilities; (8) Phasing arrangement for core arts and cultural facilities and (9) Other issues raised.

¹²⁵⁹ Public Policy Research Institute, “Stage 2 Report,” 53.

identity of the art and cultural precinct became less visible. The result of the restructuring of space, consequently, produced a design with a less distinctive character.



Figure 8.4 Norman Foster + Partners, *City Park* (2010)

In contrast, the concept design *Project for a New Dimension* proposed by the Office for Metropolitan Architecture (OMA), headed by Rem Koolhaas, was the complete opposite of Foster's scheme¹²⁶⁰ (Figures 8.5 and 8.6). By placing heavy emphasis on innovation, creative use of space and incorporation of the most down-to-earth elements into the design concept, their approach showed a good comprehension of local culture and lifestyles, evidenced by their close observation of the city.¹²⁶¹ The plan tries to establish a new zone of creativity to debunk the myth that Hong Kong is a cultural desert.¹²⁶² In this sense, OMA's scheme turns the WKCD into a people's theatre where residents are encouraged to improvise in the space, continuing Rem Koolhaas' concept of 'Program' in architectural design.¹²⁶³ To Koolhaas, the 'Program' involves 'an act of editing function and human activities,' and this

¹²⁶⁰ The OMA was founded in 1975 by architects Rem Koolhaas and Elia Zenghelis, together with Madelon Vriesendorp and Zoe Zenghelis. The firm was responsible for designing the iconic CCTV Tower in Beijing and the Shenzhen Stock Exchange building.

¹²⁶¹ In preparing for the concept plan, *Project for a New Dimension*, the focus was placed on creating a distinct microcosm of the city in its combination of density and nature. Their concept was informed by the research work undertaken in collaboration with experts from the local cultural and financial sectors. This observation is aligned with Koolhaas' approach to architecture and urbanism, where the surreal 'culture of congestion' in Hong Kong is celebrated. Similar to Manhattan, the urban space of Hong Kong is characterised by hyper density and 'is fueled by the splendours and miseries than come with the urban condition of man-made living.' The proposal emphasised the significance of Hong Kong urban culture as a whole rather than specific areas of art and culture. Koolhaas, *Delirious New York*, 10, 125 and 293; Emma Watson, "Rem Koolhaas: Delirious New York: A Retrospective Manifesto for Manhattan (1978)," May 24, 2010, accessed October 11, 2017, <http://architectureandurbanism.blogspot.com.au/2010/05/rem-koolhaas-delirious-new-york.html>

¹²⁶² According to the OMA, this cultural masterplan operates in tandem with the physical plan each informing and empowering the other. See also Hana Roberts, "Journey to the West," *Hong Kong Magazine*, November 4, 2010.

¹²⁶³ In "Biorhythmanography: Screen, Space and Urban Imaginaries in Hong Kong and Taipei," Helen Grace investigates how a cultural intervention (by showing a screening of a documentary at the time of Mid-Autumn Festival featuring interviews of local residents and discussions about their personal stories) can reveal the rhythms of urban life in Hong Kong. This concept is close to Koolhaas's idea of 'the Program' where people develop their own cultural activities in the neighbourhood. Helen Grace, "Biorhythmanography: Screen, Space and Urban Imaginaries in Hong Kong and Taipei," *Situations*, 7.2 (Summer 2014), accessed January 5, 2018, <https://docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbXNzaXR1YXRpb25zeW9uc2VpZW5nbGlzaHxneDoxNmQ3MzVhYTVkZjFjZDQ>.

idea is evident in the design. OMA's proposal may be providing opportunities for different age groups, but there are questions regarding the heavy reliance on the public creating their programs. Additionally, some critics have responded negatively to the strong emphasis on integrating local street or popular culture into the site, which could see WKCD becoming another 'Wanchai'¹²⁶⁴ or a recreation area for foreign domestic helpers on weekends.¹²⁶⁵

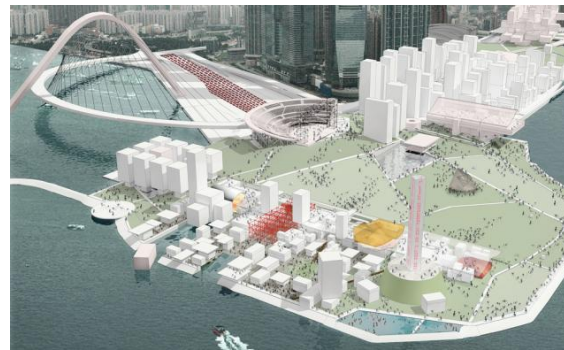


Figure 8.5 Office for Metropolitan Architecture, *Project For a New Dimension* (2010)



Figure 8.6 Office for Metropolitan Architecture, *Project for a New Dimension* (2010)

The last proposal for the WKCD was the concept *Cultural Connect: Key to Sustained Vitality* (Figures 8.7 and 8.8) prepared by Rocco Design Architects Limited,¹²⁶⁶ led by local architect Rocco Yim.¹²⁶⁷ According to the architect's vision, the WKCD is seeking

¹²⁶⁴ Public Policy Research Institute, "Stage 2 Report," 46. Wanchai is one of the busiest commercial areas in Hong Kong. Office towers, parks, hotels and an international conference and exhibition centre are located in the northern part of Wanchai while the area towards the western end of Lockhart Road is known for being one of the most popular bar districts on Hong Kong island. This area is also known to be a red-light district with some of the raunchier bars remaining.

¹²⁶⁵ Residents have expressed concern that the WKCD could see 300,000 foreign domestic helpers occupying the site on weekends. Phila Siu, "Hong Kong Could Face a Maid Shortage by 2017," *SCMP*, September 1, 2012.

¹²⁶⁶ Rocco Design Architects is a Hong Kong-based architectural firm and is responsible for designing several significant cultural projects in China, including the Yunnan Provincial Museum, Hong Kong SAR Government Headquarters, Baoan Cultural Complex, East Kowloon Cultural Centre, Guangdong Museum and iSQUARE.

¹²⁶⁷ The conceptual framework that underpinned Rocco's design is the idea of how the meridian system works within the body, comparing the WKCD to a network system where its 'health depends on a robust and un-impeded field of invisible paths through one's body', "Bustler:

'to establish that unimpeded cultural-urban field that ensures fluidity and connectivity. Connectivity between art forms, life and culture, space and movement, inside and outside, art and community, Hong Kong, South China and overseas'.¹²⁶⁸



Figure 8.7 Rocco Design Architects *Cultural Connect: Key to Sustained Vitality* (2010)



Figure 8.8 Rocco Design Architects *Cultural Connect: Key to Sustained Vitality* (2010)

In expressing his concept, the architect stated that he had drawn his inspiration from a classical Chinese scroll painting, *Qing Ming Riverside*.¹²⁶⁹ According to Yim, rather than a landmark or iconic architecture, he considered the WKCD as an energy source, an

Architecture Competitions, Events & News," accessed June 7, 2016, http://bustler.net/news/redirectData/west_kowloon_cultural_district_cultural_con

¹²⁶⁸ Roberts, "Journey to the West."

¹²⁶⁹ In this work, lifestyles of people from various backgrounds during the Song Dynasty are revealed. *Along the River During the Qingming Festival* 《清明上河圖》 is one of the most well-known scroll paintings in China. The painting was painted by Song Dynasty artist Zhang Zeduan 張擇端 (1085–1145). It captures the daily life of people and the landscape of the capital, Bianjing, today's Kaifeng, from the Northern Song period. The theme is often said to celebrate the festive spirit and worldly commotion at the Qingming Festival, rather than the holiday's ceremonial

'energy that radiates from the people's activities that captured the architect's imagination....a place when different programs, different people, different activities can come together simultaneously, in the same space and at the same time'.¹²⁷⁰ In capturing this sense of energy, Yim considered that the WKCD should be conceptualised as a major node that creates this energy.¹²⁷¹ It is Yim's vision to 'bring about not just brief flashes of brilliance, but long-term and sustained vitality' that distinguishes itself from the other two concepts.¹²⁷² In doing so, Yim proposed non-mainstream arts and cultural developments such as a humanities research centre, a floating platform for experimental performances and international cultural establishments in the WKCD.¹²⁷³

While all three concept designs and visions were presented to the public, none of the proposals specifically incorporated public art even though it had been suggested in the "Report on the Analysis of Views for the Stage 1 PE Exercise for the West Kowloon Cultural District." It seems public art was not a priority for the three shortlisted architects. As the WKCD is still undergoing development, it is too early to conclude that public art will not be considered when *City Park* is built. Some of the programs that have been delivered by the WKCD Authority in recent years have indicated a contrary position.

Meanwhile, building works have begun for three important arts facilities: the Xiqu Centre,¹²⁷⁴ the M+¹²⁷⁵ and the Arts Pavilion.¹²⁷⁶ Despite their completion date being 2019, as part of the WKCD's strategic position to meet the long-term infrastructural and development needs of Hong Kong's arts and culture, a wide range of cultural programs have been delivered by the WKCD Authority ahead of its physical completion.¹²⁷⁷ In supporting the development of art programs in the M+, consideration has been given to building an audience base and the training of future art administrators, curators, artists, and architects. This includes the introduction of curatorial programs (including architecture and public art), training and seminars that specifically target these groups.

aspects, such as tomb sweeping and prayers. Successive scenes reveal the lifestyle of all levels of the society as well as different trade activities in rural areas and the city. The scroll offers glimpses of urban life in Song Dynasty.

¹²⁷⁰ Roberts, "Journey to the West."

¹²⁷¹ To Yim, this energy is conducive to the spirit of exploration and discovery. 'Just as we marvel at every detail of everyday life depicted in *Qing Ming Riverside* as the story is unfolding before our eyes,' he writes, 'a similar sense of anticipation can be felt as we discover the multiple readings of the WKCD.' Ibid.

¹²⁷² This is demonstrated by his attempt to 'break the district's isolation by forging connections with the community in different directions.' Roberts, "Journey to the West."

¹²⁷³ For a discussion on their responses to 'Other Arts and Cultural Facilities and Education-related Facilities', see Public Policy Research Institute, "Stage 2 Report," 14-15.

¹²⁷⁴ The Xiqu Centre was designed by Hong Kong architect Bing Thom. The centre is conceived to support and promote Xiqu as a contemporary art form, featuring a spacious leisure space, training and education facilities, two state-of-the-art theatres and a traditional tea house. The building was completed in 2018.

¹²⁷⁵ According to the architect's statement, there is no specific mention of public art in the concept design. The museum is due to open in 2020.

¹²⁷⁶ The Arts Pavilion was designed by the Australian architect Andrew Burns. The space will provide exhibition space for a variety of forms during the construction of the major gallery, the M+. Because the Pavilion is intended to be used as a temporary space for a range of cultural activities and events, public art has not been considered in the design.

¹²⁷⁷ The WKCD Authority's programming can be seen as a response to both Office for Metropolitan Architecture's *Project for a New Dimension* and Rocco Design Architects' concept, *Cultural Connect: Key to Sustained Vitality*. As suggested by Koolhaas and Yim, the WKCD's program include Chinese theatre, Xiqu, music and multimedia festivals, art seminars and forums, architecture talks, temporary (public) art exhibitions/displays, research, training and education programs. For more information on program list (2012–2014), see the WKCD Authority, "What's On," accessed June 10, 2013, <http://www.westkowloon.hk/en/whats-on/past-events/year/>

8.5 Post-PE Exercises

While a vision for public art was not mentioned in any of the concept plans proposed by Foster, Yim or OMA, public art has been given some consideration by the Authority when it launched its first ephemeral public art exhibition in early 2013. The project titled *Inflation!* (Figure 8.9) successfully attracted 150,000 people to the event,¹²⁷⁸ featuring seven large-scale inflatable sculptures by artists from China, South Korea, the UK, the US and Hong Kong seeking to explore different possibilities of engaging the public with art.¹²⁷⁹

Instead of presenting art as an aesthetic object in a gallery, this outdoor exhibition attempts to break the myth about art by considering 'how certain realities and preconceptions around art in public space can be altered, undermined and challenged in the context of a constantly evolving cultural and urban landscape.'¹²⁸⁰ The intent for *Inflation!* was to transform a conventional public art project into an ongoing art experiment that aimed to inform the periphery of its future programs (as a form of market research), with a focus on how to engage an audience from a diverse background (see Figures 8.9–8.15).¹²⁸¹

¹²⁷⁸ The exhibition was held from April to June 2013. See Staff Reporter, "150,000 visit Mobile M+: Inflation! The M+ Nomadic Exhibition Ends Successfully with Fan-fare," WKCD Authority, June 9, 2013, accessed June 10, 2013, <http://www.westkowloon.hk/en/whats-on/past-events/year/>

¹²⁷⁹ The exhibition was held at the current site of the WKCD as an experimental research space for new art forms and understandings, led by three curators from the M+: Mainland born art critic Pi Li, whom I mentioned in Chapter Four; German born art curator Tobias Berger, the former director of PARA/SITE Art Space (2005–2010) who brought the art space from local focus to a global audience (Berger left the M+ in 2015 after he was appointed as the Head of Art at Tai Kwun) and American Chinese Pauline Yao, recognised for her work with Beijing neighbourhood storefront Arrow Factory in terms of bringing art out of the commercialised gallery district (before joining M+, Yao had held curatorial positions at the Asian Art Museum of San Francisco and worked as an independent curator and writer in Beijing from 2006 to 2012. Yao and her collaborators, Wang Wei and Rania Ho founded the Arrow Factory in 2008 with the aim to offer artists an alternative, non-commercialised space for exhibiting their works. The space is a tiny store-front space situated in hutong in Beijing).

¹²⁸⁰ "Mobile M+: Inflation!" WKCD Authority, accessed August 4, 2018, <https://www.westkowloon.hk/en/mplus/m-programmes/mobile-m-inflation/event-type/exhibition>

¹²⁸¹ *Inflation!* featured an exaggerated scale of inflatable sculptures depicting both ordinary objects and landmarks ranging from roast pig (Figure 8.10), human waste (Figure 8.11), cockroach (Figure 8.12), a lotus (Figure 8.13) to a 'Stonehenge' jumping castle (Figure 8.14).



Figure 8.9 *Inflation!* (2013), West Kowloon Cultural District.

Among the artworks, only two were commissioned for the exhibition. Chinese artist Cao Fei 曹斐, whose work *House of Treasures* (Figure 8.10) that resembled a giant suckling pig is a homage to her cultural roots. The roast pig represents celebration in Chinese culture. This Southern China delicacy is reserved for special family affairs, business openings or as a ritualistic spiritual offering.¹²⁸² Inside the sculpture, inflatable ‘ribs’ and ‘chopped pork pieces’ can also be found, allowing participants to interact with the sculpture. Given the siting of the sculpture, the construction site where the M+ is going to be built, the *House of Treasures* responds to the local cultural tradition by offering an inflatable suckling pig to the god, celebrating the construction of the M+.



Figure 8.10 Cao Fei (China), *House of Treasures* (2013)

¹²⁸² For example, in the entertainment industry in Hong Kong, it is a ceremonial tradition to offer one or several whole roast pigs to the god to celebrate a film’s opening (with the sacrifice of a pig, it aims to ward off evil and in return for prayers for the film’s success).



Figure 8.11 Paul McCarthy (US), *Complex Pile* (2013)



Figure 8.12 Tam Wai Ping (Hong Kong), *Falling into the Mundane World* (2013)



Figure 8.13 Choi Jeong Hwa (Korea), *Emptiness is Form, Form is Emptiness* (2013)



Figure 8.14 Jeremy Deller (UK), *Sacrilege* (2012)

Argentinian artist Tomás Saraceno's *Poetic Cosmo of the Breath* (Figure 8.15)¹²⁸³ is another work commissioned by the M+. In comparison to the *House of Treasures* and the other giant inflatable sculptures, the core concept of *Poetic Cosmo of the Breath* is to emphasise the relationship between man and the natural world as well as how we experience art—not just to view art as an aesthetic object but how it also has the capacity to interact with people through PE. The artist's focus on public engagement can also be interpreted as a metaphor representing how the WKCD was conceptually conceived, i.e. the development of its content and the functions of the site were primarily contributed by the public, not the government or the architect.

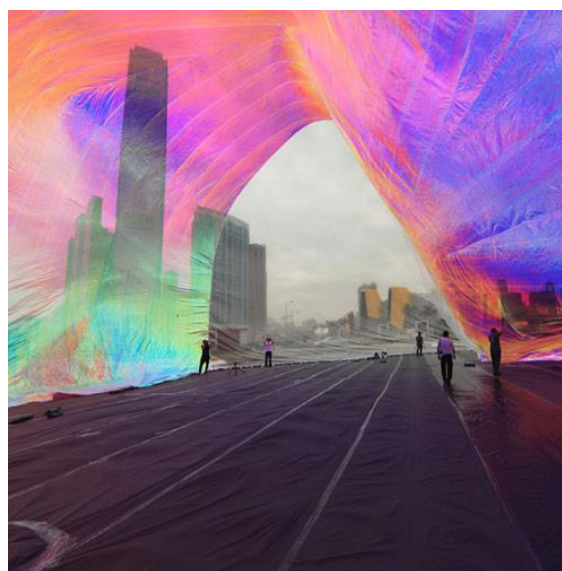


Figure 8.15 Tomás Saraceno (Argentina), *Poetic Cosmo of the Breath* (2013)

The exhibition provided a temporary antidote to alleviate the stress of modern living in Hong Kong by offering the audience an opportunity to engage with the works on a physical level.¹²⁸⁴ Just by being interactive, this tongue-in-cheek exhibition was widely praised by the community, far exceeding M+'s expectations.¹²⁸⁵ The overwhelming response from the public suggests that people are keen to engage with art when given the opportunity, reflecting the potential for building a new audience base.¹²⁸⁶ This experiment

¹²⁸³ The artwork is modest in scale, yet it is one of the most interactive artworks on display. The work is inspired by the work of Dominic Michaelis, an English architect and inventor who pioneered the technology for a solar-powered hot air balloon. As stated by the artist, the artwork consisted of a thin sheet of transparent plastic imbued with rainbow hue and can only be activated at dawn when the artwork is heated by the greenhouse effect with assistance from a team of staff or viewers who stand around its perimeter and raise its edge in a wave formation, allowing air to enter it from the perimeter, thus forming the bubble in its centre. West Kowloon Cultural District Authority, "Mobile M+ Inflation!"

¹²⁸⁴ How the public responded to the exhibition was made clear by a local reporter: 'People were walking around and inside the sculptures, touching them, and jumping on them.' "Inflation! at Mobile M+," *The Little Graduate*, accessed February 23, 2017, <http://www.thelittlegraduate.com/2013/06/inflation-mobile-m-museum-west-kowloon-cultural-district-hong-kong-contemporary-art.html>

¹²⁸⁵ Staff Reporter, "150,000 visit Mobile M+: Inflation!"

¹²⁸⁶ The project echoed an early survey conducted by the HKADC, showing that 65% of Hong Kong people have expressed an interest in participating in art and cultural activities if provided with the opportunity. See HKADC, "Public Attitude on Arts—Research Reports."

enabled the M+ to position itself in the Hong Kong cultural sector by being highly engaging and reaching out to the masses. Most crucially, it changes the political power of the museum by expanding its territory to public space.

8.6 Conclusion

This case study of the WKCD was informed by both the original project brief and research work undertaken by the Public Policy Research Institute at the Hong Kong Polytechnic University through its three-stage PE exercises. Based on the review of both government documents and architects' responses to the brief, the approach undertaken by the WKCD suggests that public art has not been explored by the architect, urban planner or the Authority. This is demonstrated by the position maintained by the government in the original concept plan, the architect's response to the brief, which did not consider some of the recommendations outlined in Desmond Hui's "Public Art Research—a Final Report" (2003)¹²⁸⁷ as well as three later concept plans presented by Norman Foster + Partners, OMA and Rocco Design Architects in the redesign of WKCD. Despite the winning design from Foster + Partners showing very little interest in developing a program for public art, there has been an effort made by M+ to explore the possibility of a non-traditional art exhibition, such as *Inflation!* intending to encourage the public to engage with art.

These developments have highlighted three undercurrents at various levels faced by the WKCD. The first is the lack of a cultural policy (including a position on public art) that would provide guidelines for the WKCD.¹²⁸⁸ It is still not certain whether the WKCD will consider the current Hong Kong government's cultural policy when the site is complete.¹²⁸⁹ It is worth noting that the cultural policy developed by the Cultural and Heritage Commission Bureau was initially formulated in response to the lack of long-term cultural policy. It was written based on the cultural environment of Hong Kong during the early 2000s. While the policy provides an overview of the Hong Kong cultural developments and funding model at the time, it did not reflect on the question as to whether the policy would meet the future needs of the WKCD or not. As the WKCD continues to evolve, this would imply the scope and some aspects of the *City Park* will change.¹²⁹⁰ There is a possibility that these changes may not be aligned with the current framework.

¹²⁸⁷ The report outlined a list of recommendations for the implementation of public art for the Hong Kong government. Hui, "Public Art Research". Interestingly, public art was not mentioned in Hui's other report, "The Relationship between Museums and Performing Arts, and Creative Industries for the West Kowloon Cultural District Development in Hong Kong."

¹²⁸⁸ While there is no cultural policy with the WKCD, Hong Kong's Cultural Policy sits within the Home Affairs Bureau, a government body responsible for managing museums and recreation facilities. The policy is driven by five main objectives: (1) to provide opportunities for wide participation in culture and the arts, (2) to provide opportunities for those with potential to develop their artistic talents, (3) to create an environment conducive to the diversified and balanced development of culture and the arts, (4) to support the preservation and promotion of our traditional cultures while encouraging artistic creation and innovation and (5) to develop Hong Kong into a prominent hub of cultural exchanges. See Home Affairs Bureau, "Cultural Policy" (2008).

¹²⁸⁹ For a discussion on the history of Hong Kong cultural policy, see "Policy Recommendation Report," Hong Kong Cultural and Heritage Commission, March 31, 2003, 5-7.

¹²⁹⁰ Although *City Park* was adopted, the WKCD will also incorporate some elements from the other two schemes. For example, the proposal outlined in the Rocco Design Architect suggested the WKCD should also be home to international art establishments. It should be noted that the current cultural policy does not have any recommendation on supporting overseas organisations and this suggestion can potentially open sensitive questions on whether the Hong Kong government is prioritising overseas organisations.

The second challenge for the WKCD is to overcome the lack of active communication channels between different governmental bodies (e.g. WKCD and HKADC) if the WKCD is to become the cultural hub of Hong Kong. The issues with communication were made evident by the lack of consideration of any public art in the WKCD masterplan (editions 2003 and 2006 respectively), as recommendations from Desmond Hui's "Public Art Research—Final Report" (2003) were overlooked. It is not clear whether the decision not to consider Hui's recommendations was intentional or not.

The third question is perhaps the most difficult one for the WKCD or the government to achieve: The delicate art of balancing the views of the public while maintaining the integrity of the architect's vision in the design of the WKCD. Although public engagement is seen as an inclusive method to inform the design of the WKCD, its exhaustive public consultation process raises the question of how the government can balance the need to satisfy the community while maintaining the artistic integrity of an architect. The risk of running into the danger of 'design by committee' syndrome (or in this case, by the public) is real for any architect and commissioner, and it is hard to determine where the line should be drawn. While it is too early to draw any conclusion in determining whether *City Park* has been successful, the PE exercise designed for the WKCD provides an example of how this mode of engagement can potentially be further developed and utilised in both urban/architectural planning in reconnecting people with space.

Nonetheless, the high-level use of the PE exercise in the design of WKCD exemplifies an alternative way of designing space. In this instance, the design and production of WKCD is deeply informed by spatial practices (interactions that connect places and people) and spaces of representation (the space of everyday experience) rather than by representations of space that are conceived by ideology or power (such as 'bureaucratic or political authoritarianism immanent to a repressive space' as described by Lefebvre).¹²⁹¹ This new approach to architectural production highlights a shift from an initial utilitarian approach to an architectural design with an increased focus on social space and exemplifies how the utilisation of public engagement, a key element in new genre public art, can transform a functional, repressive space into an organic and live one—a democratised space.

This case study also accentuates a change in spectatorship. As I described at the beginning of this chapter, the government's initial failure to engage with the community provoked a strong reaction from the public resulting in the abandonment of the original design and the implementation of a new design methodology. Most importantly, the original intention of the project reflects a lack of clear vision for the city's future. In the redevelopment of the WKCD masterplan, the community was given the opportunity to take part in a PE exercise contributing to the change of roles. Instead of being passive spectators the public turned into active collaborators, resulting in the redesign of the WKCD site. Most crucially, it reflects a new approach to Hong Kong's city planning that no longer sees the vision of a city-mandated by a powerful few. The bottom-up approach to architectural production and the inclusion of experimental research space for new art production in its programming suggests an increased interest in a human-centred approach to design, urban planning and public art, and is a reconsideration of the role of public engagement. It also raises the question of whether we can use this method as a new form of research into the design of public space. In other words, the use of PE exercises

¹²⁹¹ Lefebvre, *The Production of Space*, 49.

as part of the design and master planning strategy for the WKCD suggests that a new cross-disciplinary research method is emerging. As the world we now live in is facing innumerable challenges, i.e. ecological crisis, explosive growth of social divisions and exclusions, consumption and consumerism, health issues and so forth, this collective dialogue is essential because we should remember cities continue to evolve in response to human activities, and space can only come alive if we choose to engage and contribute. As Jane Jacobs stated in *The Death and Life of Great American Cities*, 'Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody.'¹²⁹² In this regard, there is further opportunity for artists, architects and urban planners to engage in the critical spatial practice, which could see public engagement strategies further utilised in public art and architecture production.¹²⁹³

¹²⁹² Jacobs, *The Death and Life of Great American Cities*, 238.

¹²⁹³ Finally, while I have no intention of speculating whether the future of Hong Kong public art in the WKCD is going to be assimilated into the Chinese national compliance, it is useful to be reminded that the lack of policy for the WKCD suggests there is a space to rethink this important issue. How the cultural identity of Hong Kong can be distinguished from other Chinese cities will be largely dependent on how the WKCD's cultural policy is written in laying down the blueprint for Hong Kong's future.

Section Four: More Than Urban Beautification: Aligning Public Art with Public Policies

CHAPTER NINE

A NEW MODE OF PRACTICE: IS PUBLIC ART PART OF URBAN ENTREPRENEURIALISM?

9.1 Introduction

This last chapter seeks to explore a connection between public art, economy and other public policies reflecting that this genre of art is a manifestation of Pierre Bourdieu's concept of cultural capital that I described in Chapter Three. *In Distinction: A Social Critique of the Judgement of Taste*, Bourdieu describes how the cultural economy is formed. He argues that the cultural economy is the result of the integration of cultural and economic power, processes and practices, not just economics alone.¹²⁹⁴

In contending that public art is, in fact, part of urban entrepreneurialism and the result of the CPC's integrative public policies over the study period, I will first outline the relationship between cultural policy and urbanisation to show there has been an increased effort by the CPC to integrate these fields with the economy.¹²⁹⁵ How urban entrepreneurialism is understood, practised and connected with other government policies in China is examined through the review of two significant public art events: The Beijing Olympic Games (2008)¹²⁹⁶ and the Shanghai Expo (2010).¹²⁹⁷ However, not all Chinese public art is closely associated with urban entrepreneurialism. For example, my examination of the *International Award for Public Art* (2011–2013) indicates that the event is motivated by a different 'political' position, i.e. it is also driven by China's commitment to expanding its soft power, replacing the emphasis on meeting the national GDP. In the case of Hong Kong, urban entrepreneurialism is mostly manifested in the form of commodification of art, including using traditional forms of public art as branding, event programming and associating art and iconic architecture with luxury goods.¹²⁹⁸

In this chapter, I analyse public art strategies mobilised in Shanghai and Beijing in response to the CPC's increased focus on the use of urban entrepreneurialism, a manifestation of applying the concept of 'capitalist strategy upon socialism' by adapting to a new mode of practice that utilises China's urbanisation programs. These strategies not only play a significant role in strengthening the

¹²⁹⁴ Bourdieu, *Distinction*.

¹²⁹⁵ For example, in "Research and Development of China's Public Art Design Industry Field Prospect Forecast Report" (2016 Version), the report suggested that public art has become one of the major cultural industries in China and will continue to proliferate in cities in the foreseeable future. The report aims to provide information on market potential demand and opportunities as well as policy and planning advice to investors in developing appropriate public art design investment opportunities. China Industry Research Network, "Research and Development of China's Public Art Design Industry Field Prospect Forecast Report (2016 Version)" 《中國公共藝術設計行業發展現狀研究與市場前景預測報告（2016版）》 (in Chinese), accessed April 21, 2017 from <https://wenku.baidu.com/view/c9466c95a45177232e60a26f.html>

¹²⁹⁶ See Beijing Olympic Games' websites, accessed April 29, 2018, www.en.beijing2008/bocog

¹²⁹⁷ See Shanghai Expo 2010 website, "Expo 2010," China.org.cn, accessed April 29, 2018, www.china.org.cn/travel/expo2010shanghai/node_7063201.htm

¹²⁹⁸ Of course, not all public art in Hong Kong is associated with commercial interest. As I discussed in Chapters Six and Eight, there have been efforts made by the Hong Kong government to use art to enrich the cultural life of Hong Kong people such as the building of new cultural precincts offering art and cultural programs to the community as well as subsidising artists and art organisations.

Chinese economy but are also in alignment with other public policies. In contrast, Hong Kong's unique economic position in global trade ¹²⁹⁹ provides a conducive environment for the commodification of art.

9.2 Aligning Cultural Policy, Urbanisation and the Economy

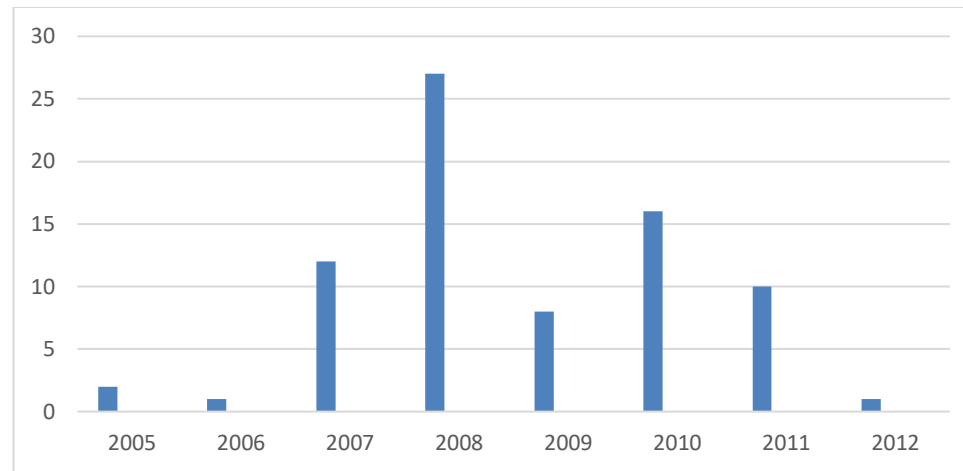
As outlined in Chapter Three, the CPC uses iconic architecture as a useful tool to build a specific new image aligning urbanisation policy with economic reform. For art and culture, the CPC's vision was first articulated in the "10th Five-Year Plan (2001–2005)".¹³⁰⁰ The changing role of art and culture articulated in this plan placed a new emphasis on raising productivity through technology and innovation. During the ratification of the Plan, the term 'cultural industries' was officially formalised and subsequently provided the CPC with a useful framework on how to engage cultural industries as part of the economic plan.

To illustrate how the CPC utilised the new cultural policy in justifying cultural industries, I use the data on the number of public buildings commissioned by the CPC shown in Appendix 6 to reflect the growth of the cultural industries during the 2000s. As stated in the data, there were 77 significant public buildings (and some iconic) completed between 2005 and 2012 all over China.¹³⁰¹ There were very few constructions in 2005 and 2006. Between 2007 and 2011, however, the number of buildings started to increase significantly. In total, there were 12 buildings (15.19%) in 2007, 29 (36.71%) in 2008, 8 (10.13%) in 2009, 16 (20.25%) in 2010, 9 (11.39%) in 2011 and 1 (1.27%) in 2012. The number of buildings and the types of building completed during this period is represented in Graphs 9.1 and 9.2.

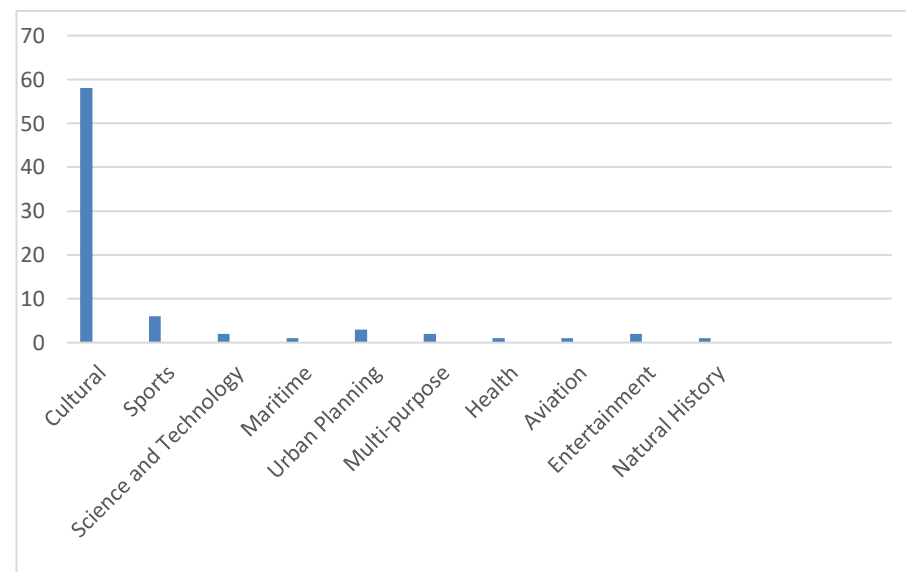
¹²⁹⁹ For example, a study from the International Institute for Management Development ranked Hong Kong first out of 63 economies as the world's most competitive economy in 2017 based on four criteria: (1) economic performance; (2) government efficiency; (3) business efficiency and (4) infrastructure. Naomi Ng, "Hong Kong Crowned World's Most Competitive Economy, Beating Singapore," *SCMP*, June 1, 2017.

¹³⁰⁰ Overview of the "10th Five-Year Plan" is summarised in China.org.cn. See <http://www.china.org.cn/english/features/38198.htm>, accessed October 12, 2017.

¹³⁰¹ The majority of these buildings are considered significant in China because they were selected by the Architectural Society of China (affiliated with the National Board of Architectural Accreditation that sits under the Ministry of Housing and Urban-Rural Development) and were featured in the *Architectural Journal* between 2005 and 2012. The selection of projects published in the *Architectural Journal* was peer reviewed by architectural academics and practitioners.



Graph 9.1 Number of significant public buildings completed from 2005 to 2012.



Graph 9.2 Types and number of public buildings completed from 2005 to 2012.

The significant number of public buildings completed in 2008 and 2010 corresponded with the opening of the Beijing Olympics in 2008 and the Shanghai Expo in 2010 as every country has a building boom leading up to such events. It also corresponds to the CPC's implementation of the *1,000 Museums Policy*.¹³⁰² The rapid growth of iconic architecture and monumental buildings during

¹³⁰² Staff reporter, "China to Have 3,000 Museums by 2015," *The People's Daily*, December 20, 2002 and Jeffrey Johnson, "The Museumification of China," *M+ Matters*, March 18, 2013.

the 2005–2012 period¹³⁰³ reflects a correlation between the rate of urbanisation and the government’s intensified focus on cultural development, with more than 50% of buildings completed just before the Beijing Olympic Games.¹³⁰⁴

How Chinese cities have joined the new urban revolution can be considered in the examination of the relationship between the scale of cultural development and urbanisation. In explaining this relationship, I use Appendix 6 again as an example. In the data, the number of significant buildings completed across the country between 2005 and 2012 indicates that a high proportion were cultural facilities (58 out of 77 buildings), representing 75% in total as shown in Graph 9.2.

Since the release of the “10th Five-Year Plan (2001–2005)”, the focus on urban planning has seen further integration of China’s political, economic and cultural policies.¹³⁰⁵ These include the introduction of the *1,000 Museums Policy*,¹³⁰⁶ in which all provinces across the country had to carry out extensive cultural capital work programs to build 1,000 museums by 2010.¹³⁰⁷ By placing cultural development on the national agenda, the action taken by the CPC highlighted their role in influencing the cultural and building sectors. Since its introduction, megacities such as Shanghai and Beijing have been closely following the directive to ensure that their capital work programs are aligned with national agendas.¹³⁰⁸

It should be noted that there were only 25 museums in existence in China when the CPC assumed power in 1949.¹³⁰⁹ In 2009, there were 2,061 museums. In 2014, the number was 4,164 museums, with 2,628 state-owned and 1,536 private/industry owned.¹³¹⁰ This represents a 60% increase in just five years, according to the China Museums Association.¹³¹¹ The exceptional growth of museums

¹³⁰³ Following the implementation of the *Tenth Five-Year Plan* (2001–2005), the annual GDP jumped 2% from 9.1% in 2005 to 11.1% in 2006, peaking at 14.2% in 2007 and gradually decreasing to 7.7% in 2012 due to overheating. “China-GDP,” *Focus Economics*, accessed April 21, 2017, <http://www.focus-economics.com/country-indicator/china/gdp> China’s construction (including architecture) and cultural industries also played a significant role in the contribution to the national GDP. See *National Bureau of Statistics of China’s Statistical Year Book between 2006–2012*, National Bureau of Statistics of China, accessed April 24, 2018, <http://www.stats.gov.cn/english/Statisticaldata/AnnualData/>

¹³⁰⁴ It should be noted that a total of 39 iconic buildings were built between 2007 and 2008, representing more than 50% of the buildings listed in the data. The main reason for the high percentage of buildings completed during the 2007–2008 period was because it was the CPC’s way of mitigating air pollution for the Olympic Games. In managing the city’s pollution issues, the CPC set out strict rules on building projects during the early and mid-2000s, requiring all building projects to be completed one year before the Olympics.

¹³⁰⁵ Cultural policy was not conceptualised by the CPC until 1991. As stated by Guan Ping Qin, Hao Wei and Wi Wang, cultural policy is defined by the state as the for-the-profit industries that produce cultural goods, cultural services and activities that are engaged in provision of cultural and entertainment goods and services as well as an aggregate that is related to all these activities. The industries covered by this definition include performing arts, films, audio and visual production, entertainment, tourism, arts training and artistic products. Guan Ping Qin, Hao Wei and Wi Wang, “Cultural Industry Policy in China and the United States: A Comparative Analysis” (A Practicum Paper, Kennesaw University, 4 January 2009), 11.

¹³⁰⁶ Staff reporter, “3,000 Museums” and Johnson, “The Museumification of China.”

¹³⁰⁷ Stephen Dubner, “Looking for a Museum Job? Try China,” *Freakonomics*, November 24, 2006, accessed August 22, 2018, <http://freakonomics.com/2006/11/24/looking-for-a-museum-job-try-china/>

¹³⁰⁸ For example, a selection of public and private museums completed between 2002 and 2012 in major Chinese cities is documented in Appendix 14. See also Jacobson, *New Museums in China*.

¹³⁰⁹ Georgia McCafferty, “China’s Private Art Museums: Architectural Wonders of Empty Vanity Projects?” *CNN*, March 23, 2016.

¹³¹⁰ McCafferty, “China’s Private Art Museums.”

¹³¹¹ “Major Events,” China Museums Association, accessed April 15, 2012, <http://www.chinamuseum.org.cn>

in China reflects the CPC's effort to accrue cultural capital, their aspiration to meet international standards and their desire to strengthen China's soft power by reconfiguring the political role of museums in the 21st century. Currently, on average, nearly 100 new museums are being built annually across the country. Statistically, this represents one museum for every 335,000 people while the American standard is one museum for every 20,000 people.¹³¹² Guo Xiaoling 郭小凌, the director of the Capital Museum, has stated that China would need at least 50,000 museums in the future to catch up with the American standard.¹³¹³ As China has close to 700 cities, this would imply cultural programs and facilities will continue to expand across the country and play a key role in driving the country's future economy, further strengthening the nation's soft power in developed countries.

While the integration of cultural policy, urbanisation, the economy and soft power is nothing new in the West, China's enthusiasm for building cultural facilities has become a prominent feature of Chinese modernity in the 21st century. In this context, the role of architecture, which has been traditionally seen as a key contributor in providing aesthetic and social functions to the inhabitants of its products, has become increasingly associated with economic outputs. Spaces are designed to be utilised for attracting fee-paying tenants and visitors to generate income for the government and the private sector. The same applies to the cultural industries in which social and cultural functions are replaced by their accountability in terms of stimulating the economy.

9.3 Urban Entrepreneurialism: A New Industry for Chinese Cities?

With the increased focus on the production of capital surplus, urbanisation can no longer be seen merely as a tool to regulate urban growth in cities. How the speed of urbanisation is closely connected to the growth of capitalism has been examined by David Harvey in his paper, "The Right to the City" (2008).¹³¹⁴ Harvey first explored the concept of urban entrepreneurialism in the late 1980s in which he identified a shift in urban governance from processes concerned mostly with the provision of services and public facilities to those concerned with economic development. Harvey saw this evolution as quite different from existing forms of civic boosterism in that it involved an explicit form of public-private partnership. He describes this new form of urban governance as comprising various components, including 'advocacy from the government to support the formation of public-private partnerships, the

¹³¹² The US has approximately 17,500 museums and a population of 328,35561. Cited in Jacobson, *New Museums in China*, ix. See "Museums Facts and Data," American Alliance of Museums, accessed September 11, 2018, <https://www.aam-us.org/programs/about-museums/museum-facts-data/>

¹³¹³ If China wanted to catch up with the American standard (i.e. one museum for every 20,000 people), the country would have to build 70,000 museums based on the population of 1.4 billion people. Staff reporter, "Guo Xiaoling: Museums Should be Built Based on Local Conditions" "郭小凌：博物館建設要因地制宜" (in Chinese), *Guangming Net* 《光明網》, accessed April 15, 2012, <https://mip.gmw.cn/bdmip/201609/23/5012692.html>

¹³¹⁴ Harvey detailed how cities have changed overtime: 'From their inception, cities have risen through geographical and social concentrations of a surplus product. Urbanisation has always been, therefore, a class phenomenon, since surpluses are extracted from somewhere and from somebody, while the control over their disbursement typically lies in a few hands. This general situation persists under capitalism, of course; but since urbanization depends on the mobilization of a surplus product, an intimate connection emerges between the development of capitalism and urbanization. Capitalists have to produce a surplus product in order to produce surplus value; this, in turn, must be reinvested in order to generate more surplus value. The result of continued reinvestment is the expansion of surplus production at a compound rate – hence, the logistic curves (money, output, and population) attached to the history of capital accumulation, paralleled by the growth path of urbanisation under capitalism.' David Harvey, "The Right to the City," *The New Left Review* 53 (September/October 2008), accessed February 5, 2018, <https://newleftreview.org/11/53/david-harvey-the-right-to-the-city>

speculative nature of the projects undertaken, and a shift away from concerns about collective consumption to the political economy of a place.¹³¹⁵ One key concept of Harvey's theory was his insistence that urban governance involved a broader array of actors and stakeholders in government, quasi-government and the private sector. In the case of China, this would imply that the state's manipulation of the urban landscape through urbanisation, gentrification and, to some degree, social engineering¹³¹⁶ is being achieved in collaboration with various non-government bodies and the private sector.¹³¹⁷ By utilising resources and repackaging the city as an attractive commodity, the CPC, in turn, effectively becomes an urban entrepreneur, transforming into a marketing machine and promoting the concept of the city to the world.¹³¹⁸

In the 21st century, urbanisation is aided by urban entrepreneurialism in which the creative deployment of resources shapes the identity of a city. This can range from the production of iconic architecture, mega-events, cultural programs and tourism to education focusing on shaping the city's marketability to generate real economic value for the city. While Harvey's concept suggests capitalism has its own will¹³¹⁹ and is mostly utilised in developed countries, urban entrepreneurialism, I suggest, can also be applied to developing capitalist countries such as China.¹³²⁰

¹³¹⁵ David Harvey, "From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism," *Geografiska Annaler. Series B, Human Geography* 71, no. 1 (1989): 3-17. See also David Harvey, *Spaces of Capital: Toward a Critical Geography* (London and New York: Routledge, 2002).

¹³¹⁶ New York is a good example of how city planning segregates different classes in different parts of a city.

¹³¹⁷ Harvey developed the concept in 1989 although he did not discuss urban entrepreneurialism in the context of China. I am using Harvey's concept to describe how urban entrepreneurialism is utilised by the CPC and various actors.

¹³¹⁸ Of course, this phenomenon is not limited to China. For example, the American experience was documented by Christine M. Boyer. See "Cities for Sell: Merchandising History at South Street Seaport," *Variations on Theme Park: The New American City and the End of Public Space*, ed. Michael Sorkin (New York: Noonday and Wang, 1992), 181-204. For the UK experience, see Kevin Ward, "Entrepreneurial Urbanism, State Restructuring and Civilizing New East Manchester," *Area*, no. 35 (2003): 116-127.

¹³¹⁹ This nature of capitalism was described by David Harvey in which it is 'a process not a thing ... a process of circulation in which money is used to make more money, often, but not exclusively, through the exploitation of labor power', emphasising how capitalism can survive on its own if we allow ourselves to continue with this form of economic system. As Harvey put it at the end of *Enigma*, 'capitalism will never fall on its own. It will have to be pushed. The accumulation of capital will never cease. It will have to be stopped. The capitalist class will never willingly surrender its power. It will have to be dispossessed.' David Harvey, *The Enigma of Capital: and the Crises of Capitalism* (New York: Oxford University Press, 2nd edition, September 14, 2011), 344-367 and "After Thoughts on Piketty's Capital," David Harvey, accessed October 12, 2017, <http://davidharvey.org/2014/05/afterthoughts-pikettrys-capital/>

¹³²⁰ Turkey is another example. According to B. Gedikli, as global capitalism has intensified in the 21st century, so too has interurban competition (a consequence of the globalisation of the economic activity). Within this environment, the capability to compete has become a determinant of urban development. In this context, urban entrepreneurialism is used by developed capitalist countries to compete in the global economy resulting in the expansion of its economic power beyond nation-states. Developing capitalist countries have also been influenced by this development where local governments provide labour forces to developed capitalist countries, which then creates new economic (such as SEZs and investment-friendly regulations) and urban structures (information technology, facilities and so forth) that aim to provide a conducive environment for prospective foreign investors. Turkey was used by Gedikli as an example to illustrate how the national government can make decisions about the extent and capability of the firm to act in the territory of that state. This implies that the national government can make some changes in its specific structures 'so as to increase the capability of the multinational firm to act more freely.' For a discussion on the restructuring of global economy and how developing countries are adopting the urban entrepreneurialist attitude, see B. Gedikli, "Interurban Competition within the Circumstances Created by Global Capitalism," *Globalization and World Cities*, Research Bulletin 65, 2001, accessed October 12, 2017, <http://www.lboro.ac.uk/gawc/rb/rb65.html>

Historically, Western urban entrepreneurialism is considered as a form of urban governance in late capitalism, particularly in the US and Western Europe.¹³²¹ The way it is structured, in terms of achieving economic goals, places considerable emphasis on how local and city governments can create a market-friendly environment for prospective investors.¹³²² In the context of China, the state mediates its role as party upholder and market facilitator.¹³²³ Scholars Chien Shih-shen and Wu Fulong described urban entrepreneurialism as seen by the CPC as the right tool to aid China to achieve the objective of transforming a socialist to the socialist-market economy and in addressing the crisis of state-led socialist development and the effects of the Cultural Revolution.¹³²⁴ In doing so, the CPC 'granted power to city governments to help them to build up more infrastructure and attract investments, while at the same time, the political system remains centralised.'¹³²⁵ In assuring that the party's political power is maintained, 'the CPC links local development with local cadres' performance.'¹³²⁶ How the city is developed (or meeting GDP) thus has a direct impact on the career advancement of local cadres as they are accountable for economic decision making. In this respect, China has developed a new kind of governance that would allow the party to incorporate urban entrepreneurialism into its economic system with greater flexibility and achieve better outcomes. By emphasising local government's accountability to economic output, this arrangement allows the CPC to maintain political control over cities.¹³²⁷ It also highlights China's urban entrepreneurialism as being quite distinct from that of the West.¹³²⁸ In China, urban entrepreneurialism is manifested as a new hybrid economic system that involves the government's active engagement in the creation of a new business environment that allows the capitalist system to grow. China's land-use rights are one of the examples that exemplified how urban entrepreneurialism has been modified. How the CPC can benefit from the new economic model by the use of land-use rights is discussed below.

In China, urban land is owned by the state.¹³²⁹ In explaining the relationship between urban entrepreneurialism and land-use rights, I use the private housing market as an example. Soho is one of the trendiest residential areas in Beijing and has benefited from the

¹³²¹ Harvey, "From Managerialism to Entrepreneurialism," 3–17 and Ward, "Entrepreneurial Urbanism," 116-127. For Hong Kong see Bob Jessop and Sum Ngai-ling, "An Entrepreneurial City in Action: Hong Kong's Emerging Strategies in and for (Inter-) Urban Competition," *Urban Studies*, no. 37 (2000): 666-686.

¹³²² Zheng, "Contextualizing Public Art Production," 94.

¹³²³ Su, "Cultural Policy and Film Industry," 93-114.

¹³²⁴ Chien Shih-shen and Wu Fulong, "The Transformation of China's Urban Entrepreneurialism: The Case Study of the City of Kunshan," *Cross-Currents: East Asian History and Culture Review*, no. 1 (December 2011), accessed February 6, 2018, https://cross-currents.berkeley.edu/sites/default/files/ejournal/articles/chien_and_wu_0.pdf

¹³²⁵ Ibid.

¹³²⁶ Ibid.

¹³²⁷ Chien and Wu, "The City of Kunshan."

¹³²⁸ In a nutshell, the political system of China enables the CPC to shift its attitudes more swiftly in response to changes to global geopolitics and economy. It does not face the same pressure as the democratic West. Another reason for China to be able to utilise urban entrepreneurialism more effectively than the West is because all land is owned by the CPC, allowing both central and local government to manipulate its use if needed. This is evidenced in my discussion about the relationship between land-use rights and housing prices in Beijing and Shanghai in this chapter.

¹³²⁹ As discussed in Chapter Three, in rural areas, farm land is owned by the state or collectives. While the CPC has introduced the Property Rights Law (2007) to prevent the abuse of power by the villagers, it is understood that the CPC's Constitution (Article 13) does provide protection to homeowners. For land that is used for residential purposes, the state can grant property owners the rights to use urban land for up to 70 years and the lease is automatically renewed after its expiration date. For a discussion on the definition of the Property Rights Law see Laney

new economic policy. Before the reform, urban housing was provided by the CPC through a system called *danwei* 單位, the 'work unit' so that low wages were compensated for by cheap housing and rationed commodities.¹³³⁰ Housing reform was introduced between 1978 and 1988, but it was not until 1990 that commercialisation of housing first appeared in Shanghai.¹³³¹ Since its introduction, the price of property has increased significantly.¹³³² The high cost of private housing is primarily contributed to by the ongoing cost of land-use rights rather than building costs. This is because the land-use rights are an unsellable asset under the Chinese Constitution,¹³³³ thus enabling the CPC to monopolise the market.

It should also be noted that private developers cannot develop private housing without partnership from the government.¹³³⁴ I have described how a private developer can partner with the local government through the case study of OIRA in Chapter Four. The approach undertaken by the CPC reflects how urban entrepreneurialism can be modified in the communist state.

Nevertheless, the depiction of the housing market in Beijing and Shanghai today demonstrates how the government can take advantage of urbanisation from land-use rights.¹³³⁵ While the average rights holders have land-use rights for residential purposes

Zheng, "Chinese Law on Private Ownership of Real Property," Library of Congress, March 2015, accessed October 12, 2017, <https://blogs.loc.gov/law/2015/03/chinese-law-on-private-ownership-of-real-property/> and Joseph Kahn, "China Backs Property Law, Buying Middle Class," *The New York Times*, March 16, 2007.

¹³³⁰ Peter Li, "Housing Reforms in China: A Paradigm Shift to Market Economy," (Research paper, University of Technology, Sydney, undated), accessed July 7, 2016. http://www.prrs.net/Papers/Li_Housing_Reforms_In_China_A_Paradigm_Shift_To_Market_Economy.pdf

¹³³¹ Li, "Housing Reforms in China: A Paradigm Shift to Market Economy."

¹³³² For example, in 2001 the average price for a 1,500-square foot two-bedroom apartment in Soho was close to one and a half million yuan. By 2011, the price increased to close to six million yuan. In Shanghai, the average 2,000-square foot apartment in Pudong has risen to \$20–25 million over a similar period. In addition, homeowners are subject to numerous taxes, depending on the area they live in. The cost of private housing does not articulate land-use rights fees in advertisements, but its high costs probably suggest it does include such a fee. This information was obtained during my field trip to Beijing (2011) and Shanghai (2012). See also staff reporter, "Where Does the Money Come From? The Communist Party Receives 2.4 Trillion in Taxes Annually" 《錢是從哪裡來的？共產黨每年收到 2.4 萬億元的稅款》 (in Chinese), *NTDTV*, March 11, 2016, accessed October 12, 2017, <http://www.ntdtv.com>

¹³³³ Article 10 of the 1982 Constitution upholds the Chinese land policy that reflects the traditional view of communism, i.e. land of the country must be owned by the country (state) or its agricultural collectives. State-owned enterprises or other organisations, which cannot own land themselves, may use land with permission from the state. This implies the leasing of land-use rights to enterprises and businesses does not breach the rule articulated in the Constitution. See "Constitution of the People's Republic of China."

¹³³⁴ It is a common practice that local governments would provide the land to developers based on the condition that the government would receive 20% of the profit generated from the building owners' business. The percentage split may vary between different city/provincial governments. This arrangement, in effect, provides the government ongoing income stream. Notes from meeting between an architect and Martha Liew, dated March 21, 2018.

¹³³⁵ As stated by Anne-Maree Broudehoux, the cost of land for the Olympics, for example, was acquired at well below market value due to the state's ability to confiscate land in the name of public interest. Anne-Maree Broudehoux, "Spectacular Beijing: The Conspicuous Construction of an Olympics Metropolis," *Journal of Urban Affairs* 29, no. 4 (2007): 388-389. For a discussion on the relationship between commodification and housing market see Xu, Yeh and Wu, "Land Commodification" and Fulong Wu, "Commodification and Housing Market Cycles in Chinese Cities," *International Journal of Housing Policy* 15, no. 1 (2015): 6-26.

for 70 years, this does not imply that the use of the land can be guaranteed during the 70-year lease, i.e. the land-use rights can be withdrawn at any time by the government.¹³³⁶

Since the reform, there have been countless incidents of residents being displaced by the CPC and private developers, making way for new developments. This also suggests that the Chinese Constitution did not provide sufficient protection to homeowners before 2007 (the year the Property Rights Law was introduced). As I discussed in Chapter Four where I described the redevelopment of Da Zha Lan in which 57,551 people living in the area were forcefully evicted, this reflects the true purpose of the land-use rights, i.e. it is, in effect, a planning tool designed to enable both the CPC and local government to make decisions about land-use for the national interest. Similarly, we can also see how traditional forms of public art are associated with gentrification. As stated by Zheng, it is used as an entrepreneurial instrument that can provide the CPC with a flexible tool for urban planning to help China achieve two primary objectives, i.e. its ability to act as a 'shop window' for promoting a city while also delivering economic benefits.¹³³⁷ No longer do we see the new model of urbanisation as being used as an instrument for rationalising urban living space, but also as a means for generating lucrative income for the government.¹³³⁸ The poor quality of buildings has also aided the acceleration of the urbanisation process as most buildings in China only have a lifespan of 30 years.¹³³⁹ This, in turn, helps the CPC to benefit economically from the ongoing cycle of urban development.

9.4 The Beijing Olympic Games, Shanghai Expo and the International Award for Public Art

As described earlier, urban entrepreneurialism can be manifested in a range of products and services that aim for public consumption. Through understanding how urban entrepreneurialism is utilised creatively by the CPC, I will specifically examine two public art events that helped produce positive outcomes for cities. They are the Beijing Olympic Games (2008) and the Shanghai Expo (2010).

¹³³⁶ Reasons for withdrawal include (1) public interest, (2) renovation of old towns, (3) expiration of land terms without renewal, (4) dissolution of holder of allocated land rights and (5) termination of use of public infrastructure. "Expropriation Laws and Practices: The People's Republic of China," *Capacity Building for Resettlement Risk Management: Compensation and Valuation of Resettlement: Cambodia, People's Republic of China, and India*, Asian Development Bank (2007), 16.

¹³³⁷ Zheng, "Contextualizing Public Art Production," 94-97.

¹³³⁸ Lynette H. Ong, "State-Led Urbanization in China: Skyscrapers, Land Revenue and Concentrated Villages," *The China Quarterly* 217 (March 2014): 162-179.

¹³³⁹ Buildings in China have an approximately 30 years' life span due to pollution, contamination or poor building materials and construction. In addition, each year 460 billion yuan is wasted on dismantling buildings for a number of reasons, such as rezoning, lack of approval, inappropriate 'image' and conflicts of interest. The cost of dismantling is covered by the CPC, which is funded by the public purse. The motivation that drives China's endless cycles of building and demolition of urban forms can be seen as an economic necessity in a capitalist society. This phenomenon was described by David Harvey in one of his early works, *Social Justice and the City* (1973) when he explained how the economic life span can be sustained in a capitalist city by shortening the economic and physical life span of a product (such as a building) to generate expanding consumption. "China's Short Life Span Architecture: Wasting 460 Billion Yuan Annually" 《中國大陸「短命建築」 每年浪費 4600 億元》 (in Chinese), *NTDTV* December 29, 2015, accessed December 30, 2015, <http://www.ntdtv.com/xtr/b5/2015/12/30/a1244301.html> and Harvey, *Social Justice*, 269.

The Spectacular Beijing Olympic Games

The Beijing Olympics were considered to be one of the most successful events in Olympic history.¹³⁴⁰ The CPC regarded the Olympic event as a valuable opportunity to construct the city's identity and core values and proposed extensive programs to help the city in achieving this goal. These objectives were translated into urban landscapes and functions created through the production of new landmarks of urban space and architecture for hosting and servicing the event. This was exemplified by the construction of the grand stadium and the international standard athletes' village and infrastructure,¹³⁴¹ the introduction of new markets and resources, such as the securing of funding sources through event sponsorships and various forms of public-private or international-domestic partnerships; and marketing of event-centred commodities and souvenirs.¹³⁴² Re-defining the position of the host city in the world's urban hierarchy was achieved through improvement of international relations, enhancement of economic and social capacities, upgrading of the international gateway status, and speeding up of urban development¹³⁴³ as well as creating, publicising and consolidating the city's identity through media coverage, tourist visits, public participation and community support.

For the construction of the city's identity, iconic architecture was exploited by the CPC through the commissioning of several key public buildings and infrastructure. This aspect of the government's manipulation of the built environment has been examined in Chapters Three and Four. The extent to which the CPC has deployed urban entrepreneurialism is not confined to building projects but also involves a broad range of programming, including implementation of extensive sports and cultural programs. In understanding how public art has been considered in the Games, specific attention will be given to its cultural program.¹³⁴⁴

In doing so, I utilise in this analysis the Beijing Olympic Games program, its official website and other sources. The Games' cultural program was presented under three categories. The first was the 'Cultural Activities at the Olympic Village', which included a range of performances and exhibitions at the athlete's village with a key public art event, *Olympic Landscape Sculpture Exhibition*, which I will elaborate on later. The second was 'Cultural Activities at the Paralympic Village', featuring a range of performances including singing, dancing, musicals, acrobatics, martial arts, opera performances, a floating show and the China Story Exhibition, which focused on traditional Chinese culture. The final category was the 'Beijing 2008 Olympics Cultural Festival', which was curated under the concept of 'We are the World, We Live in Harmony'. The festival consisted of a wide variety of cultural activities throughout

¹³⁴⁰ Andy Fixmer, "Beijing Olympics Attracted Most Viewers, Nielsen Says," *Bloomberg*, September 5, 2008. However, this record was surpassed by the London Olympics in 2012.

¹³⁴¹ Stephen Essex and Brian Chalkley, "Mega-Events as a Strategy for Urban Regeneration," *Dialoghi Internazionali – Città nel Mondo*, no. 5 (2007): 18-29.

¹³⁴² Li Zhang and Simon Xiaobin Zhao, "City Branding and the Olympic Effect: A Case Study of Beijing," *Cities* 26, no. 5 (October 2009): 245-254.

¹³⁴³ B. Derudder., P J Taylor., F Witlox and G Catalano. "Hierarchical Tendencies and Regional Patterns in the World City Network: A Global Urban Analysis of 234 Cities," *Regional Studies* 37, no. 9 (2003): 875-886.

¹³⁴⁴ It should be noted that the Beijing National Stadium, which was designed by Herzog & de Meuron in collaboration with Chinese artist Ai Weiwei, is not included in this part of the discussion as the building design process was conducted under a building procurement framework.

the city. Additionally, Chinese artist Cai Guo-Qiang was commissioned to design fireworks for the opening and closing ceremonies of the Beijing Olympics and Paralympics.¹³⁴⁵

Like iconic architecture, the CPC considers public art a useful tool for creating the city's identity and a sense of engagement with the world. For the Beijing Olympics, this was achieved through the Olympic Landscape Sculpture Competition, one of the key cultural events of the Games. An elaborate plan for its public art program commenced in 2005 when the Beijing Municipal Government, Beijing City Sculpture Construct Supervise Office and CSI launched a worldwide sculpture design competition for the Games. The organiser received a total of 2,450 designs from 82 countries, and 386 works were selected for further development. Interestingly, a democratic process was employed during the second round of design selection. The shortlisted designs were exhibited in different parts of the city enabling the public to cast their vote for their favourites, and the winners were unveiled in late 2007. After the third round of judging, 290 designs were selected for commissioning with most of the winning designs installed at the Olympic Park, National Centre for Performing Arts and Chaoyang Park in late 2007.¹³⁴⁶

With positive comments received from local residents and the international art community who participated in the process,¹³⁴⁷ the successful public art campaign run by the Beijing Municipal Government set out a new model for the commissioning of public art. An additional 100 sculptures were commissioned and installed at various venues, including the Olympic Forest Park from Chang'an Avenue to the ring roads. As for the *Olympic Landscape Sculpture Exhibition*, 50 sculptures were selected from the competition and exhibited at the Olympic village during the Games (Figures 9.1–9.3).

¹³⁴⁵ Cai Guo-Qiang was a member of the core creative team in charge of the visual and special effects of the opening and closing ceremonies for the Beijing Olympics and Paralympics. The project took the artist two years to complete the preparatory work. Arthur Lubow, "The Pyrotechnic Imagination," *The New York Times Magazine*, February 17, 2008.

¹³⁴⁶ The full list of winning designs and commissions was published in Wang Hongyi and Zeng Chenggang's *Gathering of Dreams—100 Olympics Sculptures* (location of publication not specified: Culture and Art Publishing, 2008). See also Wang Zhong, *Olympic Culture and Public Art* 《奧運文化與公共藝術》 (in Chinese) (Beijing: Peking University Press, 2009)

¹³⁴⁷ Staff reporter, "Sculpture: New Beijing, New Image," *Cultural China*, December 26, 2008.



Figure 9.1 Miguel Angel Velit (Peru), *The Olympic Games* (2008)



Figure 9.2 Zozulak Richard (Slovakia), *Little Planet* (2008)



Figure 9.3 Li Fujun and Liudmila Singaevskaya (Russia), *Pierre de Coubertin* (2008)

The successful Beijing Olympic public art program run by the Beijing Municipal Government signified a new approach to marketing the city. It provided an opportunity for the creation of the city's identity and to define its values by opening up to the world. In the case of the 'Olympic Landscape Sculpture Competition', China's progressiveness was demonstrated through the delivery of a worldwide sculpture design competition and the introduction of a voting system, which had not previously been seen in the city's public art history.¹³⁴⁸

This new-found understanding underlines how urban entrepreneurialism can be utilised through the implementation of building and cultural programs to generate positive economic outcomes for a city.¹³⁴⁹ It should be noted that before the reform, urban entrepreneurialism did not exist in China. The earliest form of creative deployment of public resources had been mainly politically motivated, i.e. cultural events were treated as part of the country's overall diplomatic policy rather than for economic benefit. These diplomatic activities were manifested in the form of tourism and served the political purposes of facilitating friendship with selected countries and propagandising communist achievements, with little consideration of economic benefits and costs incurred by these tourism activities.¹³⁵⁰

¹³⁴⁸ Staff reporter, "Beijing Selects Landscape Sculpture Designs For 2008 Olympiad," *Beijing Olympics Sculpture News*, March 8, 2008, accessed June 9, 2016, <https://beijingolympicssculpture.wordpress.com/beijing-selects-landscape-sculpture-designs-for-2008-olympiad/>

¹³⁴⁹ The design and procurement method of the Beijing National Stadium by Herzog & de Meuron and Ai Weiwei were discussed in Chapter Three.

¹³⁵⁰ Li and Zhao, "City Branding," 245-254 and 247-248.

Since tourism turned into a fully commercialised industry, the number of foreign tourists visiting Beijing, for example, increased from 2.1 million in 1996 to 4.3 million in 2007 while the number of domestic tourists has risen from 76 million to 142 million in the same period.¹³⁵¹ This shows how tourism can contribute to a significant increase in the national GDP. During the two-week-long Olympic Games, Beijing recorded 6.52 million tourist arrivals, including 382,000 from abroad¹³⁵² suggesting that enormous economic benefits come with the staging of a significant event.

As Chinese cities, such as Beijing, transform themselves into mega-metropolises, these diplomatic activities have turned into fully-fledged tourism programs. The rationale for tourism development was primarily economic in response to various plans proposed by the central government and local governments.¹³⁵³ The transformation of Chinese tourism during the Beijing Olympics was carefully examined by Chinese academic Li Zhang and Simon Xiaobin Zhao.¹³⁵⁴ Their study identifies how tourism can contribute to tangible economic benefits. These include massive investment in the improvement of tourism infrastructure capacity, the creation of new tourism spectacles, international publicity of the city's scenic spots, development of different tour routes that link the city's historical civilisation and recent modernisation, formulation of official standards for regulating tourism markets and services, and the establishment of mechanisms for dealing with complaints from tourists.¹³⁵⁵

In determining how iconic architecture and cultural programs have played a vital role in defining the branding of Beijing, I make use of Li and Zhao's study for the analysis. In their paper, Li and Zhao examined a range of strategies engaged by the CPC in positioning the city's image leading up to the Olympic Games. Their study also assessed the effectiveness of the Olympic campaign.¹³⁵⁶ One of the key factors identified as highly effective by Li and Zhao's study is the successful implementation of the Beijing Master Planning (2004–2020). In preparation for the Beijing Olympics, the city was curated under three main themes, which were 'People's Olympics', 'Green Olympics' and 'High-Tech Olympics'¹³⁵⁷ with elaborate plans to promote the city as a 'friendly global city with an enduring

¹³⁵¹ Information regarding the number of domestic and overseas travelers visited Beijing between 1996–2007 can be found in "China Statistical Yearbook Database," CNKI Knowledge Network Service Platform, accessed November 20, 2012, <http://tongji.cnki.net/overseas/engnavi/HomePage.aspx?id=N2010090572&name=YOFGE&floor=1>

¹³⁵² The number increased from 82, 692 visitors per week in 2007 to 191,000 during the Olympic Games. This equates to more than a 100% increase of foreign visitors to Beijing. Staff reporter, "Beijing Hosts 6.5 Million Tourists During the Olympics," *China View*, August 26, 2008.

¹³⁵³ Li and Zhao, "City Branding," 247-248.

¹³⁵⁴ *Ibid.*, 248.

¹³⁵⁵ *Ibid.*, 247-248.

¹³⁵⁶ In assessing the success of the marketing campaign for Beijing, a survey was conducted by Li and Zhao in 2009. The survey asked local and non-local residents to give a rating on four main categories, namely internationalisation, cultural significance, livability and the impact of the Games. While liveability scored the lowest (ranging from 1.7 to 2.3 out of 5) in the public survey, cultural significance received the highest score (3.3. to 4.1 out of 5) with iconic buildings and protection of traditional local culture receiving the highest (4.1) in the overall assessment. The survey reflects local and non-local residents' perception of Beijing's attributes. Their findings suggested that iconic architecture and cultural programming have played an important part in the government's marketing strategies in branding the city. *Ibid.*, 250.

¹³⁵⁷ "About BOCOG," The Beijing Organizing Committee for the Games of the XXIX Olympiad, accessed November 20, 2012, <http://www.en.beijing2008.cn/bocog>

civilisation which embraces modernity'.¹³⁵⁸ The construction of the new image of the city was materialised through the utilisation of media promotion (such as publicity of the logo, slogans in the media, Olympic mascots and a range of products), construction of iconic buildings and infrastructure (such as the Beijing National Stadium, National Aquatics Center, National Grand Theatre, first-class hotels and Beijing International Airport) and the creation of programs (such as the *Olympic Landscape Sculpture Exhibition* and *the Cultural Festival*).

The Shanghai Expo – the World of Avant-garde Architecture

While the Beijing Olympics campaign has provided an example to show how the CPC has been able to transform the urban landscape and functions of the city in response to an economic agenda, by contrast, the Shanghai Expo used urban spectacle as part of its city branding. Unlike Beijing, Shanghai, since the early part of the 20th century, has been China's major economic centre and the city has been specifically developed to meet its economic functions.¹³⁵⁹ In a sense, Shanghai's pivotal role was identified long before the city was awarded the World Expo in 2002. Therefore, the goal of the Shanghai Expo was more concerned with reinventing Shanghai's image as a highly developed, sophisticated city that is comparable to major world centres.

Although Shanghai's city planning, *Shanghai Metropolitan Master Plan* (1999–2020) was finalised in 2001,¹³⁶⁰ the Expo event did provide the city with a new opportunity to reconfigure its spatial arrangement to address uneven urban developments (such as housing, industrial areas, transport infrastructure and so forth) and to improve urban governance while developing Shanghai economically and as the centre of art for China.¹³⁶¹ Guided by the Expo's theme 'Better City, Better Life', both the central and local government stipulated that the redevelopment of Shanghai would need to meet six major criteria.¹³⁶² Both the CPC and local government's decision to emphasise the importance of the sustainable development of the city also implied that urban planning, architecture and culture would play an important role in transforming the city.

¹³⁵⁸ Li and Zhao, "City Branding," 248.

¹³⁵⁹ I discussed the history of Shanghai's city planning in Chapter Three of this thesis. See also Chen Yawei, Tu Qiyu and Su Ning, "Shanghai's Huangpu Redevelopment Beyond World Expo 2010" (conference paper, Department of Real Estate and Housing, School of Architecture, Delft University of Technology, 2014).

¹³⁶⁰ Richard Hu, "China's Metropolitan Planning: Shanghai."

¹³⁶¹ For the urban transformation of Shanghai since the 1920s see O'Connar, "Shanghai Modern: Replaying Futures Past," 15-34.

¹³⁶² They were (1) Design of an overall plan to determine the needed resources for hosting the Expo 2010 and strategic plan of the after use issues; (2) Construction of a multi-functional modern transport system to ensure the connection between the city and Expo site; (3) Integration of the urban landscape and highlighting of the site of the Expo as a fantastic public space in the city; (4) Development of a reasonable strategic plan not only for the Expo 2010 project, but also for the benefit of the future urban development of Shanghai on land use, architecture, environment and infrastructure; (5) Active construction of symbolic architecture and space structures to preserve the history of the Expo 2010 for Shanghai; and (6) Preservation of the historical culture. Zheng Liang, "Integrative Research on Redeveloping Real Estate, Urban Sustainability, Shanghai, the Case Study of Shanghai World Expo 2010," 43rd the International Society of City and Regional Planners (ISOCARP) Congress, Antwerp, Belgium, September 19–23, 2007, 4-5, accessed April 25, 2018, http://www.isocarp.net/Data/case_studies/1071.pdf

Before Shanghai was awarded the Expo, the city centre and its western suburbs were already fully developed. Pudong, which is relatively undeveloped in the city's east, was identified for the Shanghai Expo. To attract national and global attention, the Shanghai Municipal Government used similar strategies to those deployed by the Beijing Municipal Government during the 2008 Olympics Games (i.e. the use of architecture to frame its civic identity) by turning the city into 'medium to promote the development of architecture'.¹³⁶³ Architecture, therefore, was the major focus of its marketing campaign. In keeping with the theme of 'world-class architecture',¹³⁶⁴ the Shanghai Expo featured a collection of innovative and cutting-edge architecture and ideas from 45 participating countries (Figures 9.4–9.8). Through the Expo event, the local government successfully utilised architecture as a marketing instrument to repackage the city's image by commissioning several avant-garde architecture projects for the duration of the Expo in accordance with the new urban planning policy.

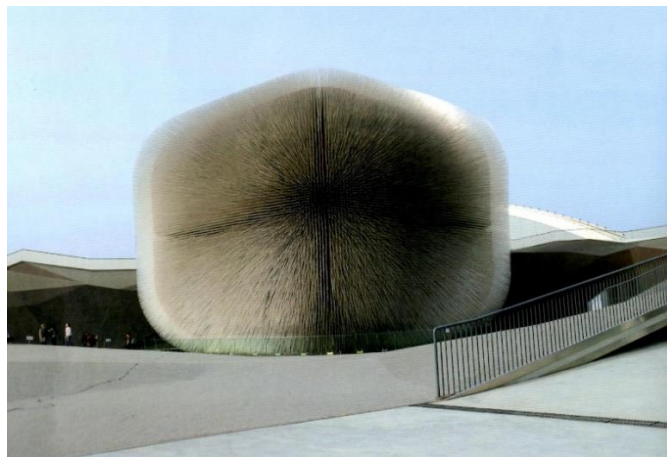


Figure 9.4 Heatherwick Studio, United Kingdom Pavilion (2010)



Figure 9.5 Levon Airapetov, Russia Pavilion (2010)

¹³⁶³ Jiawei Leng 冷嘉偉, "World Expo: As a Medium to Promote the Development of Architecture" "世博會——作為推動建築發展的媒介" (in Chinese), *Architectural Journal* 《建築學報》 5 (2010): 28, accessed March 21, 2013, <http://mall.cnki.net/magazine/Article/JZXB201005007.htm>

¹³⁶⁴ The Expo responded to five urban themes: Urban Footprints, Urban Planet, Urbanism, City Being and Urban Future.



Figure 9.6 Mass Studio and artist Ik-jong Kang, Korea Pavilion (2010)



Figure 9.7 Jacques Ferrier Architecture, France Pavilion (2010)



Figure 9.8 Bjarke Ingels Group, Denmark Pavilion (2010)

Similarly, public art was branded as one of the key events of the Shanghai Expo although the scale was significantly smaller than that in Beijing due to limited funding available from the central government.¹³⁶⁵ While the Beijing Olympic public art program focused on public participation by launching a worldwide design competition and artwork voting system, the public art program for the Shanghai Expo was implemented through a carefully curated program to ensure that there was a degree of conceptual and aesthetic cohesion between art and architecture. Without financial support from the central government, the Shanghai Expo had to work within the limits of budgetary constraints.

The Shanghai Expo's public art program was delivered by a team of experts, mostly overseas public art consultancy firms, in collaboration with local curators and artists with each team assigned to a specific site.¹³⁶⁶ For example, the main Expo Boulevard was delivered by Shanghai-based French gallery JGM Galerie while the Australian firm Urban Art Projects (UAP) was commissioned to deliver seven public artworks around the Expo entries. The selection process for artists, however, was less transparent than for the Beijing Olympics. Instead, the local government took the leading role in selecting the consultants and responsibility was given to the private sector to manage the process to ensure the Expo project was delivered on time and budget.¹³⁶⁷ This approach resulted in a collection of artworks that were more representative of contemporary art and aesthetically consistent with the Expo's architectural theme when compared with the *Olympic Landscape Sculpture Exhibition* as I discussed above.¹³⁶⁸

¹³⁶⁵ The public art component was managed by the Municipal Urban Sculpture Commission Office (MUSCO), the Shanghai Expo Affairs Co-ordination Bureau and the Shanghai Urban Planning Bureau. There are conflicting reports regarding the funding for the Shanghai Expo. In my discussions with local artists, officials and residents, I was advised that the event was wholly financed by the Shanghai Municipal Government. However, in other reports, such as Larry Yu, Chunlei Wang and Joohwan Seo's "Mega Event and Destination Brand: 2010 Shanghai Expo," they stated that the Shanghai Municipal Government and the CPC invested significantly to stage the spectacle for both international and domestic audiences, and the total investment for the event was \$45 billion. Notes from a meeting between Xie Lin, two local artists and Martha Liew in Shanghai, dated February 21, 2012 and Larry Yu, Chunlei Wang and Joohwan Seo, "Mega Event and Destination Brand: 2010 Shanghai Expo," *International Journal of Event and Festival Management* 3, no. 1 (2012): 46-65.

¹³⁶⁶ As stated by Jane Zheng, before the Expo event, a city-wide international public art exhibition was staged for mobilisation purposes. Initially, an allocation of 80–90 million RMB was set aside by the MUSCO, the Shanghai Expo Affairs Co-ordination Bureau and the Shanghai Urban Planning Bureau for the joint projects but later it turned out that 70–80 million RMB of this funding was allocated to MUSCO for the Expo Site. Zheng, "Contextualizing Public Art Production in China," 96. For the Expo's exhibition component, the organisers received a total of 251 sculptures by artists from Asia, Europe and the US and some of the works were installed at the riverfront, high railway, Western city and entrance plaza projects. According to local officials, 'two international teams (UAP and JGM Galerie) and one local team were hired to perform professional works.' Notes from a meeting between Xie Lin and Martha Liew in Shanghai, dated February 21, 2012.

¹³⁶⁷ Ibid.

¹³⁶⁸ Both events (Beijing and Shanghai) had very different procurement methodologies. For example, the international public art exhibition hosted by the MUSCO, the Shanghai Expo Affairs Co-ordination Bureau and the Shanghai Urban Planning Bureau was not a design competition and artworks were selected by government officials and a team of non-governing cultural elite. The event attracted significantly less participants (as stated above, 251 artworks were received) than for the *Olympic Landscape Sculpture Exhibition* due to budget constraints. In contrast, the *Olympic Landscape Sculpture Exhibition* received a total of 2,450 design proposals from 82 countries and 290 designs were selected by the public and commissioned for the project. This suggests the budget for the Beijing Olympics was significantly higher. The term 'non-governing cultural elite' refers to a group of art consultants and sculpture experts in the Art Committee (equivalent to a public art steering committee in the West). Their role is to provide expert advice to political leaders on public art projects.

The careful approach undertaken by the Shanghai Municipal Government is evident in the high quality of artwork commissioned. For the Expo Boulevard, for example, a total of 20 monumental sculptures were commissioned, including 11 works by Chinese artists (these include Figures 9.9–9.11).¹³⁶⁹ Nine sculptural works by international artists were also selected for the Boulevard (Figures 9.12–9.13).¹³⁷⁰ In addition to the commissioning of public artworks for the Expo site, Shanghai Expo’s cultural program was also supported by local art galleries and organisations, including 696 Weihai Lu and Office 339 through the running of fringe events in parallel to the Expo.¹³⁷¹



Figure 9.9 Zhang Huan, *Hehe, Xiexie* (2010)



Figure 9.10 Huang Zhiyang, *Possessing Numerous Peaks* (2010)

¹³⁶⁹ They were Chen Changwei’s *Pillar of the Twelve Symbolic Animals*, Xiang Jing’s *Infinite Polar*, Zhang Huan’s *Hehe, Xiexie*; Shen Yuan’s *0*; Zhang Wang’s *Utopia Garden*; Sui Jianguo’s *Dream Stone*; Huang Zhiyang’s *Possessing Numerous Peaks*; Leung Mee Ping’s *Mirror Boat*; Li Songhua’s *Untitled*; Liu Jianhua’s *Space Extended* and Wang Guangyi’s *Water, East Wind, Golden Dragon*.

¹³⁷⁰ They were Xavier Veilhan, *Vibration* (France); Pascale Marthine Tayou, *Shanghai Tree—Mikado Tree* (Belgium); Tomas Saraceno, *Iridescent Planet Shanghai* (Argentina); Julian Opie and Jennifer Walking, *Orange* (UK); Peter Kogler, *Globus* (Austria); Subodh Gupta, *A Giant Leap of Faith* (India); Dan Graham, *Curves for E.S.* (US); Wim Delvoye’s *Flatbed Trailer* (UK) and Mircea Cantor’s *Arch of Triumph* (Romania).

¹³⁷¹ A range of public art strategies utilised by the Shanghai government was examined by Wong Hulbert. See “The City as a Curated Space,” 258-273.



Figure 9.11 Wang Guangyi, *Water, East Wind, Golden Dragon* (2010)



Figure 9.12 Pascale Marthine Tayou (Cameroon)
Shanghai Tree—Mikado Tree (2010)



Figure 9.13 Tomás Saraceno (Argentina), *Iridescent Planet Shanghai* (2010)

Additionally, the Shanghai Expo provided a further opportunity for the Shanghai Municipal Government to cement its identity as a city of iconic architecture by transforming Lujiazui, a major business centre of the Pudong district, into a significant hub of internationally acclaimed architecture. Lujiazui is one of the major areas that has seen a high number of iconic high-rise buildings proliferate in the skyline of Shanghai.¹³⁷²

Furthermore, through the proliferation of skyscrapers along the Huangpu River, the city will also become a major cultural hub in the region. The Expo site will be developed into a mixed-use development to coincide with the Shanghai Municipal Government's "12th Five-Year Plan (2011–2015)".¹³⁷³ The plan will see the construction of a Cultural Museum Zone and includes branches of world-renowned museums such as the Tate Gallery and Guggenheim Museum. In addition to the museum cluster, the site will also house several zones, with the aim to build a world-class creative district.¹³⁷⁴ The Binjiang ecological and leisure landscape belt¹³⁷⁵ will also be added to the development, demonstrating the local government's creative use of urban entrepreneurialism to diversify Shanghai's economy. While these developments discussed above have turned Shanghai and Beijing into mega-metropolises in the 21st century, currently there are also 183 other Chinese cities pursuing a similar goal (Figures 9.14 and 9.15).¹³⁷⁶ In China, building projects have become one of the driving forces in contributing to a city's prosperity and civic identity.

¹³⁷² These include Jin Mao Tower (1999), Bank of China Tower (2000), One Lujiazui (2004), and Shanghai Financial Center (2008). Following the Expo, new buildings have been added to Lujiazui, including Shanghai International Financial Center (2010), Taiping Financial Tower (2011) and Shanghai Tower (2015).

¹³⁷³ The project is currently under construction according to the original plan. HKTDR, "Former Shanghai Expo Site."

¹³⁷⁴ These include an 'Urban Best Practices Zone', the global community zone, the convention, exhibition and business zone, and the Houtan development zone at Pudong. Ibid.

¹³⁷⁵ HKTDR, "Former Shanghai Expo Site."

¹³⁷⁶ Statistic obtained from Wang Zhong's blog on *Weibo* responding to the question on the rate of urbanisation in China. "Public Forum About the City" 《問城論壇》, *Weibo*, dated December 8, 2011, accessed on April 27, 2018, www.talk.weibo.com See also National Bureau of Statistics of China, "Chinese Statistical Yearbook."



Figure 9.14 Zaha Hadid (UK), Chengdu Contemporary Art Centre, Chengdu (2012)



Figure 9.15 Sure Architecture (UK), Ningxia Urban Planning Exhibition Centre, Ningxia (2012)

How the CPC uses iconic architecture to achieve its economic objectives and meet national agendas is well summed up by urban thinker Anne-Maree Broudehoux. In her paper “Spectacular Beijing: the Conspicuous Construction of an Olympic Metropolis”, Broudehoux argues that the CPC uses urban imaging strategies to help cities market and advertise themselves as they enter the global competition for visitors and capital.¹³⁷⁷ ‘Urban imaginers and city marketers,’ she writes, ‘thus have learned to refashion the urban landscape for visual consumption, capitalising upon spectacular architectural images and alluring urban iconography in the hope of producing real economic value.’¹³⁷⁸ Her argument of ‘deployment of the spectacle’ as a technique of urban governance in China is commonly practised and exemplified in many Chinese cities. A stroll along Nanking Road East and Xintiandi in Shanghai or Wanghujian in Beijing where iconic buildings and high-end shops provide visual evidence of what Guy Debord (1967)¹³⁷⁹ and

¹³⁷⁷ Broudehoux, “Spectacular Beijing,” 383.

¹³⁷⁸ Ibid.

¹³⁷⁹ Guy Debord criticises how ‘authenticity’ of social life is rapidly deteriorating in modern society and has been replaced with its representation: ‘All that once was directly lived has become mere representation’. The spectacle is the inverted image of society in which relations between

Jean Baudrillard (1970)¹³⁸⁰ describe as the future world, i.e. that the consumption of image and spectacle would dominate the late 20th century. Like other developed countries, China uses the strategy of promoting a positive image of a city as a way to guarantee economic prosperity.

While the two examples mentioned above have demonstrated how the CPC makes use of cultural programs and iconic architecture to achieve its economic, urbanisation and cultural agendas, my examination of the *International Award for Public Art* (2011–2013), which was initially designed to supplement cultural diplomacy, suggests a different position, as described below.

International Award for Public Art

The CPC's desire to strengthen its soft power has been one of the key components of its integrative public policies. The establishment of the International Award for Public Art (IAPA) in 2011 exemplifies how public art can be utilised in the form of cultural diplomacy. It is not only designed to supplement traditional diplomacy, but it also provides the hope of producing mutual economic benefits for China and other nations through international relations.¹³⁸¹

The IAPA was co-founded by two magazines *Public Art*¹³⁸² and *Public Art Review* (US)¹³⁸³ in 2011 with the aim of 'propagating knowledge about the practice of public art today'.¹³⁸⁴ The Institute for Public Art at Shanghai University is the host for the IAPA. The idea of establishing a new platform for public art was initially conceived at the Public Art International Forum & Education Seminar Conference at Shantou University in 2008 during which the heads of schools of public art programs agreed to investigate the possibility of setting up an online tool to promote public art nationally.¹³⁸⁵ The forum also discussed the opportunity for establishing

commodities have replaced relations between people. In this context, consumerism (manifested as the spectacle) supplants genuine social activity. 'The spectacle is not a collection of images,' Debord writes, 'rather, it is a social relationship between people that is mediated by images.' Guy Debord, "Thesis Four," *The Society of Spectacle* (Detroit: Black and Red, Books, 1983), 1.

¹³⁸⁰ In *The Consumer Society: Myths and Structures*, Baudrillard discusses the processes and meaning of consumption in contemporary culture and argues that it is consumption rather than production that is the main driver of capitalist society. Jean Baudrillard, *The Consumer Society: Myths and Structures* (London: Sage Publication, 2011; first edition 1970).

¹³⁸¹ Despite the IAPA being founded with the aim to promote cultural exchange between China and the US, the new relationship can also produce economic benefits for its host, the Institute for Public Art. The IAPA is one of the flagship programs of the Institute (it is one of the major research centres for Shanghai University) and the University's collaboration with a prominent public art institution, *Public Art Review* (US), in turn, has possibly helped to elevate the University's position in the field nationally. The partnership can also strengthen its reputation and image internationally in the hope of attracting prospective students. As pointed out by scholar Weng Jincheng, the proliferation of public art courses in China is a response to market needs due to the high demands for public art across the country. This, in part, explains why it is important for the Institute for Public Art to remain engaged with *Public Art Review*, i.e. to ensure that their public art program is distinctive and reputable from other competitors. See Weng, "Aesthetic Orientation," 142 and China Industry Research Network, "Forecast Report."

¹³⁸² This Chinese art journal was discussed in Chapter Two and also in Appendix 2.

¹³⁸³ Both organisations have an active web presence.

¹³⁸⁴ Institute for Public Art's website can be found at www.ipublicart.org

¹³⁸⁵ I attended the conference at Shantou University in 2008—it resulted in a list of recommendations proposed by participants.

an IAPA. Following the conference in 2008, several public art portals, publications and programs have been established in China; these include *E Public Art*,¹³⁸⁶ *Public Art Creative Centre*¹³⁸⁷ and, the above-mentioned, *Public Art*.

The first IAPA was launched in 2011 with the theme ‘placemaking’, and submissions were sought globally.¹³⁸⁸ In total, 138 projects were received¹³⁸⁹ with eight submissions from China.¹³⁹⁰ The list of public art entries from Asia was published on its website.¹³⁹¹ According to the IAPA, the primary criterion for the Awards needs to reflect cultural expression in modern life around the world. ‘Place-making’ was the central theme with a key focus on expressing social values and cultural ideals¹³⁹² while artists were encouraged to express their ideas using any form of art. I have reviewed the list of submissions and found that most submissions have shown a preference for sculpture and site-specific works (68 submissions)¹³⁹³ whereas the number of integrated art projects (architecture/landscape design/amenities) and community/participatory art projects are very similar (34 and 38, respectively). Submissions from China, for example, include *Arriving/Departing* (Figure 9.16) by Jing Yumin and Wu Hanjie, whose life-size donkey sculpture was sited near the entry of a public transport facility at Beidaihe, and Chen Yu Zhou’s highly stylised bronze sculpture, *Chongqing Tongyuan Gate Ancient Wall* (Figure 9.17). Both artists have demonstrated their advanced technical skills and craftsmanship with life-like portrayals of legends and animals, yet the subject matter remains highly traditional. Yu Kongjian, Ling Shihong and Ning Weijing’s *Red Ribbon in the Green Forest* (Figure 9.18), on the other hand, is an elegant sculpture that crisscrosses a local forest, showing how contemporary sculpture can seamlessly integrate with the natural environment. Hao Dapeng’s *Sichuan Academy of Art, Huxi Campus* (2004–2010) (Figure 9.19) in Sichuan was the only Chinese work to receive a commendation from the IAPA. However, it is not clear to me how this project is addressing the criteria mentioned above as the

¹³⁸⁶ The website was operated by the Fine Arts College of Shanghai University and is no longer active.

¹³⁸⁷ The centre is funded by Shanghai Secondary School Knowledge Services Forum and operated by Public Art Coordination Center. See “Home,” Public Art Coordination Center, accessed April 26, 2018, www.ipublicart.com

¹³⁸⁸ According to the selection criteria, eligible public art projects had to be completed between January 1, 2006 and September 30, 2011.

¹³⁸⁹ “Introduction,” International Award for Public Art Presentation Ceremony and Public Art Forum, accessed June 23, 2014, www.ipublicart.org/IAPA/en/Intro.html

¹³⁹⁰ Projects from China include (1) *Arriving/Departing* (sculpture) by Jing Yumin and Wu Hanjie; (2) *The Dandelion School Transformation Project* (mural) by Beijing Dandelion Middle School and Lily Yeh; (3) *Red Ribbon in the Green Forest: Qinghuangdao Tanghe Park Design* (sculpture) by Yu Kongjian, Ling Shihong and Ning Weijing; (4) *1904 – Corridor of City Recollection* (sculpture) by Wang Zhong; (5) *Better Art, Better Life Caoyang New Village Public Art Project* (community project) by Academy of Fine Arts, Shanghai University; (6) *Chongqing Tangyuan Gate Ancient Wall Park* (sculpture) by Chen Yuzhou; (7) *Living Zhangjiang* (sculpture) by Living Zhangjiang Oversight Committee and (8) *Sichuan Academy of Art, Huxi Campus* (building project) by Hao Dapeng.

¹³⁹¹ Interestingly, despite the fact that the internationally acclaimed *Long March Project* was eligible for the nomination, the Project was not considered by the *Public Art China* and *Public Art Review* (US). For example, there were several projects from the *Long March Project* that could have been considered for the IAPA Awards, including Yang Shaobin: *800 Meters Under* (2007), *Why Go to Tibet—Survey of Tibetan Subject Matter in Paintings* (2008), *No China Town* (2007), *X Blind Spot* (2008) and *Act I: Long March Project – Ho Chi Minh City Trail* (Beijing) (2010). I discussed the *Long March Project’s* contribution to Chinese public art in Chapter Five of this thesis.

¹³⁹² International Award for Public Art Presentation Ceremony and Public Art Forum, “Introduction.”

¹³⁹³ Any art form can include mural, sculpture, community transformation projects, space conversion and art events. In general, the submissions can be categorised into three groups: (1) architecture/landscape/integrated art or park design and amenities, (2) sculpture and site-specific works and (3) community/participatory art.

artwork more resembles a building project that focuses on providing aesthetic and architectural solutions to the art academy¹³⁹⁴ rather than seeking to establish the relationship between people, culture and space as specified by the theme.



Figure 9.16 Jing Yumin and Wu Hanjie, *Arriving/Departing* (2011)



Figure 9.17 Chen Yu Zhou, *Chongqing Tongyuan Gate Ancient Wall* (2011)

¹³⁹⁴ In the submission statement, it stated: 'Huxi Campus of Sichuan Fine Art Institute has combined regional culture and campus identity together. Attending to the traditional garden layout, the design of Huxi Campus has remained the natural landform and topography, with the 11 hills perfectly retained by conforming to the natural shape of the mountain. Scattered around the hills, the buildings embody the original landform with their varied shapes and simple materials. The campus also reserves some of the original farmhouses, ditches and farmland making references to the origin of the city. The daily life of the farm is kept the same as before in the quiet campus, and a variety of farm implements along the poolside corridors become memory symbols. The layout of the buildings fully takes the natural condition of Chongqing into account and represents the design philosophy of being surrounded on all sides. The buildings are randomly scattered around the hills as different settlements which are the typical architectural tradition in Chongqing, the mountain city. Huxi Campus initiates the exploration of combining art and technology into the construction of the campus with its own cultural characteristics, but also has guiding significance to the modern urban construction in China.' Cited in "Sichuan Academy of Art, Huxi Campus," IAPAPCPAF, accessed March 1, 2017, http://www.ipublicart.org/IAPA/en/al_15.html



Figure 9.18 Yu Kongjian, Ling Shihong and Ning Weijing, *Red Ribbon in the Green Forest* (2011)



Figure 9.19 Hao Dapeng, *Sichuan Academy of Art, Huxi Campus* (2004–2010)

In addition to *Sichuan Academy of Art, Huxi Campus*, four other works were also awarded the IAPA commendations with *Tiuna el Fuerte Cultural Park* (Venezuela) (Figure 9.20) receiving the top honour of the first IAPA. Conceptualised by artists Alejandro Haiek and Eleana Cadalso in 2006, *Tiuna el Fuerte Cultural Park* is an abandoned parking lot that has been repurposed for collective use, emphasising how this artwork can make a connection with the local community. Both artists made good use of the city's underutilised public space for the local community by providing residents with offices, classrooms, workshops, dining spaces, green and sports areas with an ongoing in-house program. They aimed to strengthen the connection between art, people and the places they share, generating new ideas about how a place can be reimagined or reinvented through public participation. Artists' exploration of the social dimension of public art or a concern for a particular issue was also evident in other commended works.¹³⁹⁵

¹³⁹⁵ For example, in *Niger Building* (2000–2007), art group Not Vital (Agadez, Niger) combined land art and architecture, which aimed at providing a social function as well as an aesthetic function for the local community. The project itself is a series of buildings with some built in the shape of a step pyramid, where 450 local children can sit on the steps during school rather than going to an indoor classroom. In *New York City High Land Park and Art* (2009–2011) collaborative team James Corner Field Operations, Diller Scofidio + Renfro, and planting designer Piet Oudolf reconfigured a public park that encourages the public to make use of its space—whether for performances, exhibitions or educational programs with the aim to create an innovative new public space, offering a new model for industrial repurposing for other cities around the world. Marjetica



Figure 9.20 Alejandro Haiek and Eleana Cadalso (Venezuela), *Tiuna el Fuerte Cultural Park* (2006)

While all the winning projects use public art as a platform to engage with the community or raise a concern about a specific issue in society, in contrast, *Sichuan Academy of Art, Huxi Campus* has shown a preference for traditional forms of public art and architecture, reflecting the trend in Chinese public art in the 2000s. The project was not concerned with how space could be reimagined through public participation or its potential for a collective vision. Nevertheless, China's active engagement with the IAPA and the international community provided the communist state with an opportunity to understand the practice beyond the normative approaches prevailing in China. The ongoing dialogue between China and the West since the first IAPA has resulted in a better understanding of public art in China, and this was evident in China's growing interest in socially-engaged art in the second iteration of IAPA.¹³⁹⁶

In December 2014, the *Public Art* and *Public Art Review* announced the list of finalists and the winner of the second IAPA: Jasmeen Patheja and Blank Noise's *Talk to Me* (India) (Figure 9.21).¹³⁹⁷ This community project is an artistic and political response to the widespread harassment, molestation and rape of women in India. The project was staged in an isolated street in Bangalore nicknamed the 'Rapist Lane' where after dark it was common for men to hang out in cars or on motorbikes, drinking, harassing or

Potrč and Wilde Western's *The Cook, The Farmer, His Wife and Their Neighbourhood* (2009) in the Netherlands, on the other hand, uses visual art and social structures to redefine the concept of the green village. The collective collaborated with the residents of the district, sharing farming and cooking duties as a way of connecting people through sharing knowledge and traditions and a means for the cultural renewal and rebirth of the neighbourhood; and finally, Gregor Schneider's *21 Beach Cells* (2007) is an installation of 21 cells on Bondi Beach, Australia. While participants were encouraged to use the cell (ranging from sunbaking to playing inside the cell), the artist's intent actually was aimed at undermining notions of the beach as an enjoyable, relaxed, egalitarian space open to all. International Award for Public Art Presentation Ceremony and Public Art Forum, "Introduction."

¹³⁹⁶ While the timing of the second IAPA falls outside the timeframe of my research (which ends in 2012), I believe it is important to consider the event in this thesis because it shows the Chinese officials' changing attitude towards new genre public art since 2011.

¹³⁹⁷ In total, 32 submissions were received by the IAPA. Forecast, "Public Art Review US and Public Art China Institute Announce Finalists of the Second International Award for Public Art," 2014, accessed May 5, 2017, <http://forecastpublicart.org/forecast/2014/12/public-art-review-usa-public-art-china-institute-public-art-announce-finalists-2nd-international-award-public-art/>

molesting women who dared to pass.¹³⁹⁸ The artist and the team of volunteers staged an event for one month at the lane simply by setting up tables and chairs inviting men and women to sit down and engage in conversation. The focus of this work was on empathy and on taking the time to communicate with a stranger.¹³⁹⁹ The goal of *Talk to Me* is to make 'Rapist Lane' a safe place for the local community.



Figure 9.21 Jasmeen Patheja and Blank Noise, *Talk to Me* (2013)

Submissions from China were low for the second IAPA. In total, there were three projects submitted to the Awards, two of which were community art projects. They were *The New Workers Art Troupe* and the *Anime Valley of the Flowers*. The former was founded by a group of migrant workers that had initiated public art programs at Tongxin School, Picun Village in Beijing for the local community, to serve the public interest through art.¹⁴⁰⁰ The latter,¹⁴⁰¹ on the other hand, was a project that sought to improve urban-rural relationships by offering a public art program that aimed to enrich both the lives of local villagers and artists.¹⁴⁰² The last submission, Xucun International Art Commune, was an art retreat for artists located in an ancient village of Xucun in Shanxi Province. The concept is interesting and has shown a new way of interpreting new genre public art in China. The Commune was specifically designed to host the International Art Festival in Xucun (initiated in 2011), a small village in Shanxi, where artists are invited to participate in its biennale event. The festival, led by artist Qu Yan, focuses on five main areas: (1) an international artists' residency, (2) visiting folk art culture sites, (3) exchanges and discussions among Chinese and Western artists and cultural scholars, (4) public art education and counselling, and (5) a residents' creative exchange and exhibition. Since its inception, the project has evolved

¹³⁹⁸ IAPA Presentation Ceremony and Public Art Forum, "Talk to Me," accessed May 5, 2017, <http://iapa2015.nz/talk-to-me-blank-noise/>

¹³⁹⁹ Ibid.

¹⁴⁰⁰ Forecast, "Second International Award for Public Art."

¹⁴⁰¹ The project was supported by the county government and the College of Fine Arts at Shanghai University.

¹⁴⁰² Some Chinese artists felt a sense of alienation from living in big cities and initiated a new movement that sought to address the impact of urbanisation to the countryside. Their actions are inspired by the New Rural Reconstruction Movement as I discussed in Chapter Five. See Zhou Xian 周嫻. "New Artistic Intervention in Rural Areas – Interview with Professor Li Gongming" "藝術介入新農村——李公明教授訪談." *Public Art* 《公共藝術》, no. 4, 2013, accessed January 6, 2018. <http://mall.cnki.net/magazine/Article/GOYS201304017.htm> and Oliver Wainwright, "Our Cities are Insufferable': Chinese Artists Go Back to the Land," *The Guardian*, December, 3, 2014.

from Qu Yan's artistic intervention to become a collaborative project between artists, architects, scientists from different fields, sociologists, and farmers with support from the local government. While certain aspects of the Xucun International Art Commune shares similar characteristics to that of Bishan Commune, Xucun is more concerned with the preservation of heritage architecture and local culture rather than rural tourism. The facility aims to provide an open space to strengthen social relations between local and non-local residents. Nevertheless, all of the submissions from China used 'new genre public art' as a tool to express a position (whether to improve social relations between urban-rural communities or to use art to serve the community) reflecting a shift in public art production in China. A concern for pure aesthetics has been replaced by an increased focus on strengthening social engagement between artists and participants.¹⁴⁰³

Jurors for the judging of the second IAPA Award comprised curators, practitioners and academics from the international community. These include Lewis Biggs, the former chief executive of the Liverpool Biennale; Professor Wang Danwei, the Dean of Fine Arts College of Shanghai University and publisher of *Public Art*; Jack Becker, the former executive of Forecast Public Art and publisher of *Public Art Review* (US); Professor Katia Canton from the University of Sao Paulo and chief curator of the MOCA in Brazil; Fulya Erdemci, the artistic director of the Istanbul International Biennale 2013; and Professor Yuko Hasegawa of Tama Art University and chief curator of the Tokyo MOCA. Their engagement with China may have guided the communist state to appreciate the potential of new genre public art and change its previous misconceptions about the practice, demonstrated by China's support of the decision to award a socially-engaged art project, *Talk to Me*, as the winner of the second IAPA.¹⁴⁰⁴ The CPC's change of attitude towards 'new genre public art' suggests it too recognises its transformative power and its capacity for social change. Most crucially, my discussion on the IAPA also brings to our attention that not all 'new genre public art' needs to have political undertones. The idea of contemporaneity (as described by Terry Smith and discussed in Chapter Two of this thesis) can also, as I have argued in this thesis, encompass issues about our everyday life (social, urban or cultural) and can be explored through new genre public art. In this respect, China's engagement with the *Public Art Review* and in co-hosting the IAPA signals a turning point for Chinese public art and is an indication that the misconceptions China has about 'new genre public art' are gradually changing.¹⁴⁰⁵

¹⁴⁰³ There has been an increased number of non-traditional art initiatives since 2011. Examples include the IAPA (2014) and Venice Biennale (2015); establishment of the online portal *A Wall* (a listing of a range of socially-engaged art projects initiated by Chinese artists between 1993 and 2015) and an educational program led by Zheng Bo. This genre of art was explored in Shanghai Biennale in 2012, 2014 and 2016, respectively. Concerns for ecological and environmental issues as content for socially-engaged art are also on the rise (Bishan Commune is an example, see Chapter Five). For a discussion on how Chinese artists use art to explore ecological issues see Yang Jing, "Rising Ecological Awareness in Contemporary Chinese Art: An Analysis of the Cultural Environment," *Tahiti*, February 1, 2016, accessed August 19, 2018, <http://tahiti.fi/01-2016/tieteelliset-artikkelit/rising-ecological-awareness-in-chinese-contemporary-art-an-analysis-of-the-cultural-environment/>. See also City University of Hong Kong, "Discovering Socially-engaged art in Contemporary China."

¹⁴⁰⁴ It should be noted that all public institutions in China are effectively a mouthpiece of the CPC with the aim to promote communist values across the society. China's support of *Talk to Me* is considered an official response to 'new genre public art', although it is not to say that China is wholeheartedly in agreement with the concept of civic dialogue. As this thesis focuses on Chinese public art until 2012, this new development (2013–present) could be considered for future research.

¹⁴⁰⁵ Interestingly, the CPC's changing attitude towards non-traditional art is reflected in an exhibition, *Thirty Years of Body Art Performance Happening Project Art Documents of China* (2016–2017) at Beijing Minsheng Art Museum. The museum is financially supported by non-stated own enterprise Minsheng Bank (with two of its vice chairmen have connection to the CPC). Thus, there is an explicit relationship between the

Based on my review of the Beijing Olympic Games and the Shanghai Expo, this chapter has indicated that a variety of public art approaches have been utilised by Chinese officials and has shown how the CPC uses urban entrepreneurialism as a creative strategy to grow its economy, increase GDP output and engage with the world. On the other hand, the use of cultural diplomacy and cultural exchange, as in the case of IAPA, has also helped China to understand that urban beautification alone may not adequately represent the true core values of a city if they are incongruent with what can be experienced by local and non-local residents.

9.5 Public Art in Hong Kong: Art for All or City Branding?

While China uses iconic architecture and large-scale public art programs as marketing strategies in the building of a new image and to strengthen GDP output, in contrast, public art in Hong Kong is used as a city branding strategy in shaping the identity of the city and having to maintain its reputation as a world city.¹⁴⁰⁶ This has created a different character in the public art landscape in Hong Kong in the context of the greater China. As discussed in Chapter Six, Hong Kong art has less market status than contemporary Chinese art.¹⁴⁰⁷ The sector does not seek to contribute to the Hong Kong economy¹⁴⁰⁸ but instead, is more concerned with the

Museum and Chinese officials. The decision to mount a retrospective exhibition on performance art, therefore, signals a major turning point in the official attitude towards non-traditional art. The staging of the 'Social Aesthetics Education/Practitioner Forum' (2018) at the China Academy of Art is another example. For discussion regarding the boundary of 'official' non-traditional art see Liu Yajing 劉雅靜, "Legitimate Participation of Marginalised (Modern) Art" "現代藝術的合法邊緣性參與," *Art World* 《美術界》, no. 6 (2010), accessed January 6, 2018, <http://mall.cnki.net/magazine/magadetail/MSJZ201006.htm>; Ma and Wang, "The Concept of Publicness in Public Art." See also "Board of Directors," China Minsheng Bank, accessed May 3, 2017, <http://www.cmbc.com.cn/jrms/gyms/dshjs/index.htm>

¹⁴⁰⁶ Of course, I do acknowledge that Hong Kong is using art and culture to maintain its world-city image and attract foreign investment. Their strategy is not any greatly different from other Chinese cities. However, unlike China, art and culture is not considered one of the main pillars of Hong Kong's economy, therefore it can be argued that the Hong Kong government's support to art and culture art is more concerned with enriching cultural life of local residents and visitors as well as maintaining its international image to the world. The distinctiveness of Hong Kong's position as Asia's world city from other Chinese cities is based on (1) Its role as a manager and co-ordinator of global economic activity; (2) The existence of a core of world-class service providers and a highly productive workforce; (3) Modern hard and soft infrastructure; (4) Educational and other institutions focused on knowledge-creation and enhancing the quality of life; (5) Its commitment to maintaining the rule of law, freedom of expression and association, the free flow of information, openness and diversity; and finally (6) Its strong links with its hinterland, the PRD, one of the most rapidly growing regions in the world. In contrast, despite the fact that Chinese cities such as Beijing and Shanghai may share some of the characteristics of world city listed above, as I discussed in other chapters of this thesis, it is also evident that censorship is prevalent in every aspect of the society and that the government of the CPC is not transparent. "Asia's World City," *The Report on the First Five Years of the People's Republic of China, Government of Hong Kong Special Administrative Region*, 2002, accessed July 6, 2016, <http://www.info.gov.hk/info/sar5/easia.htm>

¹⁴⁰⁷ The question regarding the position of contemporary Chinese art in the internationalised art world was critiqued by Carol Lu. See Carol Lu, "The Inflated Business of Chinese Contemporary Art," *Contemporary Magazine*, no. 80 (2006): 24-29.

¹⁴⁰⁸ The Hong Kong government has been maintaining a relatively healthy budget over the years. Compared to other economies, Hong Kong has a generous budget for the arts (around US \$300 million, or US \$43 per capita), which accounts for approximately 1% of total government spending. In 2018, Hong Kong's budget surplus was HKD \$138 billion. See also my discussion on Hong Kong's position in the globalised art market in Chapter Six of this thesis and Gavan Ord, "Hong Kong Budget 2018: Strong Surplus and a Focus on Innovation," *In the Black*, March 1, 2018, accessed May 6, 2018, <https://www.intheblack.com/articles/2018/03/01/hong-kong-budget-2018>

artist's response to the changing socio-political environment. Paradoxically, this distinctiveness of Hong Kong art, despite its modest representation in the internationalised art world, has also helped the city to differentiate itself from other Chinese cities.

In the last two decades, there has been a significant change in the cultural landscape of Hong Kong. This shift is made evident by the increased number of public art and cultural activities proliferating in public and private spaces that are supported by various government agencies and private developers. In addition to providing cultural programs and facilities, both sectors also subsidise the cultural and creative industry sectors by offering low-cost facilities to local art organisations. Between 2013 and 2018, the Hong Kong government announced plans for several cultural projects including Oil Street Art Space (2013),¹⁴⁰⁹ PMQ (2014),¹⁴¹⁰ ADC Artspace (2014),¹⁴¹¹ Beijing's Palace Museum in West Kowloon Cultural District (2016) and Tai Kwun (2018).¹⁴¹² These developments suggest that Hong Kong is committed to increasing resources and support for cultural developments.

As I discussed in Chapter Six, the cultural sector in Hong Kong was dominated mainly by public institutions during the early 1990s. Non-profit organisations such as the Hong Kong Arts Festival, Hong Kong Arts Centre¹⁴¹³ and the Hong Kong Fringe Club were the only non-profit organisations that have developed specific art programs for the community. The delivery of public art at the time was heavily influenced by traditional forms of public art and mostly implemented by property developers.¹⁴¹⁴

Between 1995 and approximately 2010, there was a significant rise in the number of independent art organisations, increased government support and the emergence of private enterprises, driven mostly by the changing cultural and political environments as well as the transformation of Hong Kong's economy as I discussed in Chapters Six and Seven. This resulted in the proliferation of non-traditional art forms, such as installation art and performance art, often held in alternative spaces in factories, shops, abandoned

¹⁴⁰⁹ The former ex-government supplies department was home to Hong Kong's first locally formed art community, Oil Street Artist Village (1998–2000). The site, which is located in the suburb of North Point on Hong Kong island, was an art hub for several independent art organisations and design studios. For a discussion on the history of Oil Street Artist Village see Clarke, *Decolonization*, 98-99. The site was redeveloped by the Hong Kong government in 2013 with the aim to promote arts and offer exhibition venues to local artists. Leisure and Cultural Services Department, "About Oil!" accessed April 26, 2018, http://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/about_oi.html

¹⁴¹⁰ PMQ, the former Police Married Quarters located at 35 Aberdeen Street, Central, was transformed from a heritage building into studio units, restaurant and shops. Its primary goal is to provide a hub for the creative industries. "The Site," PMQ, accessed November 9, 2017, <https://www.pmq.org.hk>

¹⁴¹¹ The HKADC redeveloped an industrial space into art studios offering concessionary rent to emerging artists, "ADC Artspace," HKADC, accessed November 9, 2017, www.artspace.hk

¹⁴¹² Tai Kwun is the latest addition to the local art infrastructure. The site is composed of three declared monuments—the former Central Police Station, Central Magistrate and Victoria Prison and was transformed into a cultural facility for heritage and art in mid-2018. The project is a joint venture between the Hong Kong government and the Hong Kong Jockey Club. See Tai Kwun, accessed November 20, 2018, <https://www.taikwun.hk/en/>

¹⁴¹³ While the Hong Kong Arts Centre is a non-government art organisation, the building was funded by the Hong Kong government. The Hong Kong Arts Centre is known for its in-house exhibitions. During the 1990s, the centre was well-known for delivering several community art projects under the leadership of Oscar Ho.

¹⁴¹⁴ See Tai, *Guide to Urban Sculpture*.

government offices and prisons, public morgues, train stations, car parks, artists' homes and private/public spaces such as shopping malls and public housing.

Public art in Hong Kong between the late 1990s and 2010s was a result of art programming evolved from the traditional indoor exhibition to a range of permanent or temporal art installations and events in public and private places. This transition first appeared in suburbs and industrial sites outside of city centres such as the Western, North Point and Fotan due to rental affordability but in recent years major shopping and business districts in Tsim Sha Tsui, Causeway Bay, Wanchai and Central have become favourite hotspots. Examples of projects and events include Oscar Ho's curation of *Me² Contemporary Public Art Exhibition* (Figure 9.22)¹⁴¹⁵, which was exhibited in various public and private locations across Central (2006) with the aim to de-institutionalise art and bring art back to the people.¹⁴¹⁶ Other examples were an art installation, *Dot Obsession–Soul of Pumpkin* by Yayoi Kusama (Figure 9.23) at the entrance of a shopping complex in Harbour City, Kowloon (2007) and *Prison Art Museum* exhibition (2007) featuring works of established and emerging Hong Kong artists at the Victoria Prison in Central (Figure 9.24).¹⁴¹⁷ In the public sector, the MTR has been staging art events during rush hour at its central station for a number of years while the APO has delivered numerous public art projects for public housing estates and parks since 1999.¹⁴¹⁸ In late 2012, as part of the plan to activate derelict spaces in the central business district, the Hong Kong government completed the refurbishment of a heritage listed Central Food Market, featuring mural works by three well-known local cartoonists (Figure 9.25).

¹⁴¹⁵ *Me² Contemporary Public Art Exhibition* curated by Oscar Ho featured works by Taiwan Contemporary art, including contributions from 200 Hong Kong students aged from 10 to 12. See Yang, "Civic Pride."

¹⁴¹⁶ Ho's exhibition venues include the roof top of the Hong Kong City Hall and buildings in the main street of Central as well as traditional spaces such as gallery space.

¹⁴¹⁷ *Prison Art Museum* was curated by artist/curator Leung Siu-kay. Because of its unusual location, the exhibition attracted considerable public attention and participation.

¹⁴¹⁸ These include the Tung Chung Housing Estate (2002 and 2006), Man Yee Playgrounds (2011) and Tamar Park (2012). The APO also collaborated with private developer Sun Hung Kai Properties in the development of the Shatin Town Hall (2008). See APO, "Public Art Scheme 2002: Invitation for Entry"; "Public Art Scheme 2002: Open Competition"; "Public Art Scheme 2003/2004: Invitation for Entry and Public Art Scheme 2004: Open Competition," and "Invitation for Entry and Public Art Scheme 2006: Open Competition," Leisure and Cultural Services Department, Hong Kong Government SAR.



Figure 9.22 Installation by Hung Yi on top of a small building in Central, Hong Kong (2006-7)



Figure 9.23 Yayoi Kusama's art installation, *Dot Obsession-Soul of Pumpkin* at Harbour City (2007)



Figure 9.24 Museum Victoria Prison (2006–2007)



Figure 9.25 Mural at Central Food Market, Hong Kong (2012).

Moreover, the media's extensive reporting of the public's positive responses to public art¹⁴¹⁹ has led to the government and building owners rethinking the value of art and the importance of social space. Developers have also recognised how art can stimulate public consumption by implementing regular public art programs.¹⁴²⁰ These events were explicitly designed to make art more accessible to the public and enrich Hong Kong's cultural life.

Documentation of art activities between 2007 and 2016 was recorded in an annual arts survey report conducted by the HKADC.¹⁴²¹ The survey shows that the number of exhibitions relating to sculpture, installation art and performance art increased from 137

¹⁴¹⁹ For example, WKCD's public art project *Inflation!* was well received by the public as demonstrated by the high number of visitors during the event (150,000 attendees) and the exhibition was widely publicised by mainstream media and online platforms. See Chapter Six of this thesis. Other reports include McMillan, "Art in the Public Eye"; Staff reporter, "Arts Centre Set to Dazzle Local Scene," *SCMP*, April 17, 2008; Walker, "Time to Bring Art to the People," and Staff reporter, "Wall Paper: Art & Life in HKSAR," *The Art Life*, July 3, 2007;

¹⁴²⁰ Developers include Island East, Langham Place, K11 and Times Square, to name a few. For a discussion regarding relationship between art and consumerism, see Laurie Burkitt, "Where Art Meets Luxury Shopping," *The Wall Street Journal China*, May 28, 2013; Peasely, "Art for All," 52-57 and Annamma Joy, Jeff J Wang, Chan Tsang-Sing, John F. Sheery Jr and Geng Cui, "M(Art) World: Consumer Perceptions of How Luxury Brand Stores Become Art Institutions," *Journal of Retailing* 90, no. 3(2014): 347-364.

¹⁴²¹ 2007 was the year when the HKADC started conducting an annual arts survey report.

exhibitions in 2007¹⁴²² to 179 exhibitions in 2013 but gradually decreased to 135 exhibitions in 2016.¹⁴²³ The proliferation of these activities suggests that a wide range of art programs offered by public and private institutions has provided the public with more opportunities to experience public art. It also showed that not all public art in Hong Kong exclusively focuses on improving spaces occupied by the middle and upper social-strata.

While people have become more receptive to public art in the last decade, the public's increased awareness of public art has not come overnight nor can we be certain that the change in people's attitude towards art is mostly based on the improvement in art education and cultural conditions.¹⁴²⁴ Based on my examination of the development of Hong Kong art in Chapters Six, Seven and Eight, I argue that three key developments triggered their growing interest at the time. These are the increased politicisation of art, the commodification of art and the above-mentioned significant support by both the public and private sectors for public art.

Politicalisation of art, for instance, has undoubtedly contributed to the increased public awareness of art. As I discussed in Chapters Six and Seven, the art scene in Hong Kong was primarily dominated during the early to late 1990s by heated public debate regarding the role of art and the question of censorship as well as in the 2000s by the public's response to urban transformation and Hong Kong's rapidly deteriorating political environment. Key issues were controversies surrounding the following incidents: *The New Man* (1995), *Red Action* (1996), the *Pillar of Shame* (1997), the West Kowloon Cultural District (2001 – present) and the new *Goddess of Democracy* and *Tiananmen Massacre* (2010).¹⁴²⁵ Also, the public's support for grassroots art spaces such as the Oil Street Artist Village (1998–2000) suggests a potential for alternative space (or a counter-narrative) for art rather than a vision articulated by the government. As Clarke points out in *Hong Kong Art Culture and Decolonization*, no longer do we see the 'top-down, hardware first'

¹⁴²² Other mediums such as painting, ceramics, photography, antiquities and new media art have been excluded from this figure. The HKADC's survey does not articulate whether these exhibitions were held in public or private spaces, but we can safely assume that these exhibitions were publicly accessible. See "Hong Kong Annual Arts Survey Reports 2010/11" and "Hong Kong Annual Arts Survey Reports 2015/16," both published by the HKADC, 2012 and 2016.

¹⁴²³ Ibid. However, the decreased number of exhibitions in recent years needs to take into account that the change was affected by an increased in the number of days and an exhibition would run for. For example, the average exhibition period for sculpture has risen from 31.6 days in 2012 to 38.8 days in 2016. HKADC, "Hong Kong Annual Arts Survey Reports 2015/16."

¹⁴²⁴ Hong Kong art education still lags behind by international standards. Hong Kong is deficient in its development of visual arts programs in the higher education sector by World City standards. This is because the local government does not provide enough support for teachers. For example, in 2009 a new visual arts curriculum for senior secondary students was introduced. During its first five years, the new curriculum created new challenges for teachers because they have not been trained in art criticism and art history in their professional training. Teachers did not find training tools provided by the Hong Kong government adequate and many have had to resort to using other alternative sources, such as AAA's educational programs (the archive established a new section, Learning and Participation to provide advice to teachers on how to support and supplement the mainstream arts curriculum). Wong Kit Mei, "Early Childhood Education in Hong Kong: A Phenomenographic Study" (PhD diss., Queensland University of Technology, 2007), 34-35 and Kate Whitehead, "Art Teachers in Hong Kong Face a Dual Challenge," *SCMP*, June 10, 2014. See also Kao and Lu, "A Feasibility Study," 8.

¹⁴²⁵ There was also the arrest of the Goods of Desire (G.O.D) founders (a local life style brand), Douglas Young and Ben Lau, which has raised questions about freedom of speech in 2008. Young and Lau, along with his 17 staff were arrested for selling T-shirts and postcards with the Chinese characters '14K', the name of the major triad society, written on them. The arrest made headlines in Hong Kong and was strongly criticised by the art community for over-reacting. The charges were later dropped as the police could not substantiate the allegation that G.O.D. is related to 14K. The charge reflects the increased influence from the Chinese government regarding censorship. See Vivien Chow and Ng Kang-chung, "Charges Against G.O.D. Dropped," *SCMP*, 18 January 2008 and Kobi Chan, "G.O.D's Free-wheeling Message Hits the Street," *SCMP*, January 19, 2008.

approach as the only option for the Hong Kong cultural sector.¹⁴²⁶ Even today, the politicisation of art continues to manifest in different forms. For example, the establishment of the June 4th Museum¹⁴²⁷ (2014–present) is a demonstration of using art and culture to engage people in political discourse. An online platform, Umbrella Movement Art Preservation,¹⁴²⁸ which aims to collect and preserve artworks produced during the movement is another example.

Parallel to the emergence of alternative art spaces and political discourse on freedom of expression between the 1990s and late 2000s, the increased commodification of art in the consumer market¹⁴²⁹ as well as the expansion of prestigious private housing developments and shopping malls have also seen Hong Kong public art being ‘commodified’, a topic I will elaborate on below. While there have been positive signs that public awareness on art has increased in recent years, others have argued that this perception is distorted because it is mostly contributed to by the outstanding performance of the art market in contemporary Chinese art.¹⁴³⁰

¹⁴²⁶ Clarke, *Decolonization*, 98-99.

¹⁴²⁷ The museum is the world’s first memorial museum dedicated to the Student Protests of 1989 and is organised by the Hong Kong Alliance in Support of Patriotic Democratic Movements in China. This history museum was opened between 2014 and 2016 in Tsim Sha Tsui and has moved to a temporary venue at the Jockey Club Creative Art Center in Shek Kip Mei in 2017. The museum is funded by public donations, not the Hong Kong government. Therefore, the museum holds a significant cultural and political meaning to Hong Kong people.

¹⁴²⁸ Umbrella Movement Art Preservation is an online platform (hosted by Facebook) that aims to preserve and archive the art that was produced during the Occupy Hong Kong movement in 2014. It is essentially a platform for people to share their photographs of the artworks and to find out who produced the art, as well as a place for people to share the pieces of art that they have made and allow them to be archived. The online platform was created in 2014 during the Occupy Hong Kong movement. Umbrella Movement Art Preservation. Assessed August 27, 2018. <https://www.facebook.com/umbrellamovementartpreservation>

¹⁴²⁹ These consumer goods can range from everyday household items to luxury goods. An example to illustrate this development is the French fashion house Louis Vuitton. The brand has been producing a range of luxury goods in collaboration with artists Stephen Sprouse (2001 and 2009), Takashi Murakami (2002 and 2008) and Yayoi Kusama (2012). Since 2000, there has been an increased focus on designer and artist collaboration on the high-end luxury products. Opulent, one-off events are regularly staged in high profile locations with extensive coverage from fashion and art magazines with the aim to attract the middle and upper class. In most cases, this type of artist designed luxury goods is presented as a limited-edition artwork only available to exclusive clients. To further increase their client base in the consumer market, some international design houses have conducted aggressive marketing campaigns in Asia, including staging of events, advertisings, commissioning works of art, launch of new products and exploitation of the power of iconic architecture to increase their visibilities in major world cities. For a discussion on how luxury brands are using a range of marketing strategies (including the use of art and iconic architecture) that can transform a small family business into profitable global brand, see Jean-Noël Kapferer and Vincent Bastien, *The Luxury Strategy: Break the Rules of Marketing to Build Luxury Brands* (London: Kogan Page, 2015) and the concept of elite consumption see David Meyers, “Elite and Conspicuous Consumption,” *American Popular Culture*, University of Phoenix, July 19, 2009, accessed March 8, 2018, <https://www.scribd.com/document/17542150/Elite-and-Conspicuous-Consumption>

¹⁴³⁰ In Chen Xingyu’s paper “The Chinese Art Market” the author identified several reasons that contributed to the rise of contemporary Chinese art. These include (1) The rise of patriotism (this relates to preserving the pride of Chinese culture and dignity as I discussed in Chapter One), (2) Auction houses inflating prices as a way of projecting the image of being the big international houses and (3) Corruption—it is a common strategy for Chinese officials to launder money through purchasing art. The latter is a sensitive topic for the CPC and is not discussed in this thesis. According to several reports, corruption has been considered as one of the contributing factors to the inflation of contemporary Chinese art. Chen Xingyu, “The Chinese Art Market,” *Nukta Art* 6, no. 2 (December 2011): 50-53 and David Barboza, Graham Bowley and Amanda Cox, “Forging an Art Market in China,” *The New York Times*, October 28, 2013.

Some art critics considered this has, by far, been the dominating factor in raising public awareness of art.¹⁴³¹ The media has also helped to fashion the art market by regularly providing sensationalised stories on the value of contemporary Chinese art.¹⁴³²

In addition to the above, Hong Kong's status as one of the highly competitive and free economic entities in the world attracts international art organisations such as the Asia Society,¹⁴³³ White Cube¹⁴³⁴ and Art Basel,¹⁴³⁵ which have joined the art industry in Hong Kong suggesting that the future of the art market will be in Asia and China.¹⁴³⁶ As Hong Kong has become one of the major centres for the trading of art, this has also helped to create the perception that art, like other blue-chip investments, is a sought-after commodity.¹⁴³⁷ Indeed, many Chinese investors consider building an art collection as an alternative investment option. This is not only for financial gain, but also there is the attractive prospect of improving their social standing.¹⁴³⁸

¹⁴³¹ These include Danny Yung (notes from a meeting between Danny Yung and Martha Liew in Hong Kong, dated February 27, 2012) and Chan, *The Squeezed City*.

¹⁴³² Examples of media coverage include Chan, "Pop Goes the Easel"; Jessica Au, "China's Art Fact," *Newsweek*, November 20, 2000; Kevin Kwong, "Raising the Flag," *SCMP*, April 11, 2006; Fung Min-ye, 馮敏儀, "Art is Money" "藝術就是錢" (in Chinese), *Apple Daily* 《蘋果日報》, June 27, 2006; Staff reporter, "China's Boom Industry? Avant-garde Art," *SCMP*, January 5, 2007; Staff reporter, "Punters Keen on Mainland Art," *The Nation*, January 20, 2007; Simon Parry, "Tiananmen-inspired Painting Expected to Fetch HK\$30m," *SCMP*, October 7, 2007; Staff reporter, "Hidden for Ten Years"; Staff reporter, "Execution Sold for an Astronomical HK\$2 Billion – Yue Minjun's Beijing Youth Worth a Lot of Money." According to the Art Price, in 2010 China accounted for 33% of global fine art sales versus 30% in the US, 10% in the UK and 5% in France. *Art Market Trends 2010*, Art Price, accessed March 19, 2011, https://imgpublic.artprice.com/pdf/trends2010_en.pdf

¹⁴³³ The Asia Society (founded in New York, 1956) established its new Hong Kong Center (the Asia Society Hong Kong) in Admiralty at the former explosives magazine site of the old Victoria Barracks in 2012. This heritage building was restored and transformed into a cultural, artistic and intellectual hub in Hong Kong and offers a broad variety of programs in the form of lectures, performances, film screenings and exhibitions to the community. "About Us," Asia Society, accessed October 13, 2017, <http://asiasociety.org/hong-kong/about-us>

¹⁴³⁴ The gallery was established in 2012 and is located in the heart of Hong Kong's Central district. The gallery has hosted a varied program of exhibitions including Gilbert & George, Anselm Kiefer, Damien Hirst and Cerith Wyn Evans as well as Chinese artists Liu Wei and He Xiangyu. See White Cube, accessed October 13, 2017, <http://whitecube.com/exhibitions/>

¹⁴³⁵ As I discussed in Chapter Six, Hong Kong had an art market in the early 1990s. *Art Asia* (1993–1996) and *New Trends* (1993–1995) were two major international art fairs staged in Hong Kong that aimed to attract local and overseas art collectors (although at that time, contemporary Chinese art was just emerging and there were few Chinese collectors). Both events had ended by the mid-1990s due to a lack of public interest. Hong Kong did not stage another international art fair until the arrival of *Art Basel* in May 2013. In 2016, the art fair attracted 60,000 visitors during the 5-day event. Interestingly, out of 245 exhibiting galleries, there were only 26 local galleries participating and the rest were overseas galleries, suggesting the position of Hong Kong art in the global trading of art. This phenomenon continues with the latest edition of Art Basel in 2019. Art Central and Contemporary Art Fair are two other major art fairs held in the same period as Art Basel in Hong Kong. According to HKADC's "Hong Kong Annual Arts Survey 2012–2013," Art Basel was one of the most important art events in Hong Kong, attracting world-wide artists, collectors and gallery owners. "Effect of Art Basel," *Hong Kong Annual Arts Survey Reports 2012/13*, HKADC, 2014 and visit to Art Basel, Art Central and Contemporary Art Fair in Hong Kong, dated 26, 28 and 30 March 2019.

¹⁴³⁶ Li Hoi Yin, Li Ho Fei and Wong Jin Yuk, "Major Hong Kong Cultural Events in 2013," "2013 年香港主要文化活動" (in Chinese), *The House News*, December 9, 2013.

¹⁴³⁷ Motivation for collecting art in China is based on financial security. According to Jeffery Johnson (architect and director of Columbia University's China Megacities Lab), 'the more you are able to control and show your own [art] collection the more opportunity [there is] for that collection to gain in value, so you are also controlling that market with your own collection.' Quoted in McCafferty, "China's Private Art Museums: Architectural Wonders of Empty Vanity Projects?"

¹⁴³⁸ The majority of art collectors in China belong to the second generation of the super-rich. In recent years, young people (in their 20s) have developed an interest in collecting art and their hobby is supported by family members. Staff reporter, "Children of China's Second Generation are Keen on Collecting Art: Because it Can Reflect Their Social Status" "對中國的第二代孩子們熱衷於收藏藝術品：因為它可以反映其社會地位" (in Chinese), *Quality News* 《質量報》, June 11, 2016.

The Commodification of Art: Making Art Consumable and a New Tool for Branding

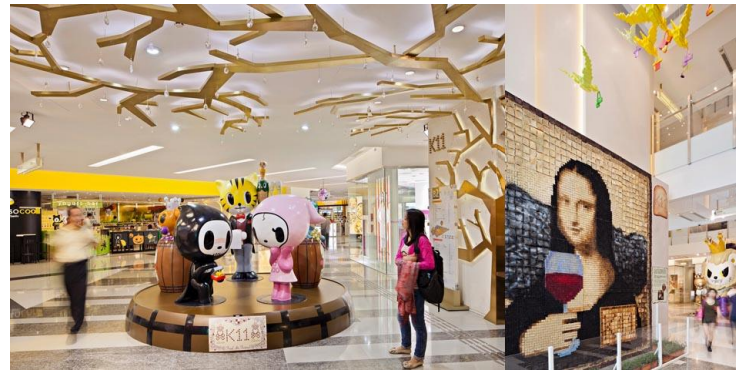


Figure 9.26 K11 Art Mall

The opening of the privately owned K11 Art Mall¹⁴³⁹ (Figure 9.26) in 2009 signalled a further change in the position of art in Hong Kong after 1997. In this example, no longer did we see the exclusivity of art belonging to the higher social class or being deeply engaged with social and political causes. Art has also become increasingly commodified, as reflected by the private sector's increased focus on aligning art with consumerism. The K11 Art Mall in Hong Kong is an example that exemplifies this approach to art. The K11 Art Mall, which was branded as 'the world's first art mall',¹⁴⁴⁰ was conceptually conceived with the aim of the revitalisation, regeneration and recreation of the local art and culture in Tsim Sha Tsui. According to its mission statement, K11 aims 'to work closely with artists, art organisations, art schools, and art media to foster links with the arts and the masses for young, contemporary and young experimental artists in all multiple art forms.'¹⁴⁴¹ It was the first private commercial property in Hong Kong that commissioned a significant number of public artworks with a focus on local art.¹⁴⁴² The art mall hosts regular local and international exhibition programs and displays saleable artworks by new and emerging artists. In the same year, another major developer contributed HKD 90 million to the APO to deliver a public art project for City Art Square in Shatin. It was one of the first public art projects conducted under the PPP framework¹⁴⁴³ to promote public art. In this context, traditional marketing strategies

¹⁴³⁹ The owner, Adrian Cheng, established the K11 Art Mall in Hong Kong in 2009, followed by Shanghai. There are plans currently being developed for 19 more projects in 11 cities across China, including Wuhan, Shanghai, Shenyang, Beijing, Qingdao, Guanggu, Guangzhou, Tianjin, Guiyang, Haikou and Ningbo. K 11 Musea, a museum-retail complex which aims to open in 2019, is the latest edition. "About K11," K11, accessed April 26, 2018, www.k11concepts.com and site visit to K11 Musea on 1 April 2019.

¹⁴⁴⁰ Murphy and Burkitt, "Where Art Meets Luxury Shopping."

¹⁴⁴¹ Ibid.

¹⁴⁴² Budget for the public art commissions was HKD 20 million. All artworks were selected by the owner. In total, 17 works (out of 26 works) were commissioned by K11. Hong Kong artists in the collection include Danny Lee, Shirley Tse, Kum Chi-Keung, Lam Tung-Pang, Tony Ng, Mok Yat-Sun, Jaffa Lam, Wong Chun-Hei, Man Fung-yi and Eileen Wong.

¹⁴⁴³ The PPP is becoming an increasingly popular building procurement model in Western countries. Another example is the Millennium Park in Chicago.

were replaced by public art in the promotion of a brand¹⁴⁴⁴—in this instance it was Sun Hung Kai Properties who was responsible for financing the entire project, including the purchase of land and funding the commissioning of 17 high profile local and international artists,¹⁴⁴⁵ (Figures 27–29) while the Hong Kong government provided ongoing maintenance to the site.

¹⁴⁴⁴ For example, how public art is associated with real estate developers was examined by Rosalyn Deutsche. In *Evictions, Art and Spatial Politics*, Deutsche argues that artists are hired to design decorative components for their building projects, believing the cosmetic measures would lead to an increase in real estate worth. Deutsche, *Evictions*. For a discussion on the relationship between art and city branding, see Jonathan Harris and Richard Williams, *Regenerating Culture and Society: Architecture, Art and Urban Style within the Global Politics of City Branding* (Liverpool: Liverpool University Press, 2011). There is also a growing body of literature dedicated to the topic in China. These include Ma Qinzong 馬欽忠, “Public Art and Model of Urban Brand” “公共藝術與城市品牌的塑造”(in Chinese), *Sculpture* 《雕塑》, no.1, 2004, accessed February 7, 2018, <http://mall.cnki.net/magazine/Article/DSUZ200401006.htm>; Tang Chunhong, 唐春紅, “A Study on How to Use Public Art for City Branding Art” “公共藝術提升城市品位研究”(in Chinese), conference paper at the 8th Academic Conference of the Provincial Social Sciences and the 4th Session of the Social Science 省社科界第八屆學術大會蘇南片區分會暨市社科界第四屆, Changzhou Society of Philosophy, Changzhou School of Sciences 常州市哲學社會科學界聯合會、常州市社會科學院 (December 11, 2014) accessed October 14, 2017, http://www.czskl.org/html/skl/2014/QECHIHL_1211/3978.html and “Hainan Clearwater Bay International Public Art Exhibition Signals Renaissance Period in Chinese Real Estate” “海南克利爾沃特灣國際公共藝術展·文藝復興時期的中國房地產信號,” ISHOWX (undated), accessed October 13, 2017, <https://www.ishowx.com/shenghuojiankang/85163.html>. A new entry ‘Art Estate’ ‘藝術地產’ is found on the Chinese website *Baidu*. The term refers to a new concept in real estate that uses art as part of real estate master planning, which aims to improve the quality of living environments and increase the real estate’s value in the market. Hopeland 賀蘭山房 (2011) in Yinchuan located in Ningxia is one example of an art estate. The project is composed of 12 buildings (including a hotel, pubs and tourist spaces) designed by artists such as Wang Guangyi, He Duoling, Ding Yi, Geng Jianyi and Mao Tongqiang, Zhou Chunya, Wu Shanzhi, Song Yongping, Ye Yongqing, Zeng Hao, Hong Lei and others. The project did not turn out to be a success as many participating artists were not trained in architecture and had no idea of how to design and build houses resulting in many of their works not being completed or deemed un-inhabitable. For a discussion on the failure of Hopeland see Wang Yin 王寅, “Hopeland: A Failure?” “賀蘭山房--失敗的越界?” (in Chinese), *Southern Weekend* 《南方週末》, April 30, 2011, accessed October 13, 2017, <http://lvyou.elong.com/4686371/tour/a062g4n0.html>

¹⁴⁴⁵ Artists include Freeman Lau, Zaha Hadid, Barrie Ho, Joaquin Gasconia Palencia, James Law, Danny Lee, WOK media, Fung-yi Man and Yat-sen Mak, Tom Thiel, Sara Tse, Zhang Yu, Nina Jobs, Mimmo Paladino, Mathias Bengtsson, Vivienne Tam, Xu Bing and Dennis Oppenheim. See Kurt Yuk-min Chan, *Crossing Boundaries—City x City x People* (Hong Kong: MCCM Creations, 2011) and Appendix 10.



Figure 9.27 Zaha Hadid (architect, UK), *Wirl* (2010)



Figure 9.28 Xu Bing (artist, China), *The Horse Keeps Running* (2010)



Figure 9.29 Barrie Ho (architect, Hong Kong), *The Red Box*

Journalist Alex McMillan observed the changing position of public art in Hong Kong. In “Art in the Public Eye”, McMillan writes, ‘The view on public art has evolved from the traditional view of standalone sculptures in uninspiring urban plazas to an essential part of the urban landscape.’¹⁴⁴⁶ While it is a positive sign to see that private enterprises such as K11 and City Art Square have recognised public art as part of the urban experience and have exposed art to a wider audience, the question remains unclear as to whether the public’s perception towards public art in Hong Kong has changed. This is because how private enterprises present public art remains intellectually disengaged and mostly consumption-driven. The commissioning of high profile local and international artists in these premises seems to have further validated their commercial value.

While there are many examples of public art in Hong Kong aimed at engaging the public, this genre of art is also presented as an aestheticised object for public consumption, utilised by the private sector to enhance property value and build brand awareness.¹⁴⁴⁷ Local art critic Danny Yung tellingly encapsulated the current state of public art in Hong Kong during our interview in 2012. ‘Despite there being an increasing number of galleries and art events happening in Hong Kong,’ he said, ‘this phenomenon is caused by the collapse of European and American markets rather than an improvement of our knowledge on art.’¹⁴⁴⁸ Art academic, Ho Siu Kee,

¹⁴⁴⁶ McMillan, “Art in the Public Eye,” 49.

¹⁴⁴⁷ For a discussion regarding the connection between art and property value see Chanuki Illushka Seresinhe, Tobias Preis and Helen Moat’s report, *Quantifying the Link Between Art and Property Prices in Urban Neighbourhoods* (Data Science Laboratory, Behavioural Science, Warwick Business School, University of Warwick UK, March 29, 2016) and Property Council of Australia, “Does Art Matter to Property Development?” August 9, 2017, accessed March 8, 2018, https://www.propertycouncil.com.au/Web/Content/News/National/2017/Does_art_matter_to_property_development_.aspx

¹⁴⁴⁸ Yung continued, ‘As Hong Kong is a free market society and has a well-developed legal system, this environment will continue to attract overseas galleries to set up their businesses in Hong Kong in search of new money. At the end of the day, commercial galleries are only

also shares a similar view. Even though public art is currently entering a golden period,¹⁴⁴⁹ Ho argues that public art is still in its infancy as there have not been enough critical discussions with the local community.¹⁴⁵⁰

9.6 Conclusion

In this chapter, I have identified that public art produced between 1990 and 2012 in both China and Hong Kong has been a response to public policies, changes in society and developing arts sectors. In China, there is a growing consensus that the industry of culture has been viewed as a sunrise industry in the 21st century in terms of meeting its national economic agenda.¹⁴⁵¹ This is demonstrated by the increased collaboration between the public and private sectors by connecting cultural/creative industries with the economy as described above, effectively using a range of regeneration strategies mobilised by local and national governments in an attempt to position their cities in lucrative markets for industries such as tourism and heritage recognition. In the field of public art, the phenomenon is most visible in the form of cultural programming and building projects, which is often manifested in the form of building art collections for luxury hotels, iconic architecture, apartments and high-end shopping malls as well as developing cultural and education programs¹⁴⁵² aimed at creating a new consumer market, with both the public and private sectors investing in culture and creative industries.¹⁴⁵³ While this is not to say that the CPC plays a direct role in positioning public art as a consumer product, the Chinese government has been playing a dual role of formulating economic and cultural policies that would bring about public awareness regarding art and culture while providing the private sector with a conducive environment for developing a new market—art—for public consumption. China’s active engagement in building an ecosystem for culture and creative industries can be seen as the creative use of urban entrepreneurialism.

While these developments are a reflection of the CPC’s integrative cultural, economic and urban policies or, in Pierre Bourdieu’s terms, an accumulation of cultural capital, there is also an increased public awareness that our appetite for consumerism could potentially lead to the destruction of our well-being. In the public art world, this awareness leads to the proliferation of non-traditional public art that seeks to provide a counter-narrative to the overtly consumerist based art market by emphasising the importance of

interested in exhibiting marketable works of art, the most controversial and cutting-edge ones are always the ones left behind.’ Notes from a meeting between Danny Yung and Martha Liew in Hong Kong, dated February 27, 2012.

¹⁴⁴⁹ This continuing trend, for example, is reflected in a panel discussion “The Rise of Public Art in Hong Kong” held by Asia Society Hong Kong in July 2018. Asia Society Hong Kong, “The Rise of Public Art in Hong Kong,” July 15, 2018, accessed July 27, 2018, <https://asiasociety.org/hong-kong/events/rise-public-art-hong-kong>

¹⁴⁵⁰ Ho Siu Kee, “This Time, This Place, Ours, Public, Art” 《此時·此地·我們的·公共·藝術》 (in Chinese), *Conference Proceedings from Public Art International Forum & Education Seminar* 《集公共藝術國際論壇暨教育研討會》, ed. Kan Tai-keung (Guangxi: Guangxi Normal University Press, 2009): 199-203, 201.

¹⁴⁵¹ Qin, Wei and Wang, “Culture Industry Policy in China and the United States: A Comparative Analysis,” 6.

¹⁴⁵² Examples of art and culture programming include 798 Art Zone and Caochangdi in Beijing; 50 Moganshan Road, North Bund Art District in Shanghai. In Hong Kong, publicly funded cultural institutions include the M+, Shatin Art Square, Oi! Street Art Space and Cattle Depot Artist Village while independent space include Things That Can Happen, Starprojects, Neptune and Floating Projects. In China, education programs specialising in public art are proliferating in art academies. The list of public art programs listed in Appendix 11 provides an overview of the state of public art education in China in 2012.

¹⁴⁵³ That is, in the forms of museums, art districts and programs, as I discussed in Chapters One and Four.

restoring cultural space, traditions and social values. In response to the loss of socio-cultural space, the *Long March Project*, for example, provides evidence of this change by calling for an alternative art production that seeks to return to its cultural and idealistic roots. As integration between culture, urban space and the economy continues to intensify, there is also an opportunity for Chinese public art to engage deeply with social, cultural and ecological issues.

In the field of architecture, an increased socio-cultural-ecological approach is also gradually emerging in China. The Jin Mao Tower, for example, is one of the early examples of modern architecture that sought to make a connection with traditional Chinese architecture through critical regionalism as discussed in Chapter Three and showed how cultural traditions could inform architectural design and demonstrated a capacity to respond to local cultural and environmental conditions. In the last two decades, the increased collaboration between artists and architects has seen both public art and architecture further enriched by the use of technology (such as web portals), design software (such as computer-aided design, building information modelling and even 3D printing technology), new construction methods (integration of Chinese and Western construction methods) and design methodologies (public engagement, critical regionalism and critical spatial practice) that helps to expand its scope and inform the practice. In the new era of urban planning, architects and public art practitioners can play a vital role in advocating for a more integrated approach to urban space, including imparting their knowledge in public art and of sustainability to ensure our living environment continues to fulfil its aesthetic, social, cultural, ecological and functional requirements.

CHAPTER TEN

CONCLUSION

The goal of this thesis was to examine the progression of Chinese public art in three cities with different political contexts and in relation to significant economic, spatial, cultural and social transformation. In this thesis, I have argued that the emergence of a new public art in these cities is a response to major economic, spatial, social and cultural changes in China. Urban transformation in China since 1990 has seen public art focus on the beautification of urban space but, in parallel to this movement, new approaches have also emerged. These include the rise of new genre public art and the possibility of the convergence of art, public engagement, architecture and urban planning.

By definition, public art is, in effect, art delivered through any media that has been planned and executed by the artist with the intention of being staged or exhibited in the physical public domain. This definition also includes other forms of public art production that have progressively shifted attention away from the visual representation or symbolic meaning of a place or an event to focus on the artist's desire to produce artwork that involves or includes his or her audience.

As many forms of art production can involve public participation, I have adopted a definition of 'new genre public art' as developed by Suzanne Lacy to make it clear that I see it as an umbrella term to describe an expanded public art practice that is situated in the public domain with artists working closely with the community to generate art. I have also stressed throughout the thesis that new genre public art is situated in the continuum of socially-related/focussed public art practices and that there is a growing interest in 'social aesthetics' and other similar practices in China, even an officially sanctioned interest, as indicated by *The Long March Project* (2002),¹⁴⁵⁴ *The Great Survey of Paper Cutting in Yanchuan County* (2004)¹⁴⁵⁵ and the International Award for Public Art (2011–2014).¹⁴⁵⁶

While I acknowledge that it is difficult to apply all aspects of Lacy's original concept in China because the definition of new genre public art originated from the concept of Western democracy and tended to be associated with activist art,¹⁴⁵⁷ during this investigation it has become clear to me that the current framework developed by Lacy needs to be expanded to include the Chinese communist and Hong Kong experiences as there is currently no adequate framework that can accommodate a broader range of aesthetic experiences and contexts that involve public engagement. In doing so, I have reconceptualised this genre of public art as

¹⁴⁵⁴ It is worth noting that although *The Long March Project* is a private project, some of the exhibitions/projects were actually held at government venues, such as Yeping Revolutionary Memorial, the Chinese Red Army Hospital and Juanwutang Military School, indicating the project was partially supported by Chinese officials.

¹⁴⁵⁵ How Lu and his collaborators (including local government and residents) materialised this particular project was discussed in footnote 828.

¹⁴⁵⁶ I described how this event was co-organised by Shanghai University and *Public Art Review* in the United States in Chapter Nine, reflecting the CPC's changing attitudes towards socially-related/focussed public art practices.

¹⁴⁵⁷ As I discussed in Chapter One, activist art, along with other similar practices such as new genre public art, social aesthetics, participatory art and so forth, is situated in the continuum of socially-related/focussed art practices, all of which share a resemblance.

a 'process' that allows us to apply a new concept that focuses on how the artwork is constructed, rather than driven by ideological intentions or value systems. In consideration of the globalised art world we live in today, this new framework is designed to avoid the ambiguity of its social/ideological meaning and to clarify existing definitions offered by public art theorists. I have articulated my intentions in Chapters One and Two. This expansion has enabled us to examine a broader range of art projects that involve public engagement, including official and unofficial art, to offer a new way of reading Chinese public art.

I have used this new framework in my analysis of the *Long March Project* (Chapter Five) demonstrating how this can be utilised to help differentiate various forms of public engagement and identifying issues that matter most to participants in several works.¹⁴⁵⁸ The possibility of civic dialogue, which involved a new space for conversation and debate with the audience, was also explored. My findings indicated that some aspects of the Project had shown some alignments with new genre public art. This result suggested that the concept of 'civic dialogue' can be manifested in a different form in China and that these works may not necessarily be identified as socially-engaged or activist art.¹⁴⁵⁹

The concept of public engagement underpinning new genre public art is not limited to contemporary art practice. I have considered how this concept can be applied to the architectural process. In Chapter Eight, I examined the WKCD masterplan by analysing its design processes (2003–2012) and found that a high level of public engagement strategy—collaboration—was used in the redesign of this project. Although the redesign shows very little interest in developing a program for public art, the M+, one of the WKCD's cultural institutions, has been committed to exploring the possibility of non-traditional art exhibitions and projects that aim to encourage the public to engage with art. The shift from the highly utilitarian approach to architectural design to an increased focus on human (social) space in the redesign of WKCD has shown how the utilisation of public engagement strategies, a key element in new genre public art, can transform a functional space. By making a connection between the site and end-users, WKCD had developed a human-centred approach to architectural design based on aesthetic, social, cultural, ecological and functional considerations.

Historically, the development of Chinese public art has been closely related to art and design disciplines: contemporary Chinese art and architecture. This relationship was explored in Chapter Three and examined in several building projects in Beijing and Shanghai.¹⁴⁶⁰ I also examined China's first national urban sculpture exhibition, *Sculpture Throughout the Century*, as numerous publications in Chinese literature had suggested that the practice is closely related to urban planning dating back to the time when

¹⁴⁵⁸ Some of the works examined include Jiang Jie's *Sending off the Red Army: In Commemoration of the Mothers on the Long March*; Judy Chicago's *What If Women Ruled the World* and Wang Chuyu's *Democratic Long March*.

¹⁴⁵⁹ This particular point is aligned with my expanded definition of new genre public art, according to which not all new genre public art projects require political action—they can be manifested in the most simple form, such as Wong Shunkit's *Communication Space* (Chapter Six) and Jiang Jie's *Sending off the Red Army: In Commemoration of the Mothers on the Long March* (Chapter Five).

¹⁴⁶⁰ These include the *Monument to the People's Heroes*, *Commemoration of 30th May Movement*, Pujiang Musical Fountain, the Shanghai Grand Theater, the Jin Mao Tower, the Beijing National Stadium and the China Art Museum.

the *Monument to the People's Heroes* was erected (1951–1958). How the exhibition was conceived has indicated that urban sculpture was utilised as a tool to frame a national narrative for the CPC.¹⁴⁶¹ While the exhibition provided an official view of the transformation of urban sculpture in China, it also showed how Chinese artists have responded to their changing environment since 1949.

In Chapter Four, I used two public art projects¹⁴⁶² to demonstrate how the public and private sectors in China have utilised public art to articulate their visions and public identity. I have argued that the function of public art has gradually changed from the position of propagating communist ideology in the 1980s to the new role of supporting economic reform through urban beautification. During the investigation, I have revealed how the CPC (including private developers who have an affiliation to the CPC) employed public art and architecture to help construct the image of modern China and brand identity by careful selection of artists, architects, art consultants and themes. Also, the CPC utilises cultural capital as a means to expand its power and help to align urban policy with its economic and cultural development agenda, resulting in the creation of a new space for public consumption of art and culture. My analysis of traditional forms of public art and iconic architecture in Chapters Three, Four and Nine have shown that the practice is consistent with China's adaptation of Western architectural and public art practices, and the utilisation of mainstream, entrepreneurial-style authoritarian urban planning system. As Jane Zheng points out, there is a direct relationship between public art production, urban entrepreneurialism and the CPC's ideological framework of control.¹⁴⁶³

Public art in Hong Kong was discussed in Chapter Six. In this chapter, I argued that the political ambiguity of Hong Kong had developed a highly distinctive culture differing from that of Beijing and Shanghai. Historically, the city has not shared the same ideological, cultural and social space with mainland China or its transition to communism. This historical context combined with Hong Kong artists' lack of shared identity with mainland China and the threat of cultural hegemony has contributed to the exploration of alternative art practices—installation art and public art—and the use of non-traditional art spaces that enable them to express a more localised view on art.

In doing so, I have presented several examples of Hong Kong public art to highlight their differences to public art projects in Beijing and Shanghai, including discussion of several exhibitions in the 1990s and their close connection with installation art.¹⁴⁶⁴ I have also

¹⁴⁶¹ This was made evidenced by the appointment of curators who are members (i.e. cultural elites) of the state endorsed China Sculpture Institute and the subsequent works chosen for the exhibition.

¹⁴⁶² Thames Town in Shanghai and OIRA in Beijing.

¹⁴⁶³ Zheng, "Contextualizing Public Art Production in China," 98.

¹⁴⁶⁴ These include *Relic/Image* (1996); *Site-seeing* (1996); *Being China (Being Hong Kong)* (1996); *Restricted Exposure: Private Content, Public View* (1996); *Hong Kong Incarnated – Museum '97: History • Community • Individual* (1997); *Ghost Encounter* (1997) and *MTR Roving Art: Private Lives - the Daily Objects of Chun Hau-ching* (2000).

traced the historical roots of public art in Hong Kong and its relationship with architecture and site planning.¹⁴⁶⁵ New genre public art was also examined at length. My investigation revealed that the majority of 'new genre public art' was mostly participatory¹⁴⁶⁶ while traditional forms of public art and iconic architecture, in general, are not very different from those in China. In contrast with 'new genre public art' in China in which art had shifted from its emphasis on the expansion of artistic ideology to the artists' increased focus on social reality, Hong Kong artists have tended to place emphasise on the role of the artist and art in society, the search for a Hong Kong cultural identity, the threat of cultural homogenisation from China and their increased concerns related to social and political issues.

The *Pillar of Shame* (1997) in Chapter Seven, I contended, is one of the examples of traditional forms of public art that reflected a political dimension of Hong Kong public art and its iterations demonstrated how a public sculpture could become a means to initiate new discussions regarding Hong Kong's ambiguous political status and its future after reunification with China. The concept that framed the sculpture is vastly different from the mainland examples as any Chinese artwork that can pose a challenge to the CPC is prohibited. Also, I have shown how the symbolic meaning of the Pillar began to transform during its public display in Hong Kong in 1997, uncovering the often-uneasy relationships, political manoeuvring and power struggles between individuals, groups and bureaucracy at the time of political transition. Of great importance here is that this case study has demonstrated that the symbolic meaning of a memorial is not necessarily static or assigned to a single meaning: its ideological space can also be expanded in response to changing local conditions and corresponds to aspects of new genre public art. This case study shows how traditional forms of public art are beginning to create the right conditions for civic dialogue.

Between 2000 and 2012, Hong Kong public art was characterised by two key developments. The first was related to the role of the Hong Kong government and the private sector in the cultural space and how these institutions have played a key role in creating a conducive environment (and active art scene) for artists, cultural workers and art collectors. The second was concerned with China's increased influence on Hong Kong's political and civil affairs post-1997. Several artworks and exhibitions produced during this period have shown (and continue to show) a more politicised view of art as artists and curators responded to the conservatism of the Hong Kong government and the gradual deterioration of 'One Country, Two Systems' governance.¹⁴⁶⁷ Chapter Six suggested that

¹⁴⁶⁵ Examples of artworks commissioned between the 1980s and 1990s include Henry Moore's *Oval with Points* (1968/70); Elisabeth Frink's *Water Buffalo Standing* and *Water Buffalo Lying* (1988); Ju Ming's *Taichi Single Whip* (1985); Sheng Shan Shan and Mark Dzeiwulski's *Dancing Ribbons* (1989); Aries Lee's, *Welcome* (1989); Cheung Yee's *Get Together* (1989); Danny Yung's *the Wishing Star* (1994); Zhou Shangyi's *Forever Blooming Bauhinia* (1997) as well as several APO's and PAHK projects.

¹⁴⁶⁶ The following works were discussed: *Exhibition of Ricky Yeung* (1980), Kwok Mang-ho's *Gau Dou Lum* (1980); Oscar Ho's *In Search of Art* (1990), *One Day in Hong Kong* (1990), *Still Lives: Art by Vietnamese Boat People* (1991),); Oscar Ho's *Hong Kong Incarnated—Museum '97: History • Community • Individual* (1997); Wu Mali's *Collective Dream* (1996); Steve Black's *Noon* (1997); Kwok Mang-ho's *Frog Show 97* (1997) and Wong Shunkit's *Communication Space* (1998) and Kacey Wong's *Personal Skyscraper* (2000).

¹⁴⁶⁷ Specific artworks include Ho Siu Kee's *Gravity Hoop*, Danny Yung's *Wishing Star*, Pun Singlui's *Red Action* and Jens Galschiøt's *the Pillar of Shame*. In exhibition, the following was examined: *Being China (Being Hong Kong)* and *Hong Kong Incarnated—Museum '97: History • Community • Individual*. A more recent examples (after 2012) include Kacey Wong's *Wandering Space (Eggette Bar)* and Chole Cheuk's *Breathing Space*.

while the Hong Kong government and the private sector continue to help maintain the image of Hong Kong, the city also continues to be a contested site for ideological struggles between Hong Kong and China. The political context of Hong Kong has helped to define the character of Hong Kong public art.

Throughout the 1990s and 2000s, the role of public art in China has transformed from the previous emphasis on propagating a certain ideology, value system or legacy into a flexible tool for advancing government policies. This relationship was discussed in varying degrees in Chapters Three, Four and Nine. I have presented the Beijing Olympic Games and the Shanghai Expo as examples to illustrate how urban entrepreneurialism has been utilised by both the Chinese national and city governments. Their strategies are a manifestation of the application of the concept of capitalist strategy to socialism through urbanisation programs which not only provide a high degree of flexibility for urban planning but are also closely linked with urban regeneration programs that aim to position their cities in lucrative markets for industries such as education, tourism and heritage recognition. As Hong Kong is part of China, the city is also becoming more aligned with the CPC's integrative economic and cultural policies. This includes the development of various policies that have helped Hong Kong maintain its reputation as Asia's World City.¹⁴⁶⁸ In its cultural space, the unique position of Hong Kong as a politically autonomous region and a tax-free haven for art collectors has positioned the city as a gateway between China and the West that has helped to expedite the commodification of art. Additionally, the expansion of cultural infrastructures in Beijing, Shanghai and Hong Kong has seen the cultural industry charged with new responsibilities. Since the 2000s, public art and iconic architecture have become part of urban entrepreneurialism and city branding.

This thesis has also highlighted how public art in the three cities navigated uncharted political waters using responsive and adaptive strategies by changing modes of art production which has acted as a catalyst for the rise of socially-related/focussed public art practices¹⁴⁶⁹ in China and increased the presence of activist art in Hong Kong.¹⁴⁷⁰ Most critically, this has at times contributed to the creation of a new democratic space, allowing the public to take part in art making and in producing works. In recent years, there have been efforts in the Chinese cultural sector to recognise the potential power of new genre public art. The judging of the second IAPA in Shanghai is a case in point.

¹⁴⁶⁸ China is yet to become a fully developed country according to the World Trade Organization. However, the communist state is actively developing the skills and the right conditions for the financial sector that Hong Kong already possesses. This is because the state has control over state investment funds, state-owned banks and state-owned enterprises. The competitive capital market is driven by government bureaucrats not profit-seeking entrepreneurs. Its lack of economic liberalism restricts the Chinese market's ability to flourish. Hong Kong, on the other hand, is world's freest economy. The city's special characteristics can continue to be put to good use in expanding mainland China's core capacities, such as in legal training, hospital management and securities regulation. See Robert Kuhn, "Xi Jinping's Chinese Dream," *The New York Times*, June 4, 2013; James A. Dorn, 'China's Financial Future', accessed October 22, 2017, <https://www.cato.org/publications/commentary/chinas-financial-future> and also World Trade Organization, "Who Are the Developing Countries in the WTO?," accessed October 21, 2018, https://www.wto.org/english/tratop_e/devel_e/d1who_e.htm

¹⁴⁶⁹ Examples include the IAPA, Venice Biennale, *Bishan Commune*, *Xucun International Art Commune* as well as number of exhibitions and projects supported by the Shanghai Biennale and museums.

¹⁴⁷⁰ Activist art was discussed in Chapter Seven.

This thesis has shown that contemporary Chinese art and iconic architecture produced throughout this period have seen significant changes regarding public art practices. The emergence of biennials, triennials and art fairs in China and elsewhere has helped increase the visibility of contemporary Chinese art globally, presenting artists with new opportunities to explore new themes, content and methodologies for the growing audience. New movements in Western architectural and public art practices are also opening new possibilities for newer architectural design processes and informing Chinese architectural design. In the last two decades, developments in contemporary Chinese art and architecture have seen both disciplines show an increased interest in public engagement with each developing their own practices mainly based on a Western theoretical framework (Bourriaud, Bishop, Lacy, Lefebvre, Jacobs, and Koolhaas).¹⁴⁷¹ These developments are closely linked conceptually, and the traditions behind them have been explored by Chinese curators, including Hou Hanru's *Beyond: An Extraordinary Space for Experimentation for Modernisation* for the *2005 Second Guangzhou Triennial*¹⁴⁷² and discussed at various public art forums and on websites in Beijing, Shanghai and Hong Kong.¹⁴⁷³

This thesis has demonstrated that the development of Chinese public art between 1990 and 2012 was not dominated by a particular narrative, ideology or mode of production but instead, as I have argued, was a consequence of varying responses to government policies and the changing political, social, cultural and economic environments in Beijing, Shanghai and Hong Kong.

¹⁴⁷¹ Except for the *Long March Project* where the project was developed based on several of Mao's political theories.

¹⁴⁷² For a discussion on his curatorial direction see footnote 60. It is worth noting that, as pointed out by Clark, it is not clear whether the Biennale did successfully demonstrate how the artwork can turn into a catalyst for social change in a context of rapid economic and architectural change. See John Clark's critique of the Second Guangzhou Triennial, "A Spectacle of Questions," *Asian Art News*, (January/February 2006): 69-72.

¹⁴⁷³ The relationship between architecture, urban planning and public art was discussed at the following conferences and publications in China and Hong Kong, including *Public Art in China* (2004), Shenzhen; Desmond Hui, *Soul of the City—International Symposium on Art and Public Space*, Hong Kong (2004); 'the International Exhibition and Symposium on Public Art' in Beijing (2006); 'International Public Art Forum and Education Seminar' in Shantou (2008); 'City, Public Arts & Cultural Ecology forum' in Shanghai (2012) as well as *Meishu, Public Art and Sculpture*.

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Appendix 1

Selected Percentage for Art Policies - United Kingdom, United States, Canada, Ireland, Taiwan and Australia in 2012

Policy Name	State/Region	Country	Percentage for Public Art
Percent for Art Scheme	Western Australia	Australia	Up to 1% of construction budget for new public building projects over \$200,000 to be expended on public art. Over 700 works have been installed under the state government scheme since 1989
Art for Public Building Scheme	Tasmania	Australia	2% of building budget to the commissioning of art. The scheme was established in 1979
Public Art Policy	Mosman City Council, New South Wales	Australia	1% of building project cost for applicable projects in excess of \$50,000
Public Art Policy	City of Blue Mountains, New South Wales	Australia	Not specified but stated that public art provision will be integrated into capital program of Council or subject of partnership funding with federal and state public art funding programs
The Percent for Art Policy	Town of Vincent, Western Australia	Australia	1% of estimated total project cost
Public Art Policy	City of Stirling, Western Australia	Australia	1% of overall capital works budget
Public Art Program	City of Melville, Western Australia	Australia	Percent for Public Art Scheme for major capital works projects
Public Art Master Plan	Town of Victoria Park, Western Australia	Australia	Funded by the Community Art Reserve (0.75% of all annual rate revenue). For developers, it is 1% of project cost for projects over \$5,000,000
Public Art Policy	Brisbane City Council, Queensland	Australia	2.5% – 5% capital works budget for Council's capital program; percent for art developers (not mandatory) – the policy encourages a voluntary contribution (0.25% of total project cost) by developers within the CBD
Public Art Program	Cairns Regional Council, Queensland	Australia	1% for public art based on capital works project (exclude roads and bridges); 0.5% for private developers; contribution for unit developments (16 or more units) the contribution rate is \$150 per unit
Art + Place Public Art Program	Queensland	Australia	2% of capital works budget allocated for public art. The program was axed in 2012
Public Art Program	City of Adelaide, South Australia	Australia	1.3% of the capital works budget
Public Art Program	Vancouver	Canada	For private development, the policy stipulated that for re-zoning greater than 160,000 ft ² , there is a requirement to contribute \$0.95 per buildable foot to public art. This amount is approximately AUD \$109,882.50. In addition, 10% of this project budget is allocated for ongoing maintenance work
Public Art Policy	City of Calgary	Canada	1% of all capital upgrade and growth projects over \$1 million would be designated for the commission, purchase and installation of public art
Public Art: Percent for Art Scheme	The Irish State	Ireland	The General National Guidelines aim to provide a common national approach to the implementation of the Percent for Art Scheme for public bodies delivering capital construction projects

Policy Name	State/Region	Country	Percentage for Public Art
Percent for Art Program	Taipei	Taiwan	1% of overall construction budget
Public Art Policy	Canterbury City Council	United Kingdom	Not specified but it is suggested that the funding of public art can be sought from developers, the Council or art organisation
Percent for Art Policy	Cambridge City Council	United Kingdom	1% of capital construction cost
Percent for Art Scheme	Dublin City Council	United Kingdom	Not specified
Percent for Art Scheme	Falkirk Council	United Kingdom	Not specified
Public Art Policy	South Cambridgeshire District Council	United Kingdom	For developers, 1%– 5% of total budget to be allocated to public art
Percent for Art Policy	Essex County Council	United Kingdom	1% of construction costs
Percent for Art Policy	Hastings Borough Council	United Kingdom	1% of construction costs
Percent for Art Policy	Borough of Poole	United Kingdom	1% of capital costs of the Council's own buildings and landscaped department is set aside for artwork
Percent for Art Policy	Reading Borough Council	United Kingdom	Not specified but the council does encourage private developers to contribute to public art
Percent for Art Policy	London Borough of Redbridge	United Kingdom	1% of capital building expenditure of major new development, redevelopment or refurbishment for public art
Percent for Art Policy	Sheffield City Council	United Kingdom	Case-by-case negotiation with developers
Percent for Art Policy	Southampton City Council	United Kingdom	Case-by-case negotiation with developers
Percent for Art Policy	The Vale of Glamorgan	United Kingdom	1% of the costs of all capital developments for public art within major developments
Public Art Program	San Francisco	United States	2% of construction costs of civic buildings, transportation improvement projects, new parks and other building works
Public Art Program	Seattle	United States	1% of city capital improvement project funds
Percent for Art Program	New York	United States	1% of the budget for city-wide construction projects be spent on artworks for those facilities

Sources (accessed February 12, 2018):

Western Australia (WA) Government:

http://www.finance.wa.gov.au/cms/Building_Management_and_Works/New_Buildings/Percent_for_Art.aspx

City of Melville, WA:

<http://www.melvillecity.com.au/community-and-facilities/art-and-culture/public-art>

City of Stirling, WA:

<http://www.stirling.wa.gov.au/Council/Policies-and-local-laws/Policy%20and%20Local%20Laws/Public%20Art%20Policy.pdf>

City of Victoria Park, WA:

<http://www.victoriapark.wa.gov.au/Around-town/Community-development/Arts/Public-Art>

The Town of Vincent, WA:

<http://www.vincent.wa.gov.au/community/arts-culture/percent-for-art.aspx>

Tasmania (TAS) Government:

N. H. Frankham, *Claiming Ground; twenty-five years of Tasmania's Art for Public Buildings Scheme* (Quintus Publishing, 2005).

Blue Mountains City Council, New South Wales:

<http://www.bmcc.nsw.gov.au/yourcouncil/policiesplansandstrategies/?CFID=7c79d1b1-41d3-4b69-b904-4af982f10595&CFTOKEN=0#p>

Mosman City Council, NSW, *Public Art Policy 2006*, adopted November 28, 2006.

Brisbane City Council, Queensland (QLD):

<http://www.brisbane.qld.gov.au/facilities-recreation/arts-culture/public-art>

Cairns City Council, QLD:

<http://www.cairns.qld.gov.au/facilities-sport-leisure/arts-culture/public-art-policy>

Queensland (QLD) Government:

Sally Gray and Annie Talvé, *Art + Place 2007-2009 Evaluation* (Brisbane: Arts Queensland, 2009).

City of Adelaide, South Australia (SA):

<http://www.cityofadelaide.com.au/your-council/funding/arts-and-cultural-grants/>

City of Vancouver, Canada:

<http://vancouver.ca/parks-recreation-culture/culture-plan-2008-2018.aspx>

City of Calgary, Canada:

<http://www.calgary.ca/CSPS/Recreation/Pages/Public-Art/Home.aspx?redirect=/publicart/>

The Irish State, Ireland:

<http://www.visual-arts-cork.com/irish-art-organizations/percent-for-art-scheme.htm>

Taiwan:

Lai Hsin-lung, 'Public Art in Taiwan,' conference proceedings from *International Symposium on Public Art – Public Art in the 21st Century – Establishing a New Artistic Environment* (Kaohsiung: Kaohsiung Museum of Fine Arts, 1997).

Canterbury City Council, United Kingdom (UK):

<http://www.publicartonline.org.uk/resources/practicaladvice/policiesguidance/policies/canterbury.php.html>

Cambridge City Council, UK:

<http://www.cambridgema.gov/arts/publicart/percentforart>

Dublin City Council, UK:

<http://www.dublincity.ie/sites/default/files/content/RecreationandCulture/ArtsOffice/publicart/Documents/PoliciesandStrategies-forManagingPublicArt.pdf>

Falkirk Council, UK:

http://www.falkirkcommunitytrust.org/about/docs/strategies/Public_arts_strategy.pdf

South Cambridgeshire District Council, UK:

<http://www.publicartonline.org.uk/resources/practicaladvice/policiesguidance/policies/scambs.php.html>

Essex County Council, UK:

<http://www.essex.gov.uk/Activities/Arts%20Services/Public-Art/Pages/Public-Art.aspx>

Hastings Borough Council, UK:

<http://www.publicartonline.org.uk/resources/practicaladvice/policiesguidance/strategies/hastings.php.html>

Borough of Poole, UK:

<http://www.publicartonline.org.uk/resources/practicaladvice/policiesguidance/planning/poole.php.html>

London Borough of Redbridge, UK:

<http://publicartonline.org.uk/resources/practicaladvice/policiesguidance/strategies/documents/redbridgepastrategy.pdf>

Reading Borough Council, UK:

<http://www.publicartonline.org.uk/resources/practicaladvice/policiesguidance/strategies/reading.php.html>

Sheffield City Council, UK:

<http://www.publicartonline.org.uk/resources/practicaladvice/policiesguidance/>

Southampton City Council, UK:

<http://www.publicartonline.org.uk/resources/practicaladvice/policiesguidance/strategies/southampton.php.html>

The Vale of Glamorgan, UK:

<http://www.publicartonline.org.uk/resources/practicaladvice/policiesguidance/strategies/glamorgan.php.html>

San Francisco Arts Commission, United States (US):

<http://www.sfartscommission.org/our-role-impact/programs/public-art>

Seattle Office of Arts and Culture, US:

<http://www.seattle.gov/arts/programs/public-art>

New York City, US:

<http://www1.nyc.gov/site/dclapercentforart/index.page>

Appendix 2: Key Art Term Definitions

Activist art aims to address particular political, social and cultural concerns with a view to producing concrete social change. See TATE, "Art Term Activist Art," TATE, accessed May 11, 2017, <http://www.tate.org.uk/art/art-terms/a/activist-art>. For a discussion on the historical development of activist art in the US, see Nicolas Lampert, *A People's Art History of the United States: 250 Years of Activist Art and Artists Working in Social Justice Movements* (New York: The New Press, 2015).

Art intervention sometimes known as interventionist is an interaction with previously existing artwork, audience, venue/space or situation. It is commonly practised in the form of performance art. For discussion on this genre of art, see Julie Perini, "Art as Intervention: A Guide to Today's Radical Art Practices," in *Uses of a Whirlwind: Movement, Movements, and Contemporary Radical Currents in the United States*, (Chico: AK Press, 2010), 183-197.

Collaborative art is a contemporary art form that involves two or more people working together in the production of art. Its origins are drawn from the protest art and performance art in the US and Berlin during the 1950s and 1960s. See Laia Guillamet and David Roca, "The Double Face of Collaborative Art: The Exchange of Theory and Practice," *Interartive*, accessed August 14, 2018, <https://interartive.org/2013/10/collaborative-art/>.

Collective art first emerged during the time of Mao. Art was produced collectively among social groups such as workers or the military, and the CPC undertook an active role in nurturing different collective organisations for art production. For a discussion on how collective art was produced, see Christine Ho, "The People Eat for Free and the Art of Collective Production in Maoist China," *The Art Bulletin* 98, no. 3 (2016): 348-372.

Community art refers to an art practice that involves public participation in a community setting. Works from this genre of art are less concerned with aesthetic quality but rather are characterised by interaction or dialogue with the community with

an aim to foster relationships among participants. See Arlene Goldbard, *New Creative Community: The Art of Cultural Development* (Oakland: New Village Press, 2006).

Dialogical aesthetics refers to an art practice that focuses on conversational exchanges between people of different communities. Such art practices are socially engaged and often closely aligned with the political. Interaction and aesthetic experiences of art can communicate to a range of people. Artists use the public's participation to get across a point and obtain a direct interpretation from viewers. The key element of dialogical aesthetics is that the artist attempts to generate empathy with the participants, to the point that it redefines the artist's understanding of the experience. See Grant Kester, "Conversation Pieces: The Role of Dialogue in Socially-Engaged Art," in *Theory in Contemporary Art Since 1985*, eds. Zoya Kucor and Simon Leung (Malden, Massachusetts: Blackwell, 2005).

Engaged art is described by Chinese scholar Zhou Yanhua周彦華 as an art practice that is conceptually close to Claire Bishop's definition of 'participatory art'. The term is not found in English. In "The Study on The Aesthetic Paradigm of Engaged Art," Zhou argues that this genre of art is shaped by two main aesthetic characteristics, "anti-aesthetic autonomy" and "ethic turn". The former is seen as a reaction against mainstream art while the latter has a strong social function (such as promoting dialogues and rebuilding community). Zhou concludes that the emergence of engaged art signifies an ethnic turn in contemporary art. Zhou Yanhua周彦華 "The Study on The Aesthetic Paradigm of Engaged Art" "參與藝術的審美范式研究" (in Chinese) (PhD diss., Southwest University, 2016).

Environmental art is sometimes referred to as eco-art. It refers to an art practice that addresses social and political issues relating to the natural and urban environment. This genre of art seeks to show how humanity should be grounded and connected to the natural world socially, philosophically, economically and spiritually. It primarily celebrates an artist's connection with nature using natural materials. The eco-art movement contains a variety of sub-movements that seek, in different ways, to achieve these means and the categorisation of this art can be split into three major groups. They are Romanticism, which celebrates the beauty and greatness of nature

and of people who relate to it; Eco-realism, which exposes the horror and injustice of human pollution and environmental harm; and Gaia Art, which spiritually connects to the environment via symbolism and authentic spiritual expression. See Sam Bower, "A Profusion of Terms," Greenmuseum.org, accessed October 14, 2018, https://web.archive.org/web/20140201203816/http://greenmuseum.org/generic_content.php?ct_id=306 and TATE, "Environment Art," accessed October 14, 2018, <https://www.tate.org.uk/art/art-terms/e/environmental-art>

Functional art refers to aesthetic objects that serve utilitarian purposes. See Lin Lan 林藍, "Historical Perspective on Public Art – Research on Guangdong Public Art" "公共藝術的歷史觀-廣東地域公共藝術研究" (in Chinese), *Conference Proceedings from Public Art International Forum & Education Seminar* 《集公共藝術國際論壇暨教育研討會》, ed. Kan Tai-keung 靳埭強 (Guangxi: Guangxi Normal University, 2009), 131-35. Also, Xiang Yeping 向葉平 "From Functional to the Aesthetics—Looking at the Origin of Art from Prehistoric Time" "由實用到審美-由原始文化看藝術的起源" (in Chinese), *Journal of Chizhou Teachers College* 《池州師專學報》, no. 4, 2000.

Happening is a term used by artist Allan Kaprow to describe a performance, event or situation that involves audience interaction. The practice is characterised by improvisation with the audience during the performance. Kaprow developed the concept based on John Cage's idea of 'chance' (Kaprow was a student of Cage in 1952). Cage (1912–1992) was an avant-garde musician who is known for developing a procedure ('chance' operations) for his music composition using the I Ching (a Taoist concept). The conceptual framework that underpinned both Happening and Cage's chance procedures was summarised by Canadian music critic Gary Botting: 'A happening explores negative space in the same way Cage explored silence. It is a form of symbolism: actions concerned with 'now' or fantasies derived from life, or organized structures of events appealing to archetypal symbolic associations.' See James Pritchett, *The Music of John Cage* (Cambridge: Cambridge University Press, 1993); Gary Botting, *The Theatre of Protest in America* (Charlotte: Harden House, 1972), 12-13 and Allan Kaprow, *Essays on the Blurring of Art and Life* (Berkeley: University of California Press, 1993).

Installation art is sometimes referred to as site-specific art. The term is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time. See TATE, "Installation Art," accessed October 7, 2018, <https://www.tate.org.uk/art/art-terms/i/installation-art>.

Integrated art refers to any art built into the fabric (internally or externally) of a building or incorporated into landscaping. These can range from sun shields, glass design, handrails, wall treatments, street furniture, landscape design, sculptures built as part of the building and so forth. It is a cross between monument/memorial and decorative art. While monument/memorial can be characterised by its incorporation of meaning or symbolism into the work, decorative art is concerned with the design and manufacture of beautiful objects that are also functional. Integrated art sometimes involves the utilisation of the charrette process. This process involves the entire consultant team working as a single design unit until the primary issues are resolved. A major aim of this process is to facilitate the rapid resolution of technical and design decisions within a 'consensus style' environment.

Littoral art is a term used by Canadian artist and writer Bruce Barber to describe an art practice occurring outside the art establishment and focuses on the practices of gift giving and communicative action to foster progressive social and cultural transformation. See Bruce Barber, Emma Bugden et al., *Littoral Art and Communicative Action* (Windsor, Ontario: Common Ground, 2013).

Memorial is an object that serves as a focus for memory of a well-known (deceased) person or a significant event. There are many forms of memorials, including landmark objects or art objects such as sculptures, statues or fountains, and even entire parks. Quentin Stevens and Karen A. Franck, *Memorials as Spaces of Engagement: Design, Use and Meaning* (London and New York: Routledge, 2015). See also Greg Dickinson, Carole Blair and Brian L. Ott, *Places of Public Memory – the Rhetoric of Museums and Memorials* (Tuscaloosa, Alabama: University Alabama Press, 2010).

Monument is typically a three-dimensional structure that was explicitly created to commemorate a person or event, or which has become relevant to a social group as a part of their remembrance of historic times or cultural heritage, due to its artistic,

historical, political, technical or architectural significance. Examples of monuments include statues, (war) memorials, historic buildings, archaeological sites and cultural assets. See Denise Meringolo, *Museums, Monuments, and National Parks* (Amherst, Massachusetts: University of Massachusetts Press, 2012) and Françoise Choay, *The Invention of the Historic Monument*, translated by M. O'Connell (Cambridge: Cambridge University Press, 2001).

New genre public art refers to an art practice created outside institutional structures that seeks to engage directly with participants. New genre public art is closely related to other non-traditional art practices from the 1960s and 1970s, such as Happening, Fluxus and Situationist International. The concept has evolved from building positive relations among participants to the exploration of social/political issues that form the content for art with an aim to instigate social change. See Suzanne Lacy, *Mapping the Terrain New Genre Public Art* (Seattle: Bay Press, 1995).

Outdoor sculpture is a term referring to the placement of sculpture situated in an outdoor area such as a park and public space.

Participatory art is defined as an art practice that involves many people in art production. It is not concerned with a one-to-one relationship of interactivity. The practice emphasises the role of the audience, where the position of a 'passive' viewer is transformed into an active co-producer in art making. See Claire Bishop's *Artificial Hells Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), 1-2.

Performance art is a non-traditional art form often with political or social themes that typically features a live presentation to an audience or onlookers (as on the street) and draws on such arts as acting, poetry, music, dance or painting. See "Performance Art," *Merriam-Webster Dictionary*, accessed October 7, 2018, <https://www.merriam-webster.com/dictionary/performance%20art> and also Claire Bishop, "The Historic Avant-garde," *Artificial Hells*, 41-75; Pablo Helguera, *Education for Socially-engaged Art* (New York: Jorge Pinto Books, 2011), ix-x and Cher Krause Knight, *Public Art Theory, Practice and Populism* (Malden, Massachusetts; Oxford; Carlton, Victoria: Blackwell Publishing, 2008), 107-30.

Political art refers to works of art with obvious political figures and subjects that are used to express a critique of the status quo. The purpose of political art is to express different points of view regarding global politics and social standards. There are four main aspects and functions of political art: sociopolitical expression, propaganda, protest and satire.

Public art is sometimes referred to as 'art in public places'. It is an art form that can be manifested in any media that has been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside and accessible to all. See Jerry Allen, "How Art Becomes Public," *Going Public: A Field Guide to Developments in Art in Public Places*, ed. Jeffery L. Cruikshank (Amherst: Arts Extension Service/Visual Arts Program of the National Endowment for the Arts, 1988), 244–51 and Malcolm Miles, *Art, Space and the City—Public Art and Urban Futures* (London and New York: Routledge, 1997), 5.

Public engagement is defined by the Higher Education Funding Council for England based on their research work into how public engagement can inform research and explore effective ways to make public engagement effective for researchers. Public engagement is a two-way process, where the government (or institution) and the community work together to understand certain issues with the aim to achieve a consensus outcome. In the context of art, it is translated as an exchange of ideas between the public and the artist and, during this process of engagement, the 'conversation' or 'experience' can be manifested as action, artwork or text, forming the content of the artwork. See Higher Education Funding Council for England, "Factors Affecting Public Engagement by UK Researchers," accessed December 19, 2016, <https://wellcome.ac.uk/news/what-are-barriers-uk-researchers-engaging-public>

Relational aesthetics is sometimes referred to as relational art. It is a term used by the French curator Nicolas Bourriaud to describe a range of open-ended art practices, concerned with the network of human relations and the social context in which such relations arise. Relational art also stresses the notion of artworks as 'gifts', which can be manifested in multiple forms, such as meals, meetings, parties, posters, casting sessions, games, discussion platforms and other types of social events. In this context, the emphasis is placed on the use of the artwork. Art is regarded as information

exchanged between the artist and the viewer, which relies on the responses of others to make it relational. The practice focuses on the importance of social space by placing the artist and art as the catalyst for driving social relations. See Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Presses du reel, 2002).

Sculpture is three-dimensional art made by one of four basic processes: carving, modelling, casting and constructing using material such as stone, wood, clay, metal and other materials.

Site-specific art refers to a work of art designed specifically for a particular location, and that has an interrelationship with the location. See Miwon Kwon, *One Place After Another, Site-Specific Art and Locational Identity* (Cambridge, Massachusetts: The MIT Press, 2002).

Social Aesthetics is a study of art practices in terms of the forms of communication that they prompt, and also encompasses the study of human social interaction as aesthetic phenomena. The practice is concerned with processes involved in the production of art and audience reception rather than tangible artistic outcomes. See Peter Blouw, "What is Social Aesthetics?" Accessed March 14, 2019, <https://www.scribd.com/document/169627650/What-is-Social-Aesthetics>

Social art is an art practice that attempts to address or recognise a particular social issue using art and creativity. See Zara Stanhope, "Compound Aesthetics: An Expanded Framework for the Theory of Social Art" (PhD diss., Australian National University, 2014); Judith Rodenbeck, "It can be Changed as We Go Along: Social Practice in the Academy and the Community," *Art Journal* 67, no. 4 (2008): 92-112 and Maria Leake, "Art as Social Practice: Exploring the Contemporary," *Art Education* 65, no. 2 (2012): 25-32.

Socially-engaged art (sometimes known as social practice) refers to an art practice focusing on engagement through human interaction and social discourse. The emphasis is placed on the relationship or connection formed between participants during art-making, rather than on a particular process of production. Social engagement is not only a part of a work's organisation, execution or continuation but

also an aesthetic in itself: of interaction and development. Socially-engaged art emerged around the same time as New Genre Public Art (the 1990s), and typically, this genre of art is used as a medium for change or intervention, and the artist's intention is often political. Three key publications were published during the 2010s describing a more updated version of socially-engaged art. They are Helguera, *Education* (2011); Bishop's *Artificial Hells* (2012) and Nato Thompson's *Living as Form: Socially Engaged Art from 1991–2011* (Cambridge, Massachusetts: The MIT Press, 2012).

Traditional forms of public art is a term describing any form of art situated in public space, including sculptures, fountains, outdoor furniture, temples, monuments and memorials, integrated art, sculpture-like architecture, landscape/garden design and even urban planning.

Urban sculpture refers to 'sculptures in the city' in Chinese. The meaning of urban sculpture in China is interpreted as a sculpture that seeks to beautify the surrounding environment as well as reflecting the city characteristics and urban culture. Other terms were also used prior to the introduction of the term in China in 1981. These include 'outdoor sculpture' and 'environmental art' to describe art in public places. The term 'urban sculpture' first appeared in *Meishu* in 1981 and the reason for adopting the term, according to Jane Zheng, was political. To the Chinese public art community, the meaning of urban sculpture 'stands for only one or two types of public art with minimal input or implications for grassroots art dynamism'. Jane Zheng, "Contextualizing Public Art Production in China: The Urban Sculpture Planning System in Shanghai," *Geoforum*, 82 (2017): 89-101.

Key Terms in Architecture and Urban Planning in Relation to Public Art

Critical regionalism is a term that was first proposed by Alexander Tzoni and Liane Lefaivre in 1981. The concept was further developed in 1983 by Kenneth Frampton who argued that architects should stop designing in a style of global uniformity using 'consumerist' iconography masquerading as culture. Instead, he proposed the introduction of alien paradigms to the Indigenous genius loci as 'mediation of the impact of universal civilisation with themes drawn indirectly from the peculiarities of a

particular place', reflecting the relationship between architecture and people, as well as the importance of introducing local culture into architectural design rather than focusing on utilitarian functions. See James Stevens Curl, *Dictionary of Architecture* (Oxford: Oxford University Press, 2005), 178-179 and Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *Anti-Aesthetic, Essays on Postmodern Culture*, ed. Hal Foster (New York: New Press, 2002), 16-30.

Critical spatial practice is concerned with how architects and artists can work together, and both benefit from sharing viewpoints and debate ideas about contemporary urban culture during the design process. See Jane Rendell, "Critical Spatial Practice," accessed February 26, 2017, <http://www.janerendell.co.uk/wp-content/uploads/2009/06/critical-spatial-practice.pdf>

Genius loci refers to 'spirit of place'. The idea is derived from an ancient and widespread belief that particular areas of the world are occupied by gods or spirits who have to be propitiated. In architectural and public art production, it is utilised to visualise the *genius loci* and the task of the architect or artist to create meaningful places. James Stevens Curl, *Dictionary of Architecture*, 449; Christian Norberg-Schulz, *Genius Loci, Towards a Phenomenology of Architecture* (New York: Rizzoli International Publications, 1979), 5 and 18.

New Urbanism Movement emerged in the US in the early 1980s and is characterised by its environmentally friendly design with walkable neighbourhoods, open space; context-appropriate architecture and planning; adequate provision of infrastructures such as sporting facilities, libraries and community centres; and the balanced development of jobs and housing. The design principle behind the New Urbanism Movement is aimed at improving the quality of life and is seen as a reaction against modernist planning. The movement was greatly influenced by the works of social philosopher Lewis Mumford and Jane Jacobs that emerged in the early 1960s. This human-centered approach to urban planning generated considerable interest in the fields of architecture and urban planning in the following decades, in particular, the work of architect and urban planner Leon Krier during the 1980s. The term 'New Urbanism Movement' was formalised by architects Peter Calthorpe, Michael Corbett, Andrés Duany, Elizabeth Moule, Elizabeth Plater-Zyberk, Stefanos Polyzoides and

Daniel Solomon when they founded Congress for the New Urbanism in 1993. The Congress' mission was to help create a sense of neighbourhood and community spirit in towns by designing sustainable cities (environmentally, ecologically and aesthetically). The movement continues to influence many aspects of real estate development, urban planning and municipal land-use strategies today. See Lewis Mumford, *The City in History* (Boston: Mariner Books, 1968); Jacobs, *The Death and Life of Great American Cities* and "The Movement," Congress for the New Urbanism, accessed September 10, 2018, <https://www.cnu.org/who-we-are/movement>

Urban planning differs from site planning in the sense that it involves multiple sites and, as such, involves extended infrastructure and building planning. Traditional forms of public art can be included in a site or urban planning processes, depending on the scope of the project.

Social Architecture is defined as 'architecture intended for use by the mass of people as social beings as a reaction against architecture concerned with form and style supposedly for the dominant members of society.' See Stevens Curl, *Dictionary of Architecture*, 623.

Appendix 3

Scale of West Kowloon Cultural District (WKCD) Project in the Original Brief (2001)

To understand the scale of the project, the following requirements outline what was required to be included in the original master plan of the WKCD:

- The Canopy as the signature design feature covers at least 55% of the Development Area to create a singular waterfront landmark.
- The Continuous Promenade along the waterfront provides for various leisure and recreational uses.
- The Cultural Head that comprises of all the core arts and cultural facilities, including the performance venue, the Theatre Complex, the Museum Cluster, The Art Exhibition Center, Piazza Areas and Amphitheatre.
- Retail and Entertainment Spine, which consists of a collection of mixed shops, bars, restaurants, entertainment facilities as well as Other Arts and Cultural Facilities.
- The Commercial Gateway, featuring two tower blocks for office, hotel and other commercial uses.
- Podium Parks, Landscaped Terraces and Promenades throughout the 40 hectares site.

The key development components and their respective gross floor area (GFA) are:

Key development components:	GFA (m²)	%
Arts and Cultural	271,050	39
Commercial/Office	118,150	17
Hotel/Residential	111,200	16
Retail/Restaurant/Entertainment	145,950	21
Others	48,650	7
Total	695,000	100

Source: *Concept Plan Competition for the Development of an Integrated Arts, Cultural and Entertainment District at the West Kowloon Reclamation, Hong Kong*, the Planning and Lands Bureau, the Government of the Hong Kong Special Administration Region. Section One: The Project (2001), 14

Appendix 4

Perception of Public Art in China – responses received from the public in July 2012

Respondent	Area	Q1 What is public art?	Q2 What do you think of public art?	Q3 Do you think public art can enhance city's image?	Q4 Do you support public art?	Q5 Do you think the government should support public art?	Q6 Do you think architecture is public art?
Respondent 1	Beijing	Art in public places	Art that is appreciated by everyone, and clearly understood and also expresses the creator's intent	-	YES	YES	YES
Respondent 2	Beijing	-	-	-	YES	-	Yes, an important one.
Respondent 3	Beijing	-	-	-	YES	-	YES
Respondent 4	Beijing	-	Concerned topic, interactivity, and improve relationship, creativity, projects and activities.	Absolutely	YES	YES	Depends
Respondent 5	Shanghai	Art in public places where art is accessible to the public	Public art represents the spirit and character of a city. While public art is not an essential item like food and transport its existence represent beauty and love... it is like a beautiful outfit on a person	YES	YES	It is considered as a necessity the government cannot just focus on building infrastructure	Yes but not all. There is a functionality aspect in architecture. Public art has an aesthetic dimension which is appreciated by the public.
Respondent 6	Beijing	It can influence on individual's behaviour including the way they live. It is concerned with aesthetic	Same as Question 1	YES	YES	YES	YES
Respondent 7	Beijing	Art in public space—art that can communicate and interact with people	Same as Question 1	Yes to a certain degree	YES	YES	YES

Name	Area	Q1 What is public art?	Q2 What do you think of public art?	Q3 Do you think public art can enhance city's image?	Q4 Do you support public art?	Q5 Do you think the government should support public art?	Q6 Do you think architecture is public art?
Respondent 8		Public Art—to me, the key word here is public. Normally public art in China, in most cases, is interpreted in a sculpture placed in a public space. However, I think public art is more than that—I like it to be presented in an interactive way to engage audience for fun or for thoughts-provoking ideas.	-	Yes. Public art, by its nature, is more accessible to audience, who can form an image of a city by what they see and feel in the city, which is very probably presented by a kind of public art.	Yes, I hope to see more quality public art in China.	Yes, reason see question No. 3	Yes, Barcelona is the best example in the world.

Note: This questionnaire was conducted nationally (excluding Hong Kong) in July 2012. Participants who had shown an interest in public art were identified through Weibo and invited to respond to the questions. More than 50 candidates were invited to participate in the questionnaire; however, only eight responded.

Appendix 5: Explanatory Notes on Chinese Public Art Literature¹

In this thesis, as discussed in Chapter One and Chapter Two, I reviewed several official art and architecture journals *Meishu* 《美術》 (1950–2012), *Public Art* 《公共藝術》 (2009–2012) and *Architectural Journal* 《建築學報》 (1954), all of which describe the expanded role of traditional forms of public art, the evolution of iconic architecture and certain participatory art practices extensively.

Both *Meishu* and *Architectural Journal* are state-sponsored journals that have been an official mouthpiece since the founding of the CPC. Their primary purpose is to state the ideological vision for Chinese art and architecture. I have reviewed more than 400 issues of *Meishu* dating back to 1950 documenting changes to the practice. A similar undertaking was conducted with *Public Art* (2009 – 2012, a total of 24 issues) and *Architectural Journal* (2005 – 2012, a total of 96 issues). Background information on *Meishu*, *Public Art* and *Architectural Journal* are as follows:

Meishu 《美術》

Meishu is published by the China Artists Association and has been under the management of the secretariat of the Central Committee of the CPC Central Committee since 1950. The journal was formerly known as *People's Art* in 1950 and was renamed *Meishu* in 1954. The publication was suspended from production between 1967 and 1975.

Meishu dedicated considerable coverage to discussions relating to sculpture and architecture; the relationship between people, art and the urban space; as well as themes, methodologies and budget planning. In total, there were 114 articles published between 1950 and 2012 dedicated to urban sculpture, murals, architecture, urban planning and non-art/performance art as well as sculptures in public parks.

¹ This note focuses on key literature written in Chinese, including on the topic of new genre public art and relevant works by Taiwanese scholars. It does not include works written in English by Chinese scholars (such as works of Wu Hung, Wai-ting Stephanie Cheung, Zheng Bo and Lu Pei-yi).

Public Art 《公共藝術》

Public Art was founded in July 2009 and was the first public art journal in China published by Shanghai Painting and Calligraphy Publishing, one of the subsidiaries of Shanghai People's Fine Arts Publishing House. The publication covers a wide range of topics (including discussions on aesthetics, concept of public art, methodologies and so forth) and activities, as well as documentation of local and international projects. *Public Art* is recognised by Chinese public art practitioners as one of the most influential magazines in the sector and is currently available from the *China Journal Network* database 《中國期刊網資料庫》.

Architectural Journal 《建築學報》

The state sponsored *Architectural Journal* was launched in 1954 and was suspended from production in 1955 and 1965. The journal is published by the Architectural Society of China and is dedicated to two main areas: architectural theory and practice. This peer reviewed journal covers a broad range of topics, including architectural theory, education, history, design, methodologies, professional and technical studies, urban design, heritage protection and western architecture, as well as cross-disciplinary research and practice.

The term 'public art' was not included in the official Chinese art journal *Meishu* 《美術》 until 2007 (see my discussion in Chapters One and Two) and I have found several pieces of literature written by Chinese scholars examining the concept of new genre public art in China National Knowledge Infrastructure (CNKI) and the National Library of China. These are Xu Wei 徐璐 "Practitioner of New Genre Public Art—Interview with Danny Yung"² "新類型藝術實踐者——榮念曾先生專訪," *Public Art* 《公共藝術》, no. 6 (2010); Wang Hongyi 王洪義, "From the Neighborhood to the Community: Transformation of Space in New Genre Public Art"² "從街區到社區:新類型公共藝術的空間轉移," *Public Art*, no. 5 (2014), accessed January 5, 2018, <http://mall.cnki.net/magazine/Article/GOYS201405007.htm>; Liu Jing 劉晶, "On New Genre Public Art and Creation of Community Culture" (2015) "論新類型公共藝術與社區文化創作"² (Master's diss., Yunnan University, 2015) and Zhou Yanhua 周彥華, "The Study

² English titles with * were translated by Martha Liew.

on The Aesthetic Paradigm of Engaged Art”* “參與藝術的審美范式研究,”* (PhD thesis, Southwest University, 2016).

Discussions on socially-engaged art are also limited in China. The most recent work has been by Yang Jing 楊靜, “Exploring the Aesthetic Features of Socially-engaged Art from the Perspective of Constructive Postmodernism”* “從建設性後現代視角探討社會參與式藝術的美學特徵,” *Journal of Hebei Normal University (Philosophy and Social Sciences Edition)*, 《河北師範大學學報(哲學社會科學版)》, no. 6 (2013) and Chen Xiaoyang 陳曉陽, “A New Realism: The Way In and the Way Out for Socially-engaged Art”* “一種新現實主義：社會參與式藝術的進路與出路,” *Sohu* 《搜狐》, December 20, 2017.

In general, discussion of public art in Chinese literature (1981–2012) is extensive and can be categorised into the following topics: (1) The concept of public art: Wang Hongyi, *Gonggong yishu gai lun* [The Concept of Public Art]* (Hangzhou: Zhongguo meishu xueyan chubanshe, 2007); Wang Zhong 王中, *Introduction to Public Art* 《公共藝術概論》 (Beijing: Peking University Press 2007); (2) Urban sculpture (predating the introduction of the term public art): China Artists Associations and Ministry of Construction and Ministry of Culture, *50 Years of Urban Sculpture in China* 《中国城市雕塑 50 年》 (Shanxi: Shanxi Meishu Publishing, 1999); Ji Feng 季峰, *China's Urban Sculpture** 《中国的城市雕塑》 (Nanjing: Southeast University Press, 2009) and Bai Zuomin 白佐民, “Urban Sculpture: Category, Content and Ideas”* “城市雕塑的類型、題材及構思,” *Meishu* 《美術》, no. 12 (1982), accessed January 26, 2018, <http://mall.cnki.net/magazine/Article/MEIS198212000.htm>; (3) The function of public art: Xiang Yeping 向葉平, “From Functional to the Aesthetics – Looking at the Origin of Art from Prehistoric Time”* “建築與文化從實用到審美—從原始文化看藝術的起源,” *Journal of Chizhou Teachers College* 《池州學院學報》, no. 4 (2000); (4) Historical development: Sun Zhenhua 孫振華, *The Times of Public Art** 《公共藝術時代》 (Jiangsu Fine Arts Publishing House, 2003) and Wang Zhong 王中, *Chinese Public Art Document Compilation (1949–2015)** 《中國公共藝術文獻彙編 (1949 年至 2015 年)》 (Beijing: Peking University Press, 2015); (5) The concept of publicness: Ma Wun 馬雲, Tian Xiaodong 田曉冬 and Wang Kai 汪凱, “Achieving a Win-Win Situation between Publicness and Art—Discussions Regarding How to Utilise the Concept of Publicness in Public Art”* “

實現公共性與藝術性的雙贏——談公共關係在公共藝術中的運用,” *Architecture and Culture* 《建築與文化》, no. 5 (2006) and Ceng Zhangqiu 曾章秋, “The Public Nature of Contemporary Public Art and the Public Nature of Public Art”* “當代公共藝術的公共性與公共性藝術的公共化,” *Popular Literature and Art* 《大眾文藝 (理論)》, no. 2 (2009); (6) Relationship with urban space: Wu Liangyong 吳良鏞, “Sculpture · Architecture · People—Talk About Urban Sculpture from Urban Design”* “雕塑·建築·人—從城市設計談城市雕塑創作,” *Sculpture* 《雕塑》, no. 3 (1997); and (7) In relations to other disciplines: Bao Chingwei 布正偉, “The Emergence of the Concept of Modern Environmental Art”* “現代環境藝術將在觀念更新中崛起,” *Meishu* 《美術》, no. 11 (1985); Sun Zhenhua 孫振華 and Lu Hong 魯虹, *The Body of Alienation—Performance Art in China** 《異化的肉身—中國行為藝術》 (Hebei: Hebei Fine Arts Publishing House, 2006) and Li Gongming 李公明, “Lun dangdai yishu zai gonggong lingyu zhang de shehui xuezhuan xiang” “論當代藝術在公共領域中的社會學轉向” [On the Sociological Turn of Contemporary Art in the Public Sphere],* *Yishu xin shijie* 《藝術新視界》, eds., Pi Daojin 皮道堅 and Lu Hong 魯虹 (Hunan: Hunan meishu chubanshe, 2003), 119–131.

List of Key Literature on Chinese Public Art

This list is compiled based on my search of CNKI, China’s largest China Knowledge Resource Integrated Database and also the National Library of China in late August 2018.

In addition to the list that I outline below, there are also numerous Chinese publications that cover public art. These include *Art Research* 《藝術研究》 (1957–present); *Hebei Academic Journal* (1981–present); *New Architecture* 《河北學術期刊》 (1983–present); *Writer* 《作家》 (1994–present); *Modern Economic Information* 《現代經濟資訊》 (1994–present); *Technology and Enterprise* 《技術和企業》 (1994–present); *Art and Design Journal of Shandong Art and Craft Academy* 《山東工藝美術學院藝術設計雜誌》 (1999–present); *Sculpture* 《雕塑》 (1995–present); *Architecture and Culture* 《建築與文化》 (2004–present); *Art and Design* 《藝術與設計》 (2007–present); *Public Culture* 《公共文化》 (2007–present), *Young Writers* 《年輕作家》 (2009–2011) and many others.

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Appendix 6

Selected Significant Public Buildings Completed between 2005 and 2012

Project name	Category	Location	Architect	Project Completion Year	Project Duration (in Years)
Art Gallery, China Central Academy of Fine Arts	Exhibition	Beijing	Tofuku Daisuke (Japan)	2007	2
Beijing Daxing Cultural Center	History/Culture	Nantong	Tsinghua University and Beijing Architectural Design Institute	2008	Not specified
Beijing International Airport Terminal	Aviation	Beijing	Norman Foster and Partners (UK)	2008	4
Capital Museum – new extension	History	Xuzhou	Tsinghua University School of Architecture and Xuzhou Construction Design Institute	2006	1
Cathy Arts Center	Museum/Arts	Zhejiang	United China Construction	2009	1.5
CCTV	TV	Beijing	Office for Metropolitan Architecture (Netherlands) and Beijing City Construction Group	2012	6
Chainan Olympic Stadium	Creative Industries, Sports	Beijing	Beijing Space Architects	2011	9 months
Chengdu Eastern Music Park	Art Museum	Chengdu	Beijing Zhongtianyuan Projects and Design	2011	10 months
Chengdu Jinsha Museum	Heritage	Chengdu	Tsinghua University School of Architecture	2007	1
Cheungxin Opera House	Performing Arts	Beijing	Beijing Architectural Design Research Center	2008	3
China Finance Museum	History	Liangshan	China Construction Design Institute	2008	Not specified
Creative Hub	Creative Industries	Tangshan	City (Beijing) Architectural Design Consultancy	2011	20 months
Cultural Center in Qiang Nationality Autonomous County of Beichuan	History/Culture	Ningbo	South China Technical University	2009	18 months
Culture and Sports Center Anting	Culture/Sports	Beijing	GMP Architects (Germany)	2011	7
Daguangming Cinema	Entertainment	Guangzhou	Guangzhou Architectural Design Institute	2010	Not specified
Daiming Palace National Heritage Park	Heritage	Shanghai	Dowdall Read Tulasne Architects (France)	2010	Not specified
Emperor Qin Natural Museum	History/Culture	Hunan	Carlo Otis Architects and PPA (Canada)	2008	Not specified
Exhibition Hall of Urban Planning and Construction of Zhejiang Dantu District	Urban Planning	Zhejiang	Nanking University, Architectural Design Center	2008	17 months
Feng Jicai Culture and Art Research Institute	Art School	Tianjin	Zhou Kai, Zhang Yi	2005	4

Project name	Category	Location	Architect	Project Completion Year	Project Duration (in Years)
Five Pine Trees Basketball Center	Sports	Jinshu	Not specified	2007	3
Gaolinglong Museum of Handicraft Paper	Craft	Hunan	Hua Li	2010	19 months
Guangzhou Opera House	Performing Arts	Guangzhou	Zaha Hadid Architects (UK)	2010	3
Guangzhou Province Museum – new extension	Museum	Guangzhou	Guangzhou Architectural Design Institute	2010	5
Haiguangshan Revolution Museum extension	History	Hangzhou	Zhejiang University Architectural Design Institute	2008	Not specified
Hangzhou West Lake Museum	History	Hangzhou	AREP Architects (France) and China Architectural Design Institute	2008	Not specified
Huizhou Science and Technology Hall and Museum	Science and Technology	Huizhou	Huizhou District Cultural and Art Centre, Science Center and Museum Building Works	2008	2
Hunan Art Center	Science and Art	Leizhou	Paul Andreu (France)	2007	1
Jiansha Site Museum	Archaeology	Chengdu	Tsinghua University Architectural Research Institute	2007	2
Jinshu Jincheng City Cultural Center	Performing Arts	Beijing	Not specified	2007	3
Legend Town (redevelopment)	Music	Chengdu	Chengdu Jiaquan Architects	2011	2
Liaoning Wuneishan Gaokuenlaishancheng Museum	Art	Chuzhou	Qi Bin	2008	Not specified
Linhai Sports Center	Sports, Exhibition	Linhai	Linhai Sport Stadium Building Works	2007	6
Mao Zedong's Legacy Museum	History	Shaoshan	Guangzhou Architectural Design Institute	2008	2
Master Garden for International Horticultural Expo 2011	Multi-purpose	Xian	Plasma Studio (UK)	2011	2
Mianzhu History Museum	History	Sichuan	Feng Zhenggong	2010	14 months
Minju History Museum	Heritage	Tibet	Not specified	2010	Not specified
Mu Lanfang Performing Arts Center	Performing Arts	Zhejiang	Not specified	2008	Not specified
Museum of Kuahuqiao Ruins	Archaeology	Xiaoshan	Atelier DYJG, West 8, Cross-Max, Martha Schwartz (US), Teragram, EMBT, Topotek 1, Mosbach Paysagistes, SLA	2011	2
Nanking Massacre Memorial extension	Memorial	Nanking	South China Technical University	2007	1
Nantung Museum	History	Haiguangshan	Tongji University School of Architecture	2008	Not specified
National Aquatic Center	Sports	Beijing	PTW Architects and ARUP (Australia)	2008	2
National Opera House	Performing Arts	Beijing	Paul Andreu (France)	2007	3

Project name	Category	Location	Architect	Project Completion Year	Project Duration (in Years)
National Sport Stadium	Sports	Beijing	Ai Wei Wei and Herzog & de Meuron (Switzerland)	2008	3 years and 9 months
New Hall of Anhui Museum	Traditional Health	Wuxi	Tianjin University School of Architecture	2009	20 months
New Loyang Museum	History	Shandong	South China Technical University and Yantai Architectural Design Institute	2009	17 months
Ningbobang Museum	History	Hangzhou	China Academy of Art	2009	2
Ningxia Yinchuan Culture and Art Center	Exhibition	Yinchuan	Yinchuan Municipal Government	2008	2
Ningxia Urban Planning Exhibition Center	Urban Planning	Yinchuan	Yinchuan Municipal Government	2011	Not specified
Old Millfun	Creative Industries	Shanghai	Zhongyun Engineering and Design Research Center (International)	2007	1
Qinhuangdao Bird Museum	Natural History/Science/ Revolution History	Hubei	Beijing University School of Landscape Architecture	2008	Not specified
Sangzhutse Fortress	Heritage	Leizhou	Cai Shan	2010	Not specified
Shanghai Expo China Pavilion	Culture/Exhibition	Shanghai	He Jingtang and Shanghai Modern Architecture Design Institute	2010	3
Shanghai Expo Convention Center	Exhibition	Shanghai	Hu Jiantong	2010	Not specified
Shanghai Expo Cultural Center	Culture/Multi Purpose	Shanghai	Wang Haion	2010	Not specified
Shanghai Expo Performance Center	Performance arts	Shanghai	Shen Kin	2008	Not specified
Shanghai Expo Sculptural Work	Public Art	Shanghai	Wang Haion	2010	Not specified
Shanghai Expo Themed Pavilion	Multi Purpose	Shanghai	SBA (Germany)	2010	Not specified
Shanghai Qingpu Stadium	Sports	Shanghai	Beijing Architectural Design Research Center	2008	2
Shenzhen Huachiaocheng Hua Museum	Exhibition and Gallery	Shenzhen	Meng Yan	2008	2
Shenzhen University Artist Village	Art	Xi'an	Plasma Studio (UK)	2011	2
Sishang Art Museum	Gallery and Exhibition	Anhui	South China Technical University and Yintai Architectural Design Institute	2011	2
Suzhou Science and Art Center	Science and Art	Shanghai	South China Technical University, Beijing Tsinghua Ondai Architectural Design Consultants and Shanghai Modern Architecture Design Institute	2010	2
Tangshan Museum	Exhibition	Anting	Tongji University School of Architecture	2010	3
Tangshan Urban Exhibition Hall	Urban Planning	Tangshan	Tangshan City Urban Planning	2008	2
Tianjin Cultural Center	Heritage	Loyang	Tongji University School of Architecture	2009	2

Project name	Category	Location	Architect	Project Completion Year	Project Duration (in Years)
Tianjin Olympic Sport Stadium	Sports	Tianjin	AXS (Japan) and Tianjin Architectural Design Centre	2007	4
Wushekhungshan Museum	Heritage	Liaoning	Tsai Kai	2008	Not specified
Wuxi Museum	Science/History	Wuxi	Zhong Nan Architectural Design Institute	2008	2
Xiandong Buddha Statue Museum	History	Shenzhen	Shenzhen University QL Studio	2009	Not specified
Xiangshan Campus, China Academy of Art, Stages 1 and 2	Art School	Hangzhou	Wang Shu, Lu Wenyu	2007	5
Xicheng Liangshan Minority Cultural Center	Exhibition/Gallery	Beijing	China Construction Design Institute	2008	Not specified
Xuzhou Shuisha Terracotta Warriors Museum and Gallery of Han Culture	Performing Arts	Zhejiang	Nanking University, Architectural Design Center	2005	3
Yintai Cultural Center	Heritage	Shanghai	Jaiquan Architects	2008	10 months
Zen Meditation Center	Cultural/Meditation	Beichuan	China Construction Design Institute	2010	17 months
Zhejiang Art Museum	Exhibition	Hangzhou	Tsang Kwan	2009	Not specified
Zhengjinkongwenran Memorial Museum	Memorial	Wu Shek	Tsai Kai	2008	Not specified
Zhongshan Maritime Museum	Maritime	Zhongshan	Wang Jet	2008	Not specified

Source: *Architectural Journal*, Architectural Society of China, January 2007 to December 2012 (72 issues)

Appendix 7

List of Exhibitions Curated by the Long March Project from 2002 to 2012

Year/Events	Location	Participating artists
2002		
<i>The Long March Project – A Walking Visual Display</i>	From Ruijin, Jiangxi to Luding Bridge, Da Du River, Sichuan, China	Lu Jie, Qiu Zhijie, Philip Tinari, Lisha Horikawa, Julie Grundvig, Guo Yu, Li Wenzi, Lu Wen, Zhu Handong, Lan Lan, Zhi Ya, Shen Xiaoming, Sname Cheng, Hu Yinyin, Jian Jie, Jeff Liao, Yan Tao and Helen Huang, Zhan Wang, Li Tianbing, Ruijin Calligraphers Association, Ruijin Photographer Association, Ruijing Artists Association, Wang Jinsong, Lao Jiang, Liang Juhui, Hong Hao, Li Fang, Wang Jin, Sui Jiangguo, Qu Guanci, Zhang Zhi, Jiang Jiwei, Song Dong, Feng Qian-yu, Zhou Shaobao, Zhou Xiaohu, Zhu Qingsheng, Xu Bing, Shen Meng, Xiao Lu, Ma Han, Zhang Peili, He Chi, Zhang Xiaogong, Fu Liya, Ye Yongqing, Yang Mian, Zhang Zhongqi, Yang Shaobin, Yue Minjun, Pauline Thomas and Chris Jones, Lisa Brice, Tomoko Takashashi, Fang Lijun, Liu Wei, Wang Gongxin, Wu Ershan, Chen Xiaoyun, Yang Zhengzhong, Zhou Xiaohu, Ren Qian, Yu Xiaofeng, Li yong, Li Chuan, Ma Jie, Jiang Zhi, Chan Shaoxing, Shi Qing, Sasha Su-ling Welland, Guo Fengyi, villagers of Stone Drum Town, Li Shurui, Judy Chicago, Lei Yan, Sun Guojun, Huang Ru, Pan Xuan, Wu Weihu, Fu Liya, Huang Yin, Su Ruya, Su Yabi, Zhang Lun, Xu Sa, Song Yanpin, Wang Chuyu, Zhao Bandi, Xu Chen, Qiang Songyan, Yao Ruizhong, Emily Cheng, Liu Chengying, Yu Congrong, Ma Limei, Wang Qiang, Sun Ping, Shi Qing, Jiang Jie, Wim Delvoye, Liu Dahong, Liu Jin, Sui Jiangquo, Yao Ruizhong and Qin Ga.
2003		
<i>The Long March Project – Power of the Public Realm, Phase I</i>	Long March Space, Beijing, China	Guo Fengyi, Jiang Jiawei, Li Tianbing and Wang Waihai
<i>The Long March Project – Power of the Public Realm, Phases II and III</i>	Long March Space, Beijing, China	Wang Wenhai
<i>Out of Focus</i>	Long March Space, Beijing, China	Chen Wenbo, Yab Lei and Zhou Tiehai
<i>Temporary Space</i>	Long March Space, Beijing, China	Wang Wei
<i>Media Center Project</i>	Long March Space, Beijing, China	Cui Zien
<i>Black Taboo</i>	Long March Space, Beijing, China	Shi Qing
<i>Operation Ink Freedom</i>	Long March Space, Beijing, China	Wang Jinsong
2004		
<i>The Location You@Now: Electronic Art and Salvaged Electronic Media</i>	Long March Space, Beijing, China	Angie Waller, Mattheu Borysevicz, Marina Venderell, Paul Chan, Rania Ho, Tarikh Korula, Kan Xuan and Siebren Versterg
<i>Armin Linke Travel Solo Show in China</i>	Long March Space, Beijing, China	Armin Linke
<i>There Its Them and Surely Its Them</i>	Long March Space, Beijing, China	Not specified
<i>Gateway of Infinite Wonders</i>	Long March Space, Beijing, China	Wang Mai

Year/Events	Location	Participating artists
<i>The Long March Project – Power of Public Realm, Phase IV</i>	Long March Space, Beijing, China	Yue Lu Ping
<i>The Long March Project – Power of Public Realm, Phase V</i>	Long March Space, Beijing, China	Liang Shuo
<i>The Long March Project – Power of Public Realm, Phase VI</i>	Long March Space, Beijing, China	Long March Team and local community
<i>Light as Fuck! Shanghai Assemblage 2000–2004</i>	National Museum of Contemporary Art, Norway	Jiang Jie, Qin Ga, Qiu Zhijie, Xiao Xiong, Xu Zhen, Zhou Xiaohu, Wang Jinsong and Sui Jianguo
<i>The Long March Project – the Great Paper Cutting Survey of Yanchuan County</i>	Yanchuan County, China	Residents of Yanchuan County and the Long March Team
2005		
<i>Untitled</i>	Long March Independent Space, Beijing, China	Chen Jie
<i>Renovation – Relations of Production</i>	Long March Space, Beijing, China	Not specified
<i>Lemon Drops</i>	Long March Independent Space, Beijing, China	Not specified
<i>One One</i>	Long March Independent Space, Beijing, China	Not specified
<i>Exceeding Size</i>	Long March Independent Space, Beijing, China	Not specified
<i>Who is Guo Fengyi?</i>	Long March Space, Beijing, China	Guo Fengyi
<i>Er Guo Tou</i>	Long March Independent Space, Beijing, China	Not specified
<i>Purlieu</i>	Long March Space, Beijing, China	He Jinwei
<i>Easy Come Easy Go</i>	Long March Independent Space, Beijing, China	Not specified
<i>Miniature Long March</i>	Long March Space, Beijing, China	Qin Ga
<i>Treasure</i>	Long March Independent Space, Beijing, China	Not specified
<i>Comrade (1946–2005)</i>	Long March Space, Beijing, China	Li Tianbing
<i>Launch</i>	Long March Independent Space, Beijing, China	Not specified
<i>Outsider</i>	Long March Space, Beijing, China	Xu Zhen and Liu Wei
<i>New Year at Din Ding House</i>	Long March Space, Beijing, China	Ding Jie

Year/Events	Location	Participating artists
2006		
<i>Material Fetish</i>	Long March Space, Beijing, China	Chen Jie
<i>Another Look</i>	Long March Space B, Beijing, China	Yu Hong
<i>Partial Zones</i>	Long March Space A, Beijing, China	Zhang Hui
<i>Purlieu – Nirvana</i>	Long March Space C, Beijing, China	He Jinwei
<i>The Long March Project – 800 Meters Under</i>	Long March Space, Beijing, China	Yang Shaobin and local mining community
<i>Aesthetics</i>	Long March Space A, Beijing, China	Tang Song and La Mu
<i>Migration</i>	Long March Space, Beijing, China	Chen Qiulin
<i>Magnetic Eraser Space</i>	Long March Independent Space, Beijing, China	Not specified
<i>Strange Sights</i>	Long March Independent Space, Beijing, China	Not specified
<i>A Woman’s Long March</i>	Long March Independent Space, Beijing, China	Not specified
<i>Building Code Violations</i>	Long March Space, Beijing, China	Gui Fengyi, Qiu Zhijie, Xiao Xiong, Xu Zhen, Yang Shaobin, Zhan Wang and Zhou Xiaohu
<i>Timestamps</i>	Long March Independent Space, Beijing, China	Not specified
<i>Happy Days</i>	Long March Space, Beijing, China	Not specified
2007		
<i>Long March Project 5 Years Retrospective</i>	Long March Space, Beijing, China	Group exhibition
<i>Beautiful New World: Contemporary Visual Culture in Japan</i>	Long March Space, Beijing, China	Group exhibition
<i>The Long March Project – Why Go to Tibet – Survey of Tibetan Subject Matter in Paintings</i>	Long March Space, Beijing, China	Local residents and the Long March Team
<i>Paradox</i>	Long March Independent Space, Beijing, China	Not specified
<i>Exchanging Gazes</i>	Long March Space A, Beijing, China	Dun Jun
<i>Archaeology of Memory</i>	Long March Space B, Beijing, China	Qiu Zhijie
<i>NONO</i>	Long March Space, Beijing, China	Xu Zhen and Zhu Yu
<i>Yan’an</i>	Long March Space, Beijing, China	Group exhibition
<i>Art in Motion: Chinese Contemporary Art Meets the BMW Art Cars</i>	Long March Space B, Beijing, China	Liu Wei and Zhang Hui

Year/Events	Location	Participating artists
<i>Performa 07</i>	The Studio Museum, Harlem, New York; James Cohen Gallery New York and China Institute, New York	Qiu Zhijie and Xu Zhen
<i>The Long March Project – No China Town</i>	Auckland Triennial (Gus Fisher Gallery, ARTSPACE and St Paul Street Gallery), New Zealand	Local residents and children and the Long March Team
2008		
<i>Ready, Anytime</i>	Long March Space D, Beijing, China	Zhang Hui
<i>Impossible is Nothing</i>	Long March Space B & C, Beijing, China	Xu Zhen
<i>The Long March Project – X-Blind Spot</i>	Long March Space B & C, Beijing, China	Yang Shaobin and local mining community
<i>Mother's!!!</i>	Long March Space C, Beijing, China	Lin Tianmiao
<i>Iron Curtain</i>	Long March Space C, Beijing, China	Xiao Xiong
<i>Summit Meeting</i>	Long March Space D, Beijing, China	Zhou Xiaohu
<i>86 Divinity Figures</i>	Long March Space C, Beijing, China	Zhan Wang
<i>Focus</i>	Long March Space A, Beijing, China	Lin Tianmiao
<i>Building Code Violations II</i>	Long March Space, Beijing, China	Chen Ji, Qin Ga, Chen Chieh-jen, Zhou Xiaohu, Xiao Xiong, Qiu Zhijie, Liu Wei, Jiang Zhi, Chen Qiulin and Zhu Yu
<i>A Question of Evidence</i>	Thyssen-Bornemisza Art Contemporary, Vienna, Austria	Qiu Zhijie
<i>798 Art Festival</i>	Factory 798, Beijing, China	Zhan Wang
2009		
<i>I am Guo Fengyi</i>	Long March Space C, Beijing, China	Guo Fengyi
<i>Concentration Training Camp</i>	Long March Space B, Beijing, China	Zhou Xiaohu
<i>21st Floor and a Half</i>	Long March Space, Beijing, China	Zhang Hui
<i>Art in Use</i>	Hong Kong Arts Centre, Hong Kong, China	Qiu Zhijie, Yu Hong and Lin Tianmiao
<i>6th Asia-Pacific Triennial of Contemporary Art</i>	Queensland Gallery of Modern Art, Brisbane Australia	Yang Shaobin and Chen Qiulin
<i>Seeing in One's Own Eyes</i>	S.M.A.K. Gent, Belgium	Xu Zhen by Madeln Company
<i>Human Rights Arts and Film Festival</i>	The Charlton Studio, Melbourne, Australia	Yang Shaobin, Chen Qiulin and Jiang Zhi
<i>China in Four Seasons</i>	Govett Brewster Art Gallery, New Plymouth, New Zealand	Guo Fengyi
<i>Real Emergency</i>	Ivan Dougherty Gallery, University of New South Wales, Sydney, Australia	Yang Shaobin

Year/Events	Location	Participating artists
<i>First Steps – Last Words</i>	Museo de Arte de São Paulo, São Paulo, Brazil	Yang Shaobin
<i>In-Transit-ion</i>	Vancouver Biennial, Canada	Zhang Wang
<i>53th Venice Biennial</i>	Venice, Italy	Chen Chienh-Jen
<i>Sculpture in Nature Nature of Sculpture</i>	Kunstmuseum ann Zee, Ostend, Belgium	Zhan Wang
<i>In and Out of Time</i>	Guangdong Museum of Art, Guangzhou, China	Yu Hong
<i>The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection</i>	Mori Art Museum, Tokyo, Japan	Guo Fengyi
<i>To the Elements!</i>	OCA, Brazil	Yang Shaobin
<i>Biennial Cuvee</i>	OK Centrum, Linz, Austria	Zhan Wang
2010		
<i>Empire's Borders I and II</i>	Long March Space, Beijing, China	Chen Chienh-jen
<i>Act I: Long March Project – Ho Chi Minh City Trail (Beijing)</i>	Long March Space, Beijing, China	Chen Chienh-jen, Xu Zhen by Madeln Company, Wang Jianwei, Zhang Hui, Liu Wei, Wu Shanzhuan and local residents
<i>Don't Hang Your Faith on the Wall</i>	Long March Space, Beijing, China	Xu Zhen by Madeln Company
<i>Word Chains</i>	Long March Space C, Beijing, China	Zhou Xiaohu
<i>Play Thing</i>	Long March Space B, Beijing, China	Zhu Yu
<i>Fresh Ink: 10 Takes on Chinese Tradition</i>	Gund Gallery, Boston Museum of Fine Arts, USA	Yu Hong
<i>Arts Mundi 2010</i>	Cardiff, UK	Chen Chienh-Jen
<i>2010 18th Shanghai Biennial</i>	Shanghai Art Museum, Shanghai, China	Chen Chienh-jen, Liu Wei, Xu Zhen by Madeln Company, Qiu Zhijie, Wang Jianwei, Wu Shanzhuan and Zhang Hui
<i>Empire's Borders II – Western Enterprises Inc</i>	Chinese Art Center, Manchester, UK	Chen Chienh-Jen
<i>Blue Room</i>	Ullens Centre for Contemporary Art, Beijing, China	Yang Shaobin
<i>7th Taipei Biennial</i>	Taipei Fine Art Museum, Taipei, Taiwan	Chen Chienh-Jen
<i>Suyuan Stone Generator – 1 Hour Equals 100 Million Years</i>	Today Art Museum, Beijing, China	Zhan Wang
<i>10,000 Lives</i>	Gwangju Art Museum, Korea	Guo Fengyi and Zhou Xiaohu
<i>Golden Sky</i>	Ullens Centre for Contemporary Art, Beijing, China	Yu Hong
<i>Empire's Borders II – Western Enterprises Inc</i>	Redcat, L.A. USA	Chen Chienh-Jen
<i>Seeing in One's Own Eyes</i>	IKON Gallery, Birmingham, UK	Xu Zhen by Madeln Company
<i>2010 Shanghai World Expo</i>	Shanghai Expo, China	Qui Zhijie, Yu Hong, Zhang Wang and Zhou Xiaohu

Year/Events	Location	Participating artists
<i>The Burden of Representation: Abstraction in Asia Today</i>	Osage Kwun Tong, Hong Kong, China	Chen Jie and Liu Wei
<i>No Soul for Sale</i>	Tate Modern, London, UK	Zhou Xiaohu
<i>Dreamlands</i>	Center Pompidou, Paris, France	Liu Wei
<i>In and Out of Time</i>	Opposite House, Beijing, China	Yu Hong
<i>Reshaping History: China Art 2000–2009</i>	National Convention Center, Today Art Museum and Arario Gallery, Beijing, China	Liu Wei, Xu Zhen by Madeln Company, Qiu Zhijie, Yu Hong and Yang Shaobin
<i>Thirty Years of Chinese Contemporary Art: Painting 1979–2009</i>	Minsheng Art Museum, Shanghai, China	Liu Wei, Xu Zhen by Madeln Company and Yang Shaobin
2011		
<i>Zhan Wang: My Personal Universe</i>	Ullens Centre for Contemporary Art, Beijing, China	Zhan Wang
<i>Kuo Xuan</i>	Long March Space B & C, Beijing, China	Wang Shanzhuan and Igna Svala Thoesdottir and Wu Shanzhuan
<i>Golden Horizon</i>	Shanghai Art Museum, Shanghai, China	Yu Hong
<i>ACT TION</i>	Long March Space, Beijing, China	Chen Chienh-jen, Huang Ran, Liu Wei, Xu Zhen by Madeln Company, Wang Jianwei, Wu Shanzhuan, Xu Zhen and Zhou Xiaohu
<i>Physique of Consciousness</i>	Long March Space , Beijing, China	Xu Zhen by Madeln Company
<i>Spring Group Exhibition</i>	Long March Space, , Beijing, China	Guo Fengyi, He Jinwei, Xu Zhen by Madeln Company, Qiu Zhijie, Mu Cwanghen & Shao Yinong, Wang Jianwei, Yu Hong, Zhang Hui and Zhan Wang
<i>One World Exposition</i>	Osage Kwun Tong, Hong Kong	Wang Jianwei
<i>Start from the Horizon: Chinese Contemporary Art Since 1978</i>	Sishang Art Museum, Beijing, China	Zhan Wang
<i>Impakt Festival</i>	Utrecht, The Netherlands	Zhou Xiaohu
<i>Credit Suisse Today Art Award 2011</i>	Today Art Museum, Beijing, China	Chen Chienh-Jen, Huang Ran, Liu Wei and Wang Jianwei
<i>Liu Wei Trilogy Book Launch</i>	Galleria Illy hosted by FLOS and Moroso, London, UK	Liu Wei
<i>Animation Show of the 2011 China Independent Animation Film Forum</i>	Ullens Centre for Contemporary Art, Beijing, China	Zhou Xiaohu
<i>Chengdu Biennial</i>	East Chengdu Music Park, Sichuan, China	Zhan Wang
<i>Coal + Ice</i>	Three Shadows Photography Center, Beijing, China	Yang Shaobin
<i>Creative Time – Living as Form</i>	Essex Street Market, New York, USA	Xu Zhen by Madeln Company
<i>4th Moscow Biennial of Contemporary Art</i>	Artplay Design Center, Moscow, Russia	Chen Chienh-jen and Wang Jianwei

Year/Events	Location	Participating artists
<i>Super – Organism Central Academy of Fine Art Museum Biennial</i>	The Museum of Central Academy of Fine Arts, Beijing, China	Huang Ran, Chen Chienh-jen, Wu Shanzhuan and Hu Xianqian
<i>Islands</i>	Escape Louis Vuitton Singapore	Zhan Wang
<i>2011 Art Changsha</i>	Hunan Provincial Museum, Hunan, China	Zhan Wang
<i>The Shape of Time – the Multi-narrative History in Contemporary Chinese Art</i>	Iberia Center for Contemporary Art, Beijing, China	Liu Wei and Wang Jianwei
<i>Now Here – Impossible Universe</i>	Parer Place Urban Screen – Queensland University of Technology, Brisbane, Australia	Huang Ran
<i>Thirty Years of Chinese Contemporary Art – Moving Image in China 1988–2011</i>	Minsheng Art Museum, Shanghai, China	Chen Chienh-jen, Wang Jianwei, Zhou Xiaohu, Huang Ran, Liu Wei, Chen Qiulin and Hu Xiangqian
<i>Myriad Beings – Liu Wei Solo Exhibition</i>	Today Art Museum, Beijing, China	Liu Wei
<i>Collecting History – China New Art</i>	Chengdu MoCA, Sichuan, China	Wang Jianwei, Yu Hong and Zhan Wang
<i>The Emperor's Private Paradise: Treasures from the Forbidden City</i>	Milwaukee Art Museum, Milwaukee, USA	Zhan Wang
<i>The Hague Under the Heaven</i>	The Hague Sculpture. Hague, Netherlands	Liu Wei
<i>Louis Vuitton – Voyages</i>	National Museum of China, Beijing, China	Zhan Wang
<i>Public Installation Project of Hong Kong International Art Fair</i>	Hong Kong Convention and Exhibition Centre, Hong Kong, China	Liu Wei
<i>Fat Art 2011</i>	Today Art Museum, Beijing, China	Liu Wei
<i>Videonale: 13 Festival for Contemporary Video Art</i>	Kunstmuseum Bonn, Germany	Huang Ran
<i>Urban Arcadia</i>	MOT/ARTS, Taipei, Taiwan	Zhan Wang
<i>Physique of Consciousness</i>	Kunsthalle Bern, Switzerland	Xu Zhen by Madeln Company
<i>Yellow Signal</i>	Ullens Centre for Contemporary Art, Beijing, China	Wang Jianwei
<i>Trilogy – Liu Wei Solo</i>	Minsheng Art Museum, Shanghai, China	Liu Wei
<i>H Box, A Program of Foundation D'Enterprise Hermes</i>	Art Sonje, Seoul; Today Art Museum, Beijing; Guangdong Art Museum, Guangzhou, China	Wang Jianwei

Year/Events	Location	Participating artists
2012		
<i>Form of the Formless</i>	Long March Space, Beijing, China	Chen Chieh-jen, Wang Jianwei, Zhou Xiaohu, Huang Ran, Liu Wei and Xu Zhen by MadelN Company
<i>Liu Wei</i>	Long March Space, Beijing, China	Liu Wei
<i>Protagonist</i>	Long March Space, Beijing, China	Hu Xiangqian
<i>Liminal Space</i>	Long March Space, Beijing, China	Wang Sishun
<i>Zhang Hui: Groundless</i>	Long March Space, Beijing, China	Zhang Hui
<i>Ran Huang: Disruptive Desires, Tranquillity and the Loss of Lucidity</i>	Long March Space, Beijing, China	Huang Ran
<i>MadelN Company</i>	Minsheng Art Museum, Shanghai, China	Xu Zhen by MadelN Company
<i>The Unseen – 4th Guangzhou Triennial</i>	Guangdong Museum of Art, Guangzhou, China	Chen Chieh-jen, Wang Jianwei, Zhou Xiaohu, Huang Ran, Liu Wei and Xu Zhen by MadelN Company
<i>Omen 2012: Chinese New Art</i>	Shanghai Art Museum, Shanghai, China	Xu Zhen, Chen Chieh-jen and Wang Jianwei
<i>Encounter: The Royal Academy in Asia</i>	The Institute of Contemporary Art La Salle College of Fine Arts, Singapore	Chen Chieh-jen
<i>Art of Change: New Directions from China</i>	Hayward Gallery, Southbank Centre, London, UK	Wang Jianwei, Xu Chen and Xu Zhen by MadelN Company
<i>Surplus Authors</i>	Witte de With Center for Contemporary Art, the Netherlands	Xu Zhen by MadelN Company, Liu Wei, Wu Shanzhua & Igna Svala Thorsdottur, Zhou Xiaohu and Zhu Yu
<i>Edit: Image Fetish and Phobia</i>	ShangART H-Space Building, Shanghai, China	Xu Zhen by MadelN Company, Liu Wei, Wu Shanzhua & Igna Svala Thorsdottur, Zhou Xiaohu and Zhu Yu
<i>Position – Zhou Xiaohu's Solo Exhibition</i>	Art-Ba-Ba Mobile Space	Zhou Xiaohu
<i>Movement - MadelN Company Fall 2012 Works Launch</i>	MadelN Company Exhibition Space, Shanghai, China	Xu Zhen by MadelN Company
<i>Newtopia</i>	Mechelen Cultural Center, Belgium	Xu Zhen by MadelN Company
<i>2012 Xinjiang Contemporary Art Biennial</i>	Xin Jiang Art Center, Urumqi, China	Zhan Wang
<i>The Baltic Triennial of International Art</i>	Contemporary Art Center, Vilnius, Lithuania	Zhan Wang
<i>A4 Young Artist Experimental Season 2nd Round Exhibition</i>	Chengdu A4, China	Huang Ran
<i>2012 Echigo – Tsumari Triennial</i>	Tsumari, Echigo, Japan	Huang Ran
<i>2012 Martell Artist of the Year</i>	Today Art Museum, Beijing; GDMOA, Guangzhou; Shanghai Art Museum, Shanghai, China	Liu Wei
<i>Disruptive Desires</i>	Sean Kelly Gallery, New York, USA	Huang Ran

Year/Events	Location	Participating artists
<i>In Time – 2012 Chinese Oil Painting Biennial</i>	National Art Museum of China, Beijing, China	Yu Hong
<i>Phantoms of Asia</i>	Asian Art Museum of San Francisco, USA	Guo Fengyi
<i>The 7th Shenzhen Sculpture Biennial</i>	Shenzhen, China	Wang Jianwei and Huang Ran
<i>Yellow Signal: New Media in China</i>	Morris and Helen Belkin Art Gallery, Vancouver, Canada	Geng Jianyi, Huang Ran and Zhang Peili
<i>Moving Image in China 1988–2011</i>	Luigi Pecci Center for Contemporary Art, Prato, Italy	Wang Jianwei, Zho Xiaohu, Chen Chieh-jen, Huang Ran, Hu Xiangqian and Wang Sishun
<i>Foreign</i>	Almine Rech Gallery, Paris, France	Liu Wei
<i>Yellow Signal: New Media in China</i>	Vancouver International Center for Contemporary Asian Art, Canada	Wang Jianwei and Kan Xuan
<i>Face</i>	Minsheng Art Museum, Shanghai, China	Wang Jianwei, Liu Wei, Qiu Zhijie, Yu Hong, Yang Shaobin and Zhang Hui
<i>Guo Fengyi Solo Exhibition</i>	The Contemporary Art Gallery, Vancouver, Canada	Guo Fengyi

Source: 'Exhibitions,' Long March Space, accessed July 3, 2018, www.longmarchspace.com

Appendix 8

List of Projects Implemented During the Long March – a Walking Visual Display

Site 1 (1–7 July 2002)	Streams	Realised exhibition /performance/events
Ruijin, Jiangxi Province County plaza in front of the former Red Army Headquarters	<p>1.1 Re-reading of post Marxism and the theory of Chinese revolution</p> <p>1.2 Visual imagination of China by Westerners in the 1960s</p> <p>1.3 Utopia, internationalism and Socialist Market Economy</p>	<ul style="list-style-type: none"> • Fu Xinming’s Sculpture Works at Yeping Revolution Memorial site (sculpture) • Zhan Wang’s Sculpture Works, the <i>Fake Ornamental Rock Series</i> at Yeping Revolution Memorial Site (sculpture) • Photography works by Li Tianbing and Li Jincheng at Yeping Revolution Memorial Site (photography) • Ingo Gunther’s <i>World Processor Series</i>, former Provisional Sino-Soviet Central Government site (painting) • Works by Ruijing Calligraphers Association (ink painting) • Works by Ruijing Photographers Association (photography) • Paintings on Revolution Subject Matters organised by Ruijing Artists Association (painting) • <i>The Long March Manifesto</i> by Wang Jinsong (sound work) • Screening of Jean-Luc Godard’s <i>La Chinoise</i> and video/CD ROM (film) • <i>Rock n Roll on the New Long March</i> by Lao Jing (animation) • <i>Inflation</i> by Liang Juhui (video) • <i>New World Map Series</i> by Hong Hao, Mixi Village (prints)
Site 2 (8–12 July 2002)	Streams	Realised exhibition /performance/events
Jinggangshan Mountain, Jiangxi Mountain County plaza in front of Mao’s former residence	<p>2.1 Revision of revolutionary practice and theory</p> <p>2.2 Visual imagination of China by Westerners in the 1970s</p> <p>2.3 Transcendence and the dilemma of Chinese contemporary art, ideology and social reality</p>	<ul style="list-style-type: none"> • <i>Memory of Memory</i> by Li Fang, Octagonal Pavilion (performance) • <i>Hanging Swords on the Cliff with Swords Hung Upside Down</i> by Wang Jin at Jinggangshan Mountain (performance) • Screening of Antonioni’s <i>Chongkuo</i> (China) and Jiang Zhi’s video work, <i>A Few Minutes of a Person</i>, the Chinese Red Army Hospital (video) • <i>Jesus in China and Marx in China</i> by Sui Jianguo (performance) • <i>Art of the 90s</i> Exhibition (prints and paintings) • <i>Who is the Third Party</i> by Qu Guanci (performance)
Site 3 (13–18 July 2002)	Streams	Realised exhibition /performance/events
On the road to Guangxi Province Long distance bus ride, market, bridge and city spaces	<p>3.1 Revision of the historic Long March</p> <p>3.2 Visual imagination of China by the West in the 1980s</p> <p>3.3 Journey, pilgrimage and the construction of icons – heroic, historical and liminal space</p>	<ul style="list-style-type: none"> • Jiang Jiwei, stone carving at Maxim Mountain in Quanzhou (sculpture) • <i>Shaft-Scenery</i> by Song Dong, Red Army Pavilion (photography) • <i>Crossing the Chishui River Four Times</i> by Feng Qianyu (performance) • <i>Looking for Axi</i>, Long March Event (performance) • Long March Flea Market, on the Road in Guangxi (performance) • Projection works featuring <i>the Fourth Law of the Long March</i> by Wei Jun, <i>Stealing South</i> by Yang Fudong, <i>Vietnam</i> by Zhou Shaobo, <i>Nursery Rhymes</i> and <i>Journey of Desire</i> by Zhao Xiaohu, <i>A Day on the Grand Canal</i> by David Hockney and Philip Haas, and the <i>Long March Manifesto</i> by Wang Jinsong (video)

Site 4 (20–22 July 2002)	Streams	Realised exhibition /performance/events
Kunming, Yunnan Province	<p>4.1 Mao Zedong – Thought and its formation</p> <p>4.2 Textual imagination and narration of China by the West from the 1960s to the present</p> <p>4.3 The Yunnan artists’ space, centre and de-decentralisation of the Chinese art world</p>	<ul style="list-style-type: none"> • <i>Prisoner’s Ink Wash Works Cases</i> by Zhu Qingsheng (ink painting) • <i>New English Calligraphy</i> by Xu Bing (installation) • <i>Long March Propaganda in New English</i> by the Long March Propaganda Team (installation) • <i>History Class</i> by Wang Jinsong (video) • White Shirt Drawing Seminar by Ma Han (performance) • <i>Standard Pronunciation</i> by Zhang Peili (video) • <i>Another Lesson, Would you Like to Play with Me?</i> by Song Dong (video) • <i>Large Character Pinyin Teaching Materials: the Poetry of Mao Zedong</i> by He Chi (performance) • <i>Credentials</i> by Zhang Xiaogang (photography) • <i>Water Asking</i> by Fu Liya, Upriver Loft Gallery (performance) • <i>The Kunming Model Community - Made in Chengdu</i> by Yang Main (video installation) • <i>From Here to There</i> by Ye Yongqing (installation) • <i>Daily Life of a Former Red Army Soldier</i> by Zhang Zhongqi (photography) • <i>Friends</i> by Yang Shaobin (ink painting) • <i>Village Elementary School</i> by Yue Minjun (video) • Works by artist-in-resident at the Upriver Loft Gallery Pauline Thomas and Chris Jones • <i>Necklace</i> by Lisa Brice (object work) • <i>Kitchen</i> by Tomoko Takahashi (photography) • <i>Notica: Works</i> by the Dali Ink Painting Studio at Nordica Art Centre featuring works by Fang Lijun, Liu Wei, Yang Shaobin, Yue Minjun, Zhang Xiaogang and Ye Yongqing (ink paintings) • <i>Sound Art and New Media Art Exhibition</i> featuring Wang Gongxin’s <i>Karaoke</i> (2000); Wu Ershan’s <i>The Knight of the Revolution</i> (1999); Chen Xiaoyun’s <i>Who is the Angel?</i> (2001); Yang Zhengzhong’s <i>East Task</i> (2000); Zhou Xiaohu’s <i>Nursery Rhymes</i> (2001); Ren Qian’s <i>Boundary</i>; Yu Xiaofeng’s <i>Burst Out Laughing</i>; Li Yong’s <i>Entering City</i>; Li Chuan’s <i>Moving Forward on the Path of Socialism with Chinese Characteristics</i> and Ma Jie’s <i>Wondering</i>. • Collective collaboration ink painting work with children at Nordica Art Gallery (ink painting) • <i>Shizhi</i> by Jiang Zhu at a local restaurant (film)
Site 5 (23–27 July 2002)	Streams	Realised exhibition /performance/events
Lijiang, Yunnan Province	<p>5.1 China’s ethnic minorities, colonisation vs. preservation of culture</p> <p>5.2 Identification with China by Western travel writers</p> <p>5.3 Field study of local cultural entities – locality</p>	<ul style="list-style-type: none"> • <i>New Media Art Exhibition, the Imagined Other featuring Scenery 3</i> by Chen Shaoxiong, <i>the West</i> by Qiu Zhijie and <i>An Apocalypse to Save the World</i> by Shi Qing (CD Rom) • <i>Made in Lijiang</i>, field reports by an anthropologist, curator and artist featuring works: <i>The Map of Lijiang</i> by Sasha Su-ling Welland; <i>Made in Lijiang</i> by Lu Jie, <i>Windows – Dongba Version</i> by Qiu Zhijie and the <i>Flying Tiger and EP3</i> by Long Marchers (video installation and performance) • <i>Dialogue with Judy Chicago—What if Women Ruled the World</i> by Guo Fengyi (performance) • <i>Ten Farewells to the Red Army</i> by Villagers of Stone Drum Village (performance)

Site 6 (27–30 July 2002)	Streams	Realised exhibition /performance/events
Lugu Lake, Yunnan-Sichuan Province Matriarchal village on the Tibetan and Han border	<p>6.1 Communism as utopian or spectral – failed or unrealised</p> <p>6.2 Gender discourse, both Chinese and Western, and its relationship to art practice</p> <p>6.3 The utopian elements of a matriarchal society viewed through two generations of personal experiences</p>	<ul style="list-style-type: none"> • <i>Seeing Mountains, Seeing Water</i> by Li Shurui (installation) • <i>What if Women Ruled the World?</i> A project initiated by Judy Chicago (performance) • <i>Planting Marijuana</i> by Lei Yan and Sun Guojin (performance) • <i>What if They were Women? What if the Long March was the Women's Right Movement?</i> by Lei Yan (photography) • <i>Following You</i> by Sun Guojin (installation) • <i>Me, Us</i> by Huang Ru (film) • <i>Penweinizhi</i> by Pan Xuan (performance) • <i>Going Home</i> by Wu Weihe (performance) • <i>Water Asking</i> by Fu Liya (performance) • <i>What if Women Rules the World?</i> by Guo Fengyi (ink painting) • <i>Gender – Sex/Difference</i> by Huang Yin (photography) • <i>The Goddess Mountain</i> by Su Ruya (performance) • <i>The World will be Beautiful</i> by Yu Yabi (performance) • <i>Tea with July Chicago and Mosuo People</i> by Zhang Lun (performance) • <i>Dialogue with Ding Ling</i> by Sasha Su-ling Welland (film) • <i>Women in the Era of Economy Series</i> by Xu Sa (oil painting) • <i>Fire Extinguisher</i> by Song Yanping (installation)
Site 7 (6–7 August 2002)	Streams	Realised exhibition /performance/events
On the train between Kunming and Zunyi	<p>7.1 Public engagement as means to success in Communism</p> <p>7.2 The Long March propaganda machine, “Sowing the seeds for future harvest”</p> <p>7.3 Reciprocal visual imaginings between China and the West in the 1990s with focus on artist and audience – art works in public space</p>	<ul style="list-style-type: none"> • <i>Bookshelf on the Move</i> by Ma Han (performance) • <i>Constitution</i> by Wang Chuyu (performance) • <i>The Panda Bear Series</i> by Zhao Bandi (photography) • <i>Scream</i> by Xu Zhen (photography) • <i>Urgent Notice</i> by Zhu Fadong (performance) • Qiang Songyan and others, ink paintings with Long March as the subject (painting)

Site 8 (7–12 August 2002)	Streams	Realised exhibition /performance/events
Zunyi, Guizhou Province	<p>8.1 Historical vicissitudes – Mao reclaims leadership</p> <p>8.2 Mao as icon works by Warhol, Kiefer, Richter and Chinese artists</p> <p>8.3 An international symposium on curating – ritualisation and interpretation of visual space</p>	<ul style="list-style-type: none"> • <i>The Long March Ceremony</i> by Guang Yuda at the Revolutionary Park (performance) • <i>Turning the World Upside Down</i> by Yao Ruizhong at various revolutionary sites (photography) • <i>Little Swallow</i> at Zunyi Cultural Centre (collective painting) • <i>Democratic Long March</i> by Wang Chuyu (performance) • Exhibition of leaders portraits by international artists (painting) • 2002 Zunyi International Symposium – Curating and the Chinese Context (symposium)
Site 9 (13–15 August 2002)	Streams	Realised exhibition /performance/events
Maotai, Guizhou Province	<p>9.1 Mao as military genius and philosopher</p> <p>9.2 Chinese imagination and narration of foreigners as outsiders</p> <p>9.3 Value system of the individual and the collective in different cultural domains</p>	<ul style="list-style-type: none"> • <i>Turning the World Upside Down</i> by Yao Ruizhong (photography) • <i>Warmly Celebrate!</i> by Wang Chuyu (performance) • <i>Cultural Symbols</i> by Emily Cheng (painting) • Exhibition and film screening – Pollock vs. Che at local restaurant (film) • Pollock Style Abstract Paintings, Chairman Mao's crossing point of Chishui River (collective painting)
Site 10 (16–21 August 2002)	Streams	Realised exhibition /performance/events
Xichang Long March Satellite Station, Sichuan Province	<p>10.1 Class struggle and ethnic conflict – the Red Army's relationship with minorities during the Long March</p> <p>10.2 Ideology and a market economy – the origin and form of art market in capitalist society</p> <p>10.3 Function of art and technology – workshop between scientists and students</p>	<ul style="list-style-type: none"> • <i>Turning the World Upside Down</i> by Yao Ruizhong (photography) • <i>The New Meteorite Project</i> by Zhan Wang (installation) • <i>Thought Must be Liberated</i> by Liu Chengying (performance) • Exhibition <i>Material and Spirit</i> at Datong Pavilion organised by Xichang Artists Association (painting) • <i>The Long March Gene</i> by Yu Congrong and Ma Limei (conceptual art) • <i>The New Currency</i> by Wang Qiang (painting) • Series of ink painting by Wang Jinsong (ink painting) • <i>Stock</i> by Sun Ping (painting)

Site 11 (23–27 August 2002)	Streams	Realised exhibition /performance/events
Moxi, Sichuan Province	11.1 The missionary and the libertine 11.2 Role and repercussions of Christianity in China 11.3 Juxtaposition of object and ideology secular and religious spaces	<ul style="list-style-type: none"> • <i>The Flood</i> by Shi Qing (performance) • <i>Sending off the Red Army: in Commemoration of the Mothers on the Long March</i> by Jiang Jie (performance) • Exhibition at Jinhua Temple featuring: <i>The Chapel Series</i> at Wim Delvoye, <i>the Altar Series</i> by Liu Dahong; <i>My Spiritual Home</i> by Liu Jin and <i>Jesus in China</i> by Sui Jianguo (painting and sculpture)
Site 12 (28 August–1 September 2002)	Streams	Realised exhibition /performance/events
Luding Bridge, Da Du River, Sichuan River	12.1 Avant-garde Red Army as saviour of the Chinese Revolution 12.2 Discourse and legend of the avant-garde 12.3 Context of historical events – history as metaphor	<ul style="list-style-type: none"> • <i>Turning the World Upside Down</i> by Yao Ruizhong (photography) • <i>Left/Right</i> by Qiu Zhijie (performance) • <i>Interspace</i> by Wang Jianwei (performance)

Source: Lu Jie and Qiu Zhijie. *Long March – A Walking Visual Display* (New York: Long March Foundation New York, 2003).

Appendix 9

Selected Public Art Projects in Shanghai between 2005 and 2006

Artist	Artwork Location	Title	Medium	Managed by
Zhou Xiaoping	Sanlin World Expo Residential Area	<i>A Bean Shaped Stone Stool</i>	Granite and stainless steel	Pudong New Area Environmental Protection Bureau
Zhou Xiaoping	Sanlin World Expo Residential Area	<i>Colourful Bliss Soy Bean</i>	Pigmented stainless steel	Pudong New Area Environmental Protection Bureau
Zhou Xiaoping	Sanlin World Expo Residential Area	<i>A Red Apple</i>	Steel plate with zinc spraying and varnish	Pudong New Area Environmental Protection Bureau
Zhou Xiaoping	Sanlin World Expo Residential Area	<i>Dancing Banana Peels</i>	Steel plate with zinc spraying and varnish	Pudong New Area Environmental Protection Bureau
Tang Shichu	Huangxing Park	<i>Status of Huang Xing</i>	Cast copper	The Chinese People's Political Consultative Conference of Zhabei District
Xiao Min	Thames Town	<i>William Shakespeare</i>	Cast copper	Songjiang New Town Construction Development Corporation
School of Fine Arts, Shanghai University	Thames Town	<i>Small Sundial</i>	Cast copper	Songjiang New Town Construction Development Corporation
Xu Yibai	Thames Town	<i>Reclining King and Queen</i>	Cast copper	Songjiang New Town Construction Development Corporation
Xu Yibai	Thames Town	<i>Reclining Nude Female</i>	White marble	Songjiang New Town Construction Development Corporation
Zhou Hai	Thames Town	<i>Magic Cube</i>	Stainless steel	Songjiang New Town Construction Development Corporation
Wang Minglong	Thames Town	<i>Newton</i>	Cast copper	Songjiang New Town Construction Development Corporation
Wang Minglong	Thames Town	<i>Percy Bysshe Shelley</i>	Cast copper	Songjiang New Town Construction Development Corporation
Wang Minglong	Thames Town	<i>George Gordon Byron</i>	Cast copper	Songjiang New Town Construction Development Corporation
Wang Minglong	Thames Town	<i>Winston L.S. Churchill</i>	Cast copper	Songjiang New Town Construction Development Corporation

Artist	Artwork Location	Title	Medium	Managed by
Tang Kaiyu	Thames Town	<i>Harry Potter</i>	Cast copper	Songjiang New Town Construction Development Corporation
Yan Yuoren	Thames Town	<i>Group Statues at the Bus Stop</i>	Cast copper	Songjiang New Town Construction Development Corporation
Yan Yuoren	Thames Town	<i>Mother and Son</i>	Cast copper	Songjiang New Town Construction Development Corporation
Yan Yuoren	Thames Town	<i>Lovers</i>	Cast copper	Songjiang New Town Construction Development Corporation
School of Fine Arts, Shanghai University	Thames Town	<i>Untitled</i>	Brass	Songjiang New Town Construction Development Corporation
Xu Yunxin	Thames Town	<i>Statue of a Lass</i>	White marble	Songjiang New Town Construction Development Corporation
Yifei Environmental Art Corporation	Lingang New Town	<i>Ancient Chinese Compass</i>	Stainless steel	Linang New Town Administration Commission
Daniel Chautard and Dominic Lefour	Xujiahui Park	<i>Spring of Hope</i>	Stainless steel	Shanghai Garden Group
Xiang Jing	Duolun Road	<i>Ding Ling</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government
Luo Xiaoping	Duolun Road	<i>Feng Xuefeng</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government
Wang Hongliang	Duolun Road	<i>Guo Moruo</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government
Jiang Tieli	Duolun Road	<i>Qu Qiubai</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government
Zeng Chenggang	Duolun Road	<i>Lu Xun and a Youth Studying Arts</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government

Artist	Artwork Location	Title	Medium	Managed by
Li Xiangqun	Duolun Road	<i>Mao Dun</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government
Cai Zhisong	Duolun Road	<i>Uchiyama Kanzo</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government
Yang Jianping	Duolun Road	<i>Rou Shi</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government
Xia Yang	Duolun Road	<i>Shen Yinmo</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government
Liu Jieyong	Duolun Road	<i>Ye Shengtao</i>	Cast copper	The Urban Sculpture Office of Shanghai Hongkou District Government
Jacques Kaufman (France)	Longevity Park	<i>Traverse</i>	Cast copper	The Urban Sculpture Office of Shanghai Putuo District Government
Tang Yong	Longevity Park	<i>Dynamical Train</i>	Coloured cast copper	The Urban Sculpture Office of Shanghai Putuo District Government
Huang He (Australia)	Longevity Park	<i>A Note</i>	Cast copper	The Urban Sculpture Office of Shanghai Putuo District Government
Udo Keck (Germany)	Longevity Park	<i>Dialogue</i>	Black marble	The Urban Sculpture Office of Shanghai Putuo District Government
Charles Pilkey (United States)	Longevity Park	<i>Flying Towards the Sky</i>	Cast copper	The Urban Sculpture Office of Shanghai Putuo District Government
Lv Pinchang	Longevity Park	<i>Bliss Kid</i>	Cast copper	The Urban Sculpture Office of Shanghai Putuo District Government

Source: Site visit at the Shanghai Urban Planning Exhibition Center, Shanghai, dated February 19, 2012.

Appendix 10

List of Public Art Commissions at Shatin Art Square, Hong Kong

Artist	Region	Title	Discipline	Background
Freeman Lau	Hong Kong	<i>Miracle Horse</i>	Designer/artist	Prominent Hong Kong designer and public art practitioner. Lau has received multiple local and international awards in design. His best known work is perhaps the water bottles designed for Watson's distilled water, successfully combining art, culture, design and commerce. He has exhibited at many major events and various public venues.
Zaha Hadid	United Kingdom	<i>Wirl</i>	Architect/designer	International renowned architect, Hadid won the Pritzker Architecture Prize in 2004. Her work is characterised by complex, changeable fluid use of space and strong, robust architectural lines. Her projects include the Aquatic Centre at the 2012 London Olympics and Opera House in Dubai and China. She also designed a mobile art pavilion for fashion house Chanel. Hadid died in 2016.
Barrie Ho	Hong Kong	<i>The Red Box</i>	Architect/designer	Ho is known for his design in architecture and furniture. He has also taken up many public positions and been engaged in various curatorial projects in Hong Kong.
Joaquin Gasgonia Palencia	The Philippines	<i>Red Horse</i>	Artist	Palencia graduated in zoology from the College of Medicine, University of the Philippines with qualifications to practice medicine. He began his art career in 1983. Since 2005 he has focused on public art projects, and his public sculpture can be seen around the world.
James Law	Hong Kong	<i>Vortex</i>	Architect/designer	In 2000 Law was commissioned to design the Dickson Cyber Express Mall, a project with integrated architecture and technology. The project marked the beginning of his subsequent research and development in the field of cybertecture, and established him as an authority in architectural design incorporating technology.
Danny Lee	Hong Kong	<i>Dancing Landscape, City Landscape</i>	Sculptor	Lee is one of the few full-time sculptors in Hong Kong. He has exhibited his work locally and internationally. Aside from galleries and museums his work can also be seen in public and commercial spaces in Hong Kong, including Elements, Hong Kong International Airport, and the MTRC's Kowloon and Nam Cheong stations.
WOKmedia	United Kingdom	<i>Night Watch</i>	Designer	WOKmedia was established in 2004. The team has been exhibited at international venues such as the London Design Museum and the Milan Furniture Fair, and toured throughout the world.
Man Fung-yi, Mok Yat-sun, Tom Thiel and Sara Tse	Hong Kong and Germany	<i>Cubic Works</i>	Artist	Both Man and Mok graduated from the Chinese University of Hong Kong. Both are practising artists and art educators. They have collaborated on many public art commissions including Yat Tung Estate, Hong Kong International Airport. Their works are exhibited locally and internationally. Thiel is a German artist who studied at the Hamburg University of Applied Science majoring in architecture; Tse is a ceramic artist, her background is listed below.
Zhang Yu	China	<i>A One And A Two</i>	Artist	Zhang is a graduate from the Central Academy of Fine Arts and the National Academy of Arts in Nuremberg. He is currently the head of department of Fine Arts at Cheung Kong School of Art and Design, Shantou University. He is a member of the Environmental and Art Committee, Shantou City Urban Planning Committee. He has exhibited at many international art events and his public art projects can be seen in many countries, including Germany and China.

Artist	Region	Title	Discipline	Background
Nina Jobs	Sweden	Bauhinia Arc	Designer	Jobs is a product, furniture and graphic designer. Her design career has seen her collaborate with numerous multinational and retail companies, including IKEA, H & M, New York's Museum of Modern Art, Askul (Japan) and Design House Stockholm.
Mimmo Paladino	Italy	<i>Zenith</i>	Artist	Paladino is a sculptor, painter and print maker. He began experimenting conceptual art in the 1970s and was an important figure of the trans-avant-garde movement in the 1980s. He has exhibited widely, both locally and internationally, including Venice Biennial (1980), Sydney Biennial (1982) and Documenta 7 (Germany). He took part in the first exhibition by Italian artists in Beijing in 1994.
Mathias Bengtsson	Denmark	<i>Slice Chair</i>	Designer	Bengtsson studied furniture and product design under master designer Ron Arad at the Royal College of Arts in London. He gained recognition while still at the academy with his design of the Slice Chair. His work has been exhibited around the world, including the Design Museum in London and the Museum of Modern Art in New York.
Dennis Oppenheim	United States	<i>Engagement</i>	Artist	Oppenheim is widely known for his conceptual/performance art and was also associated with the early Land Art Movement. The artist worked in the areas of site-specific art, video art as well as sculpture and photography. In the early 1990s, Oppenheim turned his attention to public art, creating several large-scale public art pieces in major cities around the world. The artist died in 2011.
Vivienne Tam	United States	<i>Peony Blossom</i>	Fashion Designer	Fashion designer Vivienne Tam was born in Guangzhou and moved to Hong Kong at the age of three. She completed her degree at the Hong Kong Polytechnic University and relocated to New York soon after her graduation. In 1995, Tam collaborated with artist Zhang Hongtu for her Mao inspired collection, featuring humorous images of Mao on qipao, T-shirts and jackets. Some of the pieces from this collection became permanent artworks in the Andy Warhol Museum in Pittsburgh, Pennsylvania and the Fashion Institute of Technology in New York.
Xu Bing	China	<i>The Horse Keeps Running</i>	Artist	Xu, a graduate from the Central Academy of Fine Arts, is known for his printmaking and art installation. He is famed for his early work, "Tianshu" (Book in the Sky), a large installation featuring precisely laid out rows of books and hanging scrolls with written "fictional" Chinese characters. His work received numerous awards and has been exhibited in many important museums and art institutions nationally and internationally.
Sara Tse	Hong Kong	<i>Collecting Flowers</i>	Designer	Tse is a ceramic artist and a graduate from the Chinese University of Hong Kong. The artist received her PhD from the Royal Melbourne Institute of Technology University. Her work is widely exhibited and collected in Hong Kong and overseas.

Source: Kurt Yuk-min Chan, *Crossing Boundaries – City x City x People* (Hong Kong: MCCM Creations, 2011).

Appendix 11

Selected Public Art and Related Courses in Chinese Art Academies in 2012

No.	Name	City	Department	Architecture	Sculpture	Environment Art	Urban/City Design	Public Art
1	Central Academy of Fine Arts	Beijing	Department of Fine Art School of Architecture	1	1	1	1	1
2	Chengdu Academy of Fine Arts	Chengdu	Department of Sculpture	-	1	-	-	1
			Department of Environmental Design	-	-	1	1	1
3	Zhengzhou Academy of Arts	Zhengzhou	Faculty of Craft	-	1	-	-	-
4	China Academy of Arts	Hangzhou	School of Architectural Art Public Art Institute	1	-	1	1	1
5	Guangxi Arts Institute	Guangxi	Department of Sculpture	-	1	1	-	1
6	Guangzhou Academy of Fine Arts	Guangzhou	School of Architectural Design Environmental art and Design	1	-	1	1	1
7	Hebei University College of Arts and Craft	Baoding	School of Environmental Design	-	-	1	1	1
			The Art Engineering Company	-	-	-	-	1
8	Hubei Academy of Fine Arts	Wuhan	Environmental art	-	1	1	1	1
9	Inner Mongolia Normal University	Inner Mongolia	Academy of Fine Arts	1	1	-	1	1
10	Jiangxi Vocational Academy of Art	Jiangxi	School of Arts	-	-	-	1	-
11	Jilin College of the Arts	Changchun	Sculpture	1	-	-	-	1
12	Jingdezhen Ceramic Institute	Jingdezhen	Sculpture	-	1	-	1	1

No.	Name	City	Department	Architecture	Sculpture	Environment Art	Urban/City Design	Public Art
13	Liaoning Vocational Art College	Liaoning	Department of Environmental Design	-	-	-	1	1
			Sculpture	-	-	-	-	1
14	Luxun Academy of Fine Arts	Shenyeung	Environmental Design	1	-	1	1	1
			School of Design	-	-	-	1	1
15	Nanjing University of the Arts	Nanjing	College of Design	-	-	-	-	1
16	Northwest Minzu University	Gansu	School of Arts	-	-	-	1	-
17	Peking University	Beijing	School of Arts	-	-	-	-	1
18	Remin University of China	Beijing	School of Arts	-	-	1	-	-
19	Shangdong College of Arts and Crafts	Ji'nan	Faculty of Art	1	-	-	1	1
20	Shangdong Art and Design College	Ji'nan	Department of Sculpture	1	1	1	-	1
21	Shangdong University of Art	Ji'nan	School of Arts	-	1	-	-	1
22	Shanghai Normal University	Shanghai	Art and Design	-	-	1	1	1
23	Shanghai University	Shanghai	Fine arts, architecture, painting, sculpture and artistic design	1	1	1	1	1
24	Sichuan Fine Arts Institute	Chongqing	Department of Environmental Design	-	-	1	1	1
25	Sichuan University	Sichuan	College of Arts	-	1	1	1	1
26	Tianjin Academy of Fine Arts	Tianjin	School of Environmental Art and Architectural Art School of Art and Design	1	-	1	1	1

No.	Name	City	Department	Architecture	Sculpture	Environment Art	Urban/City Design	Public Art
27	Tianjin Crafts Professional College	Tianjin	Department of Environmental Art	-	-	-	1	1
28	Tianjin Normal University	Tianjin	School of Art and Design	-	-	-	1	-
29	Tsingtao University	Tsingtao	School of Environmental Art	-	1	1	-	1
30	Tsinghua University	Beijing	Academy of Art and Design	1	1	1	1	1
31	Xiamen University	Xiamen	Academy of Fine Arts	-	1	1	-	1
32	Xi'an Academy of Fine Arts	Xi'an	School of Environmental Design School of Design School of Architecture	1	-	1	1	1
33	Xinjiang Arts Institute	Wulumuqi	Teaching and Research Department of Environmental Design Teaching and Research Department of Sculpture	-	1	1	1	1
34	Xinjiang Normal University	Wulumuqi	School of Fine Arts	-	-	-	1	-
35	Yanbian University	Yanbian	Environmental art and design	-	-	1	1	1
36	Yunnan Arts University	Yunnan	School of Art and Design	-	-	1	1	-
37	Zhejiang Normal University	Zhejiang	Academy of Fine Arts	-	-	-	1	-
37 Institutions				12	15	22	28	33

Source: 'Public art programs,' *Baidu*, accessed February 24, 2012, <https://baike.baidu.com/item/公共艺术专业>

Appendix 12

List of Public Art Projects Delivered by Art Promotion Office (Hong Kong) from 1999 to 2012

Year	Project title	Location	Artwork Title
1999	Public Art Scheme 1999 • Three artworks commissioned	Kwai Tsing Theatre	<ul style="list-style-type: none"> • <i>Theatre is Life</i> Chu Hon-sun • <i>Rhythm and Performance</i> Leung Kui-ting • <i>Architecture, Art and Public</i> Chu Ching-sze
1999	Public Art Scheme 1999 • Three artworks commissioned	Tsing Yi Municipal Services Building	<ul style="list-style-type: none"> • <i>Landing Preface</i> Law Hon-wah • <i>Circle</i> Freeman Lau • <i>Ray of Light</i> Gabriel Tsang and Iris Kwok
1999	Public Art Scheme 1999 • One artwork commissioned	Tai Po Town Square	<ul style="list-style-type: none"> • <i>Collecting Star Dust</i> Chan Yuk-keung
2002–2006	Tung Chung Housing Estate – Stage 1 (2002) and Stage 2 (2006) • 26 artworks commissioned	Tung Chung Housing Estate	<ul style="list-style-type: none"> • <i>Colourful Day</i> Chiu Chin-ting, Chu Wai-year and Man Kwon-ling • <i>Origin</i> Tsang Cheung-shing • <i>Glitter</i> Mok Yat-sun • <i>Where the Waters Meet</i> Man Fung-yi • <i>Footsteps of Worms</i> Mok Yat-sun, Man Fung-yi and Man Bo-fei • <i>The Wild Goose Flying Towards South East</i> Lee Hok-shun • <i>Wings</i> Ko Wah-man • <i>Small Stream</i> Tang Chiu-gui • <i>Ripple</i> Chan Wing-yip and So Kwok-kin • <i>A Village of Fish and Rice</i> Lee Chi-fei • <i>Working at Dawn</i> Chu Hon-sun • <i>A Tale of One City – Home</i> Mok Yat-sun and G18 • <i>Work When the Sun Rises</i> Chung Dai-fu • <i>Rest When the Sun Sets</i> Chung Dai-fu • <i>Today in Yesterday - Mutual Trust</i> Lee Chin-fei • <i>Fortune and Auspices</i> Poon Shiu-wah • <i>Garden</i> Lau Wai-kay • <i>Today in Yesterday – Meeting of Minds</i> Lee Chin-fei • <i>Door</i> Tong King-sum and Chen Kwok-man • <i>Wave</i> Tong King-sum and Chen Kwok-man • <i>A Tale of One City – Family</i> Man Fung-yi • <i>Man in Nature</i> Kan Tai-keung • <i>Homeland</i> Lee Hok-shun • <i>Clouds in the City</i> Lui Fung-ah • <i>Nature in Man</i> Freeman Lau • <i>Rich Harvest</i> Chu Hon-sun
2002	Public Art Scheme 2002 • One artwork commissioned	Hong Kong City Hall	<ul style="list-style-type: none"> • <i>Contact</i> Leung Kui-ting
2002	Public Art Scheme 2002 • One artwork commissioned	Yuen Long Theatre	<ul style="list-style-type: none"> • <i>Shan Shi</i> Gary Yeung, Sit Lik-hoi and Yip Siu-ka
2002	Public Art Scheme 2002 • One artwork commissioned	Hong Kong Central Library	<ul style="list-style-type: none"> • <i>Window of Knowledge</i> Lai Yat-fong
2004	Public Art Scheme 2002 • One artwork commissioned	Ma On Shan Public Library	<ul style="list-style-type: none"> • <i>Mapping Ma On Shan</i> Sit Lik-hoi and Yip Siu-ka
2004	Public Art Scheme 2002 • One artwork commissioned	Hong Kong Cultural Center	<ul style="list-style-type: none"> • <i>Overlap</i> Lee Shu-fan, Faye Mok and Yiu Fung
2004	Public Art Scheme 2004 • One artwork commissioned	Tuen Man Public Library	<ul style="list-style-type: none"> • <i>Day and Light</i> Chung Tai-fu
2004	Public Art Scheme 2004 • One artwork commissioned	Tseng Kwan O Public Library	<ul style="list-style-type: none"> • <i>The Boundless Mind</i> Leung Kui-ting

Year	Project title	Location	Artwork Title
2004	Public Art Scheme 2004 • One artwork commissioned	Fanling Public Library	• <i>Hung Gary Yeung, Sit Lik-hoi and Yip Siu-ka</i>
2006	Public Art Scheme 2006 • One artwork commissioned	Ko Shan Road Park	• <i>A Galaxy of Cantonese Opera</i> Lai Yat-fong
2006	Public Art Scheme 2006 • One artwork commissioned	Hong Kong Heritage and Discovery Museum	• <i>Unfolding the Impossible</i> Tim Li
2006	Public Art Scheme 2006 • One artwork commissioned	Po Hong Park	• <i>Super-sized Sunglasses</i> Gloria Yeung
2011	Sai Kung District Council Public Art Project • Four artworks commissioned	Man Yee Playground in Sai Kung, Po Tsui Park and Po Hong Park in Tseung Kwan O.	• <i>Remembering Carol Reefs</i> Amos Liu • <i>Beyond Boundaries</i> Johnson Tsang • <i>Kiss Tung Ching-fan</i> • <i>A Joyful Countenance</i> Ho Yuen-leung
2011	Park Deco Scheme – Quarry Bay Park • Four artworks commissioned	Quarry Bay Park	• <i>Assembled Topology</i> Douglas Ho • <i>Musical Chair</i> Daniel Hui • <i>Branches</i> Cyrus Chung • <i>A Set of Signage</i> Kenji Chow and Chun Young
2012	Park Deco Scheme – Cornwell Street Park • Four artworks commissioned	Cornwell Street Park	• <i>Dream Falls</i> Denise Chan • <i>Urbanmat</i> Christopher Lau, • <i>Living Inside-out</i> Joshua Lau • <i>Urban Oasis</i> Brian Lee and William Lim
2012	Public Art Project Tamar • Five artworks commissioned	Tamar Park	• <i>Key to the City</i> Victor Tai • <i>Soundscape</i> Steven Ho, Alvin Kung and Edmund Wong • <i>Scent of Spring</i> Mok Yat-sen and Man Fung-yi • <i>Photosynthesis</i> Zoie So, Phoebe So and Ryan So • <i>Fruit Market</i> Agnes Hung, Benny Lee and Paul Mui

Source: Art Promotion Office, "Public Art Archive," accessed July 11, 2018 <http://www.lcsd.gov.hk>

Appendix 13

List of Public Art Opportunities Proposed for Oceanwide International Residential Area, Beijing, 2006

Code	Area	Street names	Opportunities	Quantities
1	Main access point	Xinghuo Road and South Xinzhuang Road	Pathway treatment/design	2
2	Entry of main access points	Xinghuo Road and Dongsihuan Road	Entry statement	4
3	Entertainment and shopping precinct	Xinghuo Road and South Xinzhuang Road	Amphitheatre (flexible landmark sculptural structure) as an entry statement	1
4	Entertainment and shopping precinct	Xinghuo Road and South Xinzhuang Road	Experimental site/education facility for temporal public art projects/art experiment/research	1
5	Shopping precinct	Along South Xinzhuang Road	Street furniture, bollards, wall design, shops, glass design and video projection works, lighting, street lights, telephone booths, bus shelters, screens	TBC
6	Zones 5–8, Residential	Various	“Landscape” artwork designed by local artists x 4 sites	4
7	Zones 5–8, Residential	Various	Pavilions and gates designed by local artists	TBC
8	Zones 1–4	Various	Sculptural garden, interactive works and water features incorporating artificial ponds	TBC
9	All areas	Various	Signage	TBC
10	Schools	Various	Playground	TBC

Overview of artwork locations

In addition to the above, I have also outlined aims and objectives for each location in the master plan shown below:

Code	Location	Aims and Objectives
1	Main access points at Xinghuo Road and South Xinzhuang Road	<ul style="list-style-type: none"> To provide a visual spine that directs the public to the hub of development Create a unified identity for the development Paving design that reflects fluidity of water
2	Entry of main access points at Xinghou Road and South Xinzhuang Road	<ul style="list-style-type: none"> To provide an entry statement that creates a unique sense of identity for the development including the cultural history of the site Large scale sculptural work responding to the environment/ architectural element of the area Responding to the structural forms of water/waves
3	Entertainment and shopping precinct at Xinghuo Road and South Xinzhuang Road	<ul style="list-style-type: none"> To provide integrated functional + design solutions to the amphitheatre that allow the client to deliver a range of activities/ programs To provide a distinctive landmark that identifies the area as the place of excitement and entertainment Responding to the structural forms of water/waves
4	Entertainment and shopping precinct at Xinghuo Road and South Xinzhuang Road	<ul style="list-style-type: none"> To provide an infrastructure that allows the implementation of temporal public art projects To provide an open space that encourages artistic exchange, creating China's first temporal public art experimental site To provide ongoing programming and activities aiming to offer an alternative form of 'entertainment' to the residents and to the public Artwork content to be developed by curators as part of the ongoing program. It is not necessary that the artwork should respond to the water theme The site itself responds to the notion of diversity and multiculturalism
5	Shopping district along South Xinzhuang Road	<ul style="list-style-type: none"> This strip of development is in the main street of OIRA; the commercial developments will be highly visible and open to residential, entertainment + shopping precinct as well as the hub where the amphitheatre/temporal public art experimental site will be sited Functional artwork is the highlight in this area – to provide integrated functional (or whimsical) artwork that works well within a highly traffic area. This could be in the form of bollards, street furniture, drinking fountains, street light, video projection etc. Some artwork opportunities (such as screens) can eliminate visually unattractive areas that cannot be solved by landscaping To provide visual cohesion that identifies this area as an entertainment area To further enhance the visual and shopping experience, one of the commercial developments can be developed into artist designed space (e.g. Prada as an example). Functional artwork may respond to the movement/shape of water/waves etc. Non-material work (e.g. video projection, performance or community projects) may employ other element/idea/metaphor of water into their work
6	Zone 5 to 8 Residential area	<ul style="list-style-type: none"> This area is dominated by high-rise apartments Landscape designed by local artists will create a sense of local identity in this area – it is aesthetically designed yet it is not competing with other artwork opportunities that are vertically placed To provide a sense of visual "break"

Code	Location	Aims and Objectives
7	Zone 5 to 8 Residential area	<ul style="list-style-type: none"> • Sun shading will be considered in the design – interplay of light and shadow • Pavilions can be used as a BBQ shelter/resting place/play area
8	Zone 1 to 4 Residential area	<ul style="list-style-type: none"> • This residential area features low rise 2-3 storey houses, it is a highly exclusive area • A large sculptural garden features a range of unique sculptural and interactive works by international artists that highlight the uniqueness and exclusivity of the place • Inclusion of environmental art can also be considered in this area
9	All areas	<ul style="list-style-type: none"> • To create a communication system that directs the public to various places of the site • To reinforce the identity of the development • Local artists design signage responding to different areas of the place <p>The development is divided into the following areas:</p> <ul style="list-style-type: none"> • Golf course and Ku Shue Park • International Education Precinct • International Entertainment and Shopping Precinct • International Convention and Exhibition Precinct • Sport and Recreation Facility • Hospital + Medical centre • Residential Area Zone 5–8 • Residential Area Zone 1–4 • Video projection can also considered for exclusive tenants or education facilities • Providing a platform where programs are changeable and artists can be commissioned to create one-off video work on a regular basis
10	Schools	<ul style="list-style-type: none"> • A series of playground equipment and whimsical instruments • Designed by artists/designers/architects • A series of workshops and programs for children • To raise awareness and understand the value of creativity and innovation

Source: Martha Liew, Artwork Opportunities for OIRA Public Art Master Plan, 2006.

Appendix 14

Selection of Museums Completed between 2002 and 2012

No.	Project	City	Private or Public	Architect
1	Museum of Cultural, Fine Arts and Science	Changchun	Public	Architekten von Gerkan, Marg and Partner
2	Niuheliang Archaeological Museum	Chaoyang	Public	Sutherland Hussey Architects with Pansolution International Design
3	Qinhuangdao Bird Museum	Qinhuangdao	Public	Turenscape
4	Tangshan Museum	Tangshan	Public	Urbanus Architecture & Design
5	Tianjian Museum	Tianjian	Public	Shin Takamatsu Architect & Associates
6	CAFA Art Museum	Beijing	Public	Arata Isozaki & Associates
7	National Museum of Art	Beijing	Public	Architekten von Gerkan, Marg and Partner
8	Songzhuang Art Museum	Beijing	Public	DnA Design and Architecture
9	Chaoyang Urban Planning Museum	Beijing	Public	Next Architects
10	Iberia Centre for Contemporary Art	Beijing	Private	Approach Architecture & Studio
11	Minsheng Museum of Contemporary Art	Beijing	Private	Studio Pei-Zhu
12	Poly Art Museum	Beijing	Private	Skidmore, Owings & Merrill
13	Datong Art Museum	Datong	Public	Foster + Partners
14	Ordos Art Museum	Ordos	Public	DnA Design and Architecture
15	Ordos Museum	Ordos	Public	MAD Architects
16	Jiangsu Provincial Art Museum	Nanjing	Public	KSP Jürgen Engel Architekten
17	Sifang Art Museum	Nanjing	Public	Steven Holl Architects
18	Suzhou Art Museum	Suzhou	Public	I.M. Pei Architect with Pei Partnership Architects
19	Rockbund Art Museum	Shanghai	Private	David Chipperfield Architects
20	Shanghai Museum of Contemporary Art	Shanghai	Public	Atelier Liu Yuyang
21	Himalayas Art Museum	Shanghai	Private	Arata Isozaki & Associates
22	Zhujiajiao Museum of Humanities and Arts	Shanghai	Public	Scenic Architecture Office
23	Shanghai Nature Museum	Shanghai	Public	Perkins and Will
24	Shanghai Auto Museum	Shanghai	Public	IFB Dr. Brashel AG
25	Minsheng Art Museum	Shanghai	Private	Approach Architecture & Studio

26	Shanghai Museum of Glass	Shanghai	Public	Logon
27	Power Station of Art	Shanghai	Public	Original Design Studio
28	Liangzhou Museum	Liangzhou	Public	David Chipperfield Architects
29	Museum of Imperial Road	Hangzhou	Public	Amateur Architecture Studio
30	Ningbo History Museum	Ningbo	Public	Amateur Architecture Studio
31	OCT Design Museum	Shenzhen	Private	Studio Pei-Zhu
32	Dafen Art Museum	Shenzhen	Public	Urbanas Architecture & Design
33	Guangzhou Museum	Guangzhou	Public	Rocco Design Architects
34	Times Museum	Guangzhou	Private	Rem Koolhaas and Alain Fouraux
35	Huang Yongyu Museum	Jishou	Private	Atelier FCJZ
36	Xi'an Qujiang Museum of Fine Arts	Xi'an	Public	Neri&Hu Design and Research Office
37	Luyeyuan Stone Sculpture Museum	Yunqiao Village	Public	Jiaken Architects
38	Xinjin Zhi Museum	Xinjin	Public	Kengo Kuma and Associates
39	Museum of Cultural Revolution Clocks	Anren	Public	Jiaken Architects
40	Yunnan Museum	Kunming	Public	Rocco Design Architects
41	Museum of Handicraft Paper	Xianzhuang Village	Public	Trace Architecture Office
42	Taiyuan Museum of Art	Taiyuan	Public	Preston Scott Cohen

Source: Clare Jacobson, *New Museums in China* (New York: Princeton Architectural Press, 2012).

Appendix 15

List of Field Trips Conducted from 2006 to 2012

Date	Location	Visit purpose	Sponsor/s
10 – 29 March 2006	Hong Kong	Project briefing Oceanwide International Residential Area – first meeting with Commissioner, architect and project team.	Kan and Lau Design Consultants
25 April – 2 May 2006	Hong Kong	Project briefing Hong Kong Science and Technology Park – first meeting + site visit.	Hong Kong Government
6 – 10 June 2006	Beijing and Hong Kong	Oceanwide International Residential Area (OIRA) – meeting with Commissioner, architect and project team. Project briefing Hong Kong Science and Technology Park – meeting + site visit.	Kan and Lau Design Consultants and Hong Kong Government
22 – 30 September 2006	Beijing	Interview with Lu Jie and presented paper at the International Symposium on Public Art: Constructing a City Image – From Public Art Planning, Creation to Implementation (2006) in Beijing; attended the launch of Creative Industries Alliance; presented conceptual framework and public art master plan for OIRA to the developer.	Kan and Lau Design Consultants and Beijing Chaoyang District Cultural Council
15 December 2006 – 17 January 2007	Hong Kong	Interviews with a former member of Hong Kong Urban Council and General Manager of Swire Properties Stephen Spurr; teleconference with a member of the Alliance and visited several local art organisations including Asia Art Archive (AAA), Hong Kong Arts Centre, Art Promotion Office as well as meeting several key figures in the arts.	ARC Residency Grant through ANU with support from Lingnan University
7 – 24 November 2007	Hong Kong	Interviews with Tsang Tak-Ping, Maggie Wong, Stanley Wong and several key figures in the art community; visited AAA and interview with former students of Hong Kong Student Union	ANU
9 – 19 January 2008	Hong Kong and Shantou	Presented paper at Public Art International Forum & Education Seminar (2008) and participated in a round table discussion with Heads of Schools from leading public art schools in China. Paper presented at the conference was later published. Interviews with Johnson Chang (Hanart), Kelvin Kwong (South China Morning Post) and Douglas Young (G.O.D).	Cheung Kong School of Art & Design of Shantou University and Cheung Kong Design Research Center, and Hong Kong Li Ka Shing Foundation
29 April – 7 May 2011	Beijing	While attending Canberra Accord meeting for the Institute I also visited several Olympic building sites, including the National Opera House, National Sports Stadium, the Water Cube and other major building projects as well as the Long March Space and Art Beijing.	Australian Institute of Architects

Date	Location	Visit purpose	Sponsor/s
18 February – 3 March 2012	Hong Kong, Shanghai and Hangzhou	Interviews with several Shanghai artists and officials as well as Professor Yang Qirui (China Academy of Art); visited several public art sites in Shanghai and Hangzhou, including Shanghai Urban Sculpture Space, People’s Square, Shanghai Urban Planning and Exhibition Center, China Academy of Art and central district. Further interviews with Danny Yung, Stanley Wong and Douglas Young in Hong Kong.	ANU
3 – 10 March 2012	New York	Visited several public art sites in the city.	Self-funded

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