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List of artists

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14	Geng Jianyi	Zhejiang Silk Industry Institute Luiyi Road 88 310012 Hangzhou China	Tel: +86-571-806 9006
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PRESSRELEASE

CITIES ON THE MOVE

**The Asian City in the Nineties:
between Apotheosis and Apocalypse**

curated by Hou Hanru and Hans-Ulrich Obrist
a co-operation with capcMusée Bordeaux

Vienna Secession: 26/11/1997 - 18/1/1998

"Cities on the Move" represents the first comprehensive show of contemporary Asian art in Europe. Around 100 leading Asian artists and architects were invited to participate in this important event, which attempts to delineate the current artistic trends in major Asian cities on the threshold of the 21st century.

This exhibition gathers together projects that deal with those questions arising from the explosive population growth in Asian cities: i.e. urbanisation, globalisation, modernisation, the introduction of new technologies, etc. This enables artists and architects to react to such themes as consolidation, growth, complexity, reciprocity, acceleration, traffic, and especially to the problem of urban growth and regionalisation, conformity to geographic conditions and the friction between traditional and modern values. At the same time, negative aspects are also dealt with, such as urban dislocation, social distress, homelessness, environmental damage, smog and traffic congestion.

It is evident from all of these different points of view that a "typical" Asian city does not exist and that there can be no collective Asian identity. On the contrary, there are a wide number of highly diverse urban concepts that are also reflected in the exhibition: Agglomeration City – Bubble City – City for the People – City of Bites – City of Heads/Legs/Hands – City of Wheels – Compact City – Constellation City – Collage City – Desposal City – Diaspora City – Eco Media City – Edo City –

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Fuzzy City – Garden City – Generic City – Glam City – Global City –
Horizontal City – Hybrid City – Illegal City – Instant City – Linear City –
Madang City – Marine City – Mobile City – Multienergetic City – Neon City –
Ocean City – Open-to-sky City – Posturban City – Post-Idetarian City –
Shaman City – Sim City – Sprawling City – Super-Fluid City – Tent City –
Temporal City – Thin City – Time City – Transnational City – Tropical City –
Water City – Vertical City, ...

Yung Ho Chang's architectural setting for the exhibition in the Main Hall of the Vienna Secession also reflects a model of the Asian city. This architectural concept establishes a dialogue between art and architecture and includes the newest electronic media as its central form of expression. Over and beyond that, the distinguishing characteristics of current Asian developments in the arts will be presented with the aid of architectural models, photographs, pictures, sculptures, installations, films and video works.

The curators Hou Hanru and Hans-Ulrich Obrist have conceived this exhibition to mark the centenary of the Vienna Secession. "Cities on the Move" will be also shown in capcMusée Bordeaux in the spring of next year.

The exhibition will be accompanied by a comprehensive catalogue, that was created with the co-operation of Cantz Publishers in Stuttgart, which documents the artistic designs of the artists participating in the exhibition. Apart from this, the artists and curators discuss the theme of the exhibition extensively in interviews and textual contributions.

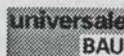
The theme and concept of this exhibition has met with a great deal of public interest, which is also reflected by the support of numerous enterprises:



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ARTISTS

Arahmaiani (Bandung/Bangkok), Nobuyoshi **Araki** (Tokyo), Duangrit **Bunnag** (Bangkok), **Cai** Guo Qiang (Guangzhou/New York), Yung Ho **Chang** (Beijing), **Chen** Shaoxiong (Guangzhou), **Chen** Zhen (Shanghai/Paris), **Chi** Ti-Nan (Taipei), **Choi** Jeong-Hwa (Seoul), Charles **Correa** (Bombay), Heri **Dono** (Jogyakarta), **Edge-Michael Chan/Gary Chang** (Hong Kong), **Geng** Jianyi (Hangzhou), Simryn **Gill** (Kuala Lumpur/Sydney), Dominique **Gonzales-Foerster** (Kyoto/Paris), **Hanayo** (Tokyo), Itsuko **Hasegawa** (Tokyo), David **d'Heilly** (Tokyo), **Herzog & De Meuron** (Basel), Oscar **Ho** (Hong Kong), Richard **Ho** (Singapore), **Ho** Siu Kee (Hong Kong), Tao **Ho** (Hong Kong), Takashi **Homma** (Tokyo), **Huang** Chin-Ho (Taichung), **Huang** Yong Ping (Xiamen/Paris), Arata **Isozaki** (Tokyo), Toyo **Ito** (Tokyo), Sumet **Jumsai** (Bangkok), Chitti **Kasemkitvatana** (Bangkok), Kiyonori **Kikutake** (Tokyo), Jinai **Kim** (Seoul), Soo-Ja **Kim** (Seoul), Yun-Tae **Kim** (Seoul), Takeshi **Kitano** (Tokyo), Karl-Heinz **Klopf** (Vienna), Aglaia **Konrad** (Vienna/Brussels), **Koo** Jeong-A (Seoul/Paris), Rem **Koolhaas** (Rotterdam), Kisho **Kurokawa** (Tokyo), Surasi **Kusolwong** (Bangkok), **Lee** Bul (Seoul), **Liang** Ju-Hui (Guangzhou), **Liew** Kung Yu (Kuala Lumpur), William **Lim** associates (Singapore), **Lin** Yi Lin (Guangzhou), **Liu** Thai Ker (Singapore), Greg **Lynn** (Hoboken/LA), Ken **Lum** (Vancouver), Fumihiko **Maki** (Tokyo), Fiona **Meadows**, Frédéric **Nantois** (Paris), Sohn-Jo **Minn** (Seoul), Rudi **Molacek** (Luzern), Mariko **Mori** (Tokyo/New York), Takashi **Murakami** (Tokyo), Matthew **Ngui** (Singapore), Tsuyoshi **Ozawa** (Tokyo), Ellen **Pau** (Hong Kong), Navin **Rawanchaikul** (Bangkok), Kazuo **Sejima** (Tokyo), **Seung** H-Sang (Seoul), **Shen** Yuan (Fuzhou/Paris), **Shi** Yong (Shanghai), Judy Freya **Sibayan** (Manila), Marintan **Sirait** /Andar **Manik** (Bandung), Yutaka **Sone** (Tokyo), Sarah **Sze** (New York), Aaron **Tan** (Hong Kong), Fiona **Tan** (Jakarta/Amsterdam), Takahiro **Tanaka** (Tokyo), **Tay** Kheng Soon (Singapore), Chandraguptha **Tenuwara** (Colombo), Rirkrit **Tiravanija** (Bangkok/New York), **Tsang** Tsou-Choi (Hong Kong), **Wang** Du (Guangzhou/Paris), **Wang** Jianwei (Beijing), Jun-Jieh **Wang** (Taipei), **Wong** Hoy Cheong (Kuala Lumpur), **Wong** Kar-Wai (Hong Kong), **Wong & Ouyang** associates (Hong Kong), **Xu** Tan (Guangzhou), Riken **Yamamoto** (Tokyo), Miwa **Yanagi** (Tokyo), Ken **Yeang** (Kuala Lumpur), Yin Xiuzhen (Beijing), **Zhan** Wang (Beijing), **Zhang** Peili (Hangzhou), **Zheng** Guogu (Guangzhou), **Zhou** Tiehai (Shanghai), **Zhu** Jia (Beijing)

For further information, press and photographic material, please contact Bärbel Halaus, tel. +43 1 587 53 07-10, fax +43 1 587 53 07-34.
e-mail: secession.pr@t0.or.at

Guided tours of the building and the exhibitions on Sundays at 11 a.m. (by prior request in German/English/French/Italian).

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ABRAHMAIAN

Born in 1961 in Bandung, Indonesia. Lives and works in Bandung and Bangkok. Exhibitions include "VI Biennial de la Havana", Cuba, 1997; "Current Art In South East Asia: White Cases", Museum of Contemporary Art, Tokyo and Hiroshima, 1997; "Traditions/Tensions", Asia Society Gallery, New York, 1996; "Asia-Pacific Triennial", Brisbane, 1996.

NOBUYOSHI ARAKI

Born in 1940 in Tokyo, Japan. Solo exhibitions include "Araki Retrographs", Hara Museum, Tokyo, 1997; "Flower Compositions", JM Gallery, Tokyo, 1997; "A's Life", La Foret Harajuku, Tokyo, 1997; "Secession", Vienna, 1997; "From Close Range", Blum & Poe, Los Angeles, 1996. Group exhibitions include "Amours", Fondation Cartier pour l'art contemporain, 1997; "Lust und Leere", Kunsthalle, Vienna, 1997; "The Dead", National Museum of Photography, Film & Television; Horsens Museum, Denmark, 1996; "Portrait of a Woman", Shoutou Museum, Tokyo, 1996.

DUANG PRATEEP FOUNDATION

The DPF has grown from humble beginnings in 1978 with 5 people working in a small office to a foundation with a staff of over 100 and some 20 full-time volunteers and many more part-time helpers. In 1992 the Foundation moved into a smart new building as their permanent offices. Thailand's first comprehensive development and resource centre for slum communities. The DPF works closely with the 18 area committees in Klong Toey Slum and with other slum communities.

DUANGRIT BUNNAG

Born in 1966 in Bangkok, Thailand. He graduated from Chulalongkorn University in Bangkok with a B.Arch. (Hon.) degree in 1989. Duangrit worked as an architect in a design firm for 5 years. During 1993-4, he studied at the Architectural Association School of Architecture in London and achieved a Graduate Diploma in Design in 1995. At present, he works as a Senior Architect at ARCHITECTS 49 as well as an Editor of an architecture, design and art monthly magazine, art4d. He also works for several universities and institutions as a lecturer and critic.

CAI GUO QIANG

Born in 1957 in Guangzhou, China. Lives and works in New York. Solo exhibitions include "Flying Dragon In The Heavens", Louisiana Museum of Modern Art, Denmark, 1997; "Cultural Melting Bath: Project for the 20th Century", Queen Museum of Art, New York, 1997. Group exhibitions include "Future, Past, Present: 47th Venice Biennale", Italy, 1997; "Performance Anxiety", Museum of Contemporary Art, Chicago and San Diego, SITE, Santa Fe, 1997.

YUNG HO CHANG & ATELIER FEICHANG JIANZHU

Born in 1956 in Beijing, China. After studying and teaching in the USA, Yung Ho Chang founded the Atelier Feichang Jianzhu with Lu Lijia in Beijing in 1993. He has won many international prizes and participated in many exhibitions including Innovation Architecture in Asia, Osaka, 1993; Progress Architecture Award Exhibition, San Francisco, 1996. His recent research focuses on the discussion of urban change in Beijing in a global context.

CHEN SHAO XIONG

Born in 1962 in Shantou, China. Lives and works in Guangzhou. Exhibitions include "Demonstration of Video Art '97 China", Beijing, 1997; "Another Long March - Chinese Conceptual Art 1997", Fundament Foundation, Chasse Kazerne, Breda, The Netherlands, 1997; "Phenomenon and Image in Video Art", China Fine Art Academy, Hangzhou, 1996; "In The Name Of Art", The Art Museum of Liu Haishu, Shanghai, 1996; "Possibility", Zhong Guang Building, Guangzhou, 1996.

CHEN ZHEN

Born in 1955 in Shanghai, China. Lives and works in Paris, Shanghai and New York. Solo exhibitions include "Fu Dao/Fu Dao, Upside-down Buddha/Arrival At Good Fortune", CCA, Kitakyushu, Japan, 1997; "Daily Incantation", Deitch Projects, New York, 1996. Group Exhibitions include "Hong Kong, etc.", 2nd Johannesburg Biennale South Africa, 1997; "Hybrid", Kwangju Biennale, Korea, 1997; "L'Autre", Lyon Biennial, Maison de Lyon, France, 1997.

CHI TI-NAN

Born in Taiwan, lives in Taipei. He is one of the leading architects in Taiwan today.

CHOI JEONG HWA

Born in 1961 in Seoul, Korea. Lives and works in Seoul. Exhibitions include "Fast Forward", Power Plant Museum, Toronto, Canada, 1997; OZ Gallery, Paris, France, 1997; Centre of Academic Resources Chulalongkorn University, Bangkok, 1997; "Promenade in Asia", Shiseido Gallery, Tokyo, Japan, 1997; "Technology & Anti-technology", Art & Culture Centre, Seoul, 1996; "Environmental Art Exhibition", Su-won, 1996; "Youthful Trend - The Planning Exhibition", Jun-Ju Museum, Jun-Ju, 1996.

CHARLES CORREA

Studied architecture at the University of Michigan and at MIT. In private practice in Bombay since 1958, his work covers a wide range of assignments, including the Mahatma Gandhi Memorial at the Ashram, the Jawahar Kaia Kendra in Jaipur and the State Assembly for Madhya Pradesh, as well as housing projects in Delhi, Bombay, Ahmedabad and several other cities of India. Correa's architectural and planning work has been published in various architectural journals and books, and he has taught at several universities in India and abroad, including MIT, Harvard and the University of London.

HERI DONO

Born in 1960 in Jakarta, Indonesia. Lives and works in Yogyakarta. Exhibitions include "Exploring The Future Of The Imagination", The Inter Communication Centre Tokyo, Japan, 1997; "Universalis", 23rd Biennial International Sao Paulo, Brazil, 1996; "Traditions/Tensions-Contemporary Art In Asia", The Asia Society, New York, 1996; "Jurassic Technologies", 10th Biennial of Sydney, 1996; "Beyond The Border", 1st Kwangju Biennale, Korea.

EDGE; MICHAEL CHAN & GARY CHANG

Established in 1994 in Hong Kong by Gary Chang and Michael Chan. Projects include Broadway Cinematheque, Market Republic Grocery Market, Office of Post-Production Sound and Digital Vision Ltd.. Edge has received numerous awards in Hong Kong. Michael Chan was born in 1967 in Hong Kong. Was awarded a degree of Bachelor of Arts in

Architectural Studies in 1989 and Bachelor of Architecture in 1993, both at Hong Kong University. From 1993, a member of The Hong Kong Institute of Architects; from 1997, Visiting Design Lecturer at the Faculty of Architecture, University of Hong Kong. Gary Chang was born in Hong Kong in 1962. He received a Bachelor of Arts degree in Architectural Studies in 1985 and the degree of Bachelor of Architecture in 1987, both from Hong Kong University. Has been teaching as a part-time Lecturer in Design at the Faculty of Architecture, University of Hong Kong, since 1995.

FRACTURES

Fracture was a project commissioned by Arata Isozaki for The 6th International Architecture Exhibition, the Venice Biennale in 1996. Participants were Ryuyji Miyamoto, Katsuhiko Miyamoto and Osamu Ishiyama. This project was inspired by the earthquake in Osaka-Kobe-Awaji region of west central Japan in January, 1995.

GENG JIANYI

Born in 1962 in Zhengzhou, China. Lives and works in Hangzhou. Exhibitions include "Immutability and Fashion: Chinese Contemporary Art in the Midst of Changing Surroundings", Kirin Art Space Harajuku, Tokyo; Plazer, Osaka; Altium, Fukuoka, Japan, 1997; "Another Long March: Chinese Conceptual Art 1997", Breda, The Netherlands, 1997; "China-Aktuelles aus 15 Ateliers", Performances Installationen, Munich, Germany, 1996; "Image and Phenomena", Gallery of China Academy of Fine Arts, Hangzhou, 1996.

SIMRYN GILL

Born in Singapore. Currently based in Sydney, Australia. Simryn Gill is very interested in the issues of migration, transnational dislocation and the cultural and political impulses of post-colonialism. Her recent work also deals with politics of textual production. Simryn Gill has exhibited at the Art Gallery of New South Wales (1997), Naoshima Contemporary Art Museum, Japan (1995), Venice Biennale (1995) and the National Art Gallery, Malaysia (1994), amongst others.

HANAYO

Since her childhood, Hanayo has been studying and performing music and theatre, taking photos and travelling in the USA, Asia and Europe. Hanayo started her education as a junior geisha in 1989; published her first book "Oshakuchan No.1" about her life in the geisha world in 1991; started a new band "Muscats" in 1992 with Massami Akita from Merzbow and Masaya Nakahara from Violent Onsen Geisha; 1995, finished her work as a geisha and moves to Europe; started a new band "Vapid Dolly" with Dizzy Q Viper (ex Daisy Chainsaw); starts another band "Bisters" with the "Sultans" in London in 1997; theatre-play at "documenta X" in Kassel directed by Christoph Schlingensiefel.

ITSUKO HASEGAWA

In 1979 she established the Itsuko Hasegawa Atelier. In 1986 she received the Design Prize from the Architectural Institute of Japan for her Bizan Hall project. Her residential projects also earned a Japan Cultural Design Award. She won first prize in the official competition for the Shonan Cultural Centre. She is currently working on her winning entry for the Niigata city Performing Arts Centre and Area Development. In 1997 she was elected as one of the Honorary Fellows of RIBA.

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HARVARD PROJECT ON THE CITY : SHOPPING

Rem Koolhaas, Tae Wook Cha, Nicole Natalie Gaenzler, Jutki Gunter, Daniel Herman, Hiromi Hosoya, Jeffrey Inaba, Srdjan Jovanovic Weiss, Sze Tsung Leong, Teng-Wui Leong, Kiwa Matsushita, John McMorrough, Juan Palop-Casado, Markus Schaefer, Tran Vinh, Louise Wyrman. The Harvard Project on the City, unofficially known as "The Project for what used to be called the City" researches the effects of modernisation on the urban consciousness. The focus of its second iteration is "shopping" – a field relatively invisible to be called "official" architectural and urban professions, with its own internal logic, language, velocities.

2DK : DAVID D'HEILLY & KAYOKO OTA

David d'Heilly. Executive Director, 2dk, Ltd. d'Heilly divides his time between organizing exhibitions and conferences, and shooting/researching his own video work and writing. He is now scripting the book "ASIAN UPI", and producing/directing the accompanying television series. Kayoko Ota. Editor/Producer, Director, 2dk, Ltd. Ota was the co-founder of the Workshop for Architecture and Urbanism, and former publisher of the independent bi-lingual magazine TELESCOPE. She is now co-editing the book "ASIAN UPI".

HERZOG & DE MEURON

Founded in 1978 by Jacques Herzog and Pierre de Meuron. Consists of four partners: Jacques Herzog, born in 1950 in Basel, Switzerland; awarded a degree in architecture by the ETH Zurich, 1975; visiting professor at Harvard University, Cambridge, Mass., USA, 1996-8. Pierre de Meuron, born in 1950 in Basel, Switzerland; awarded a degree in architecture by the ETH Zurich, 1975; visiting professor at Harvard University, Cambridge, Mass., USA. Harry Guggler, born in 1956 in Grezenbach, Switzerland; awarded a degree in architecture by the ETH Zurich, 1990; partnership with Herzog & de Meuron, 1991; Visiting professor at the Hochschule für Architektur und Bauwesen, Weimar, Germany, 1994. Christine Binswanger, born in 1964 in Kreuzlingen, Switzerland; awarded a degree in architecture by the ETH Zurich, 1990; collaboration with Herzog & de Meuron, 1991; partnership with Herzog & de Meuron, 1994.

OSCAR HO HING KAY

Born in 1956 in Hong Kong. He has been the Exhibition Director of the Hong Kong Arts Centre since 1988. As an artist, he participated in many local and international exhibitions, including "Recognising with the Past", a touring exhibition in Europe from 1996 to 1997; and the "Hong Kong Now" exhibition which is touring in the USA from 1997 to 1998. Other exhibitions include "Vibrancy" at the Hong Kong Museum of Art, Hong Kong in 1992, "The Art of Assemblage", Art Gallery, Union Building, University of California, USA, 1988, among others.

RICHARD HO

Born in 1956 in Singapore, studied at the National University of Singapore and graduated with Honours in 1982. He established Richard Ho Architects in 1991, Singapore. The firm believes in using architecture as an expression of the continuity of the history of civilisation, the memory of cities and Man's unending endeavour to be in harmony with his soul and the world he lives in. This necessarily rejects any notion of

architectural fashion or exhibitionism or architecture-for-architecture's sake.

HO SIU KEE

Lives and works in Hong Kong. Exhibitions include "Hong Kong Now", presented by Virginia Commonwealth University, USA, 1997; "Contemporary Hong Kong Art Biennial Awards Winners Exhibition", presented by Hong Kong Museum of Art, 1997; "Contemporary Hong Kong Art Biennial Exhibition 1996", presented by Hong Kong Museum of Art, 1996; "23rd International Biennial of Sao Paulo", Sao Paulo, Brazil, 1996; "6.30 Exhibition", Hanart TZ Gallery, 1996.

TAO HO

Tao Ho, architect, urban designer and artist, obtained a BA degree in Art History, Theology and Music from Williams College and a Masters degree in Architecture from Harvard University, and worked as a personal assistant to Walter Gropius. His practice, TAOHO Design, has been based in Hong Kong since 1968, with extensive projects in China. Tao Ho is the recipient of the 1997 Crystal Award of the World Economic Forum in recognition for his achievements in bridging Eastern and Western culture through his architecture and art.

TAKASHI HOMMA

Born in 1962 in Tokyo, Japan. Has lived and worked in Tokyo since 1993. Solo exhibitions include "Hyperballad", ASMUNDARSALUR, Reykjavik, 1997; "Sleep", Taka Ishii Gallery, Tokyo, 1996; "Baby Land", PARCO Gallery, Tokyo, 1995. Published works include "Hyperballad": Icelandscape Photography, Switch, Tokyo, 1997; Switch, Cutie, Smart, Hanatsubaki, IDEA, H, S&M Sniper, Tokyo, 1996; purple fashion, Paris, 1996; I-D, London, 1996; Ray Gun, Los Angeles.

HUANG YONG PING

Born in 1954 in Fujian, China. Graduated from the Zhejiang Academy of Fine Arts, Huang Zhou. He was one of the leading figures in the China avant-garde movement of the 1980's, notably as a leader of the group "Xiamen Dada". He has lived in Paris and worked internationally since 1989. Solo exhibitions include De Appel Foundation, Amsterdam, 1997; Art & Public, Geneva, 1997; Fondation Cartier, 1996. Group exhibitions include "Hong Kong, etc.", Johannesburg Biennale, 1997; Kwangju Biennale, 1997; Sculpture Project, Münster, 1997; "Parisien(ne)s", London, 1997; "Face à l'Histoire", Paris, 1996.

HUANG CHIN-HO

Born in 1956 in Chiayi, Taiwan. Graduated from the National Chung-hsing University, Taichung. Solo exhibitions include "Railroad No.15", Taichung, 1993; Mu Shih Yuan Art Gallery, Taipei, 1991. Group exhibitions include "Art Taiwan", Museum of Contemporary Art, Sydney, Australia, 1995; "Localities of Desire", Museum of Contemporary Art, Sydney, Australia, 1994; "Taiwan Art, 1945-1993", Taipei Fine Arts Museum, 1993.

DESMOND HUI

Desmond Hui is an Associate Professor and Deputy Head of the Department of Architecture at Hong Kong University. He writes extensively on colonial architecture in Hong Kong and the current changes in the city's urban landscape. His work has an important influence on the current debate on Hong Kong's transition, especially in the field of architecture and history.

ARATA ISOZAKI

Born in 1931 in Oita City, Japan. Founded Arata Isozaki and Associates in 1963. His main works include The Museum of Contemporary Art, Los Angeles, 1981-86; Art Tower Mito, 1986-90; Team Disney Building, 1987-90; The Centre of Japanese Art and Technology in Krakow, 1990-9; Nagi Museum of Contemporary Art, 1991-94; Kyoto Concert Hall, 1991-5; DOMUS: la Casa del hombre, La Coruña, Spain, 1993-5; Project Haishi/Kaishi, 1995-.

TOYO ITO

Hon., FAIA. Honorary Professor of University of North London. Graduated from Tokyo University, Department of Architecture, in 1965. Established his own studio in 1971. Works include Yatsushiro Municipal Museum, Shimotsuwa Municipal Museum, Fire Station in Yatsushiro, L-Hall in Nagaoka, O-Dome in Odate.

SUMET JUMSAI

Born in 1939, Bangkok, Thailand. Chairman of Bangkok-based architectural firm SJA 3D Co., Ltd. Studied architecture and obtained PhD at Cambridge University 1958-67. In private practice since 1969 and responsible for over 200 projects. Academic activities: Fellow of the Royal Society of Arts (FRSA), UK; Faculty Member of the Dept. of Architecture, Cambridge University since 1991. Politics & social work: member of Thai government and NGO committees on the environment, historic conservation, art & culture, urban development and slum community work.

CHITTI KASEMKITVATANA

Born in 1969 in Bangkok, Thailand. Lives and works in Bangkok. Solo exhibitions include "when 2 be come 1", About Cafe, Bangkok, 1997; (...), The Bangkok Playhouse, Bangkok, 1996. Group exhibitions including "Hidden Agenda", Project 304, Bangkok, 1996; "Do It-Thai Version", Bangkok University Art Gallery, Bangkok, 1996. Recently, Kasemkitvatana has been involving in art-related activities with artists and architects in Bangkok.

ERIC KHOO KIM HAI

Born in 1965 in Singapore. Graduated with a Bachelor of Arts Degree from the City Art Institute in Sydney, 1995. His works include Barbie Digs Joe, August, New School Rock Documentary, Carcass (with Nazir Husain), The Punk Rocker And ..., Symphony 92.4 FM, Pain, Mee Pok Man. His films have been shown in numerous international festivals such as Toronto International Film Festival, Hong Kong International Film Festival, San Francisco International Film Festival, amongst others.

KIYONORI KIKUTAKE

Born in 1928 in Japan. Kiyonori Kikutake was the first to propose the "Marine City Project" in 1958. Ever since, he has been presenting "Floating System" projects. In 1960, Kikutake proposed the concept of a metabolic Architecture which integrates tradition into modernity, expressing the idea seen in "Sky House" and "Izumoto Shrine". As for the development of Habitat, he has been pursuing the realisation of marine cities, super high-rise housings and mega structures by integrating environmental considerations for sustainable development.

JINAI KIM

Architect and planner. Director of the SEOUL FORUM Inc. as well as of ARCHFORUM, an internet journal on architecture & urbanism. Has

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carried out urban design works like Pusan Teleport Town, Micro-Electronic Multiplex, Geo-City, Sanbon New Town, etc. and architectural works mainly on housing, mixed-use, and cultural complexes. Directed the Seoul exhibition in the 17th Triennial di Milano. Also an author of 7 books, including "Seoulness", "House wish for the 21st Century" and "Splendid China".

SOO-JA KIM

Born in 1957 in Taegu, Korea. Lives and works in Seoul, Korea. Solo exhibitions include "A Laundry Field/Sewing into Walking, Looking into Sewing", Oakville Galleries, Ontario, 1997; "Deductive Object", Akira Ikeda Gallery, Nagoya, 1997; "Sewing into Walking", MAGASIN, Centre National d'Art Contemporain de Grenoble, 1997. Group exhibitions include "De-Genderism", Setagaya Art Museum, Tokyo, 1997; "Tradition/Tensions", Vancouver Art Gallery, travelled from Queen's Museum of Art, Grey Art Gallery, The Asia Society, New York, 1997; "The 5th Istanbul Biennial", Istanbul, 1997.

KIM YUN-TAE

Born in 1962 in Unchoen, Korea. Lives and works in Seoul, Korea. Exhibitions include "Kwang-Ju Biennale", Korea, 1997; "Com-Art Show", Suwon, Korea, 1996; "BBYO/American Standard", Seoul, Korea, 1995. Participating in film and video festivals such as Asian-Pacific Film Festival, Cheju, Korea, 1997; Indie-Forum Film Festival, Seoul, Korea, 1997; Vancouver International Film Festival, Canada, 1997.

TAKESHI KITANO (A.K.A. BEAT TAKESHI)

Born in 1947 in Tokyo, Japan; first stage appearance at the strip tease "France Theatre" in Asakusa in 1972; forms comedy group "Two Beat" in 1973; first appearance on TV program, "Rival Comedy" (TV Tokyo) in 1975; Comedy-boom begins, 1979. Movies directed by T. Kitano include "Kids Return", 1996; "Minna Yatterauka" (Getting Any?), 1995; "Sonatine", 1993; "Ano Natsu, Ichiban Shizukana Uni" (A Scene at the Sea), 1991. TV shows where he regularly appears include "Super Jockey", NTV; "Sekai Maru Mite, TV Tokusoubu" (Around the World, TV Special Task Force), NTV; "Beat Takeshi no TV Tackle" (Beat Takeshi's Tackle TV), TV Asahi.

KARL-HEINZ KLOPF

Born in 1956 in Linz, Austria. Lives and works in Vienna. Exhibitions include "Trabant", Vienna, 1997; "Lust und Leere", Kunsthalle Vienna, 1997; "Splace", Gallery Stadtpark, Krems, 1996; "Check In / Check Out", Za Moca Foundation, Tokyo, 1996; "Vier Positionen für Raum", Galerie Lendl, Graz, 1995; "Platz", Gallery in the Stifterhaus, Linz, 1994; "Hotel", Kulturzentrum Wolkenstein, Stainach, 1993; "Game Without Frontiers", Mucsarnok, Budapest, 1993.

AGLAIA KONRAD

Born in 1960 in Salzburg, lives and works in Brussels. Solo exhibitions include Galerie Fotomania, Rotterdam, 1996; Galerie De Vaalserberg, Rotterdam, 1995; Stedelijk Museum, Amsterdam, 1995; Salzburger Kunstverein, Salzburg, 1993; Group exhibitions include "documenta X", 1997; "Groene Pasen", Deurele, 1997; "Prospect '96", Frankfurt, 1996; "Antagonismes", Paris, Lausanne, 1996.

KOO JEONG-A

Born in 1967, Seoul, Korea. Lives and works everywhere. Solo exhibitions include "aquaduc", Musée d'Art Moderne de la Ville de Paris, 1997;

"too://www.50.up/there", 28 rue rousselet 75007 Paris, 1997; "Mousse a vos mesures", 16 rue etienne-marcel 75002 Paris, 1995. Group exhibitions include "Manifesta 1", Rotterdam, 1996; "Ducks Not On A Pond", Manchester, 1995.

REM KOOLHAAS

Born in 1944, Rotterdam, The Netherlands. Founded the Office for Metropolitan Architecture (OMA) with M. Vriesendorp and E. & Z. Zenghelis in 1975. His books include *Delirious New York*, A retroactive Manifesto for New York, 1978; *S.M.L.X.L.*, designed by B. Mau, 1995. He is a professor of Architecture at Harvard University. His main buildings include Netherlands Dance Theatre, The Hague; Nexus Housing, Fukuoka; Kunsthal, Rotterdam; Centre d'Affaires and Lille Grand Palais, Lille.

KUO PAO KUN

Born in 1939 in Hebei, China, immigrated to Singapore in 1949. He is the most influential playwright in Singapore and a major voice in Singaporean society. He was a prisoner in his own country for a long time, although his works have been published and performed internationally. He has received numerous national and international awards. He was a founder of "Substation", the most active institution of experimental arts in Singapore.

KISHO KUROKAWA

Born in 1934 in Nagaya, Japan. Graduated Kyoto University, Department of Architecture, and Tokyo University, Graduate School of Architecture. One of the founders of the Metabolism Movement in 1960. His major works are the National Ethnological Museum, the National Bunraku Theatre, Nagoya City Art Museum, Hiroshima City Museum of Contemporary Art, the Museum of Modern Art, Wakayama and, outside of Japan, the Japanese-German Centre in Berlin, the Chinese-Japanese Youth Centre in Beijing, China, Melbourne Centre in Australia, and Pacific Tower in Paris, France.

SURASI KUSOLWONG

Born in 1965 in Ayutthaya, Thailand. Lives and works in Bangkok. First solo exhibition: European Onishi Gallery, Nagoya, Japan, 1988. Selected solo exhibitions: Künstlerhaus Göttingen, Germany, 1993; Die Brücke-Galerie, Stadt Braunschweig, Germany, 1994; Kunstkreis Kloster Brunshausen, Bad Gandersheim, Germany, 1994; Bangkok University Art Gallery, Bangkok, Thailand, 1996.

LEE BUL

Born in 1964 in Yongwol, South Korea. Lives and works in Seoul, South Korea. Solo exhibitions including "Projects", Museum of Modern Art, New York, USA, 1997; "Step by Step, That's...", Il Gallery, Seoul, South Korea, 1988. Group exhibitions including "Fast Forward", The Power Plant Contemporary Art Centre, Toronto, Canada, 1997; "4e Biennale de Lyon", Halle Tony Garnier, Lyon, France, 1997; "Join Me!", Spiral/Wacoal Art Centre, Tokyo, Japan, 1996.

LEE WENG CHOY

A leading Singaporean writer and art critic.

LIANG JU-HUI

Born in 1959 in Guangzhou, China. Art Director of Guangdong TV since 1982. Exhibitions include "Another Long March - Chinese Conceptual Art 1997", Breda, The Netherlands, 1997; "In The Name of Art", Liuhaishu Museum,

Shanghai, 1996; "One Hour Game", Guangzhou, 1996; "Digital Game", Guangzhou, 1996; "Flower on the Human's Skull", Room 14, San Yu Road, Guangzhou, 1995.

LIEW KUNG YU

Trained as a graphic designer and became an artist. Lives and works in Kuala Lumpur. Exhibitions include "The First Asia Pacific Triennial of Contemporary Art", Queensland Art Gallery, Australia, 1993; "Temu Seni Multi Media Nur Gora Rupa", Taman Budaya Surakarta, Indonesia, 1994; "Dilating Pupil", Design House Gallery, Berlin, Germany, 1995; "Art in Southeast Asia 1997: Glimpses into the Future", Museum of Contemporary Art, Tokyo and Hiroshima City Museum of Contemporary Art, Hiroshima, Japan.

WILLIAM LIM SIEW WAI

Born in 1932. A principle partner of William Lim Associates Pte. The main focus of the firm is innovation and excellence in design. Currently, Lim is the President of AA Asia - a forum of architectural discourse in Asia and adjunct professor to the Royal Melbourne Institute of Technology (RMIT), Australia. His writings and lectures deal with the development of architecture and the problems of urbanism in Asia. His recent publications include "Contemporary Vernacular: evoking traditions in Asian architecture", 1997; "Cities for people", 1990.

LIN YILIN

Born in 1964 in Guangzhou, Guangdong Province, China. Lives and works in Guangzhou (Canton). Exhibitions include "Verpachtetes Erbe-Hong Kong 1997", Museum für Kunsthandwerk, Frankfurt, Germany, 1997; "Another Long March - Chinese Conceptual Art 1997", Fundament Foundation, Chasse Kazeme, Breda, The Netherlands, 1997; "The First Academic Exhibition of Chinese Contemporary Art", Gallery of the Capital Normal University, Beijing, 1996.

LIU THAI KER

Director of Singapore's RSP Architects Planners & Engineers (Pte) Ltd and Chairman of the National Arts Council. Mr. Liu was formerly the Chief Officer of the Housing & Development Board and Chief Executive Officer and Chief Planner of the new Urban Redevelopment Authority. He is currently the planning adviser of ten cities in China, including Beijing and Tianjin.

KEN LUM

Born in Vancouver, Canada. Lives and works in Vancouver. Solo exhibitions include Galerie Duchamp, Ecole Municipale d'Arts Plastiques, Yvetot, France, 1997; Andrea Rosen Gallery, New York, 1997; Stills Gallery, Edinburgh, Scotland, 1996. Group exhibitions include "One Minute Scenario", Le Printemps de Cahors, France, 1997; "Optimiste", Carreau des Arts-Place de la Fontaine, Cergy-Pointoise, France, 1997; "Shopping", Deitch Projects, John Dellaria, New York, 1996.

GREG LYNN

Born in 1964. Graduated from Miami University of Ohio in 1986 with two degrees, one in Philosophy (B.Phil.), the other in Environmental Design (B.E.D.); from Princeton University with a Masters degree in Architecture (M.Arch.) in 1988. Partner with Michael McInturf in the office of FORM, founded in 1994. Projects include Cincinnati Country Day School, Ohio; H2 House for the OMV cooperation, Vienna; Austria; Citron

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House, NY; Port Authority Triple Bridge Gateway Competition. He and Michael McInturf are also working in collaboration with Douglas Garofalo Architects on the Korean Presbyterian Church of NY in NY City. Publications include "Animate Form", 1997; "Lightness: ANY Magazine no.5, 1993 among others. Greg Lynn is also Adjunct Assistant Professor at Columbia University, Graduate School of Architecture, Planning and Preservation.

FUMIHIKO MAKI

Born in 1928 in Tokyo, Japan. Fumihiko Maki received a B. Arch. degree from the University of Tokyo in 1952; a M. Arch. from Cranbrook Academy of Art in 1953 and M. Arch. from Graduate School of Design, Harvard University, in 1954. She established Maki and Associates in 1964. Her recent projects include Tokyo Church of Christ, Tokyo, 1995; Fukuoka University Student Centre, Kyushu, 1996; Kaze-no-Oka Crematorium, Kyushu, 1996; Natori Performing Arts Centre, Miyagi, 1997; Nippon Convention Centre "Makuhari Messe Phase II", Chiba, Japan, 1997.

ANDAR MANIK & MARINTAN SIRAIT

Andar Manik. Born in 1959 in Bandung, Indonesia. Lives and works in Bandung. Exhibitions include "Purnama di dalam kala" (Full Moon In The Mind), Bandung, 1997; "Slot In The Box", Cemeti Gallery, Yogyakarta, Indonesia, 1997; "Membangun Rumah", collaborated with Marintan Sirait, Sao Paulo Biennial, Brazil, 1996; "Nomadia", The Vaalserberg, Rotterdam, 1996. Andar Manik is also a Media Specialist at "Studio Driya Media", Media Communication for Community Development on Cirebon Urban Development (for environmental hygiene). Marintan Sirait. Born in 1960 in Braunschweig, Germany. Lives and works in Bandung, Indonesia. Exhibitions include "Dream Carriers", Indonesian-Australian Woman Artist, Bandung & Jakarta, Indonesia, 1995; "Membangun Rumah" (Building a House), Cemeti Gallery, Yogyakarta, Indonesia, 1994-5. Performances including "Kami Sedang Membangun Rumah", collaborated with Andar Manik and diverse visual artists, musicians, dancers and audiences in Yogyakarta, Indonesia, 1994-5; "Solah Bowo", collaborated with Andar Manik, Jakarta Biennial of Visual Art, Indonesia.

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FIONA MEADOWS/FRÉDÉRIC NANTOIS

Fiona Meadows, born in 1967, grew up in London and Paris and studied for two years in Japan. She is an architect DPLG, DEA Architectural and Urban Project, PhD. researcher in the French Institute of Urbanism supervised by Jean-Louis Cohen, Assistant Professor in The School of Architecture of Paris-La Villette. Frédéric Nantois, born in 1965, grew up in a Parisian suburb, studied for two years in Japan, architect DPLG, DEA Multimedia Communication and Creation, PhD researcher supervised by Pierre Levy. Exhibitions include "Green and Global", Digital city/critical space, Academy of Architecture, Tiburg City Hall, The Netherlands, 1997; "Incomplete post-utopian tentative 2", Artifice Exhibition, Architecture Foundation, London, 1997.

SOHN-JOO MINN

Born in 1959, Minn Sohn-Joo received her M.Arch. from Harvard University's Graduate School of Design. Her Major projects include Space Design for 2nd Kwangju Biennale; Chuyang Memorial Training Centre for

Missionaries, Sulak; Suh Junggi Fashion Building, Seoul; Chiak Village, Wonju; Sung Rak Won Museum, Seoul; Anderson Graduate School of Management (with I.M. Pei), L.A.. Minn is currently professor of architecture at Kyonggi University.

WILLIAM J. MITCHELL

Professor of Architecture, Media Arts and Sciences. Dean of the School of Architecture and Planning at the Massachusetts Institute of Technology. Among his books are "City of Bits; Space, Place and the Infobahn", "The Reconfigured Eye: Visual Truth in the Post-Photographic Era", "The Logic of Architecture" and "Computer-Aided Architectural Design".

RUDI MOLACEK

Born in 1948 in Kindberg, Austria. Lives and works in New York, USA. Solo exhibitions include Gasser & Grunert, Köln, 1997; Nanomuseum (travelling) with Hans-Ulrich Obrist, 1996; Krobath & Wimmer, Vienna, 1996. Group exhibitions include The Court yard Gallery, Beijing, 1997; Edward Thorpe Gallery, New York, 1997; "L'Art du Plastique", Ecole Nationale Supérieure des Beaux-Arts, Paris, 1996; "Sommerlust", Galerie Meile, Luzern, 1996.

MARIKO MORI

Lives and works in New York. Solo exhibitions include Galerie Emmanuel Perrotin, Paris, 1996; Centre National d'Art Contemporain de Grenoble, Grenoble, 1996; "Made in Japan", Deitch Projects, New York, 1996. Group exhibitions include "Some Kind of Heaven", Kunsthalle Nürnberg, Nürnberg, 1997; "By Night", Fondation Cartier pour l'art contemporain, Paris, 1996; "The Scream", Arken Museum of Modern Art, Norway, 1996; "New Histories", The Institute of Contemporary Art, Boston, 1996; "Ironie Fantasy", The Miyagi Museum of Art, Miyagi.

TAKASHI MURAKAMI

Born in 1962 in Tokyo, Japan. Lives and works in Tokyo and New York. Solo exhibitions include Blum & Poe, Santa Monica, USA, 1997; Emmanuel Perrotin, Paris, France, 1997; "Konichiwa, Mr. DOB", Kirin Plaza Osaka, Osaka, 1996. Group exhibitions include "Need for Speed", Grazer Kunstverein, Graz, Austria, 1997; "Asia-Pacific Triennial", Queensland Art Gallery, Brisbane, Australia, 1996; "Ironie Fantasy", The Miyagi Museum of Art, Sendai, Miyagi, Japan, 1996.

JONATHAN NAPACK

Born in New York in 1967, Jonathan Napack began at the satirical magazine Spy in 1990, receiving most attention for uncovering the war-time collaboration of the Wildenstein family of art dealers. During this time, he also wrote features about art and the art world for Vogue, GQ and other general-interest magazines, while contributing articles about contemporary art to art magazines. Recently, he moved to Hong Kong to pursue his interest in Asia. He is working on a book about Chinese contemporary art while reporting on Asian art and culture for such magazines as The New Yorker. He is also the Asia-Pacific correspondent for The Art Newspaper of London.

MATTHEW NGUI

Born in Singapore and now lives between Singapore and Australia. He works predominantly with site-specific installation which often include performative or time-based elements and around ideas of representation and mean-

ing, cultural derivation and monopoly, opaque and porous boundaries, reality and illusion. Matthew has exhibited at the Perth Institute of Contemporary Art, Performance Space in Sydney, the Singapore Art Museum, the 23rd Sao Paulo Biennial and most recently, at documenta X, 1997, Kassel.

TSUYOSHI OZAWA

Born in 1965 in Tokyo, Japan. He organised "Nasubi Gallery" which is the smallest portable style gallery in the world since 1993. Nasubi Gallery has been organising over 25 exhibitions by featuring young artists. He has been making the project, "Jizoing" (1987-) of which he took the documentary photographs in over 30 countries and shots of his hand-made statues "Jizo". "Sodan-art" (1989) is a consultative project in which other artists are involved and collaborate with one another to develop the work together.

ELLEN PAU

Ellen's works range from MTV for Canto-pop singer to independent video installation. Her international exhibitions include "Kwangju Biennale" in Korea, "Container '96" in Copenhagen and the "Asia-Pacific Triennial" in Australia. She is a founding member of the artists' group, Videotage, which is an active promoter of independent video and film art in Hong Kong. Currently, she is working in a hospital and teaching video at the City University of Hong Kong and the University of Science and Technology.

NAVIN RAWANCHAIKUL & RIRKRIT TIRAVANJA

Navin Rawanchaikul was born in 1971 in Chiang Mai, Thailand. Personal exhibitions/projects include "Navin & His Gang (Visit) Vancouver", Contemporary Art Gallery, Vancouver, 1997. Selected collaborative projects include "Navin Cooperative Society: Sap-Da-Ruam-Tuak Tuk-Tuk-Koan-Muang" in collaboration with Rirkrit Tiravanija and 20 Tuk-Tuk Drivers and "Muoh-Hao-Luk-Kow-Nuang" in collaboration with Rirkrit Tiravanija, Kosit Juntaratip and Chiang Mai residents, Chiang Mai, Thailand, 1997-; "Navin Gallery Bangkok", a series of exhibitions in taxi since 1995. Rirkrit Tiravanija was born in 1961 in Buenos Aires, Argentina. Solo exhibitions include "MOMA Project 58", New York, 1997; Helga Maria Klosterfelde, Hamburg, 1997; "Untitled 1996, Loup, est-tu-la?", Galleria Emi Fontana, Milano, Italy, 1996; "Untitled 1996, (traffic)", Navin Gallery Bangkok, 1996; Kunstverein in Hamburg, Hamburg, 1996. Group exhibitions include "Letter and Event", Apex Art C.P. New York, 1997; "Performance Anxiety", MCA Chicago, IL, 1997; "Skulpturen Project Münster", 1997; "A Summer Group Show", Neugerriemschneider, Berlin, 1997.

KAZUYO SEJIMA

Born in 1956 in Ibaraki Prefecture, Japan. Established Kazuyo Sejima & Associates in 1987. Major works include Police Box at Chofu Station, 1995; World City Expo Tokyo 1996 (project); Housing studies, "A Study For Metropolitan New Housing", 1995; Pachinko Parlor III, 1996. Projects in collaboration with Ryue Nishizawa include Multi-Media Studio, 1996; S-House, 1996; N-Museum, 1997; M-House, 1997. Also she is a visiting lecturer at Tokyo Institute of Technology, Japan Women's University and the Science University of Tokyo in 1997.

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SEUNG H-SANG

Born in 1952 in Pusan, Korea. Received BA and MA degrees from Seoul National University. Worked for Space Group of Korea, founded by the late Kim Swoo Geun, from 1974 until 1989. Received the KIA Prizes in 1991 and 1992, the Kim Swoo Geun Prize in 1993 and the Grand Prize of Architectural Culture in 1993. Has been a studio critic at various universities, and a Guest lecture at the AA School and Committee Member of SA (Seoul School of Architecture). Participated in several exhibitions and international forums, such as Izmo Architectural Forum, Architects Forum, IAA Exhibition and 4.3 Group Architectural Exhibition.

SASKIA SASSEN

Professor in Department of Urban Planning and at the School of International and Public Affairs at Columbia University. Her books include "Cities in a World Economy", Pine Forge/Sage, 1994 and "Losing Control? Sovereignty in an Age of Globalisation", Columbia University Press, 1996. She is currently completing "Immigration Policy in the Global Economy: From National Crisis to Multilateral Management". In 1996-7, she is a Scholar at the Centre for Advanced Research in Stanford, California.

SHEN YUAN

Born in 1959 in Xian You, Fujian, China. Has been living and working in Paris since 1990. Exhibitions include "Perdre sa salive", A "Vices & Virtues" Project, Paris, France, 1994 (solo); "Uncertain Pleasure", Art Beatus Gallery, Vancouver, 1997; "Parisien(ne)s", Camden Arts Centre, London, UK, 1997; "Inclusion-Exclusion", Steirischer Herbst, Graz, Austria, 1996; "The Fall of Man", Three Rooms & A Kitchen Gallery, Pori, Finland, 1995.

SHI YONG

Born in 1963 in China. Lives and works in Shanghai, China. Exhibitions include "Existence and Environment the Chinese Way, The First Academic Exhibition of Chinese Contemporary Art", The Art Museum of Capital Normal University, Beijing, 1997; "Let's Talk About Money, The First Shanghai International Fax Art Exchanging Exhibition", Shanhai Huashan Art Vocational School Gallery, 1996; "In the Name of Art, Chinese Contemporary Art Exchange Exhibition", The Art Museum of Liu Haisu, 1996.

JUDY FREYA SIBAYAN

Born in 1953 in Baguio City, Philippines. Lives and works in Manila. Solo exhibitions include "Trans Planted Sala/Ob Scene Sofas", Penguin Cafe Gallery, 1985; "Dream Objects", Loft Gallery, Otis Art Institute of Parsons School of Design, 1983. Group exhibitions include "Five Women Artists", Pinaglabanan Gallery, Manila, 1987; "Asian Art Biennial", Dhaka, Bangladesh. Sibayan's current projects include Scapular Gallery Nomad, "a performance art gallery".

YUKATA SONE

Born in 1965. Solo exhibitions include Hiroshima Contemporary Art Museum, Hiroshima, 1997; "Scoop", Mitaka City Arts Centre, Tokyo, 1996; "Future Perfect", Tokyu Bunkamura Gallery, Tokyo, 1996. Group exhibitions include "Du Construit, Du Paysage", Centre Régional d'Art Contemporain, Sète, France, 1997; Sculpture Project in Münster, Münster, Germany, 1997; Asian Walking, Shiseido Gallery, 1997; Interzones, Kunstforeningen, Copenhagen, Denmark, 1996.

RAVI SUNDARAM

A fellow of the Centre for the Study of Developing Societies, Delhi, India. He has written extensively on question of globalization and the post-colonial situation in Indian cities and contemporary culture.

SARAH SZE

Born in 1969. Exhibitions include "The New Museum Benefit Show", New York, 1997; Casey Kaplan Gallery, New York, curated by Laurie Simmons, 1997; "White Tower", Thessaloniki, Greece, curated by Katerina Koskina, 1997; "Lichthaus", Bremen, Germany, curated by Dodo Richter-Gluck and Eva Schmidt, 1997; Fordham University, New York, 1997; "SoHo Annual", New York, curated by Michael Brenson, Susan Hort, Robert Storr and Simon Watson, 1996.

AARON TAN

Born in 1963 in Singapore. Director of OMA Asia, founded with Rem Koolhaas in 1994. Selected publications/lectures/exhibitions include Kwangju Biennale, South Korea, 1997; AA Asia, Beijing, 1997; SD 07/97, Japan, 1997; Asia Seminar, TN Probe, Tokyo, 1996; On-site critic, Harvard/Hong Kong, 1996; Kikukawa Vol.4, Japan, 1996. His book titled "Kowloon Walked City" is to be published in 1997. His Projects in progress include Hong Kong: Electric Road Office Building I & II, Queen's Road East Office; Singapore: Elizabeth Residential Tower; China: Shenzhen Theme World mixed use Master Plan.

FIONA TAN

Born in 1966 in Indonesia and grew up in Australia. Lives and works in The Netherlands. Solo exhibitions including Galerie O Zwei, Berlin, Germany, 1996; Die Weiße Galerie Cologne, Germany, 1995; Artspace Wiltzerhausen, Amsterdam, The Netherlands, 1995. Group Exhibitions including De Appel, "Hong Kong-Parfumed Harbour", Stedelijk Museum, Amsterdam, The Netherlands, 1997; "The Secanade", Paris (F), "Art(s) d'Europe?", Stedelijk Museum Bureau, Amsterdam and Fondation Royaumont, Asnières-sur-Oise (F), 1997; "Hong Kong etc.", Johannesburg Biennale, 1997.

KNTA; KAY NGEE TAN & TECK KIAM TAN

Formed in 1990, first in London, and subsequently in Singapore three years later. Projects include 1997, Kinokuniya at Emporium, Bangkok; May Bank Competition, Singapore '97; Melbourne Federation Square Competition, Australia '97; Will Adams Centre at Gillingham Competition, UK, 1997; Page One Hong Kong 2 (Nov 1995), at Style-House, Hong Kong; Sunderland Glass Centre, UK. Kay Ngee Tan, born in 1956, Singapore. Started Architectural education at the National University of Singapore in 1977; graduated at the Architectural Association in 1984. Worked for Arup Associates from 1984 to 1990. Set up KNTA with Tan Teck Kiam in 1990. Teck Kiam Tan, born in 1956 in Singapore. Began to study architecture at the National University of Singapore in 1977; attended University College London for post-graduate studies in 1985. Worked for William Lim from 1983 to 1993 becoming associate partner in 1990. Set up KNTA Singapore (with Kay Ngee Tan) in 1993.

TAKAHIRO TANAKA

Born in 1962 in Shiga, Japan. 1981-84 graduated from Nagoya University of Arts. Currently lives in Tokyo, Japan. Selected solo exhibitions

including Tanishima Gallery, Tokyo, 1993; Aki-ex Gallery, Tokyo, 1993; "Curator's Eye '95", Gallery NW House, Tokyo, 1995; "Criterium '95", Contemporary Art Centre, Art Tower Mito, 1995; Gallery & M, Tokyo, 1996.

TAY KHENG SOON

Tay Kheng Soon is one of the most influential Singaporean architects. He and his firm Architecture Tagana have played an important role in Asian architectural and cultural scene. As an architectural theoretician, he has also widely published his critique of Western Modernism. With profound understanding of the Asian context, he intensively promotes alternative ideas to the established mode of urban development in Asia. His work and ideas has been very influential in the current debates on urban growth in Asia.

CHANDRAGUPTA THENUWARA

Born in 1960 in Galle. Director of the Vibhavi Academy of Fine Arts and visiting lecturer at the Institute of Aesthetic Studies. Solo exhibitions include "Barrelism & Other Works", The Heritage Gallery, Colombo, 1997; "In Spacetime", The British Council, Kandy and The National Art Gallery, Colombo, 1995. Group exhibitions include "Artists Camp Exhibition", National Art Gallery, Colombo, 1997; "Vibhavi Academy of Fine Arts First Annual", National Art Gallery, Colombo, 1997; "Women in Art", Mountcastle Gallery, 1996.

TING TOY KING

Born in 1971 in Macao.

TSANG TSOU-CHOI

Street Calligrapher. Born in Liantang Village, Guangdong Province. He is 76 years old and has worked as a farmer, a steward in a weaving factory, a labour transporting water pipes and as a caretaker in a rubbish collection station. He got married at 35 and has since been writing graffiti on street walls, claiming to be "the King of Kowloon". According to him, he has read through the ancestral book of his family back in Liantang Village and discovered that much of the land in Kowloon belonged to his ancestors, but was annexed for the use of Hong Kong Government and no compensation paid. This prompted him to write graffiti expressing his discontent.

TOSHIYA UENO

Born in 1962, Japan. Critic, Sociologist, Media theoretician and activist. He is also Associate professor of Chubu University (the department of International Studies). His books include Parasite on Music City, 1990; Thinking Vehicle, 1992; Situation - the Cultural Politics of Rock and Pop, 1996; Artificial Nature, 1996.

WANG DU

Born in 1956 in Hubei, China. Lives and works in Paris. Solo exhibitions include "Les Travaux du corps", Gate Foundation, Amsterdam, The Netherlands, 1997; "Reliques", A "Vices & Virtues" Project, Paris, France, 1994. Group Exhibitions including "Uncertain Pleasure", Art Beatus Gallery, Vancouver, 1997; "Soap", Anthropical Museum, Rotterdam, The Netherlands, 1997; Kulurschmiede, Frankfurt, Germany, 1996.

WANG JIANWEI

Born in 1958 in Sichuan Province, China. Lives and works in Beijing, China. Exhibitions include "documenta X", Kassel, Germany, 1997;

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"Another Long March - Chinese Conceptual Art 1997", Breda, The Netherlands, 1997; "Journey to the East", Art Centre of Hong Kong University of Science and Technology, Hong Kong, 1997; "The 2nd Asia-Pacific Triennial of Contemporary Art", Queensland Art Gallery, Australia, 1996; "Kwangju Biennale - InfoART", Kwangju, Korea, 1995.

WANG JUN-JIEH

Born in 1963 in Taipei, lives between Taiwan and Berlin. Graduated from the Chinese Culture University in Taipei; completed a Master degree at the Hochschule der Künste, Berlin, Germany. Solo exhibitions include "Neon Urlaub - Agency Version", Agfa Gallery, Goethe Institute, Hong Kong, 1997; "Neon - Expo Version", Information Science & Technology Exhibition Centre, Taipei, 1997; "Little Mutton Dumplings for the Thirteenth Day", Taipei Fine Arts Museum. Group exhibitions include "Venice Biennale", 1997; "Asia Edge '96", Tokyo, 1996; "Taipei Biennial: The Quest for Identity", Taipei Fine Arts Museum, 1996.

WANG MINGXIAN

Born in 1954, vice editor of "Architect", a magazine of the Chinese Architecture Publishing House; historian of architecture; art historian who specialises in the period of the Cultural Revolution. Took part in editing "Culture of Contemporary Architecture and Aesthetics, 1989", wrote texts about the Aesthetics of Chinese Architecture, 1997; "The History of the Art of the People's Republic of China: 1966-76" (in preparation); "The Movement of Red Guard Art in The 21st Century", Chinese University of Hong Kong, 1995-8.

WONG & OUYANG ASSOCIATES

Wong & Ouyang Associates is one of the biggest architectural firms in Hong Kong. Founded in 1972, they have realised major architectural works in Hong Kong, China and other countries in the Pacific Region. Their works include One Pacific Place, Lippo Centre, Whampoa Garden, Hong Kong's New Convention Centre, etc.

WONG HOY CHEONG

Born in Penang, Malaysia. He studied fine art, literature and education in the USA. His work in the 1990's has been inter-disciplinary, involving areas such as drawing, installation, performance, video and theatre. His recent works, "Lalang" (a weed in Malaysia) and "Of Migrants and Rubber Trees" have explored the linkages in the history and migration of people and plants, the issues of origins, authenticity and assimilation/hybridity.

WONG KAR-WAI

Born in 1958 in Shanghai, China. Wong Kar-Wai is one of a new generation of Hong Kong filmmakers. His works include "As Tears Goes By", 1988; "Days of Being Wild", 1990, won five Hong Kong Film Awards including Best Film, Best Direction and Best Actor (for Leslie Cheung); "Ashes of Time", 1992, won Best Cinematography at the 1994 Venice Film Festival; "Chungking Express", 1992, Wong's biggest international hit to date; "Fallen Angels", 1995; "Happy Together", 1997, won Best Director Award at the Cannes Film Festival.

CHOI WOOK

Born in 1963 in Pusan, Korea. Choi Wook received a Bachelor of Arts degree in Architecture from Hong Ik University in Korea in 1985 and a Doctorate in Architecture from Institute Univer-

sity of Architecture in Venice, Italy, 1989. He established K & C Architecture Associates in 1994. He has also been an instructor at the Seoul School of Architecture since 1995.

KRYSTIAN WOZNICKI

Born 1992 in Glatz, Poland and has been living and working in Tokyo since 1992. Has been active in inter-cultural exchange at the level of theory and production. In 1996 he worked as associate curator on the Japanese section of Border Space / Own Territories, a performance art festival held at alternative museum Ex'Teresa, Mexico City. In 1997 he curated Young Japanese Cinema, a series of 17 films touring national film museums, art and film houses in Western Europe. He is running the SPEX Magazine Tokyo office and is correspondent for various European magazines. His writings on film, art, music and socio-cultural issues have been published in Australia, Austria, Germany, Mexico and Japan.

XU TAN

Born in 1957, Wuhan, Hubei Province, China. Lives and works in Guangzhou. Exhibitions include "Another Long March - Chinese Conceptual Art 1997", Breda, The Netherlands, 1997; "Problem 1", Heinrich Böll Stiftung, International Artists' Residency Program, Gothaer Kunstforum, Cologne, Germany, 1997; "Container 96 - Art Across Oceans", Langelinic, Copenhagen, Denmark, 1996; "Possibility", Zhong Guang Building, Guangzhou, 1996.

RIKEN YAMAMOTO

Born in 1945 in Beijing, China. Graduated from Nihon University, completed a master course at Tokyo National University of Fine Art and Music. Established Riken Yamamoto & Field Shop in 1973. He has received numerous awards including 1st Prize in the competition for Iwadeyama Junior High School, the competition for Saitama Prefectural University of Nursing and Welfare, the competition for Hiroshima Nishi Fire Station, and the competition for Hakodate Municipal College, all of which have not yet been realised.

MIWA YANAKI

Born in Kobe City, Japan. Completed the post-graduate course of Kyoto University of Fine Art. Solo exhibitions include Gallery Muramatsu, Tokyo, 1997; "Looking For The Next Story", Gallery Sowaka, Kyoto, 1994. Group Exhibitions include "Moment Ginza", Forgfabriken, Stockholm, 1997; "du construit, du paysage", Centre Regional d'Art Contemporain, Sete, France, 1997; "Future Recollections", Kyoto Art Museum, 1997; "Lust und leere", Japanische Photographie der Gegenwart, Kunsthalle Wien, 1997.

KEN YEANG

Dr. Yeang is a Corporate Member of the Royal Institute of British Architects, the Malaysian Institute of Architects and a member of other institutes as well as professor at the Sheffield University, UK. His special area is in the design of ecologically-responsive buildings, such as skyscrapers. He has designed and built a number of "bioclimatic skyscrapers". In 1995, his firm (T.R. Hamzah & Yeang) received the Aga Khan Award for Architecture for their Menara Mesiniaga skyscraper.

YIN XIUZHEN

Born in 1963 in Beijing, China. Lives and works in Beijing. Solo exhibitions include "Ruined Capital", Gallery of Capital University, Beijing,

1996; "Yin Xiuzhen's Art", Contemporary Art Gallery, Beijing, 1995. Group exhibitions include "Another Long March - Chinese Conceptual Art 1997", Breda, The Netherlands, 1997; "Immutability and Fashion - Chinese Contemporary Art in the Midst of Changing Surroundings", Kirin Art Space Harajuku, Tokyo; Kirin Plaza, Osaka; Altium, Fukuoka, Japan, 1997.

ZHAN WANG

Born in 1962 in Beijing, China. Exhibitions include "Chinese Contemporary Art Exhibition", Tokyo Wataru-um Gallery of Contemporary Art, 1997; "Forever Return-97 South Mountain Sculpture Exhibition", Shen Zhen South Mountain Sculpture Studio, 1997; 1996; "International Sculpture Wild-open Show", Uminonakamichi Seaside Park, Fukuoka, Japan, 1996; "The First Academic Exhibition of Chinese Contemporary Artist", Hong Kong Art Centre, 1996.

ZHANG PEILI

Born in 1957 in Hangzhou, China. Lives and works in Hangzhou. Solo exhibitions include Galerie Krinzinger, Vienna, Austria, 1997; The Art Gallery of Chulalongkorn University, Bangkok, Thailand, 1997. Group exhibitions include "Uncertain Pleasure", Art Beatus Gallery, Vancouver, 1997; "Biennale de Lyon", Maison de Lyon, France, 1997; "Another Long March-Chinese Conceptual Art 1997", Breda, The Netherlands, 1997; "Art 27'96 (Video Forum) Messe Basel", Basel, Switzerland, 1996.

ZHENG GUOGU

Born in 1970 in Yangjing/Guangdong, China. Lives and works in Yangjing. Exhibitions include "Contemporary Photographic Art from the PR China", Neuer Berliner Kunstverein, 1997; "Possibility", Guangzhou, 1996; "Honeymoon", installation with Big Tail Elephant Group, 1996; "No Room", China International Art Expo, Guangzhou, 1994; "Priority Construction", installation with Big Tail Elephant Group, 1994; "Hanmo New Art Special Show", Guangzhou, 1994; "New Artwork Concepts", Hanmo Art Centre, Beijing, 1994.

ZHOU TIEHAI

Born in 1966 in Shanghai, China. Lives and works in Shanghai. Solo exhibitions include "Too Materialistic, Too Spiritualised", Cifa Gallery, Beijing, 1996. Group exhibitions include "Another Long March - Chinese Conceptual Art 1997", Breda, The Netherlands, 1997; "Promenade in Asia", Shiseido Gallery, Tokyo, Japan, 1997; "In the Name of Art", Liu Haisu Art Museum, Shanghai, 1996.

ZHU JIA

Born in 1963 in Beijing, China. Lives and works in Beijing. Group exhibitions include "Uncertain Pleasure", Art Beatus Gallery, Vancouver, 1997; "Another Long March-Chinese Conceptual Art 1997", Breda, The Netherlands, 1997; "Image and Phenomena", The Gallery of China Academy of Fine Arts, Hangzhou, China, 1996; Hanmo Gallery, Beijing, China, 1993.

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CITIES ON THE MOVE

Rudi Molacek

Es ist der Imperativ unserer Zeit: Move! Menschen, Güter, Nachrichten befinden sich in zunehmend beschleunigter Bewegung. Wenn Rudi Molacek für das nunmehr siebente Plakatsujet des museum in progress für Austrian Airlines in Kooperation mit Gewista den Sog der Bewegung, das Tempo darstellt, dann wählt er zweifellos ein zentrales Bild der Gegenwart, und gleichzeitig ein Image – im Doppelsinn des Wortes – das Wesen und Bestimmung einer Fluglinie ausmacht. Mehr noch freilich als die Reisegeschwindigkeit wird das Aufpralltempo unserer Wahrnehmung auf die visuelle Oberfläche des Fremden thematisiert. Der Schauplatz ist Shanghai, die Szene alltäglich: ein Pulk von motorisierten Verkehrsteilnehmern auf Zweirädern, auf Mopeds und Fahrrädern unterwegs unter den Betonstützen einer Stadtautobahn. Im Verkehrsstrom entsteht ein schnelles Foto, das mit konventioneller Reisereportage wenig zu tun hat. Man ahnt mehr, als an Information zur Verfügung gestellt wird. Wer fährt wohin und warum? Anzunehmen, daß es sich um Arbeitswege handelt, deren Erledigung die verschiedenen Räderwerke der Megastadt am Laufen hält. Von dem Reisenden und seiner Kamera nimmt niemand Notiz. Doch lassen wir uns von seiner suggerierten Abwesenheit nicht täuschen. Wer seine verschlüsselte Spur im Bild zu lesen vermag, erfährt so manches über den Fotografen: über sein Verhältnis zur Situation, zu den geknipsten Menschen, zur Stadt, zur fremden Kultur. Auch er ist Teil der Menge und setzt sich dennoch deutlich von ihr ab. Sein Blickpunkt ist tiefer – Das Privileg des Wohlhabenden und/oder Ausländers weist ihm den Rücksitz eines Autos zu. Seine Blickachse ist tangential zur einheitlichen Blickrichtung der anderen Fahrenden gerichtet. Luxus des Reisenden: Chauffiertwerden – frei sein, den Blick schweifen zu lassen. Dieser Blick deklariert sich nicht an Exotismen, sondern erfaßt im Unspektakulären geistesgegenwärtig die signifikante Konstellation: einen Moment, in dem der Verkehrsstrom aus Menschen und Maschinen sich mit der Stadtarchitektur kreuzt, um das Bild einer Kathedrale des 21. Jahrhunderts zu erzeugen. Ein Foto im Widerspruch zum Reisefeuilleton: Weder wird Asien auf seine pittoreske Tradition festgeschrieben, noch als blinkendes Technowunderland geschildert. Beim Fotografieren gilt dasselbe wie beim Schauen: Nicht das Außergewöhnliche des Erblickten ist entscheidend und nicht die Schnelligkeit der Reaktion, sondern allein die Substanz des Gedankens, den das Wahrgenommene generiert. Ein Foto vom Rücksitz eines Autos in Shanghai – auf 3000 Plakatwänden in Wien. Zwei unterschiedliche Dynamiken prallen aufeinander, kulturelle Unterschiede der alltäglichen Stadtbenützung werden sichtbar. Ein sprödes, differentes Sujet, das seine Unangepaßtheit ausspielt: im Direktvergleich mit penibel inszenierter Produktpräsentation ebenso wie mit den zu Jahresende florierenden Fernreisekampagnen. Doch damit nicht genug: Für das Medium Plakat wird das Foto digital bearbeitet, gespiegelt, gestretcht, geteilt und in unterschiedlichen Serien neu zusammengesetzt. Ein Foto wird beschleunigt und flitzt durch die behäbige Stadt.

Stella Rollig 1997

„Das Plakat“ anlässlich der Ausstellung „Cities on the Move“ (kuratiert von Hou Hanru und Hans-Ulrich Obrist) in der Wiener Secession von 26.11.1997 bis 18.01.1998
Herausgeber: museum in progress, Fischerstiege 1, A-1010 Wien
Künstler: Rudi Molacek, Text: Stella Rollig, Bildbearbeitung: Vienna Paint,
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CITIES ON THE MOVE

Rudi Molacek

It is the imperative of our time: goods and news is accelerated, poster subject from museum in progress with Gewista, cooperation and speed, he movement and speed, and at the same time, and which makes up the essence is more than the speed of perception collides with the. The setting is Shanghai, and through the traffic on motor concrete supports of a city photo comes into being which travel reporting. It rather made available. Who is going are journeys to work and on the various two-wheeled notice of the traveller and allow ourselves to be deceived. Whoever can read his code something about the photo situation, to the people in culture. He is also a part of himself from it. His viewpoint wealthy and/or foreign is back seat of a car. His uniform direction in which travel – to be chauffeured wander. This gaze is not with unspectacular presence a moment in which the film machines intersects with image of a cathedral of travel supplement. Asia is tradition nor depicted as applies to photography and what is seen is extraordinary rather only the substance is perceived. A photo from on 3,000 billboards in Vienna together, cultural differences and plays on the fact that to carefully set up production travel advertising at the sufficient. For the medium digitally processed, mirrored together again in various and speeds through the

Stella Rollig 1997

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CITIES ON THE MOVE

Rudi Molacek

It is the imperative of our time: Move! The movement of people, goods and news is accelerating ever faster. When, for the seventh poster subject from museum in progress for Austrian Airlines in cooperation with Gewista, Rudi Molacek presents the suction of movement and speed, he is choosing a central motif of the present and, at the same time, an image – in both senses of the word – which makes up the essence and definition of an airline. His theme is more than the speed of travel, it is the speed with which our perception collides with the visual surface of the unfamiliar.

The setting is Shanghai, an everyday scene: a crowd moving through the traffic on motorbikes, mopeds and bicycles under the concrete supports of a city motorway. In the flow of traffic, a quick foto comes into being which has little in common with conventional travel reporting. It rather makes us think that information is being made available. Who is going where and why? It looks as if these are journeys to work and that their successful completion depends on the various two-wheelers of the megacity. Nobody takes any notice of the traveller and his camera. However, we should not allow ourselves to be deceived by his suggested absence. Whoever can read his coded clue in the picture will find out something about the photographer – about his relationship to the situation, to the people in the shot, to the city and to the foreign culture. He is also a part of the crowd but also clearly distances himself from it. His viewpoint is deeper – the privilege of being wealthy and/or foreign is seen the by fact that he is sitting in the back seat of a car. His angle of view is at a tangent to that of the uniform direction in which the other travellers are looking. Luxury travel – to be chauffeured, to be free to allow one's gaze to wander. This gaze is not looking for the exotic but rather includes, with unspectacular presence of mind, the significant constellation; a moment in which the flow of traffic made up of people and machines intersects with the architecture of the city to produce an image of a cathedral of the 21st century. A photo in contrast to the travel supplement. Asia is neither pinned down with its picturesque tradition nor depicted as a flashing techno wonderland. The same applies to photography and looking; the decisive factor is not that what is seen is extraordinary nor the speed of the reaction but rather only the substance of the thought which generates what is perceived. A photo from the back seat of a car in Shanghai – on 3,000 billboards in Vienna. Two different dynamics crash together, cultural differences in everyday city life become visible. A different subject which has not been smoothed at the edges and plays on the fact that it is unadapted – in direct comparison to carefully set up product presentation and to the ubiquitous travel advertising at the turn of the year. But this alone is not sufficient. For the medium of the poster the photo has been digitally processed, mirrored, stretched, divided up and put together again in various series. A photo has been accelerated and speeds through the comfortable city.

Stella Rollig 1997

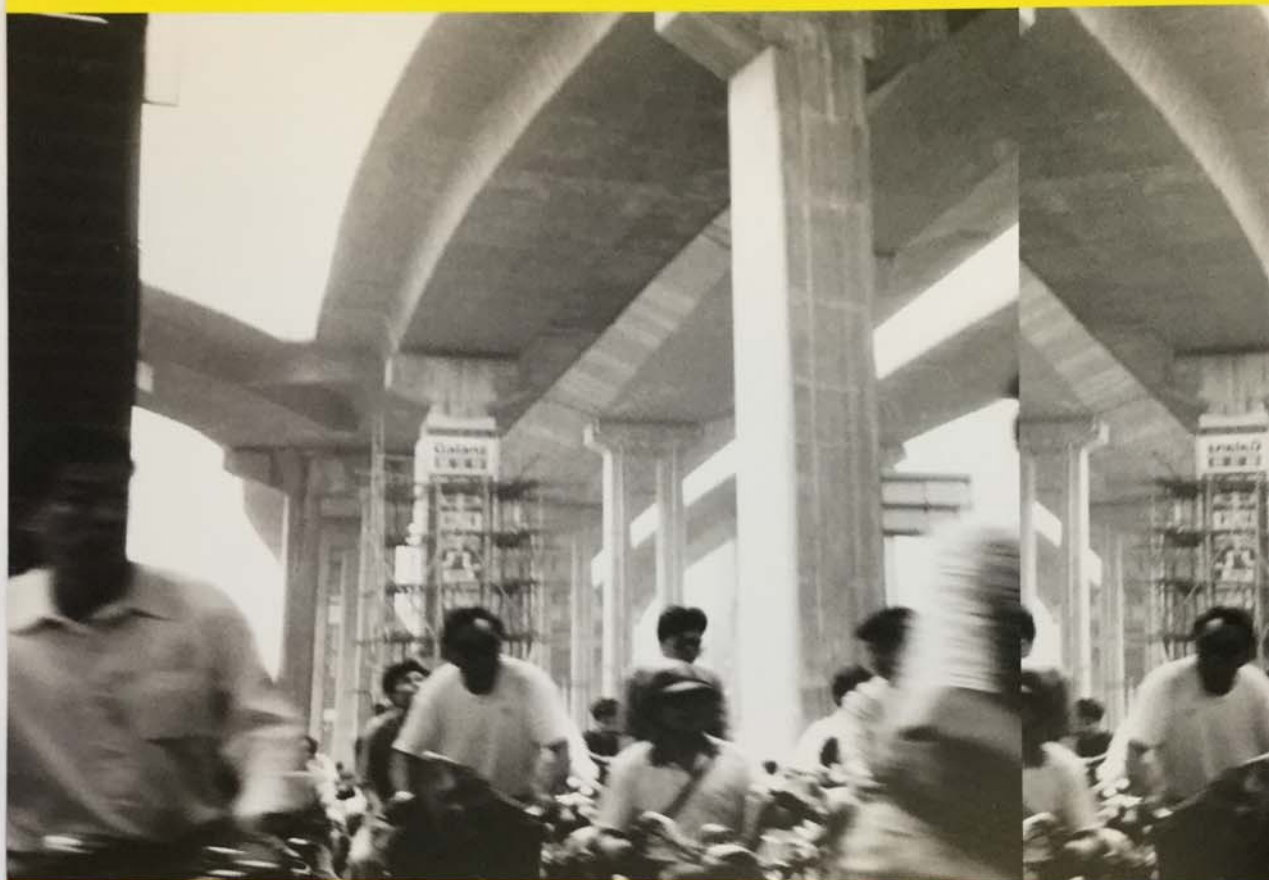
"Das Plakat" on the occasion of the exhibition "Cities on the Move" (curated by Hou Hanru and Hans-Ulrich Obrist) at the Wiener Secession 26/11/1997 - 18/1/1998
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curated by Hov Hovh and Hans Ulrich Olof

26.11.1997 – 18.1.1998



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Rudi Molacek, „Cities on the Move“ (Flakation von Austrian Airlines)

EDITORIAL

„Cities on the Move“ ist der Titel einer Ausstellung, aber auch Synonym für eine im Wandel globaler Veränderungen befindliche Gesellschaft. Ist es der Utopie frei zugestanden, Pläne ohne möglicher realer Zuständigkeit im intellektuellen kreativen Spielraum zu entwickeln, schaffen Architekten und Künstler im östlichen Asien ein Land, eine Stadt: Utopia (frei nach Thomas More). Gegen die aus ihrer Verantwortlichkeit entlassenen Vergangenheit wird in Wirkung von Schubumkehr vitales Chaos getauscht.

Angesichts der bereits zu Megastädten geschlossenen Häusermeere wird der Begriff der Landschaft nur mehr auf die als Stadtlandschaft oder als eine nicht näher definierte Gegend in weitester Entfernung zu verstehen sein. Ökonomie und Gesellschaft erfahren Dimensionen jenseits nationaler und rassistischer Enge, apothetische Vorwegnahme einer endzeitlichen Menschheit.

Längst haben die Ausmaße der Städte den Bereich des Experimentellen verlassen und sich der Eigengesetzlichkeit der in Schwingung geratenen Masse überlassen. Die an den Reibungsflächen der mächtigen Bewegung entstehende Energie fördert die Entwicklung von Biotopen, deren Kulturen im Kontakt ihres sozialen Umfeldes gedeihen. Wie immer auch die Megaconglomeration die Frage nach ihrer Endlichkeit aufwirft, beleuchtet sie auch die Restriktion jener Städte in Europa, deren Schicksal durch befohlene Restaurierung zur Gesichtlosigkeit einer Maske verkommt.

Das Thema der Ausstellung „Cities on the Move“ ist dem Ereignis des Jubiläumsjahres der Secession ein ebenbürtiges. In diesem Geist treffen sich die visionären Vorstellungen der Gründer mit dem Heute nach 100 Jahren. Permanente Weiterführung offener Probleme, deren Antwort mehr in der Auseinandersetzung mehr liegt, als in der bloßen Akzeptanz der Fragen.

Werner Würtinger
Präsident der Secession

Dank

Die Secession bedankt sich bei all jenen, die durch ihre Unterstützung das Programm zeitgenössischer Kunst und die Instandhaltung des Secessionsgebäudes ermöglichen:

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CITIES ON THE MOVE

Die asiatische Stadt in den Neunziger Jahren zwischen Apotheose und Apocalypse
26.11.1997 – 18.1.1998

„Cities on the Move“ ist die erste umfassende Ausstellung zeitgenössischer, asiatischer Kunst in Europa. Insgesamt nehmen ca. 100 KünstlerInnen und ArchitektInnen an der Ausstellung teil. Es wird versucht, wichtige, künstlerische Tendenzen in den Metropolen Asiens an der Schwelle zum 21. Jahrhundert aufzuzeigen.

Im folgenden Gespräch mit Kathrin Rhomberg kommentieren die Kuratoren von „Cities on the Move“, Hou Hanru und Hans Ulrich Obrist, ihre Beobachtungen und Erfahrungen während der intensiven Asienreisen zur Vorbereitung der Ausstellung.

Hans-Ulrich Obrist: Our list of different cities is like a rap: Agglomeration City – Bubble City – City for the People – City of Bites – City of Heads/Legs/Hands – City of Wheels – Compact City – Constellation City – Collage City – Disposal City – Diaspora City – Eco Media City – Edo City – Fuzzy City – Garden City – Generic City – Glam City – Global City – Horizontal City – Hybrid City – Illegal City – Instant City – Linear City – Madang City – Marine City – Mobile City – Multienergetic City – Neon City – Ocean City – Open-to-sky City – Posturban City – Post-Identarian City – Shaman City – Sim City – Sprawling City – Super-Fluid City – Tent City – Temporal City – Thin City – Time City – Transna-

tional City – Tropical City – Water City – Vertical City ...

Every city is a truth which is surrounded by many other truths which are worth being explored.

Hou Hanru: Yea, the Secession as a city, a place for conversation...

Hans-Ulrich Obrist: Conversation on the move.

Kathrin Rhomberg: Well, so why did you decide to organize an exhibition with Asian artists right now, in 1997?

Hans-Ulrich Obrist: It's a long story. We were invited to curate one of the two centenary exhibitions of the Secession. It's interesting that the history of the Secession grew out of strong Japanese influences. In the twenties and thirties the Secession was very influential in Japan. There was a Japanese Secession in the avant-garde movements. Basically, it's a sort of obsession we share for the city and for the Asian city as an extreme, very extreme phenomenon in the nineties. And I mean the way of how Asian cities have changed, have mutated in the nineties, is incomparably faster and incomparably more diverse than European or American cities which change very little. The story is about this incredible change and flux and move of Asian cities. The show gathers a hundred architects, urbanists, artists from all over Asia to show their positions, how they place themselves in the visual culture of cities. So in this sense it's also – to make a long story very short – it's also the city as a transdisciplinary medi-



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um, almost. It's a transdisciplinary medium where all disciplines meet.

Hou Hanru: At this moment it's necessary to talk about and to show Asian cities as well as Asian culture in general because Asia is probably the most dynamic area in the world now in terms of economic and cultural growth or the most spectacular part of the world as regards globalisation. So it's absolutely necessary for the West to know more about what's happening in Asia. Different models of modernity or modernisation are being generated, invented all around Asia. And this is a result of the colonial, postcolonial history of the past one hundred years. More importantly, new models of modernisation in Asia are playing influential roles in today's global communication, global culture exchanges and globalisation in general. And this is coming back now to influence the West. So there is a necessity to, ah ...

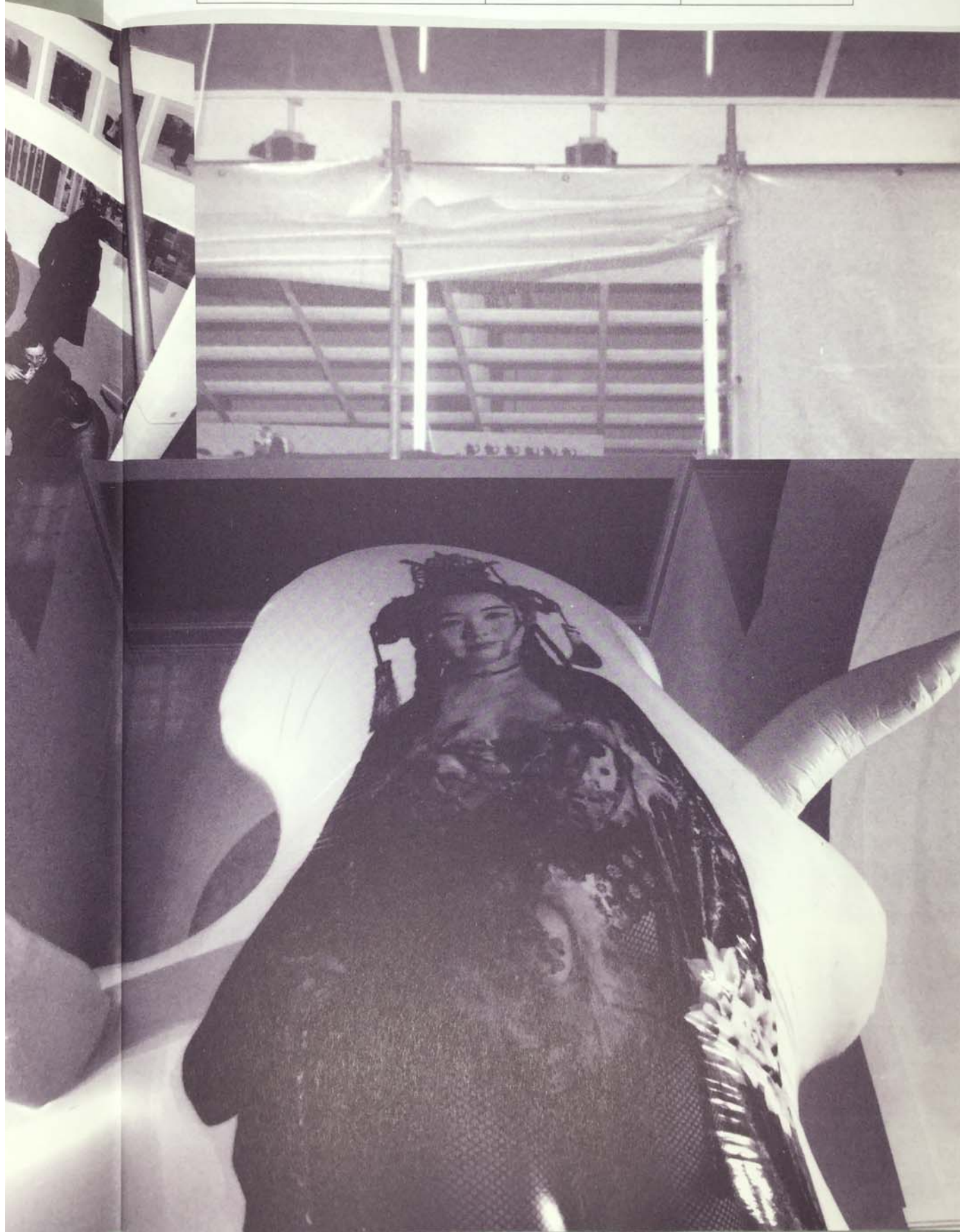
Hans-Ulrich Obrist: The necessity is very interesting because it also leads back to the interesting text by Desmond Hui which is in the catalogue. Hui talks about the notion of necessity as a drive for the way Asian cities actually happen. Hui leads us to the catalogue is a 460-page source book with original contributions. It's an extension, showing myriads of ways of dealing with the city. The exhibition in itself is not a representation of cities which exist but it is a city in itself. It happens. Somebody makes something and somebody else reacts on what is already there. So it's a multiple stratification. You have the Chinese architect Yung Ho Chang who made this incredible construction site-like work in the center of the Secession for people to walk on it, but also for people to actually watch and this is on the show as a prospect. And then, the Chinese artist Huang Yong Ping who reacted by making it into a mobile city as he put in these turtles. So it's about speed, but it's also about slowing it down. The whole exhibition is full of contradictions and paradoxes. It's both utopia and disutopia. Rem Koolhaas said, it's between apotheosis and apocalypse. Everything is in between. Because it's not about one city. It's about these multiple cities. Migration is a big theme of the exhibition. Migration, what Simryn Gill rather calls in-between geography than belonging to a certain geography.

Hou Hanru: New models of modernisation in Asia also include local resistances to globalisation and to the imposition of classical modern ideas from the West. Asian people digest the



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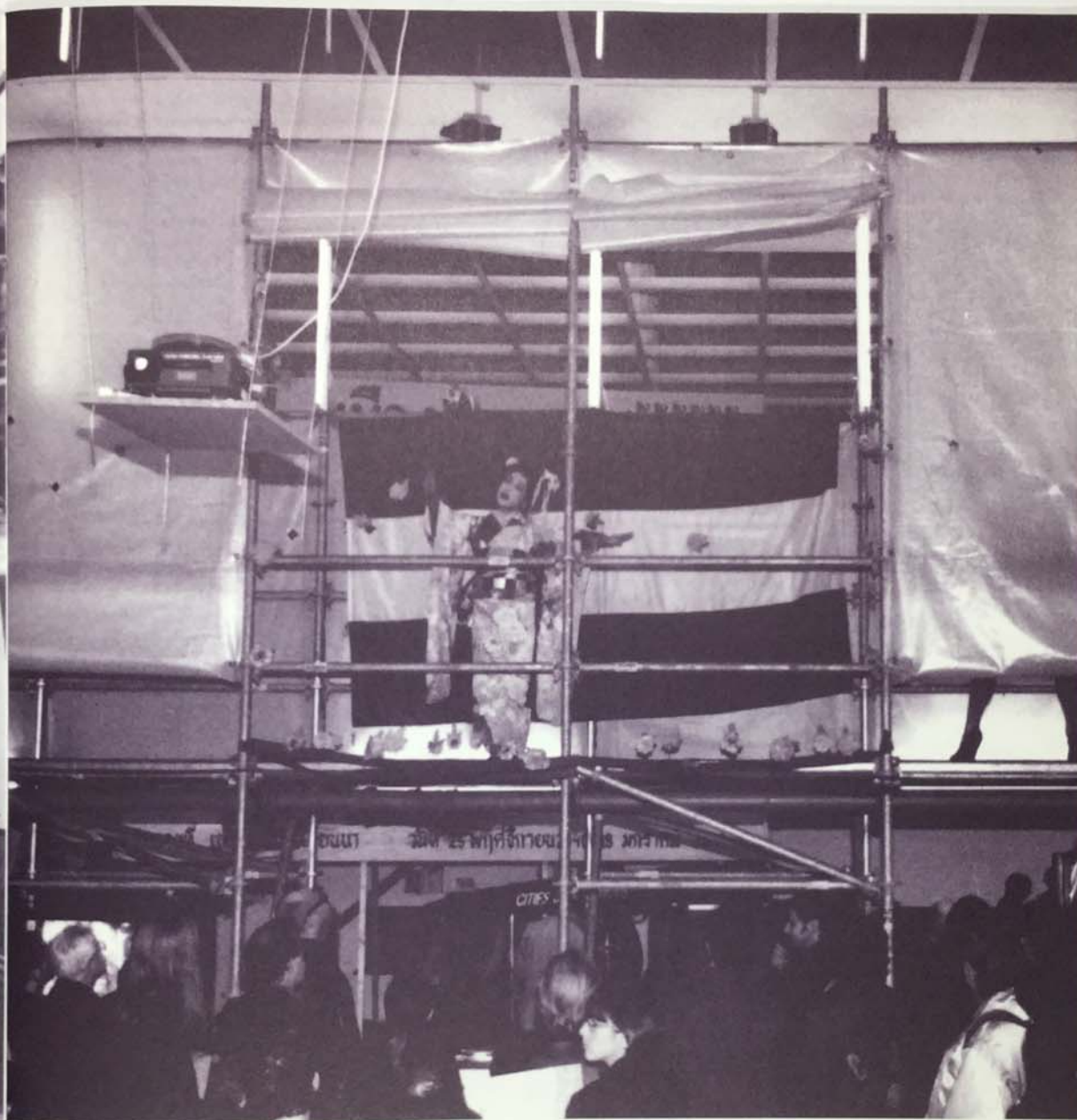
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western model, and then according to their own context they reinvent new ways of making the city. One of the strategies of resistance is, inspired by Asian tradition, to create a harmony between man and nature. However, nature is given a contemporary definition. The urban nature is understood as the existing environment, the existing situation including existing problems. So, they accept conflict confrontations.

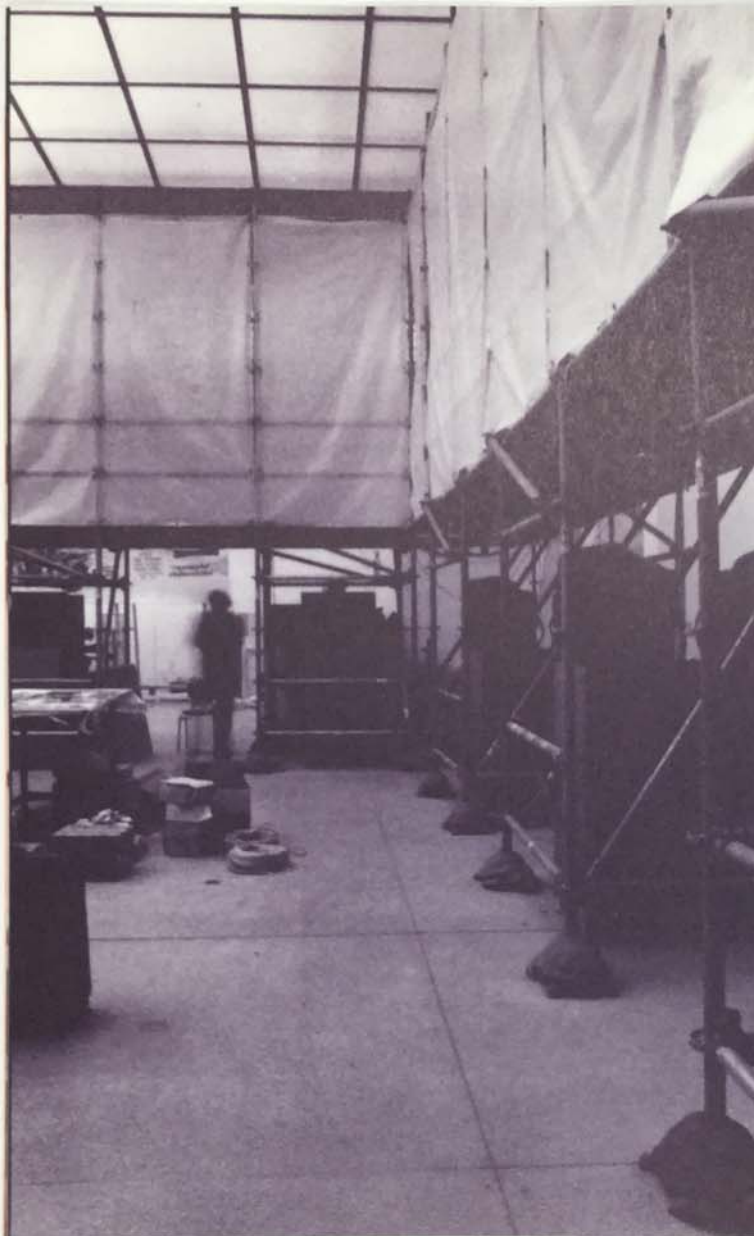
Hans-Ulrich Obrist: It's a locus of conflict.

Hou Hanru: Yea, so it's very interesting to see that they have a kind of utopian desire, but at the same time they accept the dystopia situation. We try to recreate such a situation in the exhibition. As you can see there's a whole structure which is creating a kind of order. But next to this order, all movements are going on. And there's also a tension between emptiness and fullness. There's a kind of confrontation between the central space and the surrounding areas.

Hans-Ulrich Obrist: I've mentioned that

the catalogue is an extension, like a tour of the exhibition. Generally, the exhibition continues beyond its boundaries in a very strong way. So, on the one hand there are the billboards in collaboration with "museum in progress"; the billboard-project by Navin Rawanchaikul & Rikrit Tiravanija and by Rudi Molacek. The idea is that the artists make posters all over the city. This actually means the exhibition continues in the city, it continues beyond the walls, beyond boundaries. Tiravanija & Rawanchaikul will have a Tuk-Tuk (3 Wheel-Motorcycle-Taxi)

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driving through Vienna. A Tuk-Tuk is like a taxi service. It can bring people to the Secession. On the other hand there is going to be a huge bill-board painting, announcing a road movie with a Tuk-Tuk driver who is shuttling between the center and the periphery of Bangkok. The idea of this Tuk-Tuk project is that although the artists use the museum they also continue their projects outdoors. And that is something which is also true for Ozawa's Nasubi Gallery. The Japanese artist Ozawa who has this nomadic gallery which will actually be in the Karlsplatz-Unterführung. A similar thing goes for the artist Judy Freya Sibuyan who has a nomad gallery, which is a gallery that never has a fixed location, a migrant, actually throughout the city. There is Riken Yamamoto - he is the inventor of the Cell-City, who will stencil pamphlets. It's a Deleuzian kind of web. The whole process shows the

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great openness of the institution; if one talks about cities on the move, it's also interesting to talk about museums on the move. And the museum is usually such a boring, limited nineteenth century vehicle. And we are very thankful for this openness of the Vienna Secession on the eve of the twenty first century. And it's also a statement for dynamism in museums, for making museums locations of adventure as Alexander Dorneer used to say. But maybe, you want to continue on that. Because it's also a topic, we both share, you know. Both, Hou Hanru and I, we have always been very interested in making museums more dynamic places, more open places. Museums on the Move.

Hou Hanru: This is not only like a question about art in a specific museum, it's about art in general, in our time, at the end of the century. I think it's a time

to rethink the relation between art and reality. A new generation of artists understands that art should no longer be isolated in a white cube. It should be part of reality. It should be an ongoing process of life itself. So it's like urban construction, like architecture. The urban space, the urban movements create a meeting point for art and architecture and other intellectual activities. And this opens up a new perspective. We want to introduce this into the exhibition as a main process, a main approach. So, you can see, this exhibition has no traditional form of white cube in which each artist has one space. Basically, all the works are linked together, all works are almost like a kind of performance. They are all open to each other, embrace each other. One example is Huang Yong Ping's intervention in Yung Ho Chang's architectural structure. Audience participation in the work

is also one of the main points of the exhibition.

Hans-Ulrich Obrist: Let's talk about the transdisciplinary notion of "Cities on the Move" and the crossovers of disciplines. In the nineties in young architecture there is a great openness to art, to science and other disciplines. And at the same time all artists pour into architecture in a way. And this is a central issue of "Cities on the Move". It's something which in Asia is very strong. The ongoing exhibition shows architecture movements like the metabolists from Japan or this pioneer from Singapore, Tay Kheng Soon, who is mixing nature & technology in the tropical city. In his recent discourse Tay Kheng Soon even evokes that he might have to leave architecture to be efficient. He works with engineers in interdisciplinary teams. On the other hand, of course, we have a



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very strong young generation of architects from all over Asia, like the architects I have already mentioned. Aaron Tan, Chi-Ti Nan, Kazuo Sejima, Edge, etc. who are all involved in a very intense transdisciplinary dialogue, and so are the artists in the exhibition. And the important thing is in Europe you have still absolutely no women who are applied in the urbanism of the cities in a sort of a prominent way. Women active and urbanists have not had enough visibility in Europe. One of the very few

ones who has a profile is actually Zaha Hadid. What is interesting in Asia, in contrast to Europe is that a great number of the leading architects and urbanists of the nineties are women. If I think of Itsuko Hasegawa, ...

Kathrin Rhomberg: Are there other female architects included in the show?

Hou Hanru: There's a great number of emergent architects like Sohn-Joo Minn, Jinal Kim, Kazuo Sejima.

Hans-Ulrich Obrist: And I had a discussion with Itsuko Hasegawa and Kazuo Sejima who both told me that the next generation will be completely different anyway. Because up to eighty percent of their students are women. So in architecture a similar thing is going to happen as has already happened in contemporary arts. You know, in contemporary art it's obvious that in the nineties the most interesting artists are women artists. But in architecture it's still on the verge of happening.

Hou Hanru: For a specific notion of notion, I mean it's not only a physical problem. Like Singapore, like the shadow, the negative aspect which is against male rationalist: emphasize part fluxes, flows, movement. All these things

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obsession or engagement of the Asian architects and artists. So, you have a lot of performance on the streets, as you can see on the videos. A lot of temporary work which exists only for a week, or one day, and then it disappears and it comes back again. It's like a kind of formless existence. I think this is a very interesting cultural strategy which again is linked with the economic and social necessity, it's not the established model which gives a stable structure to the things. In a way, it transcends the notion of gender, it transcends the difference between male and female. It's a new way of thinking. So, I think the globalisation and its resistance are in a way part of this cultural mutation.

Kathrin Rhomberg: You have included some European artists, especially three Austrian artists, Aglaia Konrad, Rudi Molacek and Karl-Heinz Klopfl, and also Herzog de Meron and, of course, also Rem Koolhaas. Why now did you include these artists in an exhibition about Asian cities, architecture and arts?

Hans-Ulrich Obrist: There is an obsession with Asian cities that these artists share. And with Rem Koolhaas it's obvious, because he has written this phenomenal book, „Small, Medium, Large, X-Large“, which contains a very big chapter about Singapore and about China. And he is preparing his book about the River Pearl Delta. The same thing might be true for Aglaia Konrad who has spent much time in Asia and with Herzog de Meron's merging of ecological concerns with urban concerns. Their Hannover project brings the concerns together and is proposed for Asian Megacities.

Hou Hanru: As I said, it's very important to consider the Asian situation as part of the globalisation. And this part has maybe a very important influence on the globalisation. So, it comes no surprise that Western people are working really profoundly in Asia now, and some other Asian people are working in the West. The diaspora is an important phenomenon. Greg Lynn is doing a project of the Korean expatriates in New York. There is more and more of this kind of exchange, which in the end is not only about Asia, it's about new ways of existence of culture. Asian cities are experimental spaces for these new models. It is interesting that now the relation between traditional centers and the others is changing totally. They are changing to more decentralized structures.

Hans-Ulrich Obrist: We would also like to ask Kathrin Rhomberg a question

about two things. On the one hand it would be great if you could tell us about cities on the move in Vienna and also about cities on the move in the Secession. And maybe a little bit about what it means to the Secession. And I would like to thank you and the whole Secession team for the exemplary flexibility the Secession has shown to make this event happens. Alexander Dörner, museum director in Hannover in the 1920s, who worked very closely with El Lissitzky, always said the museum should be a Kraftwerk (power plant), and we have reached the highest possible state of flexibility. So, we are very thankful for this flexibility. Secession on the Move, Vienna on the Move.

Kathrin Rhomberg: Well, to say it very briefly by way of conclusion, it was a new experience to work with Hans-Ulrich Obrist and Hou Hanru. The realisation of a project displaying works of about 100 artists mainly from the Asian part of the world meant a lot of work, of course, but for all of us it was a very impressive kind of cooperation with them because we had never had the opportunity to communicate and to work with such a number of artists from all over Asia so far. Finally we can only hope that visitors of the exhibition will somehow be able to feel the pleasing and informative kind of cooperation we became used to when working with the artists and the curators on Cities on the Move.

Hou Hanru: There is a last point that I want to mention. The project at the Secession will be a project of total mobilisation for all the participants and the audience. We tried to really push that things happen. It's a process of ping-pong. A process of constant dialogue and discussions between the curators, the institution, the artists and hopefully the audience. It's also very important to consider a new form of exhibition, a new form of communication.

Die Ausstellung wird von einem umfassenden Katalog begleitet, der im Hatje Verlag erschienen ist. Der Katalog dokumentiert die künstlerischen Entwürfe der teilnehmenden KünstlerInnen. Darüber hinaus wird in Interviews und Textbeiträgen auf die Konzepte der KünstlerInnen und der Kuratoren eingegangen. Der Katalog ist für ATS 350,- in der Secession erhältlich.

Fotos: Pez Hejduk, Margherita Spiluttini

Hou Hanru: Femininity is not only a specific notion of gender. It's a culture notion. I mean the gender problem is not only a physical problem, it's a cultural problem. Like the male architect from Singapore, William Lim, he emphasizes the shadow, the irrational, the so-called negative aspect in the urban space which is against the traditional white male rationalist attitude. This is to emphasize participation, horizontality, fluxes, flows, movements, networks. All these things are actually part of the

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VERANSTALTUNGEN IN DER SECESSION

VORTRAG

Dienstag, 9. Dezember 1997
18.30 Uhr

Anlässlich der Ausstellung „Cities on the Move“ veranstaltet die Gesellschaft der Freunde der Wiener Secession den Vortrag mit dem japanischen Architekten Toyo Ito „Architecture by an Ambient Flow“. Die Gesellschaft der Freunde und die Wiener Secession danken Alu König Stahl für die großzügige Unterstützung des Vortrags.

BUCHPRÄSENTATION

Dienstag, 2. Dezember 1997
19.00 Uhr

Die EVN bittet zu Buchpräsentation und Diavortrag: „Hans-Peter Feldmann: Ein Energieunternehmen“. Das Buch, das im Rahmen der Ausstellung „Cities on the Move“ präsentiert wird, entstand zwischen Herbst 1996 und Frühjahr 1997 und dokumentiert die Arbeitswelt der EVN unter Einbeziehung des Klimas, der Landschaft, der Orte, der Städte. Ein Künstlerprojekt im Rahmen der EVN Sammlung.
Einführende Worte, Gesprächsleitung: Wolfgang Kos
Diavortrag: Hans-Peter Feldmann

Mittwoch, 10. Dezember 1997
19.00 Uhr

Anlässlich des 100-jährigen Jubiläums der Wiener Secession findet die Präsentation der Publikation: „SECESSION – Permanenz einer Idee“ statt. Die Publikation erscheint im Hatje Verlag mit Beiträgen von Brigitte Felderer

und Eleonora Louis, Gottfried Fiedl, Otto Kapfinger und James Shedel. Die Autoren werden bei der Präsentation anwesend sein. Die deutsche Ausgabe wurde durch die großzügige Unterstützung der Glaxo Wellcome Pharma Ges.m.b.H., die englische Ausgabe durch die großzügige Unterstützung der Coutts Bank ermöglicht.

NEUDOKUMENTATION ZUM BEETHOVENFRIES

Mittwoch, 10. Dezember 1997
19.00 Uhr

Anlässlich der Präsentation der Publikation „Secession – Permanenz einer Idee“ erlauben wir uns, Sie auf die Neudokumentation zum Beethovenfries aufmerksam zu machen. Im Rahmen der Neudokumentation werden auch originale Ver Sacrum Hefte, Entwürfe und anderes Material aus dem Archiv der Wiener Secession präsentiert. Dieses Projekt wurde anlässlich der 100-Jahr-Feier der Wiener Secession durch die Unterstützung der OMV Aktiengesellschaft ermöglicht.

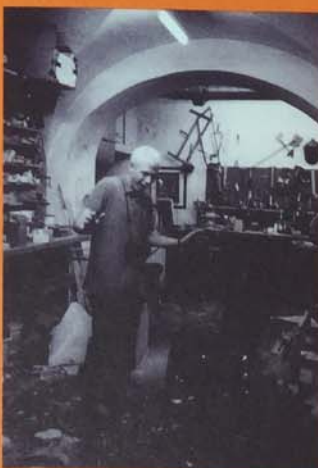
VERNISSAGEN

Donnerstag, 29. Jänner 1998
19.00 Uhr

Eröffnung der Ausstellungen
MARCUS GEIGER
ELISABETH GRÜBL

VERMITTLUNGSPROGRAMM FÜR SCHULKLASSEN

Großes Interesse fand das Vermittlungsprogramm „Ein Blick hinter die Kulissen“, das vom 8. September bis 10. Oktober 1997 in der Wiener Secession stattfand. Mehr als 800 SchülerInnen zwischen 10 und 19 Jahren nutzten die Gelegenheit, die Secession von einer anderen Seite kennenzulernen. Auf einer Entdeckungsreise durch das Haus konnten die Jugendlichen erstmals Einblick in Räumlichkeiten wie die Werkstätte, die Büros, die Dachkonstruktion und die Bibliothek nehmen.



Rechts:
Oben: Die 7. Klasse des BRG Anton Krieger-
gasse, XXIII. Wien, im Ausstellungsbüro. Foto:
Christine Bruckbauer. Mitte: Die 8.B des BRG
Machetiggasse, VI. Wien, in der Lorbeer-Kuppel.
Foto: Prof. Bernhard Kitti. Unten: Besuch der 8.B
des BRG Machetiggasse, VI. Wien, in der Werk-
stätte. Foto: Werner Harter

GESELLSCHAFT DER FREUNDE
DER SECESSION

Die Gesellschaft der Freunde wurde
im Rahmen der Renovierung des
Secessionshauses gegründet. Sie
besteht aus ihren Mitgliedsbeiträgen
bestehend aus einem jährlich bis zu
zwei Mal im Jahr und die Administration
übernimmt die Organisation der Freunde um
die Ausstellung internationaler Kontakte,
die Veranstaltung von Vorträgen,
Führungen, Kunstreisen
und die Gesellschaft der Freunde die
Organisation des Ausstellungsprogramms
in der Secession.

Seit 1987 für Förderer
der Secession ist ein signiertes Farb-
buch: das japanische
Buch: Nobuyoshi Araki. Er hat
das Buch mit 20 verschiedenen
Bilder der Gesellschaft der Freunde
in der Secession gewidmet.



Die Gesellschaft der Freunde der
Wiener Secession unterstützt die
Kunst und die Funktion als Ort der
Kunst und der Kunstfreunden
in der Secession.
Wenn Sie
die Wiener
Secession
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DIE GESELLSCHAFT DER FREUNDE DER WIENER SECESSION

Die Gesellschaft der Freunde wurde 1986 anlässlich der Renovierung des Secessionengebäudes gegründet. Sie unterstützt mit ihren Mitgliedsbeiträgen die Finanzierung von jährlich bis zu 10 Ausstellungen und die Administration des Hauses. Darüberhinaus bemüht sich die Gesellschaft der Freunde um die Akquirierung von Sponsoren und um die Herstellung internationaler Kontakte. Durch die Veranstaltung von Vorträgen, Ausstellungsgesprächen, Führungen, Fundraisingdinner und Kunstreisen fördert die Gesellschaft der Freunde die Vermittlung des Ausstellungsprogramms der Wiener Secession.

Die Jahressgabe 1997 für Förderer und Mäzene ist ein signiertes Farb-Cibachromfoto des japanischen Fotokünstlers Nobuyoshi Araki. Er hat diese Blumenserie mit 20 verschiedenen Motiven der Gesellschaft der Freunde der Wiener Secession gewidmet.



Nobuyoshi Araki, Jahressgabe der Gesellschaft der Freunde 1997 (1 von 20 Blumenmotiven)

Mit diesen Aktivitäten unterstützt die Gesellschaft der Freunde die Wiener Secession in ihrer Funktion als Ort der Begegnung zwischen Kunstfreunden und Kunstschaffenden.

Für Ihre Mitgliedschaft wenden Sie sich an das Sekretariat der Wiener Secession: Tel. +43-1-587 53 07-21 Fax +43-1-587 53 07-38 e-mail: secession.fr@t0.or.at

Mitgliedsbeiträge / Leistungen an die Mitglieder der Gesellschaft der Freunde

Studenten öS 300,-

- * Mitgliedskarten, die zum freien Eintritt in alle Ausstellungen der Wiener Secession berechtigen
- * Einladungen zu Vernissagen, Vorträgen, Ausstellungsgesprächen und Sonderführungen
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Ordentliche Mitglieder öS 3.000,-

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- * Kostenlose Zusendung der Kataloge zu den laufenden Ausstellungen
- * 20% Ermäßigung bei Einkäufen im Secession-Shop
- * Möglichkeit der Teilnahme an Kunstreisen
- * Angemessene Mitbenützung und Mietrecht der Räumlichkeiten der Wiener Secession

Förderer öS 6.000,-

Zusätzlich zu den Leistungen für ordentliche Mitglieder erhalten Förderer und Mäzene die Jahressgabe*, eine exklusiv und in limitierter Auflage gestaltete Arbeit eines renommierten Künstlers.

Mäzene öS 12.000,-

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- * Die Jahressgaben, limitierte Editionen der Gesellschaft der Freunde der Wiener Secession, wurden u.a. von Bernd und Anna Blume, Gunter Damisch, Walter Eckert, Bruno Gironcoli, Roland Göschl, Edelbert Köb, Peter Kogler, Joseph Kosuth, Maria Lassnig, Gerwald Rockenschaub, Dieter Roth und Hans Staudacher entworfen.

ALLGEMEINE INFORMATION

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Fax: +43-1-587 53 07-34

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Alle Ausstellungen werden von Publikationen begleitet, die neben ausgewählter Literatur, Erinnerungs- und Geschenksartikeln, im Shop der Wiener Secession erhältlich sind.

Das Café der Secession und der Shop können während der Öffnungszeiten besucht werden.

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e-mail Presse: secession.pr@t0.or.at
e-mail Ausstellungen: secession.ex@t0.or.at

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WIRTSCHAFTS-JOUR-FIXE IN DER SECESSION*

15.1.1998

STB DKFM. KARL VIEHBÖCK
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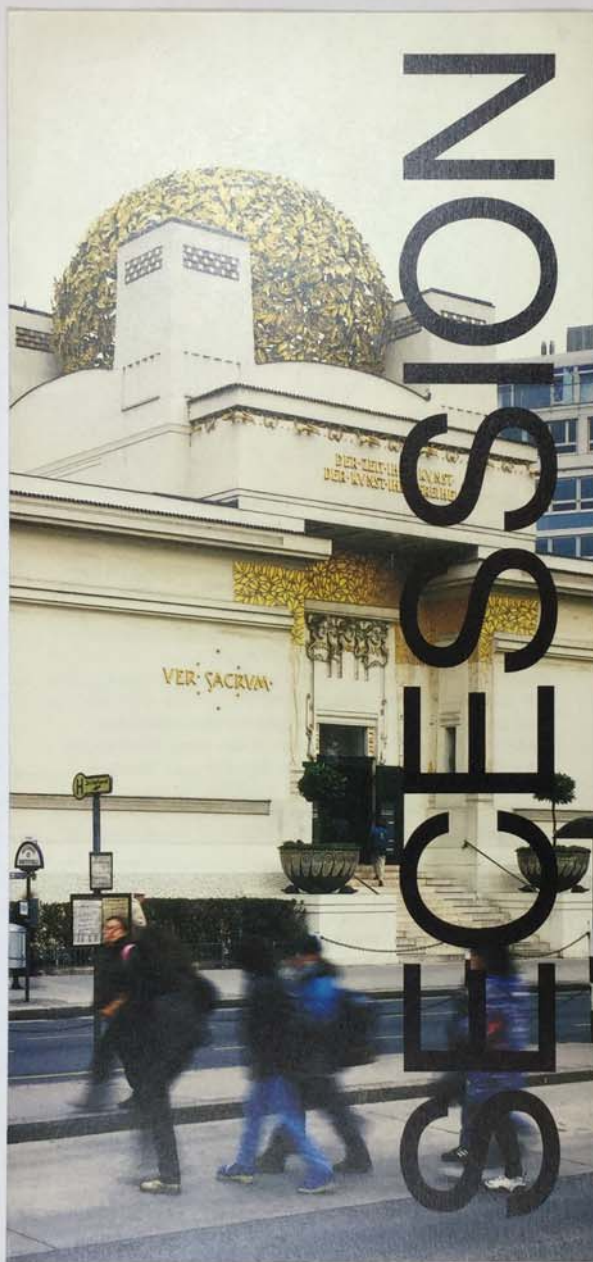
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Mitglieder der Wiener Secession 1902/Members of the Vienna Secession 1902: Anton Stark, Gustav Klimt, Kolo Moser, Adolf Böhm, Maximilian Lenz, Ernst Stöhr, Wilhelm List, Emil Orlik, Maximilian Kurzweil, Leopold Stojba, Carl Moll, Rudolf Bacher.

DIE VEREINIGUNG BILDENDER KÜNSTLER

1897 gründete eine Gruppe fortschrittlicher Künstler, unter ihnen Gustav Klimt, Josef Hoffmann, Joseph Maria Olbrich, Kolo Moser und Carl Moll, die „Vereinigung bildender Künstler Österreichs Secession“. Mit den Forderungen nach neuen ästhetischen, dem modernen Leben adäquaten Ausdrucksformen lehnten sie sich zum einen gegen die damals in Wien vorherrschenden Tendenzen des Historismus, zum anderen gegen das konservative Künstlerhaus auf.

ZUR GESCHICHTE DES HAUSES

In nur wenigen Monaten konnte das Haus der Wiener Secession, das im April 1898 nach den Plänen von Joseph Maria Olbrich begonnen wurde, fertiggestellt werden. Die II. Ausstellung der Secessionisten konnte demnach bereits am 12. November desselben Jahres in den neu geschaffenen Räumlichkeiten eröffnet werden. Mäzene, vor allem der Industrielle Karl Wittgenstein, stellten die nötigen Geldmittel bedingungslos zur Verfügung. Die Gemeinde Wien widmete den Baugrund an der Wienzeile. Das Haus selbst wurde als modernes, funktionelles, kostengünstiges Ausstellungsgebäude geplant, dessen architektonische Form zum Symbol des Protests gegen die historische Architektur des 19. Jahrhunderts wurde. Als „Tempel der Kunst“ stellt die Secession eines der bedeutendsten Kunstwerke des Wiener Jugendstils dar.

DER BEETHOVENFRIES VON GUSTAV KLIMT

Für die XIV. Ausstellung der Wiener Secession, die gänzlich dem Komponisten Ludwig van Beethoven gewidmet war, schuf Klimt im Jahr 1902 eine mehr als 34 m lange Wandmalerei. Heute zählt der Zyklus, der die IX. Symphonie von Beethoven zum Thema hat, zu einem der Hauptwerke des Jugendstils. Durch einen Zufall erhalten geblieben, wurde der Beethovenfries 1973 von der Republik Österreich angekauft und ist seit 1986 in einem eigens dafür konzipierten Raum in der Secession wieder der Öffentlichkeit zugänglich.

DAS AUSSTELLUNGSPROGRAMM

„Der Zeit ihre Kunst, der Kunst ihre Freiheit“ lautete das programmatische Leitmotiv der Gründungsmitglieder und steht heute noch über dem Eingang der Secession. Das Hauptanliegen der Künstlervereinigung war es, einen demokratischen, rein von künstlerischen Ansprüchen bestimmten Ausstellungsbetrieb zu führen. Dabei sollte zeitgenössische österreichische Kunst aktuellen internationalen Tendenzen gegenübergestellt werden. Die Ausstellungen zur Jahrhundertwende vereinten Architektur, Malerei, Plastik sowie Kunsthandwerk zu einem in sich geschlossenen Gesamtkunstwerk. Das Ausstellungsprogramm der Secession wird heute noch gemäß den Statuten der Gründungsmitglieder von 1897 auf demokratischer Basis nach ausschließlich künstlerischen Gesichtspunkten durch den Vorstand der Vereinigung bildender Künstler bestimmt, der alle zwei Jahre gewählt wird. Der Programmatik von damals folgend, präsentiert die Künstlervereinigung aktuelle österreichische und internationale Entwicklungen der zeitgenössischen Kunst und stellt diese damit der interessierten Öffentlichkeit zur Diskussion. Die grundlegenden Anliegen der Secession sind Offenheit gegenüber neuesten künstlerischen Tendenzen, Risikobereitschaft, Freude am Experiment sowie die Konfrontation österreichischer mit internationaler Kunst.

DIE GESELLSCHAFT DER FREUNDE DER WIENER SECESSION wurde 1986 anlässlich der Renovierung des Secessionsgebäudes gegründet. Die Mitglieder sind Persönlichkeiten aus den Bereichen Wirtschaft und Kunst. Sie unterstützen mit ihren Mitgliedsbeiträgen jährlich bis zu 10 Ausstellungen. Darüber hinaus leisten „die Freunde“ Hilfestellung bei der Akquirierung von Sponsoren, bei der Herstellung internationaler Kontakte und bei der Finanzierung struktureller Maßnahmen, welche die Unabhängigkeit der Secession auch in Zukunft gewährleisten sollen. Durch die Veranstaltung von Vorträgen, Ausstellungsgesprächen, Fundraisingdinner und Kunstreisen fördert sie insbesondere die Vermittlung des Ausstellungsprogramms der Wiener Secession sowie internationaler, zeitgenössischer Kunst.



Peter Kogler, Wiener Secession, 1995

THE ASSOCIATION OF VISUAL ARTISTS

In 1897, a group of progressive artists (including Gustav Klimt, Josef Hoffmann, Joseph M. Olbrich, Kolo Moser and Carl Moll) founded the "Association of Austrian Visual Artists – Vienna Secession". Their aim was to find new forms of aesthetic expression that would reflect modern life: for this reason, they categorically rejected the prevailing taste for Eclectic Historicism in Vienna and in particular the more conservative Künstlerhaus.

A SHORT HISTORY OF THE BUILDING

It was possible to finish the Secession building, which had been begun in April 1898 under the direction of architect Joseph Maria Olbrich, in only a few months. The II. Exhibition of Secession members could already be presented in the new gallery on November 12 of the same year. Patrons – in particular the industrialist Karl Wittgenstein – supplied the necessary financial resources unconditionally. The gallery itself was planned as a modern, functional and economical exhibition hall, whose architecture became a symbol of protest against the pseudo-historical styles of the 19th century. This "Temple of Art" now represents a major example of Vienna Art Nouveau.

THE BEETHOVEN FRIEZE BY GUSTAV KLIMT

Klimt created his fresco, which is over 34 metres long, for the XIV. Exhibition of the Vienna Secession in 1902 that was dedicated to the composer Ludwig van Beethoven. Today, the frieze (which is based on Beethoven's IX. Symphony) is widely regarded as being one of the most important examples of the Art Nouveau style. Saved for posterity by accident, it was bought by the Austrian Republic in 1973 and has been open to the public in a specially designed room in the Secession since 1986.

Matt Mullican, Wiener Secession, 1994

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THE EXHIBITION PROGRAMME

The motto of the founding members, "To Each Time its Art, to Art its Freedom", still adorns the entrance to the Secession. The main objective of the Artists' Association has always been to implement a democratically chosen exhibition programme that is determined only by artistic considerations. The objective was to present modern Austrian art together with contemporary international trends in art. The turn-of-the-century exhibitions united architecture, painting, sculpture and crafts to form a comprehensive gesamtkunstwerk. Today, the exhibition programme of the Vienna Secession is still decided by the Board of Directors of the Association of Visual Artists on a democratic basis and on purely artistic grounds – as stipulated by the statutes introduced by its founding members in 1897. The board is elected every two years. Following the principles of its founders, the Artists' Association presents contemporary domestic art and international trends in modern art to a wider public in Austria. The basic aims of the Secession are to promote acceptance of new developments in art, to encourage the willingness to take risks, to support experimentation and the confrontation of Austrian with international art.

THE FRIENDS OF THE VIENNA SECESSION

was grounded in 1986 in course of the renovation of the house. The members are renowned personalities of business and culture. Up to 10 shows a year are supported with the membership subscriptions, the "Friends" furthermore help by acquiring sponsors and providing international contacts as well as financing structural steps in order to guarantee the Secession's independency also in the future. Events such as lectures, exhibition talks, fundraising dinners and cultural tours especially promote the mediation of the Secession's exhibition programme as well as international contemporary art.

Dieter Roth, Wiener Secession, 1994/95



ALLGEMEINE INFORMATION/GENERAL INFORMATION

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Internet: <http://www.t0.or.at/secession>
e-mail Presse: secession.pr@t0.or.at
e-mail Ausstellungen: secession.ex@t0.or.at
U-Bahnstation/Underground station: Karlsplatz (U1, U2, U4)



Ausstellungsfläche/Exhibition area: Hauptraum/Main Hall (600 m²), Galerie/Gallery (150 m²), Grafisches Kabinett/Graphic Cabinet (52 m²), Ver Sacrum Raum/Ver Sacrum Room (49 m²).
Es besteht die Möglichkeit, die Räumlichkeiten für Veranstaltungen, Präsentationen, Feste, etc. zu mieten/The exhibition halls can be rented for events, presentations, fêtes, etc. Tel. 587 53 07-11

Öffnungszeiten: Di-Sa 10 – 18 Uhr, So und Ftg 10 – 16 Uhr,
Führungen: So 11 Uhr
Opening hours: Tues-Sat 10 a.m. – 6 p.m.,
Sun & bank holidays 10 a.m. – 4 p.m., guided tours Sun 11 a.m.

Die Secession bietet ein reichhaltiges Vermittlungsprogramm mit themenorientierten Rundgängen durch das Haus und die Ausstellungen an. Information: Tel. +43-1-587 53 07-21
Alle Ausstellungen werden von Publikationen begleitet, die neben ausgewählter Literatur, Erinnerungs- und Geschenkartikeln im Shop der Wiener Secession erhältlich sind.
Das Café der Secession und der Shop können während der Öffnungszeiten besucht werden.

The Secession offers a comprehensive supporting programme including guided tours of the building and the exhibitions.
Information: tel. +43-1-587 53 07-21

All exhibitions are accompanied by publications that are available (alongside specialist literature, souvenirs and gifts) at the Vienna Secession shop.
The Vienna Secession café and shop can be visited during the opening hours of the exhibitions.

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