

THE RECEPTION IN THE WEST OF EXPERIMENTAL MAINLAND CHINESE ART OF THE 1990S (2002)

By Britta Erickson

INTRODUCTION

During the 1990s, the overseas profile of the Chinese art world increased dramatically, as the number of overseas exhibitions and publications focusing on — or featuring — Chinese art grew year by year. At the same time, the relationship between Chinese artists and overseas art workers and consumers evolved from one of keen but largely uninformed interest to one that was both better informed and more self-conscious. By 2000, Chinese art had achieved a sustainable profile on the international art circuit, and scholars, critics, curators, and collectors had begun to treat it as part of the general scenery, rather than as an exoticism. The artist Zhou Tiehai has famously stated in his 1997 painting *Press Conference* that “The relations in the art world are the same as the relations between states in the post–Cold War era.” I would say that the art world relationship between China and the outside world, particularly the West, developed more like a romantic relationship during the 1990s: at first, both parties were curious about the newly discovered other, and wondered what could be gained from a connection. By the end of the 1990s, the heady excitement had gone, replaced by a sustainable long-term association. Although there is now a deeper understanding, there are still areas of uncertainty, moments of idiocy, and room for enjoyable flirtation.

For the sake of clarity and simplicity, this essay consists of separate histories of the profile of art by mainland Chinese artists as it appeared in exhibitions, publications, and scholarly research in the West, with an additional small section about strategies. The reception of Chinese art in other parts of Asia, particularly Japan, is a separate and rich story revolving around different shared interests and different misperceptions, and will not be covered in this essay.

EXHIBITIONS

In the late 1980s and early 1990s, contemporary Chinese art was featured in a few exhibitions in the West, either small exhibitions at minor venues, or as a minor element of a large exhibition. In North America, for example, the first exhibitions of avant-garde Chinese art were held in colleges in the 1980s and were not widely publicized. These include *Painting the Chinese Dream: Chinese Art Thirty Years after the Revolution*, curated by Joan Lebold Cohen at the Smith College Museum of Art (1982)¹ and *Artists from China—New Expressions* at Sarah Lawrence College (1987).² In Europe, Chinese art was featured as a minor element in Jean-Hubert Martin's 1989 exhibition, *Magiciens de la Terre*,³ at the Centre Georges Pompidou, which introduced the young avant-garde artists Gu Dexin, Huang Yong Ping, and Yang Jiechang (and other Third World artists) to an important center of the contemporary art world. Ten years later, avant-garde Chinese art was in demand for major exhibitions.

The 1990s witnessed both rapid globalization and the artistic results of China's policy of “striding to the world.” This confluence of circumstances implied an interest on the part of the West in other cultures and the production in China of art intended for consumption overseas. Particularly a decade ago, to introduce an exhibition of contemporary Chinese art into the schedule of a museum or public gallery required determination, leverage, and strategy. Over the years, the strategizing has become more sophisticated, and more effective. The other side of the coin is the fact that some Chinese artists have set out to design works of art to suit overseas consumption, often laying their machinations bare as part of the work.

Three issues colored Western reception of Chinese art at the beginning of the 1990s, and endure to this day: first, vestiges of the colonialist search for exoticism in “the other” persisted; second, June 4[1989] dominated Western perceptions of China; third, Western art experts frequently had difficulty seeing beyond the surface appearance of contemporary Chinese art, with the result that they perceived much as derivative. The first two issues have surfaced in exhibitions, and may have been exploited as points of accessibility for the art, particularly in group shows where there is a need for a unifying theme. Critics accused *Magiciens de la Terre*, for example, of fostering the perception of Chinese artists as shamans.

Early solo exhibitions launched the overseas careers of outstanding émigré artists. In 1987, Wenda Gu installed a major show, *Dangerous Chessboard Leaves the Ground*, in the Art Gallery of York University in Toronto.⁴ Yang Jiechang exhibited in Paris and London in 1990 and 1991, and Chen Zhen had shows in those same years in Paris and Rome. Xu Bing's first solo exhibition in the West was *Three Installations by Xu Bing* in Madison (Elvehjem Museum of Art) in 1991.⁵ Huang Yong Ping and Cai Guo-Qiang began to have major solo exhibitions in the West slightly later. In the early 1990s Cai lived in Japan, where he was a resounding success. *Flying Dragon in the Heavens* (Louisiana Museum of Modern Art, Humlebaek, Denmark, 1997) was Cai's first solo exhibition in Europe,⁶ and *Cultural Melting Bath: Projects for the 20th Century* (Queens Museum of Art, New York, 1997) his first in the United States.⁷

This group of exceptional artists was drawn on as a core for several group exhibitions, including *Art Chinois, Chine Demain pour Hier* (curated by Fei Dawei, Pourrières, 1990),⁸ *Silent Energy* (curated by David Elliott and Lydie Mephram, eight artists, Museum of Modern Art, Oxford, 1993),⁹ *Fragmented Memory: The Chinese Avant-Garde in Exile* (curated by Julia Andrews and Gao Minglu, four artists, Wexner Center for the Arts, Columbus, Ohio, 1993),¹⁰ and *Out of the Centre*, curated by Hou Hanru, five artists, Pori Art Museum, Pori, Finland, 1994).¹¹ These artists became integrated into the fabric of the international realm of Conceptual art, appearing in such important exhibitions as *Heart of Darkness* (an exhibition of artists from throughout the world), curated by Marianne Brouwer (Kröller-Müller Museum, Otterlo, 1994).¹²

In general, Australia and Europe proved to be open to experimental Chinese art earlier than the United States. While for decades Australia had considered itself culturally linked to Europe and the United States, during the 1990s it increasingly recognized ties to its neighbors in Asia. This mindset launched the Asia-Pacific Triennial (APT), originally planned as a series of three exhibitions to be held at the Queensland Art Gallery in Brisbane in 1993, 1996, and 1999, under the direction of Caroline Turner. The exhibitions' success has resulted in the triennials' continuation into the twenty-first century. Although the art included in the APT exhibitions was not limited to China (the first, second, and third triennials featured eight, six, and eleven Chinese artists, respectively), the exhibitions are nevertheless significant for Chinese art because of the idealism behind their organization, including the minimal influence exerted by commercial galleries and collectors in the selection process. As the triennial's Senior Project Officer, Rhana Devenport, stated, the APT core principles include: “the desire to enhance cultural understanding through long-term engagement with contemporary art and ideas from Asia and the Pacific; a commitment to co-curatorship and consultation; and the location of the artist and the artist/artwork/audience relationship as central to the entire process.”¹³ What set this series of exhibitions apart from all others were the extreme lengths to which the organizers went in their efforts to be open to new kinds of art. For the first triennial, a conscious decision was made to not organize the exhibition according to an overall theme — a method that had become *de rigueur* for large periodical exhi-

bitions — but rather to allow multiple curators to select art representative of the area for which they were responsible. The second triennial sought to avoid a Euro-American perspective, first, by convening a series of forums to discuss issues relevant to the curatorial process, and second, by forming fifteen curatorial teams each of which included a curator native to the country whose art the team was selecting. For the third triennial, fifty-three curators and researchers worked with seventy-seven artists, ensuring a plurality of vision. While the curatorial process became cumbersome, it encouraged the emergence of artists who would not have otherwise achieved recognition. The east coast of Australia also saw the first significant Australian exhibition devoted exclusively to Chinese art: Claire Roberts's small but powerful *New Art from China: Post-Mao Product*, at the Art Gallery of New South Wales, Sydney, in 1992 (seven artists).¹⁴

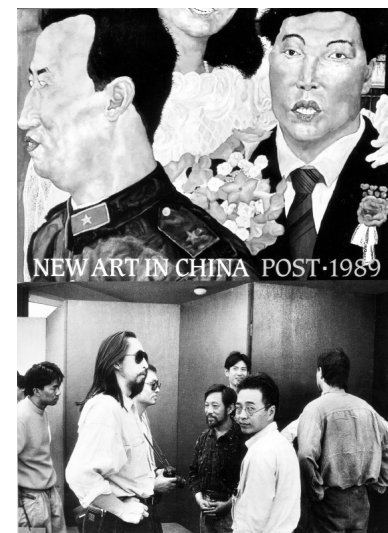
During the mid-1990s, Europe produced a flurry of group exhibitions focusing on contemporary avant-garde Chinese art, beginning with *China Avant-garde: Counter-Currents in Art and Culture*, at the Haus der Kulturen der Welt in Berlin in 1993 (sixteen artists).¹⁵ In 1995, *Change — Chinese Contemporary Art*, organized by Folke Edwards, opened at the Konsthallen in Göteborg, Sweden (seventeen artists);¹⁶ and *Des del Pais del Centre: avant-gardes artistiques xineses (Out of the Middle Kingdom: Chinese Avant-garde Art)*, curated by Imma Puy, was exhibited at the Centre d'Art Santa Monica in Barcelona (thirty-four artists).¹⁷ The next year, *China! Zeitgenössische Malerei*, curated by Dieter Ronte, Walter Smerling, and Evelyn Weiss, opened at the Bonn Art Museum (thirty-one artists).¹⁸ An almost identical exhibition, "Quotation Marks": *Chinese Contemporary Paintings*, opened at the Singapore Art Museum in 1997, with twenty-seven artists.¹⁹ Many others followed.

Probably the most influential of all the early 1990s exhibitions of contemporary Chinese avant-garde art was the 1993 blockbuster, *China's New Art, Post-1989*.²⁰ Co-curated by Chang Tsong-zung and Li Xianting, *China's New Art, Post-1989* opened at the Hong Kong Arts Centre and City Hall, and featured fifty-four artists, most of whom had drawn attention at the 1989 *China/Avant-Garde* exhibition (*Zhongguo xian-dai yishuzhan*) at the National Art Gallery in Beijing.²¹ *China's New Art, Post-1989* went on to tour the globe for several years, and had a long-lasting impact, shaping the overseas roster of important Chinese artists. A pared-down spin-off of this exhibition, *Mao Goes Pop, China Post-1989* (with twenty-nine artists), appeared at the Museum of Contemporary Art, Sydney, in 1993.²²

Group exhibitions from the first half of the 1990s introduced contemporary Chinese avant-garde art to the West. Typically the catalogue texts accompanying the exhibitions located the art in terms of its political and sociological background, and sometimes explained its historical development. Some catalogues included comments from the artists. Once contemporary Chinese art had been thus introduced, however, exhibitions in this vein became redundant, except to the local populations.

Important exhibitions of the later 1990s provided new angles or introduced new materials. Examples include *Die Hälfte des Himmels: Chinesische Künstlerinnen*, organized by Chris Werner, Qiu Ping, and Marianne Pitzener at the Frauen Museum in Bonn in 1998 (twenty-four artists from mainland China).²³ This exhibition of female artists' works was a direct reaction to *China! Zeitgenössische Malerei*, which had appeared in Bonn two years earlier, purporting to present a comprehensive view of Chinese painting but including no women among its thirty-one artists. The under-representation of female artists is a pervasive problem in the field, and *Die Hälfte des Himmels* made a decisive statement.

Some exhibitions explored particular media. In 1997, *Another Long March: Chinese Conceptual and Installation Art in the Nineties*, curated by Chris Dreissen and Heidi van Mierlo (eighteen artists; Fundament Foundation, Breda, the Netherlands) focused on



Poster produced for the exhibition *China's New Art, Post-1989*. Exhibition organized by Hanart TZ Gallery, tour opening in Hong Kong, January 31–February 14, 1993 (Hong Kong City Hall), February 2–25, 1993 (Hong Kong Arts Centre)

installation and performance art.²⁴ That same year saw a major exhibition of contemporary Chinese photography, *Zeitgenössische Fotokunst aus der Volksrepublik China*, at the Neuer Berliner Kunstverein (sixteen artists).²⁵

Other exhibitions brought out particular themes. *Im Spiegel der Eigenen Tradition: Ausstellung Zeitgenössischer Chinesischer Kunst*, curated by Eckhard Schneider at the German Embassy, Beijing (technically German territory; thirty-four artists) in 1998, showcased modern expressions of traditional artistic practices and aesthetics.²⁶ Three exhibitions focusing on language appeared in 1999 and 2000: *Contemporary Chinese Art and the Literary Culture of China*, curated by Patricia Eichenbaum Karetzky, Lehman College Art Gallery (ten artists; 1999);²⁷ *Power of the Word*, curated by Chang Tsong-zung and circulated by Independent Curators International, New York (six mainland Chinese artists; 2000);²⁸ and *Word and Meaning: Six Contemporary Chinese Artists*, curated by Shen Kuiyi, for the University at Buffalo Art Gallery, Buffalo, New York (five mainland Chinese artists; 2000).²⁹ *Transience: Chinese Experimental Art at the End of the Twentieth Century*, curated by Wu Hung for the Smart Museum of Art at the University of Chicago (twenty-one artists; 1999) broke experimental art into several thematic divisions, "Demystification," "Ruins," and "Transience."³⁰

Regionalism proved a viable angle for the exhibition *Jiangnan: Modern and Contemporary Art from South of the Yangzi River*, organized by Hank Bull, David Chan, Zheng Shengtian, and Xia Wei, exhibited in various Vancouver venues (eighteen contemporary mainland artists; 1998).³¹ Another angle was painting genres: in curating *Representing the People* for the Chinese Arts Centre, Manchester (ten artists; 1998), Karen Smith focused on figurative paintings.³² All of the focused exhibitions provided their audiences with a view of China as a multifaceted culture, breaking down the notion of China as a homogeneous monolith, and encouraging a more nuanced appreciation of Chinese art.

The second blockbuster exhibition of Chinese avant-garde art (after *China's New Art, Post-1989*), *Inside Out: New Chinese Art*, was curated by Gao Minglu in association with the Asia Society and the San Francisco Museum of Modern Art (forty-two mainland Chinese artists/groups).³³ Although its core consisted of the major artists of the '85 Art New Wave movement, its scope was widened to include younger artists, as well as artists from Hong Kong and Taiwan. After opening at the Asia Society and P.S. 1 in New York in 1998, the exhibition traveled to other American venues and several



Front cover of *Inside Out: New Chinese Art*, ed. Gao Minglu. (San Francisco: San Francisco Museum of Modern Art; New York: Asia Society; Berkeley and Los Angeles: University of California Press, 1998). Exhibition organized by Asia Society Galleries and San Francisco Museum of Modern Art, tour opening in New York City, September 15, 1998–January 3, 1999 (Asia Society Galleries and P.S. 1 Contemporary Art Center)

countries. This exhibition brought wide attention to Chinese art, and encouraged a debate on the viability of considering artists from mainland China, Taiwan, and Hong Kong as a unit. The exhibition's presence in New York had the side effect of temporarily heating up the market for contemporary Chinese art.

The end of the decade saw two shows that made creative use of the exhibition format. Wu Hung's *Canceled: Exhibiting Experimental Art in China* (Smart Museum of Art, Chicago, 2000) conjured a canceled Beijing exhibition as an opportunity to address the special issues surrounding the display and reception of art in China.³⁴ *Word Play: Contemporary Art by Xu Bing*, featuring many works created during the 1990s, was the Arthur M. Sackler Gallery's (Washington, D.C.; 2001) first major exhibition of contemporary Chinese art. Through the juxtaposition of early Chinese art with Xu Bing's works, I intended the exhibition to establish a provocative tension that led viewers to question whether the contemporary pieces drew on the superficial appearance of the traditional art, or made a deeper connection.

The 1990s saw the increasing inclusion of Chinese artists in group exhibitions of international artists. For the 1993 Venice Biennale, curator Achille Bonito Oliva (consulting with Francesca dal Lago) included fourteen Chinese artists in a section titled *Passaggio a Oriente*.³⁵ *Cities on the Move*, an innovative evolving exhibition curated by Hou Hanru and Hans-Ulrich Obrist, opened at the Wiener Secession, Vienna, in 1997, with works by nineteen mainland Chinese artists.³⁶ Twenty Chinese artists appeared two years later in the 48th Venice Biennale, curated by Harald Szeemann.³⁷ In 2000 Jean-Hubert Martin selected sixteen for *Partage d'Exotismes: The Fifth Lyon Biennial of Contemporary Art*.³⁸ In choosing twenty percent Chinese artists, Szeemann shocked many people yet twenty percent of the world's population is Chinese, and we can guess that a similar proportion of the world's artists are Chinese. Many accused the curator of "playing the China card," particularly when he chose only three Chinese artists for the following biennial. The same was thought of Jean-Hubert Martin, who selected several artists who created shocking works from animal or human body parts—supposedly "exotic" works that were created in an "exotic" land. Conflicting feelings surround the selection for important overseas exhibitions: the desire to be included, plus an insecurity concerning the motivations for inclusion.³⁹

STRATEGIES

Because inclusion in the international art scene is perceived as vital for contemporary Chinese art, concerned figures in the art world have developed strategies to further this goal. Key strategists are Chang Tsong-zung, Hou Hanru, and Zheng Shengtian. Others—notably the foreign directors of commercial galleries in China—have played essential roles, but with a lower profile. Possessing an astute grasp of the workings of the international art world, combined with exceptional facility with both English and Chinese, and with the financial means provided by his increasingly successful commercial art gallery, Hanart TZ Gallery, Chang Tsong-zung was in the perfect position to introduce avant-garde Chinese art to the West. He not only organized *China's New Art, Post-1989*, but also curated several exhibitions associated with international periodical exhibitions, such as the São Paulo Biennial⁴⁰ and the Venice Biennale,⁴¹ thus bringing young Chinese artists to the attention of international curators.

A brilliant polyglot, Hou Hanru has been particularly effective in furthering the integration of Chinese art into the global art scene. In the early 1990s he wrote about contemporary Chinese art for progressive European journals, and became a voice for the "third space." As he moved into curating exhibitions of international art, he drew on the Chinese artists with whom he was familiar, naturally leading them into a widened milieu. Working with the artist-strategist Huang Yong Ping, he engineered the symbolic piercing of the French pavilion at the 48th Venice Biennale by works of art created by a Chinese artist.⁴² As co-curator of the first Shanghai Biennale to exhibit international artists (2000), Hou Hanru provided the exhibition with his imprimatur, thus drawing the attention of important international curators to the Chinese art world.⁴³

Zheng Shengtian was a key organizer of *"I Don't Want to Play Cards with Cézanne" and Other Works: Selections from the Chinese "New Wave" and "Avant-Garde" Art of the Eighties*, the first large group exhibition of avant-garde Chinese art in the United States (curated by Richard Strassberg, Pacific Asia Museum in Pasadena, California, 1991).⁴⁴ At the time, he was affiliated with the Zhejiang Academy of Fine Arts in Hangzhou. He went on to play an extremely important role in introducing avant-garde Chinese art to the West, as director of Art Beatus, a gallery with branches in Hong Kong and Vancouver, and through his involvement with the Annie Wong Foundation. The Annie Wong Foundation contributed essential funding to important exhibitions, such as *Cities on the Move*, and Cai Guo-Qiang's installation at the 48th Venice Biennale.⁴⁵ Unfortunately, the foundation has since redirected its efforts.

Chang Tsong-zung, Hou Hanru, and Zheng Shengtian have frequently acted as middlemen for overseas curators. As such, they have strongly influenced which artists were introduced to the world. Zheng Shengtian accomplished this on a large scale in 2000, organizing a "curators' tour," which took a group of important overseas curators on a tour of China's art centers.

Another strategy to introduce Chinese artists to the world was devised by the major collector Uli Sigg, who funds an art competition—the Contemporary Chinese Art Award (CCAA)—that is judged by international curators flown to China for this purpose. As he has stated, the goal of this enterprise is to further a "continuous dialog [of the artists] with their peers, with an interested public and ultimately with the international art world" as well as to "create a detailed record of the art produced over a given period by younger artists."⁴⁶

SCHOLARSHIP AND PUBLISHING

Publishing and scholarship conform to the same general pattern of dramatic and steady growth of interest apparent in exhibitions during the 1990s. Although the

scholar Michael Sullivan has followed contemporary Chinese art for decades, ever since living in China in the 1940s, other Western scholars were slow to investigate this field. Fifteen years ago, one of my professors told me I was crazy to want to research contemporary Chinese art—because there was no such thing as contemporary Chinese art! Now that the field is gaining a higher profile, scholars are jumping into it, becoming instant "experts." Not surprisingly, the most valuable research is being done by those with a long-term interest in the field, particularly those who have spent long periods of time in China.

In a field that is new, it is extremely important to assemble data while it is fresh. Those most dedicated to gathering raw data include John Clark, an associate professor at the University of Sydney, and Hans van Dijk, the late director of the China Art and Archives Warehouse in Beijing. For years, John Clark has been compiling archives of recorded artist interviews and other material, and Hans van Dijk worked tirelessly to create a database indexing research materials on artists. A readily available bibliography of materials published up to 1999, that I compiled, is available online at <http://www.stanford.edu/dept/art/china>. Several academic libraries, including the Art Library at Stanford University and the library of the Nelson-Atkins Museum of Art, have built up substantial holdings in the field of late twentieth-century Chinese experimental art, ensuring the future viability of research in this field at their institutions. In 2000, Asia Art Archive was founded in Hong Kong, with a mission to gather materials on Asian contemporary art, beginning with a year-long focus of resources on China.

A second step in approaching a new area of study is to create narrative and descriptive histories. This is a way of sorting the raw data into meaningful form. Such narratives commonly appear in texts designed to explicate the works of art displayed in exhibitions, for example in *China Avant-Garde: Counter-Currents in Art and Culture*, published in conjunction with the Haus der Kulturen der Welt exhibition of the same title.⁴⁷ The majority of articles published on the subject of avant-garde Chinese art in such journals as *ART Asia Pacific*, *Asian Art News*, and "*Chinese Type*" *Contemporary Art Online Magazine* (a.k.a. Chinese-art.com) are in this vein, although they may include some art analysis or criticism, too. The most prolific writers with great facility in this manner include Chang Tsong-zung, Gao Minglu, Li Xianting, Karen Smith, and others. Narrative texts in book form are much rarer, and are almost invariably fragmented, either being collections of essays, or constituting a section of a wider narrative. An early effort was *Gebrochene Bilder-Junge Kunst aus China*, an assemblage of essays and artists' biographies organized by Martina Köppel-Yang, Peter Schneckmann, and Eckhard Schneider.⁴⁸ Until a decade or so ago, general surveys of Chinese, Asian, or world art gave the impression that Chinese art faded out circa 1850 or 1900. This situation has improved, and experimental Chinese art has an appearance in such texts as Robert Thorp and Richard Vinograd's *Chinese Art and Culture*.⁴⁹ It is afforded significant coverage in Michael Sullivan's narrative history *Art and Artists of Twentieth Century China*.⁵⁰ Another kind of narrative study is that which focuses on a single artist. Surprisingly, only one such book-length text has been published. My exhibition catalogue *The Art of Xu Bing: Words without Meaning, Meaning without Words*, deals largely with the artist's works of the 1990s.⁵¹

A special mention should be made of Chinese-art.com, for many years publisher of the only Western-language periodical devoted to contemporary avant-garde Chinese art, and unique in its mission to disseminate information in the field as expeditiously as possible, via the Worldwide Web. Publisher Robert Bernell launched "*Chinese Type*" *Contemporary Art Online Magazine* in late 1997, having devised a format that ensured both Chinese and overseas writers would be given the opportunity to

publish their unedited texts. No other publication has brought such a volume of information or such a wide range of points of view to the attention of the West. A second English-language periodical focusing on contemporary Chinese art, *Yishu*, has just published its first issue from Vancouver. A third may be in the works, based in Honolulu.

The third step in comprehending a new field, following data gathering and the assembly of narratives, is analysis. John Clark has led the field with his superior ability to maintain a critical distance. If one seeks to understand the various approaches that have been used in writing about contemporary Chinese art, a good starting point is the introductory chapter to John Clark's *Modern Asian Art*.⁵² Hou Hanru, too, has critically articulated issues in contemporary Chinese art. Many articles germane to the study of experimental Chinese art of the 1990s have been published in his collected essays, *On the Mid-Ground*.⁵³ Scholars who have just completed or will soon complete doctoral dissertations in twentieth-century Chinese art, and who are making important contributions to a more critical analysis of experimental Chinese art, include Martina Köppel-Yang, Francesca dal Lago, Qian Zhijian, and Sasha Su-ling Welland.

As we enter the 21st century, a time that may well turn out to be the "Asian Century," art can serve as a unifying force, laying grounds for mutual understanding and appreciation. Chinese experimental art is becoming better represented and better comprehended in the West, but it is essential that more effort be made to look beyond the surface. It is too easy to make assumptions, to project irrelevant desiderata onto the works of art, and to be satisfied by a surface sheen of "Chinese-ness."

Notes

1. Joan Lebold Cohen, *Painting the Chinese Dream: Chinese Art Thirty Years After the Revolution* (Northampton, Massachusetts: Smith College Museum of Art, 1982).
2. *Artists from China-New Expressions* (Bronxville, New York: Sarah Lawrence College, 1987).
3. Jean-Hubert Martin et al., *Magiciens de la Terre* (Paris: Centre Georges Pompidou, 1989).
4. Bruce Parsons, comp., *Dangerous Chessboard Leaves the Ground* (Toronto: Art Gallery of York University, 1983).
5. Britta Erickson, *Three Installations by Xu Bing* (Madison, Wisconsin: Elvehjem Museum of Art, 1991).
6. Anneli Fuch and Geremie Barmé, *Flying Dragon in the Heavens* (Humblebaek, Denmark: Louisiana Museum of Modern Art, 1997).
7. Jane Farver (curator) and Reiko Tomii, *Cultural Melting Bath: Projects for the 20th Century* (New York: Queens Museum of Art, 1997).
8. Fei Dawei, *Art Chinois, Chine Demain Pour Hier* (Paris: Carte Secrete, 1990).
9. David Elliott and Lydie Mephram, eds., *Silent Energy: New Art from China* (Oxford: Museum of Modern Art, 1993).
10. Julia F. Andrews and Gao Minglu, *Fragmented Memory: The Chinese Avant-Garde in Exile* (Columbus, Ohio: Wexner Center for the Arts, The Ohio State University, 1993).
11. Jari-Pekka Vanhala, ed., *Out of the Centre* (Pori, Finland: Porin Taidemuseo, 1994).
12. Marianne Brouwer, ed., *Heart of Darkness* (Otterlo: Stichting Kröller-Müller Museum, 1994).
13. *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art* (Brisbane: Queensland Art Gallery, 1999), 25.
14. Claire Roberts, *New Art from China: Post-Mao Product* (Sydney: Art Gallery of New South Wales, 1992).
15. Jochen Noth, et al., eds., *China Avant-Garde: Counter-Currents in Art and Culture* (Hong Kong: Oxford University Press, 1993).
16. Folke Edwards, *Change — Chinese Contemporary Art* (Göteborg, Sweden: Konsthallen, 1995).
17. Imma González Puy, et al., *Des del País del Centre: Avantguardes artístiques xineses* (Barcelona: Generalitat de Catalunya, Departament de Cultura, 1995).
18. Dieter Ronte, Walter Smerling, Evelyn Weiss, et al., *China! Zeitgenössische Malerei* (Bonn: Dumont, 1996).
19. Dieter Ronte, Walter Smerling, Evelyn Weiss, et al., "Quotation Marks:" *Chinese Contemporary Paintings* (Singapore: Singapore Art Museum, 1997).
20. Chang Tsong-zung, et al., *China's New Art, Post-1989* (Hong Kong: Hanart TZ Gallery, 1993).
21. *China/Avant-Garde* (Guangxi People's Publishing House, 1989).
22. Nicholas Jose, ed., *Mao Goes Pop, China Post-1989* (Sydney: Museum of Contemporary Art, 1993).
23. Chris Werner, Qiu Ping, and Marianne Pitzen, eds., *Die Hälfte des Himmels: Chinesische Künstlerinnen* (Bonn: Frauen Museum, 1998).
24. Chris Dreissen and Heidi van Mierlo, eds., *Another Long March: Chinese Conceptual and Installation Art in the Nineties* (Breda: Fundament Foundation, 1997).
25. Andreas Schmid and Alexander Tolnay, *Zeitgenössische Fotokunst aus der VR China* (Berlin: Edition Braus, 1997).

26. Eckhard R. Schneider, et al., *Im Spiegel der Eigenen Tradition: Ausstellung Zeitgenössischer Chinesischer Kunst* (Beijing: Botschaft der Bundesrepublik Deutschland, 1998).
27. Patricia Eichenbaum Karetzky, *Contemporary Chinese Art and the Literary Culture of China* (Bronx, New York: Lehman College Art Gallery, 1999).
28. Chang Tsong-zung, *Power of the Word* (New York: Independent Curators International, 1999).
29. Shen Kuyi, *Word and Meaning: Six Contemporary Chinese Artists* (Buffalo, New York: University at Buffalo Art Gallery, 2000).
30. Wu Hung, *Transience: Chinese Experimental Art at the End of the Twentieth Century* (Chicago: Smart Museum of Art, University of Chicago, 1999).
31. Hank Bull, ed., *Jiangnan: Modern and Contemporary Art from South of the Yangzi River* (Vancouver: Annie Wong Art Foundation and Western Front Society, 1998).
32. Karen Smith, *Representing the People* (Manchester: Chinese Arts Centre, 1999).
33. Gao Minglu, ed., *Inside Out: New Chinese Art* (Berkeley: University of California Press, 1998).
34. Wu Hung, *Exhibiting Experimental Art in China* (Chicago: Smart Museum of Art, University of Chicago, 2000).
35. *La Biennale di Venezia, XLV Esposizione Internazionale d'Arte*, vol. 2 (Venice: Marsilio Editori, 1993).
36. Hou Hanru and Hans-Ulrich Obrist, eds., *Cities on the Move* (Ostfildern-Ruit, Germany: Verlag Gerd Hatje, 1997).
37. Harald Szeemann and Cecilia Liveriero Lavelli, eds., *La Biennale di Venezia, 48th Esposizione Internazionale d'Arte* (Venice: Marsilio Editori, 1999).
38. Thierry Prat, Thierry Raspail, Jean-Hubert Martin, et al., *Partage d'Exotismes: 5e Biennale d'Art Contemporain de Lyon* (Reunion des Musées Nationaux, 2000).
39. For more information about the inclusion of Chinese artists in major international periodical exhibitions, see Francesca dal Lago, "From Crafts to Art: Chinese Artists at the Venice Biennale, 1980–2001," unpublished paper.
40. Valerie Doran, Melanie Pong, Stephen Cheung, Ying Yee Ho, and Una Shannon, eds., *Chinese Contemporary Art at São Paulo* (Hong Kong: Hanart TZ Gallery, 1994).
41. Melanie Pong, Josette Balsa, Stephen T. N. Cheung, Una Shannon, and Louisa Teo, eds., *L'altra Faccia: Tre Artisti Cinesi a Venezia* (Milan: Zanzibar, 1995).
42. Denys Zacharopoulos and Hou Hanru, *Huang Yong Ping: La Biennale de Venise 48e Exposition Internationale d'Art Pavilion Francais 1999* (Association Francais d' Action Artistique—Ministère des Affaires Etrangères, 1999).
43. Chen Tong, et al., eds., *Shanghai Biennale 2000* (Shanghai: Shanghai shuhua chubanshe, 2000).
44. Richard E. Strassberg, ed., *"I Don't Want to Play Cards with Cézanne" and Other Works: Selections from the Chinese "New Wave" and "Avant-Garde" Art of the Eighties* (Pasadena, California: Pacific Art Museum, 1991).
45. Cai Guo-Qiang, *Venice's Rent Collection Courtyard* (Vancouver: Annie Wong Art Foundation, 1999).
46. "Harald Szeemann Talks to Chinese Artists about Venice, CCAA, and Curatorial Strategies," *Chinese-art.com*, vol. 3, issue 1 (2000); reprinted in Wu Hung, ed., *Chinese Art at the Crossroads: Between Past and Future, Between East and West* (Hong Kong: New Art Media, 2001), 148–61.
47. Noth, op. cit. [Jochen Noth, et al., eds., *China Avant-Garde: Counter-Currents in Art and Culture* (Hong Kong: Oxford University Press, 1993).]
48. Martina Köppel-Yang, Peter Schneckmann, and Eckard R. Schneider, *Gebrochene Bilder—Junge Kunst aus China* (Hamburg: Drachenbrücke, Horlemann Verlag, Unkel/Rhein and Bad Honnef, 1991).
49. Robert Thorp and Richard Vinograd, *Chinese Art and Culture* (New York: Harry N. Abrams, 2001).
50. Michael Sullivan, *Art and Artists of Twentieth-Century China* (Berkeley and Los Angeles: University of California Press, 1996).
51. Britta Erickson, *Words Without Meaning, Meaning Without Words: The Art of Xu Bing* (Washington, D.C.: Arthur M. Sackler Gallery; Seattle: University of Washington Press, 2001).
52. John Clark, *Modern Asian Art* (North Ryde, Sydney, New South Wales: Craftsman House and G+B International, 1998).
53. Hou Hanru, *On the Mid-Ground*, ed. Yu Hsiao-Wei (Hong Kong: Timezone 8, 2002).

— Excerpted from a text originally published in *Reinterpretation: A Decade of Experimental Chinese Art, 1990–2000*, ed. Wu Hung (Guangzhou: Guangdong Museum of Art, 2002), 105–12.