

la Biennale di Venezia

54. Esposizione
Internazionale
d'Arte

Eventi collaterali

FUTURE
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PREFACE

SILVIA BUZIOL

PRESIDENT
FONDAZIONE CLAUDIO BUZIOL
VENICE

SET UP IN MEMORY OF THE FOUNDER OF REPLAY, THE FONDAZIONE CLAUDIO BUZIOL HAS, SINCE ITS BEGINNINGS, TAKEN A MULTIDISCIPLINARY APPROACH TO ART AND ENJOYED HIGH-PROFILE COLLABORATIONS WITH OTHER NATIONAL AND INTERNATIONAL INSTITUTIONS. IN SO DOING IT HAS PROVIDED SUPPORT FOR ARTISTIC PROJECTS AS WELL AS EDUCATIONAL RESEARCH, BUT MOST OF ALL THE FONDAZIONE HAS BECOME A PLACE WHERE PEOPLE, TRENDS AND CULTURES COME TOGETHER.

THE COLLABORATION OF THE FONDAZIONE CLAUDIO BUZIOL WITH THE UNEEC FOUNDATION OF TAIWAN, THE BEIJING TODAY ART MUSEUM, THE ROTTERDAM WERELDMUSEUM AND THE NATIONAL TAIWAN MUSEUM OF FINE ARTS AS WELL AS WITH CURATORS VICTORIA LU, RENZO DI RENZO AND FELIX SCHÖBER, ON THE FUTURE PASS EXHIBITION AIMS TO CREATE AN UP-TO-DATE MAP OF CONTEMPORARY ART AND, MOST OF ALL, IS BASED ON AN IDEA WHERE ART IS REPRESENTED AS A CONTAMINATION OF GENRES AND DISCIPLINES VIA A KALEIDOSCOPIC INSTALLATION THAT SHOWS THE WORKS IN AN ENVIRONMENT WHICH STEPS BEYOND THE STANDARD MUSEUM "WHITE BOX".

FUTURE PASS BRINGS TOGETHER 106 ARTISTS FROM ALL OVER THE WORLD WHOSE WORKS PLAY AGAINST THE FONDAZIONE CLAUDIO BUZIOL'S CLASSIC AND HISTORIC BUILDINGS, THE 18TH CENTURY PALAZZO MANGILLI-VALMARANA AND THE 14TH CENTURY ABBAZIA DI SAN GREGORIO. THIS IS AN EXHIBITION OF NEW 21ST CENTURY ART WHICH, WHILE TAKING INTO ACCOUNT HERITAGE AND ENVIRONMENT ISSUES, ALSO CREATES A CONSTRUCTIVE DIALOGUE BOTH BETWEEN THE CREATIVE ENERGY OF ASIAN CONTEMPORARY ART AND WORLDWIDE EXPERIMENTATION, AS WELL AS BETWEEN TODAY'S DIGITAL CULTURE AND THE HISTORY CONTAINED IN THE BUILDINGS WHICH HOUSE THE WORKS.

BICE CURIGER, CURATOR OF THE 54TH INTERNATIONAL ART EXHIBITION, TO WHICH SHE HAS GIVEN THE EVOCATIVE TITLE ILLUMINATIONS, EXPLAINS: "AS THE BIGGEST AND OLDEST BIENNALE, LA BIENNALE DI VENEZIA HAS ALWAYS BEEN BUOYED BY AN INTERNATIONAL SPIRIT, AND EVEN MORE SO NOW IN AN AGE IN WHICH ARTISTS THEMSELVES HAVE BECOME MULTIFACETED, DISCERNING MIGRANTS AND CULTURAL TOURISTS [...] ART IS A SEEDBED FOR EXPERIMENTATION WITH NEW FORMS OF "COMMUNITY" AND FOR STUDIES IN DIFFERENCES AND AFFINITIES THAT WILL SERVE AS MODELS FOR THE FUTURE."

THE FONDAZIONE CLAUDIO BUZIOL HAS ALWAYS EMBRACED CULTURAL AND ARTISTIC ECLECTICISM AND CONTINUES TO INVEST IN THE CITY OF VENICE, WHICH IS HISTORICALLY AND NATURALLY A PLACE FOR CULTURAL EXCHANGE. THE COLLABORATION FOR THIS EXHIBITION CAN THEREFORE BE SEEN AS AN ACKNOWLEDGEMENT OF ITS PAST AND A POSSIBLE KEY FOR UNDERSTANDING THE FUTURE.

PREFACE

JAMES LIN

CHAIRMAN
UNEEC CULTURE AND EDUCATION FOUNDATION
TAIPEI

SINCE ITS INCEPTION MORE THAN 100 YEARS AGO, LA BIENNALE DI VENEZIA HAS BEEN AMONG THE MOST IMPORTANT ART FAIRS IN EUROPE. TOGETHER WITH THE KASSEL DOCUMENTA AND THE BIENAL INTERNACIONAL DE SÃO PAULO, THE BIENNALE CONSIDERED ONE OF THE THREE GREATEST INTERNATIONAL ART EXHIBITIONS IN THE WORLD. THROUGHOUT ITS HISTORY, THE BIENNALE HAS ALWAYS ATTRACTED TREMENDOUS ATTENTION. "FUTURE PASS - FROM ASIA TO THE WORLD," A COLLATERAL EVENT OF THIS YEAR'S 54TH INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA, HIGHLIGHTS THE IMPORTANCE OF ASIA AND UNDOUBTEDLY WILL SPUR WIDE-RANGING DEBATES.

EARLIER IN ITS HISTORY, MOST PARTICIPANTS IN THE BIENNALE WERE ARTISTS FROM WESTERN COUNTRIES. THANKS TO ITS FAST-GROWING ECONOMY, ASIAN CULTURE HAS RECENTLY COME TO PLAY AN INCREASINGLY IMPORTANT ROLE IN THE GLOBAL ART WORLD. WE ARE WITNESSING A NEW ERA FOR ASIA. NOWADAYS, MOST ASIAN COUNTRIES PROVIDE A MORE LIBERAL ENVIRONMENT FOR INNOVATIVE THINKING, WHICH IS ESSENTIAL TO THE DEVELOPMENT OF THE CREATIVE INDUSTRIES. SUCH AN ATMOSPHERE HAS ENABLED US TO PROMOTE AESTHETICS BY COOPERATING WITH RELEVANT ART GROUPS AND BY NURTURING POTENTIAL ARTISTIC TALENTS.

PROFESSOR VICTORIA LU IS THE CURATOR OF "FUTURE PASS - FROM ASIA TO THE WORLD." I WAS DEEPLY IMPRESSED BY HER GRAND PROJECT TO "BREAK INTO" LA BIENNALE DI VENEZIA. AS THE MAIN SPONSOR OF THIS EXHIBITION, I FEEL VERY PROUD.

THE UNEEC CULTURE AND EDUCATION FOUNDATION WAS ESTABLISHED LAST YEAR TO ENHANCE MY COMPANY'S IMAGE IN THE FIELD OF THE CREATIVE INDUSTRIES. CHENMING MOLD IND. CORP. (UNEEC) IS ONE OF THE MAJOR GLOBAL OEM/ODM MANUFACTURERS OF PRINCIPAL MECHANICAL PARTS. HEADQUARTERED IN TAIWAN, UNEEC HAS DEVELOPED A GLOBAL LOGISTICAL SYSTEM BY EXPANDING ITS OPERATIONS TO INCLUDE BASES THROUGHOUT ASIA AND NORTH AMERICA. TO IMPROVE PEOPLE'S LIVES THROUGH INNOVATIVE TECHNOLOGY HAS ALWAYS BEEN THE PRIMARY DESIRE OF UNEEC. THIS DESIRE IS ALSO CONNECTED TO MY PASSION FOR ART. ART, IN SOME WAY, IS QUITE SIMILAR TO TECHNOLOGY; FOR NOT ONLY DO THEY BOTH PROVIDE US WITH NEW IDEAS THROUGH WHICH TO IMPROVE THE QUALITY OF OUR LIVES, BUT ALSO THEY HELP CULTIVATE OUR MINDS. SINCE ESTABLISHING THE "UNEEC APPLIED DESIGN AWARD" IN 2007, I HAVE FURTHER BROADENED MY INTERESTS IN ART COLLECTION TO INCLUDE BOTH TRADITIONAL AND CONTEMPORARY WORKS OF ART.

THE UNEEC CULTURE AND EDUCATION FOUNDATION SEEKS OPPORTUNITIES TO INTEGRATE AESTHETIC CULTURE WITH CREATIVE INDUSTRIES AROUND THE WORLD. DEVELOPING A CROSS-CULTURAL AND TRANSNATIONAL PLATFORM THAT CAN BOOST LOCAL CREATIVE INDUSTRIES IS OUR DREAM. FROM OUR BASE IN TAIWAN, THE UNEEC CULTURE AND EDUCATION FOUNDATION INTENDS TO SPREAD THE UNIQUE CULTURE AND AESTHETICS OF ASIA TO PEOPLE THROUGHOUT THE WORLD, WHILE SIMULTANEOUSLY ENHANCING THE GLOBAL IMAGE OF OUR COMPANY. ULTIMATELY, WE HOPE TO SPUR THE GROWTH OF THE CREATIVE INDUSTRIES IN ASIA AND TO ADVANCE THE DEVELOPMENT OF ASIAN AESTHETICS.

THIS MEANINGFUL PROJECT BRINGS A GREAT NUMBER OF ASIAN ARTISTS TO LA BIENNALE DI VENEZIA. THE PRESENCE OF ASIA WILL BE VERY CLEAR THIS YEAR. EVERYONE INVOLVED IN THIS PROJECT IS CONSTRUCTING THIS SPECIAL MOMENT TOGETHER. I BELIEVE THAT WE ARE CREATING A TURNING POINT IN THE HISTORY OF THE BIENNALE. THE BIENNALE WILL BE INCREASINGLY OPEN TO ASIA IN THE FUTURE, AND THE NUMBER OF ASIAN ARTISTS PARTICIPATING IN IT WILL INCREASE EVER MORE WITH TIME. A PASS TO THE FUTURE IS BEING OFFERED NOT ONLY TO ASIAN ARTISTS BUT ALSO TO ALL ARTISTS WILLING TO EMBRACE CHANGE AND TO EMBRACE A WORLD WITHOUT BOUNDARIES.

PREFACE

ZHANG ZIKANG

DIRECTOR
TODAY ART MUSEUM
BEIJING

"FUTURE PASS," A COLLATERAL EXHIBITION OF THE 54TH INTERNATIONAL ART EXHIBITION—LA BIENNALE DI VENEZIA 2011, CO-ORGANIZED BY THE FONDAZIONE CLAUDIO BUZIOL; THE UNEEC FOUNDATION, TAIPEI; THE WERELDMUSEUM, ROTTERDAM; THE NATIONAL TAIWAN MUSEUM OF FINE ARTS; AND THE TODAY ART MUSEUM, BEIJING, WILL OPEN AT BOTH THE ORIGINAL AND NEW LOCATIONS OF THE FONDAZIONE CLAUDIO BUZIOL.

TAKING THE VIRTUAL "FUTURE" AS THE PRIMARY THEME OF THIS EXHIBITION, WE SEEK TO CLARIFY AND TO HARMONIZE THE CONCEPTS OF THE EAST AND THE WEST, THE PAST AND THE FUTURE, YIN AND YANG, THE VIRTUAL AND THE REAL, AND THE UNIVERSE AND THE SELF, WHILE ALSO INVESTIGATING THE RELATIONSHIPS AMONG ALL OF THESE CONCEPTS. AFTER DECONSTRUCTING THESE VAST CONCEPTS, "FUTURE PASS" WILL PRESENT A PANORAMA THAT DEALS WITH LANGUAGE, HISTORY, AND CULTURE; IMPORTANTLY, THIS PANORAMA WILL MAKE VIEWERS PERCEIVE THE CONTRADICTIONS AND ESTRANGEMENT THAT TYPIFY THE CURRENT STATE OF HUMANITY. OF COURSE, THESE CONCEPTS TRANSCEND SPACE AND TIME, OVERSTEPPING ALL LEVELS AND BOUNDARIES, WHICH WILL MAKE THE ENTIRETY OF "FUTURE PASS" A MEANINGFUL, CHALLENGING EXHIBITION. THE WHOLE SHOW WILL BE SUFFUSED WITH AN ATMOSPHERE OF FREE DIALOGUE AND A VARIETY OF CONJECTURES ABOUT THE ART OF THE FUTURE. THE NEW MEDIA AND NEW WAYS OF THINKING GENERATED BY THE WORKS ON DISPLAY WILL SUGGEST NEW PATHS FOR THE DEVELOPMENT OF CONTEMPORARY ART. ALL OF THESE WORKS POSSESS A PROFOUND ABILITY TO PREDICT AND DIRECT THE FUTURE OF CONTEMPORARY ART.

BY PARTICIPATING IN THIS YEAR'S LA BIENNALE DI VENEZIA, TODAY ART MUSEUM WILL ADVANCE THE ACADEMIC ORIENTATION AND CULTURAL POLICIES THAT WE HAVE ALREADY ESTABLISHED. AT THE SAME TIME, WE WILL DEVELOP OUR GLOBAL OUTLOOK. WE ARE EMPLOYING AN INTERNATIONAL TEAM AND INVITING THE MOST INFLUENTIAL ARTISTS TO EXHIBIT THEIR WORKS. INDEED, NOT ONLY WILL WE BE CONTEMPLATING THE RELATIONSHIPS BETWEEN CHINESE CONTEMPORARY ART AND INTERNATIONAL TRENDS IN ART FROM HIGHER, BROADER, AND MORE COMPREHENSIVE CULTURAL PERSPECTIVES, BUT ALSO WE WILL BE STRIVING TO CREATE FOR THE DEVELOPMENT OF CHINESE CONTEMPORARY ART A SITE AND AN ENVIRONMENT FILLED WITH LIFE AND ENERGY.

PREFACE

STANLEY BREMER

DIRECTOR
WERELDMUSEUM
ROTTERDAM

FUTURE PASS IS AN EXHIBITION SHOWING INTERNATIONAL STREAMS WITHIN CONTEMPORARY ART WHICH HAVE BEEN CONTRIBUTED BY ASIAN ARTISTS AND ARE BASED ON HISTORICAL ASIAN TRADITIONS. THE WERELDMUSEUM IS VERY PLEASED TO PROVIDE A PLATFORM FOR THIS CREATIVE ENERGY.

CONTEMPORARY ASIAN ART HAS LINKS TO EARLIER TRADITIONS; IT MAKES THE PAST PART OF THE PRESENT. THIS ART IS AIMED AT ENCOUNTER, REBIRTH AND FUSION: THE FUSION OF ERAS, CULTURES, PEOPLE AND ART TRADITIONS. BY PLACING FUTURE PASS ALONGSIDE OUR PERMANENT EXHIBITION, WHICH FEATURES MAJOR WORKS FROM OUR COLLECTION OF HISTORICAL NON-WESTERN ART, WE ILLUSTRATE AND EMPHASIZE THE RELATIONSHIP BETWEEN THE ERAS.

BECAUSE OF CONTEMPORARY ASIAN ART'S LINK WITH HISTORY, AND BECAUSE OF THE WAY EAST MEETS WEST IN THIS ART, WE FEEL A SYMBOLIC BOND WITH FUTURE PASS AND FIND IT A PRIVILEGE TO HOST THE EXHIBITION IN OUR MUSEUM. THE WERELDMUSEUM IS, IN A WAY, A LITERAL EXPRESSION OF THE ENCOUNTER BETWEEN EAST AND WEST. ITS ARCHITECTURAL GRANDEUR MAKES THE MUSEUM ONE OF ROTTERDAM'S JEWELS, REMINISCENT OF THE IMPOSING STRUCTURES ON LONDON'S REGENT STREET AND OF THE MANSIONS ON THE SPLENDID BOULEVARDS OF PARIS. IN THIS RESPECT THE WERELDMUSEUM CAN BE SEEN AS TYPICALLY WESTERN. BUT AS AN ETHNOGRAPHIC ART MUSEUM THIS WESTERN BUILDING IS HOME TO AN EXTRAORDINARY AMOUNT OF SPLENDOUR FROM THE EAST. AS A RESULT, THE WERELDMUSEUM BRINGS TOGETHER EAST AND WEST.

FUTURE PASS IS A CO-PRODUCTION OF THE TODAY ART MUSEUM IN BEIJING, THE NATIONAL TAIWAN MUSEUM OF FINE ARTS IN TAICHUNG, AND THE WERELDMUSEUM IN ROTTERDAM. WE ARE PROUD TO PARTAKE IN THIS CAROUSEL OF OUTSTANDING MUSEUMS, AND WE ARE DELIGHTED AND HONOURED TO BE THE ONLY EUROPEAN MUSEUM TO DISPLAY FUTURE PASS FOLLOWING THE VENICE BIENNALE.

I AM GRATEFUL TO VICTORIA LU, CREATIVE DIRECTOR OF THE TODAY ART MUSEUM; TO RENZO DI RENZO, ARTISTIC DIRECTOR, AND FELIX SCHÖBER, INDEPENDENT CURATOR; TO ROLF KLUENTER, ARTIST AND ASSISTANT-COORDINATOR AT WERELDMUSEUM; AND TO SILVIA BUZIOL, PRESIDENT OF THE FONDAZIONE CLAUDIO BUZIOL IN VENICE. THEY HAVE CREATED AN EXHIBITION THAT OFFERS A FASCINATING, CONTEMPORARY VISUAL EXPERIENCE.

THANK YOU.

PREFACE

TSAI-LANG HUANG

DIRECTOR
NATIONAL TAIWAN MUSEUM OF FINE ARTS
TAICHUNG

HUMAN'S IMAGINATION OF THE FUTURE PROPELS THE ADVANCEMENT OF TECHNOLOGY AND LEADS US TOWARDS THE "FUTURE". AS GLOBAL ECONOMICAL AND POLITICAL ENVIRONMENTS CHANGE, THE FOCUS OF THE WORLD GRADUALLY SHIFTS TO ASIA; AS A RESULT, LEARNING AND UNDERSTANDING EASTERN PHILOSOPHIES AND CULTURES HAVE BECOME POPULAR TRENDS. BASING ON THE CHINESE PHILOSOPHICAL THEORY OF "YIN" AND "YANG", THE ORIGINS OF ALL THINGS, "FUTURE PASS--FROM ASIA TO THE WORLD" ADOPTS THE CONCEPT OF THE OPPOSITE YET INTERDEPENDENT DYAD OF YIN AND YANG TO OBSERVE THE EVER-CHANGING GLOBAL SOCIETY OF OUR TIME; THROUGH THE WORKS OF ASIAN ARTISTS, DIVERSE THOUGHTS AND VALUES OF MODERN SOCIETY ARE HIGHLIGHTED AND SUMMED UP, PROVIDING US A PASS TO THE FUTURE.

OVER THE COURSE OF HISTORY, ART HAS BEEN FAITHFULLY DOCUMENTING THE DIFFERENT MOMENTS; IT PROVIDES REFERENCE POINTS FOR US TO LOOK BACK INTO THE PAST, OR FORESEES THE POSSIBILITIES OF THE FUTURE A STEP AHEAD OF US THROUGH IMAGINATION. FROM THE WORKS FEATURED IN THIS EXHIBITION, WE CAN SEE ART'S DOUBTS ON THE "PRESENT", REFLECTIONS ON THE "PAST", AND IMAGINATIONS AND DESCRIPTIONS OF THE UNFORESEEABLE "FUTURE". OVER NINETY PERCENT OF THE 106 ARTISTS FEATURED IN THIS EXHIBITION ARE FROM ASIA; FROM THEIR CREATION METHODS, PRESENTATIONS AND THEME EXPLORATIONS, IT IS EVIDENT THAT TRADITIONAL CULTURES AND VALUES REMAIN SIGNIFICANTLY INFLUENTIAL IN THE CROSS-CULTURAL DIALOGUE EMPHASIZED BY ASIAN ART IN CONTEMPORARY SOCIETY. THROUGH THE INTERACTIONS AND BOMBARDMENTS BETWEEN ASIAN ART AND THE WESTERN WORLD, OR OTHER COUNTRIES, ARTISTIC EXPRESSIONS UNIQUE TO ASIA HAVE BECOME EVEN MORE DISTINCT; FOR INSTANCE, ARTISTS ADOPT ART CREATION METHODS SUCH AS ANIMATION AND MANGA, THROUGH MEANS OF BRIGHT COLORS AND CHARACTER CREATIONS, TO EXPRESS THE LONGINGS FOR YOUTH; OR, THROUGH THE EASTERN PHILOSOPHICAL CONCEPT OF ZEN AND THE COSMOLOGICAL VIEW OF THE COEXISTENCE OF YIN AND YANG, ARTISTS CALMLY AND NATURALLY FACE THE RESTLESSNESS OF THIS WORLD. THE ENERGY, TOLERANCE, AND DIVERSITY OF ASIAN CULTURES AND ARTS CHANGE THEIR RELATIONSHIP WITH THE REST OF THE WORLD; AT THE SAME TIME, ASIAN CULTURE AND ART OFFER POSSIBILITIES THAT ARE MORE OPEN AND BRILLIANT TO PEOPLE'S BEAUTIFUL IMAGINATIONS OF THE FUTURE.

NATIONAL TAIWAN MUSEUM OF FINE ARTS FOCUSES ON EXHIBITING AND COLLECTING WORKS OF TAIWANESE ART; AT THE SAME TIME, NTMOFA AIMS TO BECOME A SIGNIFICANT PLAYER IN THE CIRCLE OF ASIAN CONTEMPORARY ART. THEREFORE IN RECENT YEARS, IN ADDITION TO ORGANIZING ASIAN ART BIENNIAL, NTMOFA CONTINUES TO INTRODUCE OUTSTANDING ASIAN ARTISTS AND THEIR WORKS TO THE PEOPLE IN TAIWAN. THIS EXHIBITION, UNDER THE EFFORTS OF THE THREE CURATORS, SHOWCASES THE BRILLIANCE AND LIMITLESS POSSIBILITIES OF ASIAN ART; THROUGH THE WORKS EXHIBITED, FANTASIES OF MODERN PEOPLE ARE ALSO REFLECTED. UNDERSTANDING THE MEANINGS BEHIND THESE FANTASIES MAY PROVIDE US MORE FREEDOM ON THE PATH LEADING TO THE FUTURE. I WOULD LIKE TO EXPRESS MY SINCERE GRATITUDES TO THE THREE CURATORS, VICTORIA LU, RENZO DI RENZO, AND FELIX SCHÖBER, FOR THEIR EFFORTS; FONDAZIONE CLAUDIO BUZIO, WERELDMUSEUM ROTTERDAM, UNEEC FOUNDATION, AND TODAY ART MUSEUM FOR ASSISTANCES; AS WELL AS THE ENTIRE STAFF FOR THEIR HARD WORKS. AT LAST, MAY THIS EXHIBITION BE A GREAT SUCCESS

FUTURE PASS

FROM ASIA TO THE FUTURE WORLD OF ART

VICTORIA LU

CURATOR
CREATIVE DIRECTOR
TODAY ART MUSEUM
BEIJING

IS "ASIA" A CULTURAL CONCEPTION? OR IS IT MERELY A GEOGRAPHICAL DESIGNATION?

IS IT A COLLECTIVE TERM THAT STANDS FOR CERTAIN SHARED QUALITIES? OR IS IT SIMPLY THE NAME OF A LOCATION ON THE GLOBE? WE COULD PURSUE SUCH A DISCUSSION ENDLESSLY AND NEVER REACH A CONCLUSION.

I FIRST CONCEIVED OF THIS SPECIAL EXHIBITION AS A FORUM THROUGH WHICH TO DEMONSTRATE HOW THE CREATIVE ENERGY OF ASIAN CONTEMPORARY ART EXISTS IN DIALOGUE WITH THE REST OF THE WORLD; I ALSO WANTED TO REVEAL THE NEW AESTHETIC MOVEMENTS THAT ARE BEING LED BY ARTISTS FROM ASIA. THIS IS AN EXHIBITION ABOUT NEW ART OF THE 21ST CENTURY THAT IS CONSCIOUS OF QUESTIONS OF HERITAGE, ENVIRONMENTAL ISSUES, AND INNOVATIONS IN GREEN RESOURCES FOR THE FUTURE. IN THE DIGITAL ENVIRONMENT OF THE 21ST CENTURY, CHANNELS FOR SHARING KNOWLEDGE HAVE BECOME MORE DIVERSE THAN EVER. CONTEMPORARY ART THROUGHOUT THE WORLD IS TENDING TOWARD NEO-ECCLECTICISM, UNITING THE EXPERIENCES OF CONCEPTUAL ART WITH INVESTIGATIONS INTO NEW MATERIALS AND SUBJECT POSITIONS, AND DESTABILIZING THE PRE-EXISTING HIERARCHIES FOUND IN THE DIALOGUES AMONG DIFFERENT CULTURES. "FUTURE PASS – FROM ASIA TO THE WORLD" IS CO-ORGANIZED BY THE FONDAZIONE CLAUDIO BUZIOL, VENICE; THE UNEEC FOUNDATION, TAIPEI; THE TODAY ART MUSEUM, BEIJING; THE WERELDMUSEUM, ROTTERDAM; AND THE NATIONAL TAIWAN MUSEUM OF FINE ARTS, TAICHUNG. "FUTURE PASS" WILL BE PRESENTED AT BOTH THE ORIGINAL LOCATION (PALAZZO MANGILI-VALMARANA) AND THE NEW LOCATION (ABBZIA DI SAN GREGORIO) OF THE FONDAZIONE CLAUDIO BUZIOL IN VENICE FROM JUNE 4 TO NOVEMBER 6, 2011. IN FACT, "FUTURE PASS" WILL SERVE AS THE INAUGURAL SHOW FOR THE RECENTLY RENOVATED ABBZIA DI SAN GREGORIO, A 14TH-CENTURY BUILDING. THE EXHIBITION WILL THEN TRAVEL TO THE WERELDMUSEUM IN ROTTERDAM IN DECEMBER AND TO THE NATIONAL TAIWAN MUSEUM OF FINE ARTS IN TAICHUNG AND THE TODAY ART MUSEUM IN BEIJING IN 2012. THANKS TO THE EFFORTS OF THE STREAMING MUSEUM, SOME OF THE NEW MEDIA WORKS INCLUDED IN THE EXHIBITION WILL BE SHOWN ON LARGE OUTDOOR SCREENS ON SEVEN CONTINENTS, AS WELL AS ON THE STREAMING MUSEUM'S WEBSITE.

WITH THE SUPPORT OF SILVIA BUZIOL, PRESIDENT OF THE FONDAZIONE CLAUDIO BUZIOL, I WAS ABLE TO INVITE RENZO DI RENZO, THE ARTISTIC DIRECTOR OF THE FONDAZIONE, AS WELL AS FELIX SCHOEGER, MY FORMER COLLEAGUE AT THE MUSEUM OF CONTEMPORARY ART, SHANGHAI, TO CO-CURATE THIS EXHIBITION. WE AGREED ON ONE CONDITION—THAT THE EXHIBITION MUST BE CURATED FROM AN ASIAN PERSPECTIVE. THIS EXHIBITION BRINGS ATTENTION TO DIFFERENT VALUES THAT CAN BE RECOGNIZED IN CONTEMPORARY ART. IT ALSO RESPONDS TO THE GENERAL THEME OF THE 54TH INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA, PRESENTING NOT ONLY AN ARTISTIC "NATION" THAT TRANSCENDS NATIONAL BOUNDARIES BUT ALSO A NEW ARTISTIC UNIVERSE CENTERED IN ASIA.

THIS LARGE-SCALE INTERNATIONAL EXHIBITION WILL INCLUDE MORE THAN 106 ARTISTS AND GROUPS FROM AROUND THE WORLD. A TOTAL OF 150 ARTISTS ARE ACTUALLY INVOLVED WITH THIS PROJECT. NEVER IN THE HISTORY OF THE BIENNALE HAS SO MANY ARTISTS BEEN INCLUDED IN A SINGLE SHOW. EXHIBITIONS AT THE BIENNALE USUALLY GIVE SPECIAL ATTENTION ONLY TO ONE ARTIST OR A SMALL GROUP OF ARTISTS TO EMPHASIZE THEIR INDIVIDUAL ACHIEVEMENTS IN ART. IN THE PAST, IT SEEMED REASONABLE TO EXPECT THAT PEOPLE WOULD PAY MORE RESPECT TO A SO-CALLED "MASTER" OF ART. A FEW MODERN MASTERS ENJOYED GREAT FAME AND SUCCESS IN THEIR LIVES DURING THE LAST CENTURY. BUT IN THE 21ST CENTURY, THERE ARE NO LONGER HALOES TO BE GIVEN TO ANY MASTER. FAMOUS ARTISTS WILL RISE AND FALL LIKE MOVIE STARS. NOW, IT IS EASY FOR PEOPLE TO BECOME FAMOUS "FOR 15 MINUTES" LIKE ANDY WARHOL ONCE PREDICTED. PEOPLE HAVE BECOME

MORE EQUAL THANKS TO THEIR BEING ABLE TO EXPRESS THEIR IDEAS THROUGH BLOGS, YOUTUBE, AND FACEBOOK. MORE PEOPLE ARE ABLE TO EXCHANGE IDEAS AND INFORMATION THROUGH SUCH CHANNELS THAN THROUGH ANY OTHER MEDIUM IN HISTORY. THUS, THIS CONCEPT OF THE POSSIBILITY OF EQUAL EXPOSURE BECAME THE BASIS FOR MY "BIG NAME" LIST OF INVITED ARTISTS. IF LA BIENNALE DI VENEZIA DID NOT HAVE RULES LIMITING THE NUMBER OF ARTISTS PARTICIPATING IN A SINGLE EXHIBITION, I MIGHT HAVE INVITED MANY MORE ARTISTS TO SHOW THEIR WORKS IN "FUTURE PASS." THE LIST OF ARTISTS MAY INDEED EVOLVE WHEN THIS SHOW TRAVELS TO OTHER VENUES. THE INSTALLATION OF THIS SHOW PRIVILEGES A KALEIDOSCOPIC VISION THAT BREAKS AWAY FROM THE TYPICAL "WHITE BOX" OF THE MUSEUM. THIS ALL-OVER VISUAL EXPERIENCE SPEAKS DIRECTLY TO OUR VIEWING HABITS IN THIS DIGITAL AGE, AND ESPECIALLY TO OUR RELATIONSHIP TO THE COMPUTER SCREEN. "FUTURE PASS" HAS BEEN STRUCTURED AROUND A SERIES OF DICHOTOMOUS PAIRS, BEGINNING WITH THE DYAD THAT LIES AT THE VERY ROOT OF ANCIENT CHINESE PHILOSOPHY—THE CONCEPT OF "YIN" AND "YANG," THE IDEA THAT OPPOSITES COMPLEMENT EACH OTHER. YIN AND YANG, MALE AND FEMALE, LIGHTNESS AND DARKNESS ARE INTERDEPENDENT; THEY HAVE A SHARED ORIGIN. ONE CANNOT EXIST WITHOUT THE OTHER, AND EACH CAN TRANSFORM INTO ITS OPPOSITE. THE SAME LAW APPLIES TO THE OTHER CONCEPTS AROUND WHICH "FUTURE PASS" IS ORGANIZED: EAST/WEST, PAST/FUTURE, YIN/YANG, UNIVERSAL/INDIVIDUAL (ALL OF WHICH ARE EXHIBITED AT THE ABBAZIA DI SAN GREGORIO), VIRTUAL/REAL AND COSPLAY (EXHIBITED AT THE PALAZZO MANGILI-VALMARANA). WHILE THESE CONCEPTS MAY SEEM DICHOTOMOUS, THEY ARE BROUGHT TO RESOLUTION IN EACH WORK OF ART ON DISPLAY. "FUTURE PASS" IS A MEETING OF DIFFERENT CULTURES, AGES AND PERSONALITIES. COSMOPOLITAN VENICE, HISTORICALLY AN EMPIRE OF TRAVELERS, IS THE PERFECT SITE FOR IT.

EAST / WEST

WHEN WE LOOK AT ASIA WITHIN THE GLOBAL CONTEXT OF THE PRESENT—AND IN PARTICULAR, IF WE COMPARE THE DIVERSE CULTURES OF THE EAST (ASIA), WHICH HAVE FOLLOWED DIVERGENT PATHS FOR SO LONG, WITH THE MORE SINGULAR CULTURE OF MODERNIZATION SHARED BY THE WEST (EUROPE/AMERICA)—, WE FIND THAT A DISTINCT CONTRAST STILL EXISTS BETWEEN THE CULTURES OF THE EAST AND THE WEST.

GROUPING TOGETHER ALL THE REGIONS OF ASIA—FROM TURKEY TO CHINA, FROM KOREA TO INDIA, FROM KAZAKHSTAN TO INDONESIA, AS WELL AS THE ISLANDS OF THE PACIFIC OCEAN—, WE COME UP WITH AN AREA THAT ENCOMPASSES NEARLY THREE-QUARTERS OF THE WORLD'S POPULATION. ALTHOUGH THE WEST IS AS ETHNICALLY AND LINGUISTICALLY DIVERSE AS ASIA, IT IS A REGION THAT WAS UNIFIED BY THE SINGLE RELIGION OF CHRISTIANITY FOR TWO THOUSAND YEARS. MOREOVER, AFTER THREE HUNDRED YEARS OF INDUSTRIALIZATION AND MODERNIZATION, WESTERN SOCIETIES HAVE BEEN BROUGHT INCREASINGLY CLOSER TOGETHER TO FORM THE LARGELY SHARED CULTURE OF WESTERN MODERNITY.

IN ASIA, ON THE OTHER HAND, THE EXISTENCE OF DIVERSE TRADITIONAL CULTURES IS STILL COMMON. INDUSTRIALIZATION AND MODERNIZATION HAVE ONLY RECENTLY TAKEN HOLD. CONSEQUENTLY, THE DIFFERENCES AMONG THE WAYS OF LIFE OF PEOPLE WITHIN EACH REGION OF ASIA—AND EVEN WITHIN EACH OF ITS COUNTRIES—ARE STILL GREAT. EVEN THOUGH THE PRESENT MOMENT IS ONE IN WHICH GLOBALIZATION IS PROCLAIMED AS UNIVERSAL, THE CULTURAL DIVISION OF ASIA REMAINS AN INDISPUTABLE FACT.

WESTERN MODERNIST ABSTRACTION HAD LITTLE EFFECT ON ASIAN CONTEMPORARY ART IN GENERAL. A HUNDRED YEARS HAVE PASSED SINCE THE RISE OF ABSTRACT AESTHETICS AT THE BEGINNING OF THE 20TH CENTURY. SINCE THE LAST

CENTURY'S END, CONTEMPORARY ART HAS MOVED TOWARD A CONDITION THAT IS BOTH DIVERSE AND DIFFUSE. WILL ANOTHER DOMINANT AESTHETIC EMERGE IN THIS NEW CENTURY? CONTEMPORARY ART TODAY NOT ONLY EXCAVATES AND REBUILDS NEW PERSPECTIVES AND INTERPRETATIONS, BUT ALSO IT COMBINES THE DIFFERENT SPICES OF THE CULTURES OF THIS GLOBAL MELTING POT, PRESENTING THE NARRATIVES OF THE ARTISTS' OWN INDIVIDUAL EXPERIENCES OF THIS INCREASINGLY INTERCONNECTED WORLD.

INTERNATIONALLY RENOWNED JAPANESE ARTIST TAKASHI MURAKAMI IS THE BEST EXAMPLE OF SOMEONE WHOSE INDIVIDUAL STYLE HAS RISEN TO GLOBAL PROMINENCE IN BOTH THE ART WORLD AND THE CREATIVE INDUSTRIES. HE HAS ACHIEVED FAME BEYOND THE REALMS OF ART. NOT ONLY HAS HE WORKED WITH FAMOUS LUXURY BRANDS, BUT ALSO HE HAS CREATED HIS OWN ARTISTIC BRAND, "KAIKAI KIKI." HE ORGANIZED HIS OWN ART FAIR, "GESAI," AS A MEANS OF DISCOVERING NEW TALENTS IN JAPAN; IN RECENT YEAR, THE FAIR HAS EXPANDED TO INCLUDE ARTISTS FROM NEIGHBORING COUNTRIES. HE COMBINES THE TRADITIONAL JAPANESE CONCEPT OF A MASTER OF ART TO TRAIN HIS ASSISTANTS WITH THE WESTERN RENAISSANCE TRADITION OF THE ARTIST'S STUDIO WORKSHOP. HIS BACKGROUND IN NIHONGA PAINTING PAVED THE WAY TO HIS DEVELOPMENT OF THE THEORY OF THE "SUPER FLAT." HE IS THE KING OF HIS OWN KINGDOM. HIS FORMER ASSISTANTS MR. AND CHIHO AOSHIMA JOINED HIS KAIKAI KIKI COLLECTIVE WITH ALREADY FAMOUS YOUNG ARTISTS LIKE AYA TAKANO AND PROMISING NEW TALENTS LIKE OB. TEAMLAB IS A GROUP OF "ULTRA TECHNOLOGISTS" THAT WAS ESTABLISHED IN 2001. THE GROUP CONSISTED OF A WIDE RANGE OF SPECIALISTS INCLUDING PROGRAMMERS, NETWORK ENGINEERS, DESIGNERS, ROBOTIC ENGINEERS, ARCHITECTS, CG ANIMATORS, MATHEMATICIANS, ETC. WITH TOSHIYUKI INOKO AS THEIR VISIONARY AND CREATIVE DIRECTOR, TEAMLAB IS A TYPICAL EXAMPLE OF THE NEW FORM OF CREATIVE PRODUCTION IN THE 21ST CENTURY. PEOPLE NO LONGER WORK ISOLATED IN PRIVATE SPACES TO CREATE PERSONAL FORMS OF ART. TEAMLAB'S ASSOCIATION WITH KAKAI KIKI IS A FURTHER EXTENSION OF TAKASHI MURAKAMI'S VISION TO CROSS ALL BOUNDARIES. THROUGH COLLECTIVE COLLABORATION, THE MEMBERS CAN EASILY BUILD BRIDGES BETWEEN TECHNOLOGY AND ART, BETWEEN TRADITION AND INNOVATION, BETWEEN TIME AND SPACE.

YUAN ZAI WORKED AT THE NATIONAL PALACE MUSEUM IN TAIPEI ALMOST HER WHOLE CAREER, BUT SHE STUDIED IN BELGIUM AND THE UNITED STATES IN HER YOUTH. LIU DAN SPENT MANY YEARS IN THE UNITED STATES. BOTH OF THEM HAVE DEEP KNOWLEDGE AND UNDERSTANDING OF WESTERN ART AND WAYS OF LIFE. THE COMBINATION OF EAST AND WEST IN THEIR ART CAME NATURALLY GIVEN THEIR LIFE EXPERIENCES. IN WORKS BY FANG LIJUN, SON DONG HYUN, YE YONGQING, XU LEI, HONG LING, LEE SEA-HYUN, AND SANG HUOYAO, WE ALSO SEE THE APPLICATION OF TRADITIONAL ASIAN METHODS OR MATERIALS TO WESTERN CONTEMPORARY ART CONCEPTS. QIU ANXIONG TRANSFORMS TRADITIONAL INK PAINTING INTO ANIMATED FILMS. SEO USES PAPER COLLAGES TO REPLICATE THE "TEXTURE STROKES" (CUN FA) OF INK PAINTINGS. SHINJIRO OKAMOTO, LEE DONGI, AND YANG MAOLIN ADAPT IDEAS APPROPRIATED FROM POP ART TO CREATE THEIR OWN ICONOCLASTIC FIGURES. ON THE FAÇADE OF THE ABBAZIA DI SAN GREGORIO FACING THE GRAND CANAL, CHINESE CUBES (REX HOW, HUANG HSIN-CHIEN, AND AKIBO) AND VICKY LIANG PROJECT WORDS FROM THE BIBLE IN CHINESE ON LED SCREENS. THEY WILL INTERACT WITH BOATS THAT PASS BY.

PAST / FUTURE

ORIENTALISM, WHICH INVARIABLY DENIGRATES ASIAN CULTURES FOR THE DIFFERENCE FROM WESTERN CULTURES, HAS HAD A PROFOUND EFFECT ON THE HISTORY OF THE RELATIONSHIP BETWEEN THE WEST AND THE EAST. IN ASIA IT HAS RECENTLY

LED MANY PEOPLE TO OVERLOOK PRACTICES THAT PERPETUATE TRADITIONAL CULTURE, THE DEVELOPMENT OF WHICH HAS REMAINED UNBROKEN FOR CENTURIES. STRICTLY SPEAKING, EVERYTHING THAT IS HAPPENING IN ASIA NOW SHOULD BE SEEN AS PART OF "CONTEMPORARY" ASIA. ALL OF THE TYPES OF ART PRODUCED WITHIN THE PLURAL CULTURAL SYSTEMS THAT EXIST WITHIN CONTEMPORARY ASIA ARE FORMS OF "ASIAN CONTEMPORARY ART." CONTEMPORARY ART IS NOT MERELY ART THAT SHARES COMMONALITIES WITH THE ART OF THE WEST.

IN THE SECOND HALF OF THE TWENTIETH CENTURY, ASIAN CONTEMPORARY ART FOLLOWED ITS OWN INDEPENDENT COURSE OF DEVELOPMENT. IN PARTICULAR, THE EXPERIENCES OF CHINESE ARTISTS WHO WERE BORN AFTER THE END OF SECOND WORLD WAR AND WHO LIVED THROUGH THE CULTURAL REVOLUTION WERE RADICALLY DIFFERENT FROM THE EXPERIENCES OF ARTISTS RAISED IN MODERN WESTERN SOCIETY. THE MELANCHOLIC PAINTINGS OF ZHANG XIAOGANG SEEM TO REMAIN IN A PERPETUAL, POISONED DREAM STATE. THE REALITY OF THE PRESENT DOES NOT REALLY MATTER.

A SHARED INTEREST IN REPRESENTING PRECISELY BOTH THE GRAND AND THE MINUTE HAS LONG HAD A PROFOUND INFLUENCE ON THE NARRATIVE TENDENCIES SEEN IN TRADITIONAL ASIAN ART. THIS INTEREST HAS CONTINUED TO DEVELOP TO THIS DAY. ATTENTION TO THE FINEST DETAILS OF THE STYLE OF THE NARRATIVE, AS WELL AS THE EXTENSIVE USE OF METAPHORIC SYMBOLS CAN BE FOUND IN MANY ASIAN CONTEMPORARY ARTWORKS IN ALL MEDIA. FROM PAINTING AND SCULPTURE TO FILM AND VIDEO. THE METICULOUS PAINTINGS OF THE POPULAR INDIAN ARTIST DUO OF THUKRAL AND TAGRA (JITTEN THUKRAL AND SUMIR TAGRA) AND THE ANIMATED FILMS OF PAKISTANI FEMALE ARTIST SHAHZIA SIKANDER ARE THE BEST EXAMPLES OF THIS ASPECT OF ASIAN AESTHETICS.

ON THE ONE HAND, SUCH ATTENTION TO DETAIL IS, OF COURSE, A PRODUCT OF THE INFLUENCE OF ACADEMIC ART TRAINING, AS IN THE WORK OF ZHANG KAI AND QIU JIE. IN CONTRAST WITH THE AMERICAN ARTIST LEONARD PORTER, THE ASIAN ARTISTS' USE OF THESE ESPECIALLY CONCRETE NARRATIVE TECHNIQUES IS NOT ONLY THE RESULT OF AN AESTHETIC DECISION BY THE ARTISTS THEMSELVES; IT IS ALSO LINKED TO THE MORE GENERAL TRADITIONAL AESTHETIC PREDILECTIONS HELD BY THE SOCIETY AT LARGE. EVEN SCULPTURES AND MULTI-MEDIA INSTALLATIONS GIVE A SENSE OF THE GREAT VALUE THAT ARTISTS PLACE ON FINE DETAILS WHEN DEVISING THE NARRATIVE CONTENT OF THEIR WORKS. IN THEIR SCULPTURES, WANG MAI, HUANG ZHIYANG, AND LI HUI ALL DEMONSTRATE THEIR TIRELESS ATTENTION TO DETAIL.

THESE WORKS ALSO SHOW THE ARTISTS' IMPRESSIVE ABILITY TO EXPLOIT EXPRESSIVE THEATRICAL TENSION. ALL OF THIS IS INTIMATELY CONNECTED TO THE TRADITIONAL ARTS AND CRAFTS OF ASIA. THE ART OF THE LAST CENTURY IN THE WEST WAS CHARACTERIZED BY AN "AVANT-GARDE" MOVEMENT WHOSE "REVOLUTIONARY" IDEOLOGY EMPHASIZED A TRAJECTORY OF ENDLESS INNOVATION AND REJECTION OF THE HISTORICAL PAST. "POST-MODERNISM" IS BUT THE RECOGNITION THAT ART AND CULTURE HAS ENTERED A NEW AGE BEYOND THE TRAJECTORY OF AVANT-GARDISM. "POST-MODERNISM" DOES NOT EMPHASIZE THE INVENTION OF A PERSONAL STYLE BUT RATHER OFFERS MULTIPLE CHOICES AMONG DIFFERENT MODES OF THINKING. THE POWER OF A LIVING GRASSROOTS CULTURE THAT COMBINES RECENT ANIMATION AND COMIC CULTURE WITH TRADITIONAL FOLK IMAGES AND TEXTS THAT HAVE BEEN TRANSFORMED INTO SYMBOLS, AS WELL AS A LOCAL STYLE OF UNITING NARRATIVE TEXTS AND IMAGES, ARE VISIBLE IN MANY CONTEMPORARY ASIAN ARTWORKS.

PRE-MODERNITY, MODERNITY AND POST-MODERNITY CO-EXIST IN A LIVELY FASHION IN MOST ASIAN COUNTRIES TODAY.

IN ASIA THE PAST IS ALSO A PART OF THE PRESENT. THE REVERSED COLOR GLAZES OF LIU JIANHUA'S CERAMIC WORKS AND ZHAN WANG'S FAKE SCHOLAR'S ROCKS FABRICATED FROM STAINLESS STEEL ARE EXAMPLES OF ACTS OF APPROPRIATION OF CONCEPT THAT SPEAK TO THIS CO-EXISTENCE OF PAST AND PRESENT IN CONTEMPORARY ART.

YIN / YANG

THE BLACK-AND-WHITE SYMBOL OF YIN AND YANG REPRESENTS THE ANCIENT CHINESE PERCEPTION OF HOW THE UNIVERSE FUNCTIONS. THE OUTER CIRCLE REPRESENTS "THE WHOLE," WHILE THE BLACK AND WHITE SHAPES WITHIN THE CIRCLE REPRESENT THE INTERACTION OF TWO ENERGIES, CALLED "YIN" (BLACK) AND "YANG" (WHITE). YIN AND YANG ARE COMPLEMENTARY OPPOSITES THAT INTERACT WITHIN A GREATER WHOLE AS PART OF A DYNAMIC SYSTEM. EVERYTHING IN THE UNIVERSE HAS BOTH YIN AND YANG ASPECTS; NEITHER CAN EXIST WITHOUT THE OTHER. YANG REPRESENTS EVERYTHING "POSITIVE" OR "MASCULINE," WHILE YIN REPRESENTS EVERYTHING "NEGATIVE" OR "FEMININE." THUS, THROUGHOUT CHINESE HISTORY WOMEN HAVE BEEN IDENTIFIED MORE WITH THE NEGATIVE YIN ENERGY. EVEN WITHOUT THE CONCEPT OF YIN DEFINING THEM AS INNATELY INFERIOR, WOMEN IN THE WEST FARED LITTLE BETTER THROUGHOUT HISTORY.

IN OUR CONTEMPORARY MOMENT, WE OFTEN RELATE AWARENESS OF WOMEN'S ISSUES WITH THE FEMINIST ACTIVITIES OF THE 1960S. THE FEMINIST MOVEMENT IN CONTEMPORARY ART BEGAN IN THE LATE 1960S AND FLOURISHED THROUGHOUT THE 1970S. IT WAS VERY MUCH INTEGRATED INTO THE WOMEN'S RIGHTS MOVEMENT, AND ITS EFFECTS CONTINUE TO BE FELT IN THE PRESENT. HOWEVER, FEMINIST THEORY ACTUALLY DEVELOPED MUCH FURTHER BACK IN HISTORY WITH THE ANCIENT GREEK POET SAPPHO. APPROACHES TO VINDICATING THE RIGHTS OF WOMEN IN THE LAST CENTURY TOOK THE FOLLOWING FORMS:

- LIBERAL—EMPHASIZING THE INDIVIDUAL EQUALITY OF A WOMAN
- SOCIALIST—SEEKING COLLECTIVE REFORM OF THE FUNDAMENTAL INEQUALITIES OF THE RIGHTS OF WOMEN IN CAPITALIST SOCIETIES
- RADICAL—FIGHTING PATRIARCHY
- THIRD WAVE—WORKING TOWARD THE PERSONAL EMPOWERMENT OF WOMEN
- ECO—ADDRESSING THE LINKS BETWEEN THE EXPLOITATION OF NATURE AND OF WOMEN
- BLACK—ADDRESSING THE LINKS BETWEEN RACISM AND MISOGYNY

THE FIRST WOMAN ARTIST FROM ASIA TO HAVE A CONNECTION WITH THIS PREDOMINANTLY WESTERN MOVEMENT WAS YAYOI KUSAMA, WHO LIVED AND WORKED IN NEW YORK CITY IN THE 1960S. KUSAMA HERSELF HAS NEVER ACKNOWLEDGED THAT HER WORK WAS PART OF THE FEMINIST MOVEMENT. SHE CAN BE SEEN MORE AS A PREDECESSOR TO THE NEW AESTHETIC OF HERMAPHRODITISM THAT DEVELOPED IN CONTEMPORARY ART AT THE END OF THE 20TH CENTURY. SHE WAS KIND OF A MASCULINE/FEMININE GOD/GODDESS WHO EARNED RESPECT FOR HER MULTIPLE TALENTS, YET SHE REMAINED FEMININE AND STAYED INDEPENDENT OF HER MALE COUNTERPARTS. SHE EMPOWERED HERSELF WITH AN INFINITE IMAGINATION THAT GOES BEYOND THE DICHOTOMOUS CONCEPTION OF GENDER AS BEING EITHER MALE OR FEMALE.

HERMAPHRODITE IS THE GOD/GODDESS OF LOVE, BEAUTY, AND TRANSSEXUALITY IN GREEK MYTHOLOGY. HE/SHE WAS AN IDOL WIDELY WORSHIPPED IN ANCIENT GREECE AND IS STILL VENERATED TODAY, AS CAN BE SEEN IN WORKS BY THE YOUNG CHINESE PHOTOGRAPHER GU YI, WHOSE "MEN AND FLOWERS" SERIES DEPICTS YOUNG MEN WITH A FEMININE STYLE OF BEAUTY. THE NEW GENERATION OF CONTEMPORARY ARTISTS MAKES CONTINUOUS ATTEMPTS AT CONTEMPLATION, ASSEMBLY, UNIFICATION, RE-ASSEMBLY, AND REBIRTH IN PLURALISTIC WAYS. ARTISTS LIKE YANG NA, MU LEI, OUYANG CHUN, JOYCE HO & CRAIG QUINTERO

CROSS-POLLINATE THEIR ART WITH QUESTIONS OF GENDER AND ECOLOGY, WHICH HAS RESULTED IN THE PRODUCTION A MULTITUDE OF VISUAL FORMS. THE RISE OF WOMEN ARTISTS IN THE ART WORLD WILL ALSO BE SEEN AS A TESTAMENT TO THE GROWING POWER OF THE NEW AESTHETICS OF THE HERMAPHRODITE. THE HERMAPHRODITE PROVIDES A NEW METAPHOR FOR A NOTION OF BEAUTY THAT PUSHES BEYOND THE DICHOTOMY OF "YIN VS. YANG" OR "FEMALE VS. MALE."

YOKO TODA WENT TO CAMBODIA IN 1965 TO DOCUMENT THE SITUATION THERE AS HER MENTORS ROBERT CAPA AND HENRI-CARTIER BRESSON MIGHT HAVE DONE. SHE WAS ONE OF THE PIONEERS OF HER GENERATION OF WOMEN, WHO LIVED INDEPENDENTLY AND DARED TO TRAVEL EXTENSIVELY WORLDWIDE TO SEEK TRUTH AND ENLIGHTENMENT IN LIFE. SHE DID A PERFORMANCE IN RELATION TO THE CONDITION OF JAPANESE WOMEN IN PARIS IN THE EARLY 1970S. HER EARLY AWARENESS IN FEMININE QUALITIES AND WOMEN'S RIGHTS MADE HER A LEGENDARY FIGURE IN THE HISTORY OF ART BY JAPANESE WOMEN. XIANG JING, MIKA NINAGAWA, AND JANICE DEVALI ARE A DIFFERENT KIND OF WOMEN WARRIOR. ALL WERE BORN AFTER THE SECOND WORLD WAR. IN THEIR EDUCATIONS AND CAREERS, THEY HAVE EXPERIENCED THE EQUALITY OF THE CONDITIONS OF THE SEXES. THEIR WORKS OF ART ARE TESTIMONIES TO THEIR TIME. ROLF A. KLUENTER IS A UNIQUE ARTIST WHO HAS TAKEN ON THE IDENTITY OF "KE LUO FU[珂罗孚]," HIS CHINESE NAME. THE SPLIT BETWEEN HIS TWO PERSONAS IN HIS REAL LIFE AND IN HIS ART HAS ENRICHED HIS FILMS, GIVING THEM A SENSE OF ETERNAL TRANSIENCE. IN HIS CASE, "YIN VS. YANG" IS A QUESTION OF HIS WESTERN SELF AND HIS CHINESE ALTER-EGO.

UNIVERSE / SELF

CHINESE LITERATI ART CENTERS ON ABSTRACT JUDGMENTS OF SPIRITUALITY, AND THUS IT HAS INEVITABLY FOLLOWED A PATH DIFFERENT FROM THAT OF THE WESTERN RENAISSANCE, WHERE REPRESENTATION AND CHANGES IN "SHAPE" AND "FORM" WERE EMPHASIZED. IN THE EYES OF THE WESTERN SCHOLARS, THE SLOW EVOLUTION OF CHINESE ART IS OFTEN ATTRIBUTED TO THE CONSERVATIVE NATURE OF CHINESE CULTURE, AS WELL AS TO THE INFLUENCE OF POLITICAL AND SOCIETAL REGULATION. IN REALITY, ONE OF THE MOST IMPORTANT SOURCES OF THE SLOWNESS OF CHANGE IN LITERATI AESTHETICS WAS THE PHILOSOPHY OF "THE UNITY BETWEEN HEAVEN AND ONESELF." CHINESE CALLIGRAPHY AND PAINTING DOES NOT FOCUS UPON EXTERNAL FORM AS THE LOCUS OF CHANGE, FOR THE CHINESE VIEW "NATURAL HARMONY" AS THE HIGHEST STATE OF BEING—A STATE WHERE ONE'S PROGRESSION OF THOUGHT FOLLOWS THE NATURAL COURSE OF THE UNIVERSE, NEVER CENTERING UPON THE INDIVIDUAL. THE CHINESE LANGUAGE IS NOT EVEN STRUCTURED AROUND A STANDARD OF TIME AS SENSED BY THE PASSAGE OF AN INDIVIDUAL'S LIFE; RATHER, IT IS FUNDAMENTALLY BASED ON THE EXPANSIVE TIME OF THE UNIVERSE. THUS, CHINESE GRAMMAR DOES NOT CONTAIN NOTIONS OF TIME CENTERED ON THE INDIVIDUAL, SUCH AS THE PAST, PRESENT, FUTURE, OR PRESENT PROGRESSIVE TENSES.

THE SOURCE OF THE CHINESE LANGUAGE AND VISUAL ARTS LIES IN LEARNING THE LAW OF NATURE. THE UNIVERSE IS THE SOURCE OF INFINITE TRANSFORMATIONS. THE CYCLES OF SEASONS OFFER "ROUTINE CHANGE" WITHOUT BETRAYING "NATURAL LAW." THE UNIVERSAL AESTHETIC IDEOLOGY OF CHINESE CULTURE, COUPLED WITH THE SUBTLE PATTERNS OF NATURAL LEARNING, POSE DIFFICULTIES TO ANYONE SEEKING TO THEORIZE IT FROM A PERSPECTIVE INFORMED BY THE PRINCIPLES OF INDIVIDUALISM THAT CHARACTERIZE WESTERN AESTHETICISM. THUS, THE OPPOSITION OF CONTEMPORARY AVANT-GARDISM AND TRADITIONALISM THAT AROSE FROM A FOCUS UPON THE INDIVIDUAL DOES NOT PROVIDE AN APPROPRIATE FRAMEWORK THROUGH WHICH TO ADDRESS THE SYSTEM OF CHINESE ART. WHEN OBSERVED BY CHINESE SCHOLARS, WHAT APPEAR TO THE WESTERN EYE AS FEW CHANGES OVER THE COURSE OF THOUSANDS OF YEARS BLOSSOM INTO A KALEIDOSCOPE OF UNIQUE

IMAGES THAT EXEMPLIFY THE ERA OF THEIR CREATION, NOT A SERIES OF REPETITIONS OR IMITATIONS.

INTERNATIONALLY RENOWNED CHINESE ARTIST XU BING INVENTED A SYSTEM OF NEW ENGLISH CALLIGRAPHY, AN ELABORATE CREATION IN RESPONSE TO THE SEEMINGLY UNCHANGING TRADITIONS OF CHINESE LANGUAGE AND CALLIGRAPHY. HE APPROPRIATED THE FORMS OF CHINESE BRUSH STROKES AS USED IN TRADITIONAL CALLIGRAPHY BUT USED THEM TO WRITE ENGLISH LETTERS. THUS, HE HAS CREATED FORMS THAT LOOK LIKE CHINESE CHARACTERS BUT THAT ARE, IN FACT, ONLY READABLE IN ENGLISH. XU CREATED SPECIAL CHARACTERS FOR "FUTURE PASS," WHICH WE WILL USE AS PART OF OUR EXHIBITION LOGO. XU HAS ALSO CREATED A NEW INSTALLATION IN THE COURTYARD OF THE ABBAZIA DI SAN GREGORIO. BOTH BELGIAN ARTIST WIM DELVOYE AND PERUVIAN ARTIST GRIMANESA AMOROS ALSO HAVE MADE NEW SCULPTURES ESPECIALLY FOR THE SITE. DELVOYE'S LARGE-SCALE SCULPTURE AND AMOROS' LIGHT INSTALLATION WORK TOGETHER WITH THE INK-ON-PAPER INSTALLATION OF PLANETS BY CHINESE ARTIST CAI XIAOSONG TO EXEMPLIFY EXTRATERRESTRIAL INTERROGATION INTO UNKNOWN UNIVERSES. THE RELATIONSHIP BETWEEN THE INDIVIDUAL AND THE UNIVERSE HAS LONG BEEN THE MAIN SUBJECT OF MIAO XIAOCHUN'S ANIMATION PRODUCTIONS. FOR THIS EXHIBITION, HE HAS DEVELOPED A 3D VERSION OF HIS FILM IN COLLABORATION WITH THE HTC DESIGN TEAM; THEIR COMBINED EFFORTS WILL ENABLE VIEWERS TO WATCH THE SHORT FILM ON THE SCREEN OF A CELLPHONE WITHOUT WEARING 3D GLASSES.

SOCIAL AND ENVIRONMENTAL ISSUES ARE REFLECTED IN THE STYLISTICALLY DIVERSE WORKS OF WOLF KAHLEN, YANG FUDONG, YIN ZHAOYANG, MAO XUHUI, AY TJOE, WANG FENGHUA, YUAN SHUN, AND ZHAO GUANGHUI. LIGHT AND COLORED LIGHTS HAVE BECOME ESSENTIAL MEDIA FOR CREATING ART. TO NEW MEDIA ARTISTS LIKE DIETER JUNG, GRIMANESA AMOROS, AND SHY GONG, ART AND TECHNOLOGY ACTUALLY COMPLEMENT EACH OTHER. TECHNO ART HAS EMERGED AS A BYPRODUCT OF THE EVOLUTION OF SCIENCE AND TECHNOLOGY. SOME TECHNO ART HAS RESULTED IN THE PRODUCTION OF VISUAL AND AURAL PRODUCTS; OTHER WORKS HAVE PROGRESSED IN THE DIRECTION OF INTERACTIVE MEDIA. IN THIS NEW CENTURY, THE DIGITAL ENVIRONMENT HAS PROFOUNDLY ALTERED OUR MODES OF PERCEPTION AND CHANGED THE WAY WE RELATE TO BOTH THE REAL AND THE VIRTUAL. JEAN BAUDRILLARD ONCE EMPHASIZED THAT "THE PRESENT" IS A "SOCIETY OF THE SIMULACRUM." THE DEVELOPMENT OF INTERNET TECHNOLOGY HAS HASTENED THE CREATION OF A VIRTUAL SOCIETY THAT HAS ABANDONED "THE AUTHENTIC." TODAY, MULTI-MEDIA OPERATIONS CONVEY LINGUISTIC CONCEITS WITH GREAT EFFICIENCY. HETEROGENEITY, A NEW DIMENSION OF THE AESTHETICS OF THE PRESENT, MUST MAKE USE OF INTERACTIVE RELATIONSHIPS TO ANALYZE THE LANGUAGE OF TECHNO ART.

DIETER JUNG IS A PIONEER IN TECHNO ART. HIS WORKS EXPLORE BOTH LIGHT AND KINETIC ART, WHICH WAS DEVELOPED BY EARLY MODERN ARTISTS IN THE FIRST HALF OF THE 20TH CENTURY; BUT HE ADDS CERTAIN NEW ELEMENTS, EXPRESSING CONTEMPORARY REALITY THROUGH HIS USE OF MULTIPLE MEDIA, INCLUDING LASER AND COMPUTER TECHNOLOGIES. JUNG HAS EXPERIMENTED WITH THE POTENTIAL OF HOLOGRAMS TO INCREASE THE MOBILITY OF KINETIC ART. FORMS ARE ETCHED INTO THEIR SURFACES BY A LASER. THE COLORS CHANGE DEPENDING ON THE ANGLE FROM WHICH THE VIEWER VIEWS THE WORK. IN ADDITION TO ENCOURAGING THIS KIND OF VIEWER PARTICIPATION, THE HOLOGRAMS ALSO REFLECT COLORED LIGHTS ONTO THE SURROUNDING ENVIRONMENT, CREATING A SECOND COMPOSITION OF LIGHT SPACES.

THE UPHEAVALS IN ART DURING THE LAST CENTURY HAVE BEEN SEEN AS PART OF A REVOLUTIONARY "AVANT-GARDE" MOVEMENT THAT PUSHED FORWARD WHILE STRUGGLING TO BREAK FROM HISTORY AND TO NEGATE THE PAST. WITH

INNOVATION AS ITS CORE VALUE, THIS KIND OF ART DEVELOPED UNTIL THE ADVENT OF MINIMALISM IN THE 1960S, A MOMENT THAT SIGNIFIED MODERNISM'S REACTING AGAINST AND CONSUMING HISTORY TO THE POINT WHERE AS LITTLE AS POSSIBLE EXISTED. AT THAT MOMENT, SOME MINIMALIST THEORISTS ATTEMPTED TO USE CONCEPTS APPROPRIATED FROM EASTERN "ZEN" TO EXPLAIN THIS EMPTINESS IN ORDER TO AVOID COMPLETE BLANKNESS, THE CONCEPTUALISM THAT FOLLOWED IMMEDIATELY AFTERWARD IN THE 1970S ADOPTED STRONGER POSITIONS OF CONFUSION, RESISTANCE, AND EXPERIMENTATION, DECLARING AN ABSOLUTE OPPOSITION AGAINST AND SEPARATION FROM TRADITIONAL ART FORMS. YET THE ART WORLD HAS BID FAREWELL TO MODERNISM'S STRUGGLES AGAINST HISTORY, AS MODERNISM ITSELF HAS ALSO BEEN RESIGNED TO THE ANNALS OF HISTORY. WHAT IS KNOWN AS POST-MODERNISM IS BASICALLY THE PHENOMENON OF ART WORLD'S ENTERING A NEW AGE WITHOUT THE GUIDANCE OF AVANT-GARDISM.

YOSHITOMO NARA AND LIU YE ARE TWO OF THE MOST POPULAR CONTEMPORARY ARTISTS IN ASIA. THEIR STYLES REFLECT THE INFLUENCES THEY HAVE TAKEN FROM THE CARTOON AND ANIMATION INDUSTRIES. BUT BOTH OF THEM DENY THEIR CONNECTION TO MANGA. THEY PREFER TO BE RECOGNIZING AS POST-POP ARTISTS. JIMMY IS THE BEST-KNOWN ILLUSTRATOR IN TAIWAN. PHUNK STUDIO (ALVIN TAN, MELVIN CHEE, JACKSON TAN & WILLIAM CHAN) WERE DESIGNERS BEFORE THEY TURNED TO FINE ART. CAO FEI'S RMB CITY IS AN INTERESTING PROJECT THAT MAKES USE OF THE "SECOND LIFE" WEBSITE. FOR HER AND HER CONTEMPORARIES, LIKE KWON KISOO, CHANG CHIA-YING, AND SUN XUN, VIRTUAL REALITY IS PART OF THE REALITY OF DAILY LIFE. ART IS A FANTASTIC JOURNEY OF THE IMAGINATION—WITHOUT BOUNDARIES AND WITHOUT LIMITATIONS. POST-MODERNISM DOES NOT EMPHASIZE THE INVENTION OF A PERSONAL STYLE BUT RATHER OFFERS A MULTIPLICITY OF DIFFERENT MODES OF THINKING. IN OTHER WORDS, THE ARTWORKS CREATED THROUGH THE DIFFERENT THOUGHT TEMPLATES OF POST-MODERNISM COULD BE SAID TO PARTAKE OF AN ECLECTICISM THAT UNITES MULTIPLE STYLES AND FORMS.

VIRTUAL / REAL

CLOSELY FOLLOWING THE DEVELOPMENT OF DIGITAL TECHNOLOGY, THE FORMS OF CARTOONS, COMICS, AND ANIMATED FILMS HAVE BECOME MUCH MORE COMPLEX, WHILE THEIR DISTRIBUTION CHANNELS HAVE BECOME MUCH MORE DIVERSE. ALL KINDS OF SIMPLIFIED VISUAL FORMS HAVE BECOME SYMBOLS THAT ARE TRANSMITTED IN MASSIVE QUANTITIES. THESE COMPRISE THE SEPARATE SYSTEMS OF IDENTITY THAT DEFINE DIFFERENT CULTURES AND REGIONS. AS THESE SYMBOLS ARE TRANSMITTED, THEY TAKE ROOT AND BECOME BITS OF THE CODE WITH WHICH YOUTH CULTURES FROM AROUND THE WORLD COMMUNICATE. NO LONGER ARE THEY ELEMENTS UNIQUE TO A SINGLE ERA OR ETHNIC GROUP. INSTEAD, THEY BECOME THE COMMUNICATION CHANNELS THROUGH WHICH PEOPLE EVERYWHERE SEEK TO EXPRESS AND CONVEY THOUGHTS OR SIMULATE AND RECREATE WHAT FIRES THEIR IMAGINATIONS. XU BING'S ON-GOING PROJECT BOOK FROM THE GROUND EXEMPLIFIES THIS PHENOMENON, AS IT AIMS TO BUILD A MASSIVE COLLECTION OF PICTORIAL VISUAL CODES TO BREAK THE BOUNDARIES OF LANGUAGE.

WARD WALRATH KIMBALL WAS ONE OF THE NINE OLD MEN WHO WORKED IN THE ANIMATION DEPARTMENT OF THE DISNEY COMPANY FROM THE 1930S. WARD, IN HIS DAYS, ART AND ANIMATION BELONGED TO DIFFERENT WORLDS. HE MADE A NUMBER OF DRAWINGS ON FOUND MUSEUM POSTERS TO CREATED NEW MEANINGS FOR THESE MASTERPIECES IN ART HISTORY. HIS APPROPRIATION OF THE OLD MASTERS' IMAGES, WHICH HE MIXED WITH HIS OWN HUMOROUS INTERPRETATIONS, WAS HIS WAY OF CROSSING BOUNDARIES. NO MATTER WHERE THEY WERE BORN, THE ARTISTS, DESIGNERS, CARTOONISTS, ANIMATORS, AND ILLUSTRATORS OF TODAY HAVE ALL GROWN UP IN NEARLY IDENTICAL ENVIRONMENTS. EVEN THEIR

EDUCATIONAL BACKGROUNDS ARE QUITE SIMILAR. THEIR AESTHETIC TASTE HAS BEEN BROADLY INFLUENCED BY POPULAR CULTURE. ARTISTS OF THE NEW GENERATION VIEW FORMS SUCH AS CARTOONS, COMICS, AND ANIMATION AS VIABLE OPTIONS FOR ARTISTIC CREATION IN THE COMPOSITE MEDIA ENVIRONMENT OF THE PRESENT. THEY HAVE STEPPED BEYOND THE RIGID IMPRESSIONS THAT SOCIETY MAY ONCE HAVE HAD OF THESE VISUAL FORMS, AND THEY FREELY DRAW FROM THEM, REFLECTING ON THEM IN THEIR OWN LIVES AND IMBUING THEM WITH A DEEPER LEVEL OF MEANING. THE HIGH-SPEED PRODUCTION OF NOVEL VISUAL FORMS IN THE DIGITAL ENVIRONMENT OF THE PRESENT NOT ONLY GIVES RISE TO THE NEW GENERATION'S VISIONS OF WHAT IS FRESH AND NEW BUT ALSO RESULTS IN THEIR BEING BLENDED INTO THE ESSENTIAL FORMAL VOCABULARY OF POPULAR COMMERCIAL PRODUCTS. THESE VISUAL FORMS BECOME THE SYMBOLIC CODES FOR TRENDY, FASHIONABLE GOODS.

THE NEVER-ENDING QUEST PURSUED BY TODAY'S YOUTH TO RENEW AND TRANSFORM POPULAR CULTURE THROUGH THEIR ARTISTIC CREATIONS HAS ITSELF CHANGED, MOVING AWAY FROM THE QUEST FOR INDIVIDUALISTIC "ORIGINALITY" OF THE PREVIOUS CENTURY TOWARD AN INTEREST IN PLAYING WITH THE VISUAL CODES OF "ULTRA NEW VISION." FRESH SENSORY STIMULATION HAS BECOME MORE IMPORTANT THAN FORMAL CREATIVITY. CREATIVE ARTISTS OF THE NEW GENERATION FREQUENTLY PROCESS VISUAL CODES WITH INTERACTIVE TECHNIQUES SO THAT THE INFORMATION CROSS-FLOW BETWEEN VIEWERS AND CREATORS RESEMBLES A GAME FILLED WITH UNDEFINED VARIABLES. DUTCH DIGITAL ARTIST HOOGER T. BRUGGE FIRST WORKED AS A PAINTER AND CARTOONIST UNTIL HE FOUND THE INTERNET IN 1996. HE CREATED A MIRROR IMAGE OF HIMSELF AS HIS VIRTUAL IDENTITY IN THE INTERNET WORLD. HIS MODERN LIVING NEUROTICA SERIES HAS BECOME EXTREMELY POPULAR, AS HAS HIS CURRENT INTERACTIVE SERIES HOTEL. CREATED FOR THE ONLINE SUBMARINE CHANNEL. IN SUCH FICTIVE ENVIRONMENTS, THE HUMAN EMOTIONS OF THE 21ST CENTURY ARE DEVELOPING AND MATURING THROUGH MULTIPLE RITUALS AND BEHAVIORS. THE INTERACTION BETWEEN REALITY AND VIRTUAL REALITY WILL ILLUMINATE THE INCREDIBLE FORMS OF IMAGINATION THAT ENRICH EVERY INDIVIDUAL'S MULTIPLE IDENTITIES.

AMERICAN ARTIST GARY BASEMAN IS TYPICAL OF CONTEMPORARY ARTISTS OF THIS TREND. HE WORKS IN VARIOUS CREATIVE FIELDS, INCLUDING ILLUSTRATION, TOY DESIGN, ANIMATION, PERFORMANCE, AND FASHION; SOMETIMES, TOO, HIS ART INTERACTS WITH POPULAR MUSIC. HE IS THE CREATOR OF THE EMMY-WINNING CARTOON SERIES TEACHER'S PET AND THE ARTISTIC DESIGNER OF CRANIUM, A POPULAR BOARD GAME. HIS PLAYFUL, DEVIOUS, AND CLEVERLY NAMED CREATURES RECUR THROUGHOUT HIS BODY OF WORK. THIS AESTHETIC TREND IN THE 21ST CENTURY HAS TAKEN SHAPE AS COMICS HAS INTERACTED WITH REAL EMOTIONS IN THE VIRTUAL WORLD, THEREBY CULTIVATING THE AESTHETIC TASTES OF A NEW GENERATION, FROM THE BRIGHT AND COLORFUL LIGHTS OF DIGITIZED IMAGES TO FORMS THAT TRANSFORM INSTANTANEOUSLY. IN THE WORKS OF NATEE UTARIT, HYE RIM LEE, INDIEGUERRILLAS (MIKO AND SANTI), TOMOKO NAGAI, DAVID CHAN, SANG-AH CHOI, CHIHARU NISHIZAWA, HIROYUKI MATSUURA, RIEKO SAKURAI, EDDIE KANG, JIANG HENG, HAN YAJUAN, TANG MAOHONG, HSU TANGWEI, AND PAN DEHAI WORKS, THE USE OF METAPHORS AND HUMOROUS CONTENT, AS WELL AS SPECTACULAR VISUAL EFFECTS THAT WERE INNOVATED IN ASIA, ARE REVEALING THE POSSIBLE POSITIONS THAT VIRTUAL BEAUTY CAN TAKE IN LIFE.

IN THE COURSE OF MANY YEARS OF RESEARCHING NEW TENDENCIES IN ART, I HAVE NOTED THAT THERE ARE A NUMBER OF ARTISTS THROUGHOUT THE WORLD WHOSE SHARED AESTHETIC POINT OF VIEW HAS LED THEM TO MAKE USE OF REPRESENTATIONAL PRACTICES RELATED TO COMIC BOOKS, CARTOONS, AND ANIMATION. SUCH ARTISTS INCLUDE SIMONE

LEGNO AKA TOKIDOKI, ANNA GALTAROSSA, ALDO LANZINI, EMANUELE SFERRUZZA MOSZKOWICZ, AND ANGELO VOLPE FROM ITALY; MAPI GIL FROM SPAIN; OLIVIER PAUWELS FROM BELGIUM; INBAL SHVED FROM ISRAEL; AND LELYA BORISENKO FROM RUSSIA. IN DOING SO, THEY SEEM TO HAVE ESTABLISHED A NEW AESTHETIC TREND, WHICH I HAVE CALLED "ANIMAMIX." IN ENGLISH "ANIMATION" AND "COMICS" ARE TWO SEPARATE WORDS, BUT IN CONTEMPORARY CHINESE-SPEAKING CONTEXTS, THE TWO ARE OFTEN COMBINED INTO A SINGLE TERM THAT DOES NOT POSSESS AN ENGLISH COUNTERPART. HENCE, I COMBINED THE WORDS "ANIMATION" AND "COMICS" TO CREATE A NEW TERM, "ANIMAMIX," WHICH DESCRIBES THIS NEW AESTHETIC PHENOMENON.

MY CONCEPT OF ANIMAMIX AESTHETICS IS ROOTED IN THE GRADUAL EVOLUTION OF POPULAR CULTURE OVER THE PAST SEVERAL CENTURIES, AS WELL AS IN THE NEW AESTHETIC VISIONS THAT HAVE NATURALLY EMERGED IN THE 21ST CENTURY AS THE INDIVIDUAL STYLES OF EARLIER ARTISTS HAVE BEEN CONSOLIDATED AND REINTERPRETED. BY FOCUSING ON ANIMAMIX AESTHETICS, I HAVE TRIED TO CREATE AN OVERARCHING THEORY OF THE EVER-BURGEONING AESTHETIC TENDENCIES OF THE PRESENT. COMIC BOOKS, CARTOONS, AND ANIMATION HAVE ALL DEVELOPED INTO INDEPENDENT AESTHETIC FIELDS, AND THEY HAVE THOROUGHLY INTEGRATED THEMSELVES INTO ALL AREAS OF LIFE.

THE WORLDWIDE BOX-OFFICE SUCCESS OF THE RECENT 3D ANIMATED FILM AVATAR SHOWS THAT ONE FORM OF ANIMAMIX AESTHETICS HAS ALREADY GAINED THE RECOGNITION OF THE MASSES. I ONCE POINTED OUT IN A LECTURE THAT AVATAR WILL PROVE TO BE A MILESTONE IN HUMAN CIVILIZATION. BEFORE AVATAR THE VIRTUAL AND THE REAL HELD SEPARATE STATUSES; THEY REPRESENTED TWO OPPOSING CONCEPTS. HOWEVER, AFTER AVATAR THE VIRTUAL AND THE REAL CAN NO LONGER BE SEPARATED; THE TWO HAVE BECOME FULLY INTEGRATED IN OUR LIVES. WITH THE BOMBARDMENT OF MASS MEDIA, CERTAIN IMAGES HAVE ALREADY COME TO FORM A SYMBOLIC LANGUAGE BY WHICH YOUTHS AROUND THE WORLD COMMUNICATE WITH EACH OTHER. THIS IS NOT A MERE PASSING FAD, NOR IS IT A FORM OF COMMUNICATION THAT A SINGLE ETHNIC GROUP CAN MONOPOLIZE.

THE ANIMAMIX ARTISTS OF THE 21ST CENTURY ARE NOT JUST THE PRODUCERS OF ANIMATION AND COMICS, AS ANIMAMIX MANIFESTS ITSELF IN ALL ASPECTS OF THE CREATIVE INDUSTRIES. UNLIKE THE POP ARTISTS OF THE LAST CENTURY WHO SIMPLY APPROPRIATED THE VISUAL SYMBOLS OF COMICS AND ANIMATION, THE ARTISTS OF 21ST-CENTURY ANIMAMIX ARE COMPLETELY IMMERSSED IN AND DIRECTLY CONCERNED WITH THESE STYLISTIC FORMS AND SYMBOLS. THE AESTHETICS OF ANIMAMIX HAS QUICKLY BECOME ONE OF THE MOST IMPORTANT SOURCES OF INSPIRATION FOR THE GLOBAL ART SCENE OF THE 21ST CENTURY.

I HAVE ALSO POINTED OUT THAT THE ULTRA NEW VISION OF 21ST-CENTURY ANIMAMIX CAN BE CHARACTERIZED IN FOUR WAYS. FIRST, THE ABUNDANT, DIVERSE ANIMAMIX IMAGES FOUND IN POPULAR CULTURE, BE THEY HUMAN FIGURES OR ANIMAL CHARACTERS, ARE ALL IMAGES THAT WILL NEVER GROW OLD. FOR EXAMPLE, DISNEY'S MICKEY MOUSE IS OVER 80 YEARS OLD, YET HE IS STILL AS LOVELY AS HE WAS AT HIS CREATION AND HAS BEEN LOVED BY CHILDREN OF MULTIPLE GENERATIONS. HOWEVER, CELEBRITIES WHO WERE FAMOUS 80 YEARS AGO, EVEN IF THEY ARE STILL ALIVE, APPEAR TOTALLY DIFFERENT FROM HOW THEY DID WHEN THEY FIRST BECAME FAMOUS. THEIR COLLECTIVE MEMORY OF AGELESS IMAGES HAS SHAPED THE AESTHETIC PREDILECTIONS OF THE YOUNG PEOPLE OF THIS ANIMAMIX GENERATION. THE IDEALIZED ETERNAL BEAUTY OF YOUTH IS NO LONGER UNIQUE TO THE VIRTUAL CHARACTERS IN ANIMATION, CARTOONS, OR COMICS. INDEED, THE DESIRE

TO ATTAIN IDEAL, ARTIFICIAL BEAUTY IN REAL LIFE IS COMMON TO MANY PEOPLE TODAY.

SECOND, ANIMAMIX ART IS FULL OF STRANGE, MALLEABLE NARRATIVE TEXTS THAT GIVE ANIMAMIX IMAGES THEMSELVES A STRONG NARRATIVE CHARACTER. WITHIN THE DIGITIZED ENVIRONMENT OF THE 21ST CENTURY, THE CHANGES TO THIS NARRATIVE ENVIRONMENT HAVE BECOME EVEN MORE INTERESTING. MORE AND MORE INFORMATION IS COMMUNICATED AND EXCHANGED VIA IMAGE-BASED LANGUAGES. THEREFORE, EVEN IN A SMALL VISUAL SYMBOL, THERE SOMETIMES EXIST MULTIPLE LAYERS OF MEANING, INCLUDING HYPOTHESES, IMAGINATIVE CONSTRUCTIONS, LEGENDS, AND METAPHORS. THE ANTHROPOMORPHIZED CHARACTERS IN CARTOONS, ANIMATION, AND COMICS, AS WELL AS THE EXAGGERATED AESTHETICS OF TRANSFORMATION, HAVE EVOLVED THROUGH THEIR COMBINATION WITH NARRATION, AND THUS THEY WILL BECOME THE MAINSTREAM OF THE AESTHETICS OF CHARACTERIZATION IN THIS CENTURY—JUST AS ABSTRACTION LED THE AESTHETIC TRENDS OF THE 20TH CENTURY.

THIRD, SINCE THE MIDDLE OF LAST CENTURY, ELECTRONIC MEDIA HAVE SERVED AS THE CHANNELS THROUGH WHICH IMAGES ARE BROADCASTED. COLORFUL LIGHTS SHINE WHILE SOUNDS FLOW AND ABOUND IN SPACE. THESE ARE A MEANS OF EXPRESSION EQUAL TO PAINTING WITH PIGMENT ON CANVAS. IN THIS NEW CENTURY, HUMANS EVERYWHERE SHARE THE EXPERIENCE OF WATCHING THEIR CHILDREN GROW UP IN FRONT OF THE TELEVISION AND THE COMPUTER. THE INFORMATION THEY RECEIVE AND THE IMAGES THEY SEE ARE USUALLY TRANSMITTED THROUGH COLORED LIGHTS ACTIVATED BY ELECTRICITY. SUCH FLORID COLORED LIGHTS HAVE HAD A VERY DEEP INFLUENCE ON ARTISTS' USAGE OF COLOR IN THEIR WORKS. THE ELECTRONIC MEDIA OF THE PREVIOUS CENTURY SERVED TO TRANSMIT IMAGES. THE NEW GENERATION THAT IS GROWING UP IN THE DIGITAL ENVIRONMENT OF THE PRESENT IS ALREADY FAMILIAR WITH THE RECEPTION OR RETRIEVAL OF IMAGES ON THE SCREEN. THE PERCEPTION OF AND REACTION TO IMAGES OF COLORED LIGHTS AND DOTS ARE NATURALLY VERY DIFFERENT FROM THOSE IN RESPONSE TO COLORS AND GRAPHICS SYNTHESIZED BY COLORED PIGMENTS OR INKS. WHAT ARE SEEN ON THE SCREEN ARE FLUORESCENT COLORS OR CONTRASTIVE COLORED DOTS, WHICH ARE SYNTHESIZED BY THE EYE TO FORM VISIONS OF SPLENDID, DAZZLING COLOR. SUCH MARVELOUSLY COLORFUL VISUAL EFFECTS ARE ONE OF THE DISTINCT FEATURES OF THIS ULTRA NEW VISION.

FINALLY, WHILE TRADITIONAL ARTWORKS CAN BE INDEPENDENTLY PRODUCED IN A SMALL WORKSHOP, ANIMAMIX ART OFTEN REQUIRES A PROFESSIONAL DIVISION OF LABOR AND A STRONG TEAM SPIRIT. THIS NECESSARILY INVOLVES GREAT HUMAN, MATERIAL, AND FINANCIAL RESOURCES. CROSS-INDUSTRY INTEGRATION IS A PHENOMENON UNIQUE TO ANIMAMIX CULTURE. FOR EXAMPLE, THE DERIVATIVE PRODUCTS CREATED BY THE AMERICAN AND JAPANESE COMICS AND ANIMATION INDUSTRIES HAVE COVERED ALMOST ALL ASPECTS OF LIFE, FROM CLOTHES AND FOOD TO ACCOMMODATION AND TRANSPORTATION. THUS, THE VALUE OF THE ANIMAMIX INDUSTRY LIES NOT JUST IN ANIMAMIX ART ITSELF. ANIMAMIX IS A SUMMARY OF THE CULTURE OF THIS AGE, REFLECTING REGIONAL LINGUISTIC STYLES, GLOBAL AESTHETIC TASTES, HISTORICAL CULTURAL FRAMEWORKS, HUMAN MENTALITIES, AND SOCIAL RELATIONSHIPS BETWEEN THE COLLECTIVE AND THE INDIVIDUAL. THE LEAD SINGER OF THE FAMOUS POPULAR MUSIC GROUP "MAY DAY" IN ASIA, A SHIN (CHEN SHIH-HUNG) STUDIED ARCHITECTURE DURING HIS COLLEGE YEARS. HE AND HIS HIGH SCHOOL FRIEND NO2GOOD (CHEN PO-LIANG) LATER FOUNDED "STAY REAL," A YOUTH FASHION BRAND IN TAIPEI THAT HAS NOW EXPANDED TO HONG KONG, SHANGHAI, AND TOKYO. ANDRE SARAIVA AND KEA (TSAI MENG-TA) WERE STREET GRAFFITI ARTISTS. ANDRE SARAIVA NOW IS KNOWN IN THE NIGHT CLUB, BOUTIQUE HOTEL, AND FASHION AND ENTERTAINMENT WORLD. KEA IS ACTIVE IN THE WORLD OF YOUTH STREET

CULTURE. SIMONE LEGNO AKA TOKIDOKI ALSO HAS HIS OWN BRAND AND RETAIL VENTURES IN EUROPE AND AMERICA. A COLLECTIVE OF ARTISTS FROM MAINLAND CHINA AND TAIWAN NAMED ANIMAMIX.NET INCLUDES A GREAT NUMBER OF ARTISTS AND DESIGNERS (CHEN FEI/LUO HUI, YE FUNA, TAO NA, LU TINGTING, LIN CHIN-HUNG, GAO XIAOWU, LUO DAN, XU JIA, LUO ZHENHONG, SUN DONGXU, HE ZUBIN, RAE CHOU, WOW BRAVO & FUNKY RAP, STEPHANY HSIAO, CHEN ZONGGUANG, FU KAILAI, TESS LIN, VICTOR XU WEINA, YAN SHILIN, CHEN HONGZHU, PINK HSU, WU DINGLONG, ZHOU XIN, XU QIN, PENG YUN, MA CHUNFU, CONNIE CHANG, LELAND LEE, AND WU CHANG JUNG) WHO HAVE PLAYED MANY DIFFERENT ROLES AND HAD MANY DIFFERENT CAREERS IN THE CREATIVE INDUSTRIES. SOME EVEN OWN THEIR OWN PRODUCTION HOUSES. THE MODE OF PRODUCTION EMPLOYED BY THE ARTISTS OF THE NEW GENERATION IS BECOMING MORE AND MORE SIMILAR TO THAT OF DESIGNERS AND ANIMATORS, AND THE LINES SEPARATING THE IDENTITIES OF ART CREATORS, DESIGNERS, AND ANIMATORS ARE BEING BLURRED. THE SITE OF THE BIRTH AND REALIZATION OF IDEAS HAS ALSO BEEN MOVED FROM THE PERSONAL WORKSHOP TO THE INTERACTIVE TEAM, EVEN TAKING THE FORM OF CORPORATIONS THAT IMPLEMENT INTERNATIONAL PRODUCTION LINES.

THE DIGITAL ENVIRONMENT HAS PROFOUNDLY ALTERED PEOPLE'S MODES OF PERCEPTION. IT HAS CHANGED PEOPLE'S RELATIONSHIP TO BOTH THE REAL AND THE VIRTUAL, NOT ONLY OVERTURNING OUR SYSTEMS OF CLASSIFICATION AND CATEGORIES OF KNOWLEDGE, BUT ALSO CHALLENGING THE LIMITS OF OUR SENSES. THIS PHENOMENON IS BEST EXEMPLIFIED BY ANIMAMIX ART. THE NEW ARTISTS REPRESENTING AND DISPLAYING ANIMAMIX ELEMENTS IN THEIR WORK HAVE SHOWN THAT RATHER THAN SIMPLY APPROPRIATING FORMS OF POPULAR CULTURE, THEIR WORKS THEMSELVES HAVE BEEN COMPLETELY ABSORBED INTO ANIMAMIX. WE SEE THIS IN THE ANIMATIONS AND INTERACTIVE GAMES OF HOOGER T. BRUGGE, OLIVIER PAUWELS, AND MONOCHROM FROM EUROPE. ARTISTS IN ASIA, INCLUDING CHEN ZHIGUANG, WU RIGEN AND WEN SAN SU, HAVE EMPLOYED THIS VISUAL LANGUAGE IN ENVIRONMENTAL INSTALLATIONS, FURNITURE, AND INTERIOR DESIGN.

THE EMERGING ANIMAMIX AESTHETIC HAS APPEARED IN ALL FIELDS OF ART IN THIS NEW CENTURY. "ANIMAMIZED" STYLES ARE THE ARCHETYPES OF ARTISTS' CREATIONS. THIS SENSATIONAL OUTPUT CAN BE EXEMPLIFIED BY THE RISE OF LADY GAGA, WHOSE OVERWHELMING SUCCESS IN THE ENTERTAINMENT BUSINESS IS ACTUALLY AN ARTISTIC SUCCESS. IF PICASSO CAN BE SEEN AS THE MOST POPULAR MASTER OF THE MODERN ART OF THE 20TH CENTURY, IT IS POSSIBLE THAT LADY GAGA WILL TURN OUT TO BE THE GREAT MASTER OF 21ST-CENTURY ART. THE INCREASINGLY POPULAR COSPLAY ACTIVITIES IN ASIA, FIRST ASSOCIATED WITH JAPANESE MANGA CULTURE, WILL UNDOUBTEDLY BE INFLUENCED BY ENTERTAINMENT SUPERSTARS LIKE LADY GAGA AND WILL BECOME A FORM OF CONTEMPORARY ART IN THE FUTURE. WE HAVE ONLY INVITED A FEW ARTISTS WHOSE WORKS ARE RELATED TO COSPLAY TO VENICE. THEY INCLUDE KRISTY CHU CHA-RAY, YE YILI, JONATHAN ANDERSON AND EDWIN LOW, DEMIS ALBERTACCI, AND GIORGIA VECCHINI. HOWEVER, WE WILL HOST AN INTERNATIONAL COSPLAY COMPETITION IN TAOYUAN, TAIWAN, IN 2012 WHEN "FUTURE PASS" TRAVELS TO THE NATIONAL TAIWAN MUSEUM OF FINE ARTS IN TAICHUNG.

THE IMAGES AND SYMBOLS OF ANIMAMIX ART ARE LIKE A COMMUNICATION CHANNEL THAT FACILITATES INDIVIDUAL EXPRESSION, AS WELL AS THE CONVEYING OF IDEAS AND THE USE OF IMAGINATION.

THEREFORE, ANIMAMIX ARTWORKS ARE NOT ACTUALLY ANIMATION OR COMICS.

"ANIMAMIX" IS A KIND OF TOTAL CONCEPTION OF THE AESTHETIC ATTITUDES OF THE NEW CENTURY IN ALL AREAS OF CREATION.

CONCLUSION:

THANKS TO THE DIGITAL ENVIRONMENT OF THE 21ST CENTURY, THE CHANNELS FOR OBTAINING KNOWLEDGE HAVE BECOME MORE OPEN AND DIVERSE. IN THE NEW INTERNET AGE, THE WORLD OF TECHNOLOGY IS GIVING THE PUBLIC A PLATFORM THROUGH WHICH TO SHARE THE PLAYFULNESS OF ART AND THE INTELLIGENCE OF TECHNOLOGY, AS WELL AS AN INCREASING SPIRITUAL DESIRE FOR BEAUTY.

THE CONTEMPORARY ART OF ASIA IN THE 21ST CENTURY IS INEVITABLY MOVING TOWARD ECLECTICISM, OPENING UP MORE LIBERAL DIALOGUES BY UNITING THE EXPERIENCES OF CONCEPTUAL ART WITH EXPERIMENTATION WITH PROCESS AND MATERIALS. CONTEMPORARY ART NOT ONLY EXCAVATES AND BUILDS NEW PERSPECTIVES AND EXPLICATIONS, BUT ALSO IT PRESENTS NARRATIVES OF INDIVIDUAL ARTISTS' EXPERIENCES OF THE PRESENT AND THEIR SAMPLING OF THE DIFFERENT CULTURAL SPICES OF THIS GLOBAL MELTING POT. CONTINUOUS CONTEMPLATION, ASSEMBLY, UNIFICATION, RE-ASSEMBLY, REBIRTH, AND EVEN QUESTIONS OF GENDER HAVE BEEN CROSS-POLLINATED TO GIVE RISE TO A HETEROGENEITY OF VISUAL FORMS.

THIS HETEROGENEITY INCLUDES THE FAMILIAR VEINS OF TRADITIONAL ART, ESPECIALLY IN ASIA WHERE THE PAST IS ALSO A PART OF THE PRESENT. INDEED, TRADITIONAL ART HAS BECOME ONE OF THE MANY POSSIBILITIES OPEN TO ECLECTICISM. WITH THE RISE OF THE INTERNET, DIGITAL TECHNOLOGY HAS TRANSFORMED PEOPLE'S COGNITIVE EXPERIENCE OF TIME, DISTANCE, AND OTHER PHYSICAL PHENOMENA, CREATING A NEW STATE OF MIND/A NEW NATION, WHERE GLOBAL CITIZENS FIND THEIR HOMES IN A SIMULTANEOUSLY "VIRTUAL/REAL" STATE. THE PASSES TO THIS FUTURE STATE WILL BE LABELED WITH THE VISUAL CODES OF ULTRA NEW VISION. THESE NEW AESTHETIC MOVEMENTS HAVE RISEN IN ASIA AND WILL SPREAD TO CONNECT WITH THE REST OF THE WORLD.

IF ART CAN CREATE A NATION, THE OLD CHINESE PHILOSOPHY OF "THE UNITY BETWEEN THE UNIVERSE AND ONESELF" SHALL BE WRITTEN INTO ITS CONSTITUTION TO PAVE THE WAY FOR INNOVATIONS IN GREEN RESOURCES IN THE FUTURE.



FUTURE STATE: YOYO XIAO (WEIXIAO), WUJI WUJI, COMPUTER-GENERATED. 2011

EAST & WEST

RENZO DI RENZO

CO-CURATOR OF FUTURE PASS
ARTISTIC DIRECTOR
FONDAZIONE CLAUDIO BUZIOL
VENICE

WHEN PEOPLE SEE BEAUTY,
THEY THINK, THAT'S BEAUTIFUL.
THINKING OF SOMETHING AS BEAUTIFUL
MAKES YOU THINK OTHER THINGS ARE UGLY.
CALLING SOMETHING GOOD
FORCES YOU TO CALL SOME OTHER THINGS EVIL.
THE IDEAS DIFFICULT AND EASY SUPPORT EACH OTHER.
LONG AND SHORT DEFINE EACH OTHER.
HIGH CREATES LOW.
TONE CREATES NOISE.
BEFORE CREATES AFTER.
HAVE CREATES DON'T HAVE.
--LAO TZU, TAO TE CHING

THE 54TH INTERNATIONAL ART EXHIBITION IN VENICE IS CALLED ILLUMINAZIONI – ILLUMINATIONS, A CAREFULLY CHOSEN TITLE THAT UNITES THE CONCEPTS OF "LIGHT" AND "NATION". THE CURATOR, BICE CURIGER, HAS SAID THAT THE AIM IS TO SHED LIGHT ON - OR ILLUMINATE - THE STATE OF CONTEMPORARY ART IN TODAY'S INCREASINGLY GLOBALISED WORLD. THE TERM "NATIONS" IN THIS SENSE MEANS MORE THAN INDIVIDUAL COUNTRIES AND BECOMES A METAPHOR FOR DEVELOPMENTS IN ART RIGHT ACROSS THE WORLD WHERE GROUPS OF ARTISTS REPRESENTING A WIDE VARIETY OF SMALL LOCAL ACTIVITIES AND TRENDS HAVE COME TOGETHER.

TO SUPPORT THIS BASIC CONCEPT BICE CURIGER SENT FIVE QUESTIONS TO ALL THE ARTISTS TAKING PART IN THE VENICE EXHIBITION AS WELL AS THOSE EXHIBITING IN THE 88 NATIONAL PARTICIPATIONS HELD AT THE GIARDINI AND IN VARIOUS OTHER VENUES AROUND THE CITY. THE QUESTIONS SUGGEST A NEW COMMUNITY OF MIGRANT ARTISTS WHERE THE LINES BETWEEN THEIR DIVERSE BACKGROUNDS ARE BLURRED AND DIFFERENCES REMOVED IN THE NAME OF GREATER UNITY AND A DEEPER COMMUNION. THE FIVE QUESTIONS ARE: WHERE DO YOU FEEL AT HOME? DOES THE FUTURE SPEAK ENGLISH OR SOME OTHER LANGUAGE? IS THE ART COMMUNITY A NATION? HOW MANY NATIONS DO YOU FEEL INSIDE YOU? IF ART WERE A NATION, WHAT WOULD BE WRITTEN IN ITS CONSTITUTION?

IN THE END IDEAS COME FROM ABOVE AND IN THE HEAVENS THERE ARE NO BORDERS. MANY YEARS AGO BRUNO MUNARI ELOQUENTLY DESCRIBED THIS CONCEPT WITH THESE WORDS: "IN ITALY ART SHOULD BE ITALIAN / IN POLAND, POLISH / IN TURKEY, TURKISH / BUT IF A TURK PAINTS IN POLAND / WHAT KIND OF ART SHOULD HE PRODUCE? / AND WHAT IF POLAND OCCUPIES TURKEY?" HIS CONCLUSION IS THAT "IN ITALY ART SHOULD BE ART / IN POLAND, ART / THE LABEL WILL COME LATER."

AS CONCEPTS, GEOGRAPHICAL COORDINATES ARE NO MORE THAN RELATIVE. WHAT IS EAST AND WEST, NORTH AND SOUTH DEPENDS ON WHERE WE ARE. THE WORLD HAS NO CENTRE APART FROM THAT WHICH WE ADOPT ON A TEMPORARY BASIS. WE CAN, AS CHRISTOPHER COLUMBUS DREAMED, GET TO THE EAST BY SAILING WEST. THESE ARE POINTS OF VIEW AND CULTURAL TRADITIONS THAT, AS A RESULT OF DIGITAL TECHNOLOGIES IN TODAY'S EVER CLOSER,

GLOBALISED WORLD, SEEM TO BECOME MORE CONFUSED AND INTERDEPENDENT. TODAY WE CAN SEE THE INFLUENCE OF WESTERN CULTURE ON EASTERN CULTURE AND VICE VERSA.

THE FUTURE PASS EXHIBITION FOCUSES ON THIS CONCEPT, REFLECTING THE GENERAL THEME OF THE BIENNALE AND PROVIDING AN IMPLICIT RESPONSE TO CURIGER'S FIVE QUESTIONS. ART, AS EVER, ANTICIPATES AND REFLECTS SOCIAL AND ECONOMIC CHANGE. INEVITABLY THE POINT OF VIEW SLIPS TOWARDS THE EAST. OR PERHAPS IT COMES FROM WITHIN, CHOOSING THE EAST AS A PRIVILEGED OBSERVATORY AND FINDING A NEW POPULAR AESTHETIC WHICH INFLUENCES AND IS INFLUENCED BY A SPECIFIC CULTURAL TRADITION IN THE SAME WAY AS IT IS BY GLOBAL NEO-ECLECTICISM.

IT'S NO ACCIDENT THAT THE EXHIBITION HAS BEEN DIVIDED INTO A SERIES OF DICHOTOMIES, STARTING WITH THE ONE THAT FORMS THE BASIS OF THE PRIMORDIAL ANCIENT CHINESE PHILOSOPHY OF YIN AND YANG. YIN AND YANG ARE OPPOSITES WHICH COMPLEMENT ONE ANOTHER AND ARE INTERDEPENDENT, WITH SHARED ORIGINS. ONE CANNOT EXIST WITHOUT THE OTHER. THE SAME LAW GOVERNS THE OTHER OPPOSITES: EAST/WEST, PAST/FUTURE, VIRTUAL/REAL, UNIVERSAL/INDIVIDUAL. IN THE END THESE ONLY SEEM TO BE DICHOTOMIES WHICH ARE THEN RESOLVED IN A SINGLE WORK OF ART.

THE FONDAZIONE CLAUDIO BUZIOL, CREATED IN MEMORY OF REPLAY FOUNDER CLAUDIO BUZIOL AND RUN BY SILVIA BUZIOL HAS, SINCE ITS BEGINNINGS, FOCUSED ON AN ECLECTIC MIX AND CONTAMINATION OF FASHION, DESIGN AND ART, BUT ALSO OF MUSIC, LITERATURE, PHOTOGRAPHY, VIDEO, VISUAL COMMUNICATION, INTERACTIVE PERFORMANCE, AND DANCE. IN THESE YEARS A DIVERSE RANGE OF GENRES AND DISCIPLINES HAVE BEEN CHOSEN BASED ON A CONCEPT WHICH IS MORE INTERDISCIPLINARY THAN SIMPLY MULTIDISCIPLINARY. THE AIM IS TO MAKE ENERGY AND NEW LIGHT FLOW FROM EVERY RELATIONSHIP, AS AN "ILLUMINATION". THIS IS THE REASON FOR MEETING WITH VICTORIA LU AND WORKING WITH THE UNEEC FOUNDATION FROM TAIWAN, THE PEKING TODAY ART MUSEUM, THE WERELD MUSEUM IN ROTTERDAM AND THE NATIONAL TAIWAN MUSEUM OF FINE ARTS IN THE CREATION OF THE FUTURE PASS EXHIBITION. THIS EXHIBITION IS THE NATURAL CONCLUSION OF A JOURNEY STARTED JUST THREE YEARS AGO BUT IS ALSO A STARTING POINT FOR NEW EXPERIENCES: DIRECT AND PREFERENTIAL ACCESS TO THE FUTURE, AS THE EXHIBITION TITLE SEEMS TO SUGGEST.

THERE ARE ALSO AT LEAST A FURTHER TWO SIGNIFICANT "MEETINGS" FOR THE FONDAZIONE. ONE, ACCORDING TO THE MISSION MAINLY DEDICATED TO PROMOTING YOUNG TALENT, BRINGS TOGETHER INTERNATIONALLY RENOWNED ARTISTS AND EMERGING ARTISTS – WITH THEIR OWN SECTION IN THE EXHIBITION – SUCH AS GALTAROSSA, BAZZANA AND LANZINI, WHO HAVE ALREADY HAD FIRST-HAND EXPERIENCE OF THE FONDAZIONE. THEN THERE IS A FUSION OF ART AND DESIGN WITH, AMONG OTHERS, SIMONE LEGNO AKA TOKIDOKI, AN ARTIST AND DESIGNER WHO HAS CREATED HIGHLY SUCCESSFUL COLLECTIONS OF CLOTHING AND ACCESSORIES.

ABOVE ALL THE FONDAZIONE HAS BECOME A PLACE WHICH HAS BROUGHT TOGETHER PEOPLE, TRENDS AND CULTURE. AND IT IS PERHAPS NO ACCIDENT THAT IT HAS MADE ITS HOME IN VENICE, THIS ORIGINALLY STATELESS AND INDEPENDENT CITY THAT BELONGS TO EVERYONE AND TO NO ONE. A MEETING PLACE AND GATEWAY TO THE ORIENT. MARCO POLO SAILED FROM HERE AND IT IS TO HERE THAT WORKS BY CONTEMPORARY EASTERN ARTISTS MAKE THEIR RETURN TOGETHER WITH WORKS FROM WESTERN ARTISTS WHO HAVE ASSIMILATED AND BEEN INFLUENCED BY ORIENTAL CULTURE. EAST

AND WEST COME TOGETHER IN VENICE AT A TIME WHEN ART CELEBRATES ITS GLOBAL NATURE AND ITS INDIVIDUAL NATIONHOOD.

HERE, IN THE END, NEW MEANING IS CREATED ALSO BY BRINGING TOGETHER THE PAST AND THE FUTURE IN A DIALOGUE THAT BICE CURIGER HAS ENCOURAGED BY INCLUDING PAINTINGS BY TINTORETTO AT THE 54TH BIENNALE OF ART. THE CONTEMPORARY WORKS INTERACT WITH THE CLASSICAL AND HISTORIC BUILDINGS THEY INHABIT, THE 18TH CENTURY PALAZZO MANGILLI-VALMARANA AND THE 14TH CENTURY ABBAZIA DI SAN GREGORIO, CREATING A SORT OF SHORT-CIRCUIT OF MEANING.

THE PAST IS THE SCENE, THE BACKDROP FROM WHICH THE FUTURE FLOWS AND THESE WORKS OF CONTEMPORARY ART ARE OUR PASS, ALLOWING US ENTRY.

FUTURE PASS

FELIX SCHÖBER

CO-CURATOR OF FUTURE PASS

"ASIA IS AGLOW TODAY", SAID FUMIO NANJO AT THE 1998 TAIPEI BIENNIAL. THE 21ST CENTURY HAS BEEN DECLARED MORE THAN ONCE TO BECOME THE ASIAN CENTURY. FOR THE LAST TWO DECADES OF THE 20TH CENTURY, JAPAN HAS MESMERIZED THE REST OF THE WORLD WITH ITS ASTONISHING ECONOMIC GROWTH, AND MANAGERS WORLDWIDE STARTED TO STUDY ZEN AND JAPANESE MANAGEMENT METHODS. THEN THE BUBBLE COLLAPSED, OR RATHER A SERIES OF BUBBLES COLLAPSED. IN THE MEANTIME, CHINA HAS RISEN, BOTH ON ECONOMIC AND CULTURAL TERMS. NOT ONLY THE CHINESE ECONOMY HAS RISEN TO NUMBER TWO ON A GLOBAL SCALE, SO HAS CONTEMPORARY CHINESE ART, WHICH ACCORDING TO SOME NOW OCCUPIES THE THIRD PLACE ON THE GLOBAL ART MARKET.

CONTEMPORARY ART DOES INDEED PLAY A PARTICULAR ROLE IN THE ASIAN MIRACLE. BOTH CHINA, TAIWAN AND JAPAN HAVE EMBRACED THE IDEA OF "CREATIVE INDUSTRIES". IN JAPAN, BOTH CONTEMPORARY ART AS WELL AS MANGA HEROES LIKE ATOMIC BOY WERE PART OF THE DISCOVERY OF A NEW IDENTITY AFTER THE ATOMIC BOMB AND THE END OF WWII. IN TAIWAN, THE IDENTITY DISCUSSION IN CONTEMPORARY ART WAS CLOSELY LINKED TO THE DEMOCRATISATION PROCESS IN THE LATE 1980S AND 1990S. IN CHINA, ONCE THE GOVERNMENT OPENED THE MARKET FOR GALLERIES IN 2000, IT TRIGGERED A BOOM IN THE ART MARKET WITHOUT PRECEDENCE. NOT JUST SINGLE GALLERIES, BUT WHOLE ART DISTRICTS SEEM TO GROW OUT OF THE GROUND BY EVERY YEAR. IN THE MEANTIME, THE ERSTWHILE UNDERGROUND ARTISTS STUDIO DISTRICTS OF 798 HAVE BEEN TRANSFORMED BY THEIR OWN SUCCESS INTO BURGEONING CULTURE ENTERTAINMENT ZONES.

CULTURE HAS BECOME AN AREA TO DEMONSTRATE NATIONAL GREATNESS: BE IT AT THE OLYMPIC GAMES, AT THE SHANGHAI EXPO, OR IN THE EVER-GROWING GLOBAL ART MARKET.

THE RECENT GLOBAL ECONOMIC CRISIS, AND EVEN THE MOST RECENT NATURAL DISASTERS IN JAPAN SEEMS NOT TO CHALLENGE, BUT RATHER TO RE-ENFORCE THIS TREND OF RE-BALANCING THE MAJOR PLAYERS. YET IT IS THESE VERY SEQUENCE OF BURSTING BUBBLES AND NATURAL DISASTERS THAT MAKE US REALIZE HOW CLOSELY INTERLINKED THE WORLD HAS BECOME IN THE AGE OF GLOBALIZATION: AFTER 9/11, FUKUSHIMA HAS HAPPENED AS A LIVE TRANSMISSION EVENT ON OUR TV SCREENS.

YET THE INTERACTION BETWEEN THE EAST AND THE WEST HAS MUCH DEEPER ROOTS THAN JUST THE GROWING ECONOMIC INTEGRATION.

AN EXAMPLE IS WOLF KAHLEN'S PASSION FOR CHINA, INDIA, TIBET, JAPAN, AND TAIWAN. HIS PASSION FOR ZEN AND BUDDHIST PHILOSOPHY IS VERY MUCH AN INTEGRAL PART OF HIS AVANTGARDE, CREATIVITY, AND INFORMS MUCH OF VIDEO ART SINCE THE 1970S. IN HIS ART, EUROPEAN AVANTGARDE BECOMES AN ACT OF ZEN PHILOSOPHY; HIS NUMEROUS DOCUMENTARY FILMS THEN BECOME A WAY TO OBSERVE THE SUBJECTS OF HIS PASSION, BUDDHIST PRACTICE AT WORK, WITH THE PATIENCE OF AN OBSERVER WHO KNOWS ABOUT THE DISTANCE BETWEEN HIM AND HIS SUBJECTS.

THE FALL OF THE BERLIN WALL AND THE INTEGRATION OF DIFFERENT CULTURES INTO A SO-CALLED GLOBAL VILLAGE HAS GENERATED A WHOLE NEW SET OF QUESTIONS AND PHENOMENA, QUESTIONS QUITE DIFFERENT TO THOSE PREDICTED

IN THE 1990S WITH TERMS SUCH AS CULTURE CLASH AND ORIENTALISM. MUCH OF THE ART THAT HAS EMERGED AFTER THE TURN OF THE MILLENNIUM RATHER SEEMS TO POINT IN A WHOLLY DIFFERENT DIRECTION: CULTURE HAS BECOME A GLOBAL CONTINUUM, CULTURAL HERITAGE HAS BECOME A GLOBALLY AVAILABLE HERITAGE OF MANKIND, HISTORY IS SLOWLY TRANSFORMING FROM A NATIONAL NARRATIVE TO A GLOBAL ONE. THIS BECOMES MOST EVIDENT IN THE WORKS OF XU BING, WIM DELVOYE AND YANG MAOLIN: XU BING PLAYS WITH THE LANGUAGES OF SYMBOLS THAT PROLIFERATE FROM AIRPORT SIGNS TO CELL-PHONE AND INTERNET-CHATting EMOTICONS INTO EVERY ASPECT OF EVERYDAY LIFE. WIM DELVOYE CREATES USES ELEMENTS OF GOTHIC SCULPTURES TO CREATE MACHINES AND SCULPTURES OF THE INDUSTRIAL AGE. YANG MAOLIN BLENDS MANGA AND CARTOON-COMIC HEROES WITH TRADITIONAL TEMPLE SCULPTURE, CREATING A CONTINUUM WITH THE PAST THAT CONTRADICTS ALL CLASSICAL NOTIONS OF MODERNISM.

THE SPREAD OF JAPANESE MANGA CULTURE AND THE LANGUAGE OF SUPERFLAT ON A WORLDWIDE SCALE IS A TESTIMONY TO THIS. WHAT HAD STARTED OUT AS A PHENOMENON OF JAPANESE CULTURE, HAS BECOME AN ASIAN, EVEN A WORLDWIDE PHENOMENON, WHICH HAS BEEN DESCRIBED BY VICTORIA LU AS ANIMAMIX AESTHETICS. ARTISTS SUCH AS WU DINGLONG IN CHINA, OR ANGELO VOLPE IN ITALY, OR THE ITALIAN COSPLAY STAR GIORGIA VECCHINI OR THE COSPLAY PHOTOGRAPHER DEMIS ALBERTACCI ARE TESTIMONY TO THIS. ANIMAMIX AND COSPLAY IS A WORLD OF PASSIONATE FANS WHICH IS GROWING EXPONENTIALLY. IN A FERTILE UNDERGROUND, DRIVEN BY THE PASSION OF PRIVATE PRACTITIONERS, WHO SPEND THEIR NIGHTS SEWING EVER MORE FANCIER DRESSES TOGETHER. A FEW YEARS AGO, IT WAS ABSOLUTELY UNHEARD OF THAT AN ITALIAN COSPLAYER SUCH AS GIORGIA WOULD ATTEND AN INTERNATIONAL COSPLAY CONVENTION IN JAPAN, THE HOMELAND OF COSPLAY, AND COME HOME VICTORIOUS. BY NOW IT HAS BECOME ALMOST NORMALITY, AND GIORGIA HAS TURNED COSPLAY INTO A PROFESSIONAL CAREER. COSPLAY DOLLS, OR RATHER THE IMAGE OF A NEW FEMALE IDENTITY INSPIRED BY STARS LIKE PARIS HILTON IS THE THEME OF THE ITALIAN PAINTER ANGELO VOLPE: IN HIS PAINTINGS THE OSTENTATION OF EROTIC ALLURE TAKES ON A DARK AND DEEPLY VIOLENT TURN. THE APPARENTLY SMILING RED LIPS AND SEXY GIRLY BODIES SEEM TO HIDE AN OBSESSION WITH BEAUTY AND COMMERCIALISED GLAMOUR THAT HAS CREATED ITSELF A LABYRINTH WITH NO ESCAPE. NOT EVEN THE ESCAPE TO ANOTHER CULTURE. FOR OTHERS, THE PINKISH COLOUR SPECTRUM OF ANIME AESTHETICS HAS BECOME AN ESCAPE INTO A NEW FORM OF EXPRESSION: FOR THE CHINESE ARTIST WU DINGLONG, PINK IS THE WAY TO GO BEYOND THE OBSESSION WITH THE VISIBLE WORLD AROUND HIM, AND TO GO BEYOND THE LANGUAGE OF PICTORIAL REALISM SO DEAR TO HIS SOCIALIST ART EDUCATION.

THE VISION OF HISTORY AND CULTURE AS A CONTINUUM, THAT SEEMS TO BE ABLE TO SEAMLESSLY MERGE EAST AND WEST, THE MODERN, THE ANCIENT AND THE CONTEMPORARY, IS A CHARACTERISTIC OF ARTISTS LIKE YANG MAOLIN: WHEN HE SHOWED HIS MAZINGA- BUDDHA INSIDE A CHURCH BUILDING IN VENICE IN 2009, MANY OF THE VISITORS DID NOT DETECT ANY CONTRAST OR CONTESTATION BETWEEN HIS BUDDHIST SCULPTURES AND THE CHRIST ON THE CROSS, OR BETWEEN HIS CONTEMPORARY HEROES AND THE 14TH CENTURY BUILDING. RATHER THAN CREATING AN EASY CONTRAST, HIS ART ENGAGES THE PAST IN A NEW WAY, IN A WAY THAT TAKES THE PAST SERIOUS, OPENING UP OUR EYES AGAIN TO THE LANGUAGE OF SCULPTURE.

YET THIS NEW READILY AVAILABLE GLOBAL PLATFORM OF FORMS, LANGUAGES AND CULTURES BEARS A WHOLE NEW SET OF QUESTIONS: WHAT IS THE MEANING OF GLOBAL HISTORY, THE GLOBAL HISTORY WRITTEN BY GLOBAL MEDIA, FOR A

SPECIFIC SPACE? DOES A GLOBAL MEDIA EVENT LIKE THE FIRST MAN ON THE MOON OR 9/11 HAVE THE SAME MEANING FOR EVERYONE? THIS IS THE SET OF QUESTIONS ASKED BY ARTISTS LIKE YUAN SHUN AND QIU ANXIONG. YUAN SHUN CREATES SANDPIT VERSIONS OF SPACE STATIONS ON THE MOON, AND DOCUMENTS THEM WITH HIS CAMERA, CREATING AN ILLUSION THAT IS ALMOST PERFECT, WHILE LEAVING ALWAYS A HINT TO THE ILLUSIONARY CHARACTER OF THESE DOCUMENTARY PHOTOS. HIS IMAGES CLEARLY REFLECT THE NEW PASSION FOR OUTER SPACE OF THE CHINESE STATE, BUT ALSO OF THE AVERAGE CHINESE CITIZEN, WHILE OPENING UP NEW QUESTIONS ABOUT THE VALIDITY OF GLOBAL HISTORY IN RELATION TO NATIONAL HISTORY: WHAT IS THE VALUE OF A MAN ON THE MOON, OF A MAN IN SPACE? HAS MANKIND, OR RATHER ONLY AN AMERICAN CITIZEN WALKED ON THE MOON IN 1969? IS THERE ANY NEED FOR A NEW RACE INTO SPACE? HAS MANKIND MADE A STEP FURTHER ONCE A RUSSIAN, A GERMAN, A FRENCH, OR CHINESE ASTRONAUT HAS MADE A FIRST WALK INTO SPACE? YET, CAN HUMAN FANTASY BE STOPPED AT ALL, TO DREAM OF EXPLORING THE MOON, AND OUTER SPACE? WILL THERE FIRST BE A CHINESE MAN ON THE MOON, OR A TOURIST ON A COMMERCIAL MISSION TO MARS?

HOW DO WE RELATE THESE DIFFERENT NARRATIVES OF PROGRESS TO EACH OTHER – THE NATIONAL AMERICAN NARRATIVE, THE NATIONAL CHINESE DREAM OF ASSERTING ITS NEW IMPORTANCE, AND THE COMPETING NARRATIVES OF PRIVATE ENTERPRISES AND CONTRACTORS, AND LET'S NOT FORGET, THE IDEOLOGICAL NARRATIVES OF SINGLE LIBERATION MOVEMENTS, OFTEN DESCRIBED AS TERRORISTS?

ARE THE TERMS OF CHINESE TRADITION – YIN AND YANG, MALE AND FEMALE, ZEN BUDDHISM AND THE IDEA TO ALLUDE TO REALITY THROUGH A LANDSCAPE GARDEN – AN ALTERNATIVE TO THE ESTABLISHED TERMS OF LATE-MARXIST CULTURAL THEORY? THE LANGUAGE OF THE ART OF THE FUTURE MAY NOT BE SIMPLY ENGLISH OR CHINESE, BUT RATHER BEAUTY – WHAT WILL BE THE TERMS TO DESCRIBE BEAUTY, ONCE THE OLD AVANTGARDE CANON OF THE AESTHETICS OF ANTI-ART AND THE SUBLIME SEEMS TO HAVE COME TO AN END?

XU BING
WIM DELVOYE
YOSHITOMO NARA
GRIMANESA AMOROS
DIETER JUNG
MIAO XIAOCHUN
YANG FUDONG
WOLF KAHLEN
LIU YE
PHUNK STUDIO
AY TJOE CHRISTINE
JIMMY
YIN ZHAOYANG
MAO XUHUI
KWON KISOO
CHANG CHIA-YING
WANG FENGHUA
SUN XUN
YUAN SHUN
CAO FEI
CAI XIAOSONG
ZHAO GUANGHUI
SHY GONG

UNIVERSE / SELF

GRIMANESA AMOROS

1962-



UROS HOUSE DAY
TIME SQUARE NEW YORK CITY AT DUFFY SQUARE

POLYETHYLENE, STEEL, METAL, COMPUTER CONTROLLED LEDS
10x5x5 FEET
2011



UROS ISLAND

POLYETHYLENE, STEEL, METAL
AND COMPUTER-CONTROLLED LEDS
414x340x66 CM
2011

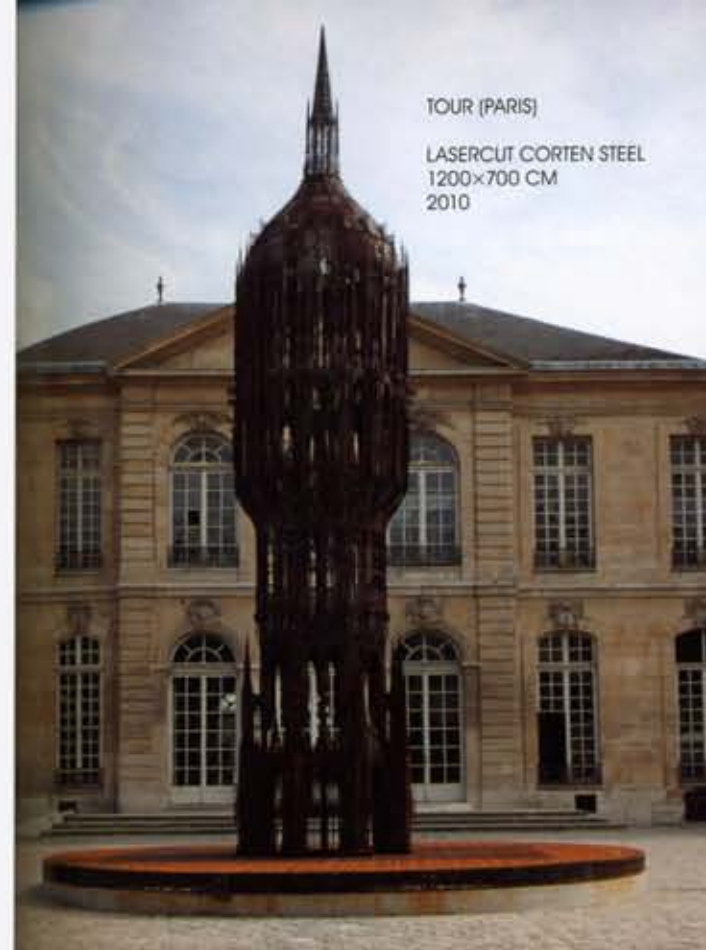
WIM DELVOYE

1965-



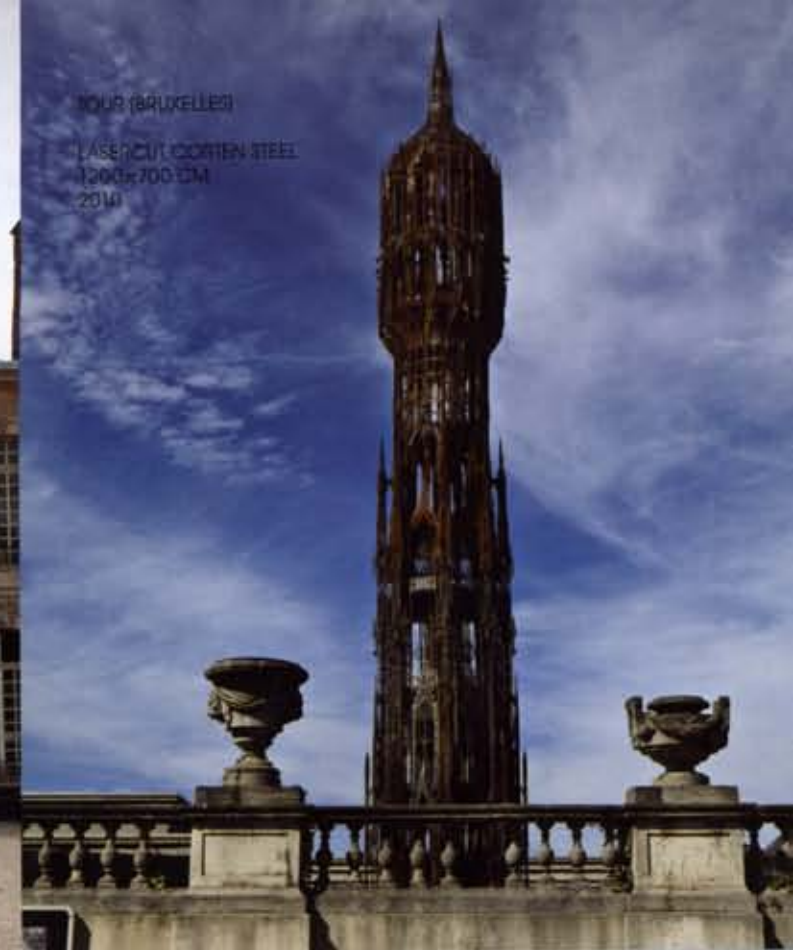
NAUTILUS

LASERCUT CORTEN STEEL
172×150×84 CM
VIEW : DIGITAL RENDERING
2011



TOUR (PARIS)

LASERCUT CORTEN STEEL
1200×700 CM
2010



TOUR (BRUXELLES)

LASERCUT CORTEN STEEL
1200×700 CM
2010



TORRE (VENEZIA)

LASERCUT CORTEN STEEL
1200×700 CM
2010



HOME
ACRYLIC ON WOOD BOARD
135.3×123.3 CM
2011
©YOSHITOMO NARA
COURTESY OF TOMIO KOYAMA GALLERY, TOKYO



GIRL IN WHITE / GAL STYLE
ACRYLIC ON WOOD BOARD
135.5×80 CM
2011
© YOSHITOMO NARA
COURTESY OF TOMIO KOYAMA GALLERY, TOKYO



SPIRAL EYES
ACRYLIC ON WOOD BOARD
135.5×79.8 CM
2011
© YOSHITOMO NARA
COURTESY OF TOMIO KOYAMA GALLERY, TOKYO

TAKASHI MURAKAMI
YUAN JAI
FANG LIJUN
SHINJIRO OKAMOTO
SON DONG HYUN
YE YONGQING
SEO
LIU DAN
XU LEI
HONG LING
LEE SEA-HYUN
SANG HUOYAO
YANG MAOLIN
LEE DONGI
KAIKAI KIKI (AYA TAKANO, CHIHO AOSHIMA, MR. , OB, TEAMLAB)
QIU ANXIONG
CHINESE CUBES (REX HOW, HUANG HSIN-CHIEN, AKIBO & VICKY LIANG)

EAST /
WEST



FLOATING CAMPSITE

ACRYLIC AND GOLD LEAF ON CANVAS MOUNTED ON BOARD
150 CM DIAMETER
2011
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REVERSED DOUBLE HELIX

URETHANE PAINT, FIBERGLASS AND STEEL
700 CM
2003

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THE SOULS AND FLOWERS AROUND ME

WATERCOLOR, COLORED PENCIL, GLUE AND PAPER
137×103.5 CM
2008

©2008 CHIHO AOSHIMA/KAIKAI KIKI CO., LTD. ALL RIGHT RESERVED



LITTLE HOPE, THE CHICKEN GIRL

FRP, LACQUER
55×20×48 CM
2008

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LITTLE PERSUASION, THE CHICKEN GIRL

FRP, LACQUER
48.5×47.5×30 CM
2008

COURTESY GALERIE EMMANUEL PERROTIN, PAIRS & MIAMI
©2008 CHIHO AOSHIMA/KAIKAI KIKI CO., LTD. ALL RIGHT RESERVED.



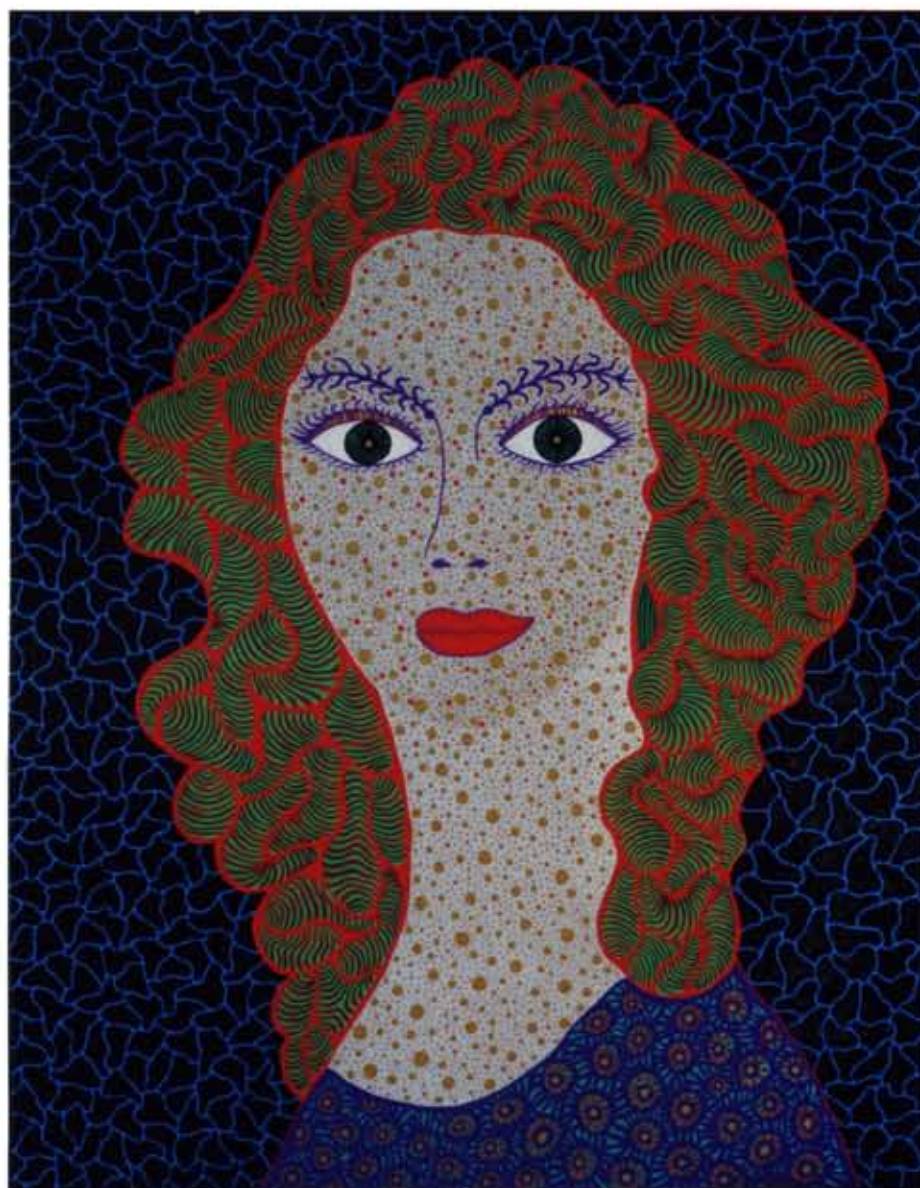
LITTLE CAREFREE, THE CHICKEN GIRL

FRP, LACQUER
33×20×53 CM
2008

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YAYOI KUSAMA
XIANG JING
YOKO TODA
MIKA NINAGAWA
ROLF A. KLUENTER
YANG NA
JOYCE HO & CRAIG QUINTERO
MU LEI
JANICE DEVALI
OUYANG CHUN
QU YI

YIN /
YANG



SELF-PORTRAIT

ACRYLIC ON CANVAS

145.5x112 CM

2010

© YAYOI KUSAMA

COURTESY OF OTA FINE ART, TOKYO

VICTORIA MIRO GALLERY, LONDON

YAYOI KUSAMA STUDIO INC.



REACH UP TO THE UNIVERSE, DOTTED PUMPKIN

ALUMINIUM, PAINT

150x150x200 CM

2010

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