

Cai Guo Qiang Une Histoire Arbitraire

[#Cai Guo-Qiang](#) [#arbitrary narrative art](#) [#contemporary Chinese artist](#) [#explosion artwork](#) [#conceptual art stories](#)

Explore the captivating world of Cai Guo-Qiang through the lens of 'An Arbitrary Story,' delving into his unique artistic narratives. This piece examines how the renowned contemporary Chinese artist employs unpredictable elements and conceptual storytelling in his groundbreaking explosion artworks, offering fresh perspectives on his creative process and thematic explorations.

All research content is formatted for clarity, reference, and citation.

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Negotiating Difference

Contemporary Chinese art is still a young field now being opened up to critical academic research. *Negotiating Difference* is a pioneering collection of articles which engage with contemporary Chinese art in a global context. The contributions collectively address the urgent methodological question of how to describe, contextualize and theorize artworks and artistic processes in and beyond the People's Republic of China since the end of the Cultural Revolution. The studies break new ground as they chalk out the transcultural entanglements of which art and its practices partake and which they in turn reconfigure. The book features 20 essays written by a select group of international junior and senior scholars engaged in ambitious and methodologically innovative research on contemporary Chinese art. Their multi-faceted, in part interdisciplinary approaches are complemented by four contributions by distinguished practitioners in the field, who - as art curators and critics - are located in China and explore key developments within Chinese art and the changing art scene of the last three decades.

Encyclopedia of Contemporary Chinese Culture

First Published in 2009. Routledge is an imprint of Taylor & Francis, an informa company.

Arbitrary history

"Cai's art is not tied to a particular style, form or type of material. He has used gunpowder in his works. He has used crabs on sand and a paper airplane gliding through a ruined cathedral. He has made statues out of mud, caused it to rain in the lobby of a museum where he constructed a bamboo bridge, and brought a horse into a museum with a nude model. Here is an artist who chooses his subject matter, his materials and form of expression with great freedom and has created a personal vocabulary that does not depend on anyone else's". -Pages 42-43.

Dictionary of Artists

How contemporary Chinese art is creating “a philosophy of life, a philosophy of politics, and a natural philosophy,” as artist Qiu Zhijie says it must, is explored in this collection of essays by philosophers and art historians from America and China.

Le feu et la flamme dans l'art contemporain

Cai Guoqiang est né en 1957 à Quanzhou. Il vit à New York depuis 1995. Fasciné par les explosions, leur pouvoir de destruction et de reconstruction, il est l'auteur d'installations, de happenings, d'oeuvres composites et multimédias. Electre 2017

Connaissance des arts

La liste exhaustive des ouvrages disponibles publiés en langue française dans le monde. La liste des éditeurs et la liste des collections de langue française.

Livres hebdo

The remarkable phenomenon of the twenty-first-century art world is contemporary Asian art. Fueled by a newfound openness in the East, and by an economic boom that has promoted a vibrant cultural confidence, art made in Asia or by Asian artists since the 1990s has become dynamic and exciting, acknowledged and appreciated by collectors, critics, and curators. This authoritative, wide-ranging volume surveys the contemporary art of Asia, examining key issues and themes: art's relationship to history and tradition, its engagement with politics, society, and the state, its exploration of consumerism and popular culture, and its interplay with the urban environment. Artists range from the established—Nam June Paik, On Kawara, Yoko Ono, Cai Guo-Qiang, Takashi Murakami—to the emerging—Indonesian cartoon artist Wedhar Riyadi, Mongolian site-specific artist Chaolun Baatar, Pakistani graffiti artist Naiza Khan, Vietnamese-American photo artist Dinh Q. Le, and many more. Together, these artists represent the range of Asian countries, from Indonesia to Japan, Uzbekistan to South Korea, Iran to China. More than 230 sumptuous illustrations capture the full scope of the artists' practice, from calligraphy, painting, sculpture, and photography to performance, installation, video, and Internet art. Complete with comprehensive biographies, Asian Art Now is both a superb critical overview and the consummate visual reference.

Collection

Perhaps China's most internationally acclaimed architect, Yung Ho Chang is particularly concerned with architecture's role in expressing and reflecting the indigenous culture. He advocates the wide use of bamboo as a building material in Chinese urban design, as put forth in his "Bamboo City," exhibited at the Venice Biennale in 2000, but while he focuses attention on the changes taking place in Beijing, he is mindful of the globalizing context in which the city is developing. In the past decade, Chang and his Atelier FCJZ ("fei chang jan zhu," or "unusual architecture"), which he founded in the early 1990s as Beijing's first private architectural firm, have created a wide range of intellectually provocative urban projects in China that continue to receive acclaim.

Subversive Strategies in Contemporary Chinese Art

This is the third volume in The Art Seminar, James Elkin's series of conversations on art and visual studies. Is Art History Global? stages an international conversation among art historians and critics on the subject of the practice and responsibility of global thinking within the discipline. Participants range from Keith Moxey of Columbia University to Cao Yiqiang, Ding Ning, Cuautemoc Medina, Oliver Debroise, Renato Gonzalez Mello, and other scholars.

Cai Guo-Qiang

Chinese contemporary art is currently enjoying a worldwide boom, fetching record-breaking prices at auction houses around the globe. The country's rapid transition from Communism to consumerism, and the dizzying changes brought about by urbanization, globalization and new technologies have created a fascinating explosion of art overwhelmingly concerned with the search for self-identity in a society that, from Confucius to Mao, has traditionally disregarded individualism for the collective good. Avatars and Antiheroes reflects the schizophrenic undercurrents of a nation in continuous fast-forward. From the Cynical Realism and Political Pop movements associated with the post-Tiananmen generation of artists such as Yue Minjun, whose grinning representations of himself as antihero seem to mock

the revolutionary heroes of old, to the pop-culture generation spearheaded by Cao Fei, whose digital avatars live in a world without borders, this book showcases the work of the most important contemporary artists to emerge from China in recent years. Stunning full-color plates of the work of China's leading painters, photographers, sculptors, performance artists, video artists, and even a fireworks artist are complemented by insightful commentary from Beijing-based art specialist Claudia Albertini, who personally interviewed many of the artists featured.

Art press

Essays by Peter Eleey. Foreword by Vishakha Desai and Anne Pasternak. Introduction by Gary Garrels.

La Revue du Louvre et des musées de France

With bracing clarity, James Elkins explores why images are taken to be more intricate and hard to describe in the twentieth century than they had been in any previous century. *Why Are Our Pictures Puzzles?* uses three models to understand the kinds of complex meaning that pictures are thought to possess: the affinity between the meanings of paintings and jigsaw-puzzles; the contemporary interest in ambiguity and 'levels of meaning'; and the penchant many have to interpret pictures by finding images hidden within them. Elkins explores a wide variety of examples, from the figures hidden in Renaissance paintings to Salvador Dali's paranoiac meditations on Millet's *Angelus*, from Persian miniature paintings to jigsaw-puzzles. He also examines some of the most vexed works in history, including Watteau's "meaningless" paintings, Michelangelo's Sistine Ceiling, and Leonardo's *Last Supper*.

Les Livres disponibles

Contemporary Chinese art has only recently become a topic of in-depth academic research. The edited volume *Negotiating Difference* looks at contemporary Chinese art in a global context and focuses on questions of methodology. The book combines 20 essays written by selected international scholars engaged in ambitious and methodologically innovative doctoral and post-doctoral research on contemporary Chinese art. Their multi-faceted, in part interdisciplinary approaches are complemented by four contributions of distinguished critical practitioners in the field, who--as art curators and critics--are located in China.

Livres de France

The definitive volume on contemporary Asian art, this illustrated book is the first to survey art created in Asia or by Asian artists from the 1990s onwards. In four thematic chapters, the full scope of Asian art is covered, from calligraphy and ceramics, to installation and internet art. The book provides a critical overview of the work of established stars Takashi Murakami and Zhang Huan, as well as emerging talents such as Indonesian cartoon artist Wedhar Riyadi and Pakistani graffiti artist Naiza H. Khan. With 200 colour illustrations and nearly 200 artists' biographies, this is an indispensable introduction to contemporary art in Asia.

Hsün Yüeh (A.D. 148-209)

Imperial China's dynastic legal codes provide a wealth of information for historians, social scientists, and scholars of comparative law and of literary, cultural, and legal history. Until now, only the Tang (618–907 C.E.) and Qing (1644–1911 C.E.) codes have been available in English translation. The present book is the first English translation of *The Great Ming Code* (*Da Ming lu*), which reached its final form in 1397. The translation is preceded by an introductory essay that places the Code in historical context, explores its codification process, and examines its structure and contents. A glossary of Chinese terms is also provided. One of the most important law codes in Chinese history, *The Great Ming Code* represents a break with the past, following the alien-ruled Yuan (Mongol) dynasty, and the flourishing of culture under the Ming, the last great Han-ruled dynasty. It was also a model for the Qing code, which followed it, and is a fundamental source for understanding Chinese society and culture. The Code regulated all the perceived major aspects of social affairs, aiming at the harmony of political, economic, military, familial, ritual, international, and legal relations in the empire and cosmic relations in the universe. The all-encompassing nature of the Code makes it an encyclopedic document, providing rich materials on Ming history. Because of the pervasiveness of legal proceedings in the culture generally, the Code has relevance far beyond the specialized realm of Chinese legal studies. The basic value system and social norms that the Code imposed became so thoroughly ingrained in

Chinese society that the Manchus, who conquered China and established the Qing dynasty, chose to continue the Code in force with only minor changes. The Code made a considerable impact on the legal cultures of other East Asian countries: Yi dynasty Korea, Le dynasty Vietnam, and late Tokugawa and early Meiji Japan. Examining why and how some rules in the Code were adopted and others rejected in these countries will certainly enhance our understanding of the shared culture and indigenous identities in East Asia.

Asian Art Now

Cassiodorus—famed throughout history as one of the great Christian exegetes of antiquity—spent most of his life as a high-ranking public official under the Ostrogothic King Theoderic and his heirs. He produced the *Variae*, a unique letter collection that gave witness to the sixth-century Mediterranean, as late antiquity gave way to the early middle ages. The *Variae* represents thirty years of Cassiodorus's work in civil, legal, and financial administration, revealing his interactions with emperors and kings, bishops and military commanders, private citizens, and even criminals. Thus, the *Variae* remains among the most important sources for the history of this pivotal period and is an indispensable resource for understanding political and diplomatic culture, economic and legal structure, intellectual heritage, urban landscapes, religious worldview, and the evolution of social relations at all levels of society during the twilight of the late-Roman state. This is the first full translation of this masterwork into English.

Yung Ho Chang / Atelier Feichang Jianzhu : a Chinese practice / une pratique chinoise

A panoramic survey of the course of Chinese civilization from prehistory to 1850, when the old China began to give way

Is Art History Global?

In 221 BCE the state of Qin vanquished its rivals and established the first empire on Chinese soil, starting a millennium-long imperial age in Chinese history. Hailed by some and maligned by many, Qin has long been an enigma. In this pathbreaking study, the authors integrate textual sources with newly available archeological and paleographic materials, providing a boldly novel picture of Qin's cultural and political trajectory, its evolving institutions and its religion, its place in China's history, and the reasons for its success and for its ultimate collapse.

Avatars and Antiheroes

The abolition of slavery in and around the Western Indian Ocean have been little studied. This collection examines the meaning of slavery and its abolition in relation to specific indigenous societies and to Islam, a religion that embraced the entire region, and draws comparisons between similar developments in the Atlantic system. Case studies include South Africa, Mauritius, Madagascar, the Benadir Coast, Arabia, the Persian Gulf and India. This volume marks an important new development in the study of slavery and its abolition in general, and an original approach to the history of slavery in the Indian Ocean and Asia regions.

Light Cycle

Xiaobing Tang's "Origins of the Chinese Avant-Garde" is much more than its title implies, for it is both a vivid account of the conflict between Chinese artistic conservatism, freedom of expression, and political commitment in the 1920s and 1930s and a deeply researched study of the origins and development of the woodcut movement. The author ranges widely over the controversial writings of this hectic period, showing how intimately art, literature, criticism, and politics were intertwined, but gives due prominence to such key figures as Cai Yuanpei and Lu Xun. This book will attract many readers for the vigor and lucidity of Tang's style and will become an essential source for anyone concerned with the cultural history of this turbulent era.--Michael Sullivan, author of "Modern Chinese Artists: A Biographical Dictionary" "Origins of the Chinese Avant-Garde" is a genuine masterpiece of scholarship, an impressively documented cultural history of the Republican period. In five substantial chapters written in highly lucid and eloquent prose, Xiaobing Tang reconstructs, in detail, the art world of the Republican era, with all its different styles, organisations, institutions, and individuals, and provides cross-references to contemporaneous events in other fields, especially literature. Presenting the emergence of the woodblock printing movement in the context of other art movements, traditionalist and modernist, this book offers an art history of the period more comprehensive than any other, in

Chinese or in English.--Michel Hockx, Professor of Chinese, School of Oriental and African Studies, University of London "This is one of the first books in English to connect the literature and the fine arts of the early twentieth century. The author follows Lu Xun, one of the leading proponents of the revival of woodblock printmaking in early republican China, as the central thread in a narrative examining the intersections of art education, visual art, literature, and the cinema. Drawing on a wide variety of published materials, Tang successfully puts avant-garde work of the 1930s into a much broader cultural perspective."--Kuiyi Shen, author of "A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China"

Why Are Our Pictures Puzzles?

Sociology is involved in a process of internationalisation. The rapid development of China has provided the "China's experience" and the production of a new sociology. In this book a new dialogue between European and Chinese sociologists is opening up new horizons for Western thought.

Negotiating Difference

This is one of a series of classic stories retold in very easy English. The whole series comprises one level only, and uses a 500-word vocabulary as formulated for stage 1 of the Longman Classics series and stage 1 structures as specified in the Longman Structural Readers Handbook.

Contemporary Chinese Art: Primary Documents

This volume, which emerged from a workshop at the "New Reflections on Grammaticalization 4" conference held at KU Leuven in July 2008, contains a collection of papers which investigate the relationship between synchronic gradience and the apparent gradualness of linguistic change, largely from the perspective of grammaticalization. In addition to versions of the papers presented at the workshop, the volume contains specially commissioned contributions, some of which offer commentaries on a subset of the other articles. The articles address a number of themes central to grammaticalization studies, such as the role of reanalysis and analogy in grammaticalization, the formal modelling of grammaticalization, and the relationship between formal and functional change, using data from a range of languages, and (in some cases) from particular electronic corpora. The volume will be of specific interest to historical linguists working on grammaticalization, and general linguists working on the interface between synchrony and diachrony.

Contemporary Asian Art

From sixteenth-century cabinets of wonders to contemporary animal art, *The Breathless Zoo: Taxidermy and the Cultures of Longing* examines the cultural and poetic history of preserving animals in lively postures. But why would anyone want to preserve an animal, and what is this animal-thing now? Rachel Poliquin suggests that taxidermy is entwined with the enduring human longing to find meaning with and within the natural world. Her study draws out the longings at the heart of taxidermy—the longing for wonder, beauty, spectacle, order, narrative, allegory, and remembrance. In so doing, *The Breathless Zoo* explores the animal spectacles desired by particular communities, human assumptions of superiority, the yearnings for hidden truths within animal form, and the loneliness and longing that haunt our strange human existence, being both within and apart from nature.

The Great Ming Code / Da Ming lu

This is an edition of the Arabic versions of Alexander of Aphrodisias' *Treatise on the Principles of the Universe*, with English translation, introduction and commentary.

The Variae

This new interpretation of the early history of Chinese argues that Old Chinese was typologically a 'mixed' language. It shows that, though its dominant word order was subject-verb-object, this coexisted with subject-object-verb. Professor Xu demonstrates that Old Chinese was not the analytic language it has usually been assumed to be, and that it employed morphological and lexical devices as well as syntactic means. She describes the typological changes that have taken place since the Han period and shows how Chinese evolved into a more analytic language, supporting her exposition with abundant examples. She draws where possible on archaeological findings in order to distinguish between versions of texts transmitted and sometimes modified through the hands of generations of copyists.

The author focusses on syntactic issues, including word order, verbs, causative structures, resultative compounds, and negation, but also pays close attention to what she demonstrates are closely related changes in phonology and the writing system. The book will interest scholars and graduate students of Chinese linguistics, philology, classical literature as well as general linguists interested in word-order typology and language universals. It may be also be used as a text for advanced courses in Classical Chinese and Chinese diachronic syntax.

China's Imperial Past

Art installations are many things to many people, inspiring notions of architecture, sculpture, or even physical poetry. They represent pure emotion, a brand or artist's ethos, or lofty ideals through physical manipulations of color, sound, environment and materials. The pieces in Contemporary Installation Art range from personal artist statements and explorations of raw materials to the most elegant forms of corporate branding and public use projects; delicate and ephemeral, or overwhelming in scale and bold in their choice of colors and design. However, despite the broad range of projects, materials, styles and world-wide locations, they all share the ability to represent unlimited possibilities and provide access to magical moments created by structural art.

Birth of an Empire

In contemporary philosophy, substantive moral theories are typically classified as either consequentialist or deontological. Standard consequentialist theories insist, roughly, that agents must always act so as to produce the best available outcomes overall. Standard deontological theories, by contrast, maintain that there are some circumstances where one is permitted but not required to produce the best overall results, and still other circumstances in which one is positively forbidden to do so. Classical utilitarianism is the most familiar consequentialist view, but it is widely regarded as an inadequate account of morality. Although Professor Scheffler agrees with this assessment, he also believes that consequentialism seems initially plausible, and that there is a persistent air of paradox surrounding typical deontological views. In this book, therefore, he undertakes to reconsider the rejection of consequentialism. He argues that it is possible to provide a rationale for the view that agents need not always produce the best possible overall outcomes, and this motivates one departure from consequentialism; but he shows that it is surprisingly difficult to provide a satisfactory rationale for the view that there are times when agents must not produce the best possible overall outcomes. He goes on to argue for a hitherto neglected type of moral conception, according to which agents are always permitted, but not always required, to produce the best outcomes.

Structure of Slavery in Indian Ocean Africa and Asia

Humanitarians are required to be impartial, independent, professionally competent and focused only on preventing and alleviating human suffering. It can be hard living up to these principles when others do not share them, while persuading political and military authorities and non-state actors to let an agency assist on the ground requires savvy ethical skills. Getting first to a conflict or natural catastrophe is only the beginning, as aid workers are usually and immediately presented with practical and moral questions about what to do next. For example, when does working closely with a warring party or an immoral regime move from practical cooperation to complicity in human rights violations? Should one operate in camps for displaced people and refugees if they are effectively places of internment? Do humanitarian agencies inadvertently encourage ethnic cleansing by always being ready to 'mop-up' the consequences of scorched earth warfare? This book has been written to help humanitarians assess and respond to these and other ethical dilemmas.

Origins of the Chinese Avant-garde

European and Chinese Sociologies