MODERN AND CONTEMPORARY ASIAN ART:
A Working Bibliography
2009 Version

By John Clark & Thomas Berghuis, Ann Proctor, Phoebe Scott, Gabrielle Ewington, Martin Polkinghorne.

View of Sun Yuan and Peng Yu installation at Gwangju Biennale 2004, photographed by John Clark

With other contributions from Ajioka Chiaki, Edan Corkill, Michael Fitzhenry, Kikuchi Yōko, Lai Meilin, Helena Poropat, & Helena Spanjaard,

Department of Art History & Film Studies, R.C. Mills A26, University of Sydney, NSW 2006, Australia
INTRODUCTORY NOTES:

This is a teaching and initial research bibliography which has been established over a number of years with Australian students who have no access to vernacular language materials in mind. For deep research, vernacular language speaking and reading ability is necessary, but this bibliography may also be useful for initial research by those without linguistic access to the art writings of the cultures concerned. It is usually updated every other year, depending on particular interests and available resources. Since this work originates as a personal teaching bibliography for different courses which naturally include frequent reference to my own works, I include lists of these at three places. The bibliography is available as a PDF file via the website of the Department of Art History and Film at:


Please contact the author at arthistory.enquiries@arts.usyd.edu.au or at ja.clark@.usyd.edu.au with any notable omissions or additions. It is desirable for speed and accuracy of updating if you can do so with a country-specific file of additions only saved in the same categories and in .doc format for PC, and only if the text mentioned is available via reasonable international circulation. Thematic or artist titles should be preceded by the name in square brackets eg [Xu Bing], [Noumea] to facilitate A-Z sorting. At the minimum a title should be held in a national library which can be accessed by international document request facilities. Some countries have valuable material in English but in obscure academic journals and some have extensive writings on modern art which are nonetheless difficult to access abroad because of small-volume and/or selective coterie circulation at home. But if a text is both important and can be found by international document search, it should be included.

Entry is by Country, Topic, and Artist. In some sections which give works on specific artists, authors follow the name of the work or artist. Artists who cross cultural boundaries are generally given under contemporary art sections by their culture of origination, although there are no hard-and-fast rules for such affiliation, and some categories of overseas artists have been generated where there is sufficient material. There has been no attempt to restrict the bibliography to books alone, but obviously it is not possible to include too many journal articles, book reviews, or notes on particular exhibitions. Catalogues are usually included if little other material is available on a given artist or if they contain useful general essays. Since some works not dealing specifically with modern art also refer to its important proto-history in the 19th and early 20th centuries, they are also included here. In general, the art works referred to are after 1850.

In general this bibliography seeks a balance between art historical quality, availability, and relevance. Thus texts of inadequate analytical or art historical reference have also been brought in since for some art cultures there is little other written work available in English. Many areas like modern history or writings on modern culture including literature are included on an ad hoc basis where these are available and seem useful, especially in areas where I have worked. Further suggestions for inclusion of minimum materials in political and cultural history adjacent to the field are welcome.

For users of this bibliography in Australia:

Works given are mostly those available in Australia and chiefly at the Australian National University Library, National Library of Australia, The Canberra School of Art Library, University of Sydney Fisher Research and Schaeffer Fine Arts Libraries and private sources in Canberra and Sydney. In the Sydney area, after holdings of the University of Sydney Fisher Research and Schaeffer Fine Arts Libraries, the best source for some of this material is probably the Art Gallery of New South Wales library which may be used for reference during weekdays. Fisher Research Library East Asian Collection is the recipient of an important ongoing donation of art catalogues via the
National Art Center in Tokyo and also benefits from purchases under the Morrissey Bequest. Details of these may be accessed off-campus by the library’s English on-line catalogue, as well as by CJK terminals if one is available in your library for full details. The catalogues are almost all in Japanese but frequently include many plate titles and essays in English or other European languages. There are also quite extensive holdings of books on Asian Art at the State Library of New South Wales, and especially of pre-Second World War books on India, including important runs of early Indian art journals.

For their assistance in updating this bibliography at various times I am grateful to Edan Corkill, Kikuchi Yōko, Lai Meilian, Rhiannon Paget, Phoebe Scott, Michael Fitzhenry, Helena Spanjaard, Yvonne Low, Helena Poropat, and Thomas Berghuis. From 2007, I have placed this bibliography under the collective authorship of those doing the updating and their names are given on the title page.

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Chang, Alexandra, ‘The Control of Fear: Art and the Epidemic as Excess’ in Art Asia Pacific, No. 38 (Fall 2001), pp. 54-57
Eley, Geoff, ‘Politics, Culture and the Public Sphere’, positions east asia cultures critique, Vol. 10, Number 1, Spring 2002
Hou Hanru; Obrist, Hans-Ulrich, ‘Cities on the move’, Art AsiaPacific, 25, 2000

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Akiko Miyake, ed., let's talk about ART #0002, ‘Transexperiences’, Kitakyushu: Center For
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Hou Hanru, Huang Yongping, Ken Lum, Hans Ulrich Obrist on March 20, 2000].
Birnbaum, Daniel, ‘How Latitudes Become Forms, Exhibition Review at Walker Art Center, Featuring
110 – 117.
Flores, Patrick D., ‘Renewing the Contemporary’, Mami, Kataoka, Under Construction: New Dimensions of
Asian Art, Tokyo: The Japan Foundation Asia Center, 2002
Furuichi Yasuko, ed., Out of the Window: Spaces of Distraction, Tokyo, The Japan Foundation Asia Center,
2004 [recent conceptualism in China, Japan, Korea]
Furuichi, Yasuko, ‘Asia: The Possibility of a Collaborative Space – Under Construction Project, Mami,
Center, 2002
Dimensions of Asian Art, Tokyo: The Japan Foundation Asia Center, 2002
Kim, Sunjung, ‘In Search of an Oasis’, Mami, Kataoka, Under Construction: New Dimensions of Asian Art,
Tokyo: The Japan Foundation Asia Center, 2002
Levin, Kim ‘Gesture, performance, behaviour, attitude: asian influences on contemporary western art’,
September 2001
Maerkle, Andrew, ‘Focal Point: Asian Video and Media Artists Take New York’, ArtAsiaPacific, no. 48,
2006
Maxwell, Simeran, ‘Paradise from Within: Asian-Born Modernist Photography’ in TAASA Review. The
Sivanesan, Haema, ‘Mirror Worlds: Contemporary Video Art from Asia in Sydney’ (review), Art Monthly
Australia, no. 185, November 2005.
Teh, David, ‘Mirror Worlds, Contemporary Video from Asia’ (review), Art and Australia, vol. 43, no. 1,
2005.

WEB RESOURCES
www.aaa.org.hk/links.html has the best set of Contemporary Asian Art links to date.
http://universes-in-universe.de/asia/english.htm art resources listed by country and useful Biennale
links elsewhere on the same site.
http://faam.city.fukuoka.jp/cgi-bin/eng/link/link.cgi has a number of links to Asian art museums and
in the same menu to other cultural organizations.
http://qag.qld.gov.au/research/acapa includes a menu with access to Asian-art related activities of the
Queensland Art Gallery, including the Asia-Pacific Triennale and also to the searchable Research
Library catalogue.

RELEVANT SERIALS IN ENGLISH
[Journal articles on Asian art and artists are listed in the relevant sections and largely updated to March
2007]
Art Asia Pacific, since 1993.
Art & Culture, since 1996.
ArtForum International
Art in America, has Asia related matters in most issues.
Art Monthly Australia, some issues.
Artlink, some issues.
Art & Text, articles in some issues, especially after 1994.
Contemporary Visual Art
Critical Inquiry
Flash Art, some issues.
Parkett
positions: east asian cultures critique
Public Culture
Orientations, some features on modern art.
Res, material culture and anthropology journal.
South Atlantic Quarterly
Third Text, largely theory-oriented.
World Art, some contemporary artists [discontinued]
Visual Art & Culture [discontinued]
Yishu: Journal of Chinese Contemporary Art

NORTHEAST ASIA

Bibliographical Note
There is good but selective bibliography up to 1999 by Britta Erickson Twentieth Century Chinese Art Bibliography & Individual Artists’ Bibliographies available online at http://www.stanford.edu/dept/art/china.


CHINA-GENERAL

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Birnie Danzker, Jo-Anne, Ken Lum, and Zheng Shengtian, eds., Shanghai Modern: 1919-1945, Ostfildern (Germany), Hatje Cantz, 2005
Clark, John, Modernities of Chinese Art, Singapore, Institute of Contemporary Art, 2007
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*MS*: Meishu, Art, the only national art monthly, published by the Artists’ Association. Generally the issue number equals the month, thus 1979-3, means the issue published for March 1979. But for a brief period from 1960 until about 1964 it was published bi-monthly. Publication was suspended during the Cultural Revolution and restarted in 1977.

*MSJTX*: Meishujia Tongxun, Information Bulletin of the Artists’ Association, this is not usually available to non-members and foreigners and has only occasionally been available to this author.

*MSJY*: Meishu Yanjiu, Art Research, quarterly, published by CAFA.

*MY*: Meishuyanjiu, Art Research, published by the Central Academy of Fine Arts, Beijing.

*RMRB*: Renmin Ribao, People’s Daily, the official CCP newspaper.

*Shijie Meishu*: New Art, irregular journal of Zhejiang Academy of Fine Art.

*youhua*: oil painting.

*zhongguobina*: Chinese painting, sometimes used as a full form for *guobina*.


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**Selected Exhibitions in China - 1990s-Present**

1993

Gilbert & George, Nieuwenhuizen van, Martijn, ‘ _Les Infos du Paradis – Gilbert & George in China’_ Parkett, No. 38, 1993

1994


1995


1996


1997
Song Dong, Guo Shirui, Yeseng. 1997 Nian Jing zheshi, Beijing, Xiandai YishuZhongxin, 1997 [includes a chronology for chiefly avant-garde and performance arts since 1986]
Zhao Qi, Xinyazhou, Xinchengshi, Xinyishu: ‘97 Zhonghan dangdai yishuzhan, Shanghai,Shanghai Dangdai Meishuguan, 1997.

1998
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1999
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2000
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2001
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2003
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2004
Zhang Zhaohui, Concrete Horizons, Wellington, Adam Art Gallery, 2004

2005
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2006
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Gu Zhengqing, Visual Production, Hong Kong, Timezone 8, 2006
Köppel-Yang, Martina, et.al, Surplus Value, Beijing, Tang Contemporary Art Gallery, 2006


Pi Li, *Art Unforbidden: The Theme Exhibition of Art Beijing*, Beijing, Tang Contemporary Art, 2006

Pi Li, et al., *In the View*, Beijing, Tang Contemporary Art, 2006

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2009


**Selected Exhibitions outside China**

1989


1990


1992


1993


1995


Wang Luyan, Chen Shaoping, Gu Dexin, *Grup Xin Kedu (“Nova Mida”), Obra V*

1996


1997


1998


1999


2000


2001


2002


2003

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### Women, Gender and Art


### Web Resources

There are a large number of web sites dealing with contemporary Chinese art. For updates links see in particular the Asian Art Archives links page given under the Web Resources section.

Websites: [some of these sites close down after a period]

http://www.artbeatus.com

Published by Artbeatus Gallery, Vancouver and Hong Kong.

http://art.great-china.com/gallery.html

Japan site, mostly in Chinese, titled Chinese Art Gallery.

http://www2.artnet.com/ecohen.html

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Leading continental European gallery focusing on Chinese contemporary art.

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**Southeast Asian History: selected**


**MYANMAR [BURMA]**

**General Works**


**Individual Artists**


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**LAOS**

**General Works**


**Individual Artists**

THAILAND

All personal names are given as habitually romanized by the artist or writer in question in Thai with the sequence of first or personal name first. Romanization is frequently, but not always, a transcription into roman letters of Thai orthography whose pronunciation rules in Thai are unfamiliar in English. For example, ‘Kamol’ is actually pronounced ‘Gamon’ in Thai, ‘Poshyananda’ is pronounced as ‘Posyanorn’ et cetera. That is, final ‘l’ in transcription is usually pronounced ‘n’, and final consonants are often unpronounced, only semi-voiced, or otherwise varied. Thai romanizations thus vary considerably and usually transliterate Thai orthography without directly transposing Thai sounds. For convenience, romanization here largely follows Haas, Mary, *Thai-English Students Dictionary*, Stanford, Stanford University Press, 1964.

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1990

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1993

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Four Painters, Bangkok, the National Gallery, 9-28 December.

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_The First Beijing International Art Biennale, China 2003_, Promotional Brochure, Beijing International Art Biennale Office


Smith, Karen, ‘1st Beijing Biennale’ (Review) in *Art Asia Pacific*, No. 39 (Winter 2004), p. 78


**2005**

_The Second Beijing International Art Biennale, China 2005_, Promotional Booklet, Beijing International Art Biennale Office, 2005

**2008**

Don, Katherine, ‘Beijing Biennale: July 8-Aug 12’, (BIENNIAL DIGEST) in *Art in America* 96.11 (Dec 2008): 110(2)

**Brisbane: Asia-Pacific Triennial of Contemporary Art [APT]**

**Overall**


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Hoffie, P., ‘1993 Asia Pacific Triennial’, Art & Asia Pacific, supplement to Art & Australia, September 1993;
Roces, Marion Pastor, ‘A certain critical mass’, Art Monthly Australia, , no. 63, Nov 1993;
Williamson, Claire, ‘Remapping the Asia-Pacific’, Art Monthly Australia, no.65, Nov 1993;

APT II 1996
Ewington, Lee, Ushiroshoji, Losche in ART Asia Pacific, no.15, 1997
Flores, Mehta, Kent, in Eyeline: contemporary visual arts, no.32, summer 1996;
Gibson in Flash Art, Jan- Feb 1997;
McDonald, J. Sydney Morning Herald, 5th October 1996;
Stein in Art in America, June 1997;

APT III 1999
Artlink, Vol. 20, No. 2, July 2000, Special Issue, ‘the long stare: seeing contemporary asian art now’;
Carroll, Linda, ‘A virtual region’, Art Asia Pacific, 27, 2000;
Chiu, Melissa, ‘Duplicious Dialogue’, Art Asia Pacific, 27, 2000;
Hall, Doug The Courier-Mail, 23 April 1999.
Hall, Doug, The Age, 10 September 1999.
Turner C., Low, M. eds, Beyond the Future: papers from the conference of the Third Asia-Pacific Triennial of Contemporary Art, Brisbane, Queensland Art Gallery & Griffith University, 1999;
Turner, Caroline; Hoffie, Pat; Carroll, Alison; and Raffel, Suhanya, ‘on understanding the Asia-Pacific Triennial’, Artlink, Vol. 20, No. 2, July 2000;

APT IV 2002
Ng., Elaine W. ‘Queensland Looks East’, Art AsiaPacific, no. 45, 2005 (APT 4 and new Qld art gallery)
Thomas, Morgan, ‘Asia-Pacific Triennial 2002: we are not the world’, Eyeline, no. 50, 2002-03, 32-33.

APT V 2006
Fairley, Gina, ‘Connections and the Future’, Asian Art News, vol. 17, no. 1, Jan-Feb 2007 (review of Fifth Asia Pacific Triennial, Brisbane)


Chengdu
2007


Fukuoka:
Overall


[Fukuoka II] 2nd Asian Art Show, Fukuoka; Special Section: Art of Bali, Fukuoka, Fukuoka Fine Arts Museum, 1985


Fouser, Robert, ‘Asia as a state of mind’, Art AsiaPacific, 24, 1999;
Fukuoka Asian Art Museum Art Exchange Programs, Annual Report 99-00, Fukuoka Asian Art Museum, 2000;
Murata, Makoto, ‘Asia as an Art Museum’, Art AsiaPacific, 24, 1999;

1994 4th Asian Art Show

4th Asian Art Show Fukuoka, ed and pub Fukuoka Art Museum


1999 1st Fukuoka Asian Art Triennale

2002 2nd Fukuoka Asian Art Triennale
Ushiroshoji Masahiro, ‘―Ajia Bijutsukan‖ to iu arikata – sono imi, hôhô, shisutemu’, *Ritsumeikan Gengo Bunka Kenkyû*, vol.13, no.4, 28 February 2002

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*Igarashi, Rina, ed., Fukuoka, Fukuoka Asian Art Museum, 2005*
Nagoya, Satoru, ‘Yokohama and Fukuoka Triennials Report’, *Flash Art*, vol. XXXIX, no. 246, Jan-Feb, 2006

Guangzhou: Guangzhou Triennale
2002
Köppel-Yang, Martina, 'A Bat's Life, or Big Brother is Watching You', *Yishu: Journal of Chinese Contemporary Art*, March 2003, Spring Issue

2005
Goodbody, Bridget, ‘Beyond the Delta’, *ArtAsiaPacific*, no. 46, 2005. (Guangzhou triennial)
Pi Li, ‘The Second Guangzhou Triennial’, *Flash Art*, vol. XXXIX, no. 246, Jan-Feb, 2006
Spalding, David, ‘Second Guangzhou Triennale’, *Artnet*, vol. 44, Iss. 8, 2006
Vine, Richard, ‘Cities on the make: reflecting China’s runaway building boom, the second Guangzhou Triennial examined the forces driving today’s urban development and globalized art’, *Art in America*, 94.8 (Sept 2006)


**2006**


**2008**


**Gwangju/Kwangju:**


1995


Bonami, Francesco, ‘Kwangju (Korea): “By the Borders, our Borders”’, *Flash Art*, XXVIII, no.185, Nov/Dec, 1995;


Hasegawa Yuko & Carlos, Isabel, ‘Last words on the Biennial”’, *Flash Art*, XXVIII, no.185, Nov/Dec, 1995;

1996


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Lee, James B, The call to globalization: a booming economy has meant a proliferation of artists, galleries, and museums. But when will the West catch on? (Korea ‘95) (includes related articles on artists Lee Bul and Lee Sang-Hyun) *ARTnews* April 1995 v94 n4 p126(4) Heartney, Eleanor: Into the international arena. (contemporary art, Kwangju Biennale, South Korea) *Art in America* April 1996 v84 n4 p50(5)

1997

Kim, Su-ki (Editor), 97 Kwangju Biennale: Unmapping the Earth, Kwangju, Kwangju Biennale Press. (Artistic Director: Lee Young-chul)


2000

Kwangju Biennale 2000 Man + Space. Exhibition Guide
Art News, 99, 6, 2000;
Fouser, Robert J., ‘Picnic in an art garden’, Art AsiaPacific 29, 2001

2002
Kim, Youngna, ‘Let’s Pause & Talk, Let’s Pause & Drink’, ILAS Newsletter, No. 28, July 2002

2004
Gwangju, A Grain of Dust, A Drop of Water
Gwangju, Biennale Ecometro,
Busan Contemporary Art Exhibition, Busan Sea Art Festival
Busan Sculpture Project São Paulo 26th Biennal
Clark, John, ‘Three Recent Biennales in Asia: Gwangju, Busan and Shanghai’, *Art and Australia*, vol. 42, no. 3, 2005

Heartney, Eleanor, ‘Report from Korea I: Biennial Anxiety’, *Art in America*, vol. 93, iss. 5, May 2005 (Gwangju, Busan biennials)


2006


Lee, Weng-Choy, ‘Eastern Front’ (Singapore, Shanghai and Gwangju Biennales), *Artforum*, vol. 45, Iss. 1, 2006

2008


**Istanbul: International İstanbul Biennial**

1987 1st Biennial
1989 2nd Biennial
1992 3rd Biennial
1995 4th Biennial


1997 5th Biennial


1999 6th Biennial


2001 7th Biennial


Hori, Motoaki, ‘Between East and West: The 7th International Istanbul Biennial’, ART AsiaPacific, Issue 35 (2002);
[Istanbul Biennale] review, Art in America, March 2002;

2003 8th Biennial
Nahas, Dominique, ‘Preview: The 8th International Istanbul Biennial’ in Art Asia Pacific, No. 38 (Fall 2003), pp.25-26;
Heartney, Eleanor, ‘Mending the Breach’ in Art in America (January 2003), pp. 74-79;

2005 9th Biennial
Esche, Charles & Kortun, Vasif, ‘Interview’ in Metropolis M, Amsterdam, September 2005, from
Esche, Charles, Interview with Jelena Vesić, Prelom Magazine, Beograd, from
Gregos, Katarina, ‘Email interview with Vasif Kortun and Charles Esche’, Flash Art, May 2005,
Henriksson, Minna, ‘Email interview with Vasif Kortun and Charles Esche’, Framework, Issue 3, June
2005 [Finnish art review] [four items above are from:
http://www.iksv.org/bienal/bienal9/english/?Page=Curators&Sub=Interview]

2007 10th Biennial
Storr, Robert, and Hou Hanru, ‘Not only possible but also necessary: Art in the Present Tense’, in
ArtAsiaPacific, No. 53, May/June, 2007, pp. 84 – 89.

2009

Kassel: Documenta

General Texts:
Blok, René; Glaser, Martin, et al, Das Lied von der Erde / The Song of the Earth, Kassel, Museum Fridericianum, 2000
Glasmeier, Michael; Stengel, Karin, eds., 50 Jahre/ Years documenta, Archive in Motion, [bilingual retrospective catalogue & texts], Göttingen, Steidl Verlag, 2005

1992 Documenta IX

1997 Documenta X artistic director Catharine David

2002 Documenta XI artistic director artistic director Okwui Enwezor

Lopez, Sebastian, 'Starting Points: 'Documenta", ILAS Newsletter, No.25, July 2001

Heartney, Eleanor: ‘A 600-hour Documenta’ *Art in America* Sept 2002 v90 i9 p86(10)

Lee Weng Choy, ‘Biennale time and the specters of exhibition’, *FOCAS*, vol. 4, 2002

2006


Jogjakarata

2007


Johannesburg

1995 Johannesburg 1st Biennale

1997 Johannesburg, 2nd Biennale

*Hong Kong, etc.*, (curated by Hou Hanru, organized by Johannesburg Biennale)


Diawara, Manthia, ‘Moving company, the Second Johannesburg Biennale’ *Artforum International*, March 1998 Vol 36 No 7 p86

Heartney, Eleanor, ‘Mapping the postcolonial’ *Art in America*, June 1998 v86 n6 p51(4)

Kitakyushu Biennale

2003


Liverpool Biennial:

2000


2002


2004


2006

Domela, Paul, ed., *international 06*, Liverpool, Liverpool Biennial of Contemporary Art, 2006

Lyon Biennial
Budge, Andrew, ‘Partage d’exotismes’; do ‘magicians’ grow wise or just old’, Third Text 58, vol.16, 1, 2002
Prat, Thierry & Raspail, Thierry (Artistic Directors), Partage D’Exotismes, Volume, 5th Biennale d’Art Contemporain de Lyon, 2000

Manifesta: [site varies]

Moscow:

Nanjing Triennial
2008

New Delhi: India Triennale
1991

Osaka Triennale
1995

São Paulo: São Paulo Bienal
1991
1994
1996
1998
2002
2004
2006

Singapore:
2006
Gill, Simryn, Guide to the Murals at Tanjong Pagar Railway Station, Singapore, Singapore, Simryn Gill & Singapore Biennale 2006
Lee, Weng-Choy, ‘Eastern Front’ (Singapore, Shanghai and Gwangju Biennales), Artforum, vol. 45, Iss. 1, 2006
Lee Weng Choy, ‘The public remainder: Singapore goes to Venice, the Biennale comes to Singapore’, Broadsheet, 32/2, June –August 2005
Yap, June, ‘Hope: [Regarding Belief]’, Eyeline, no. 62, Summer 2006-7 (Singapore Biennale).

2008

Shanghai:
1996
1998
2000
Hou Hanru, ‘A naked city, Art AsiaPacific, 31, 2001;
Ken Lum, ‘Shanghai Biennale’, Review, Art & Text 65, 1999
2002 4th Biennial


Clark, John, ‘Three Recent Biennales in Asia: Gwangju, Busan and Shanghai’, *Art and Australia*, vol. 42, no. 3, 2005

Lu, Carol, ‘A Flawed Biennale’ (Shanghai Biennale 2004), *Flash Art*, vol. XXXVIII, no. 240, Jan-Feb, 2005


Hill, Jo Martin, ‘A Tale of Two Biennales: Singapore and Shanghai’, *Yishu: Journal of Contemporary Chinese Art*, vol. 5, no. 4, Dec 2006


Lee, Weng-Choy, ‘Eastern Front’ (Singapore, Shanghai and Gwangju Biennales), *Artforum*, vol. 45, Iss. 1, 2006


Tinari, Philip, ‘6th Shanghai Biennale’, *Artforum*, vol. 45, Iss. 3, 2006


Zhang Qing, ‘The Undesignable’ (Shanghai biennale 06), *Yishu: Journal of Contemporary Chinese Art*, vol. 5, no. 4, Dec 2006.


Catching, Rebecca, ‘Translocal motion sickness. Shanghai biennale gone off the rails?’, in *Contemporary Visual Art + Culture Broadsheet*, Vol 37, no. 4, p. 246-249.


Sharjah:
2003


2009

Sydney: Biennale of Sydney:
1998
Fink, Hannah, ‘Speechless’ *Art AsiaPacific*, 23, 1999

2002

2004
‘No Big Picture [2004 Biennale of Sydney]’ (Commentaries by Alex Gawronski, Jacqueline Millner and Adam Geczy) in *Broadsheet*, Vol. 33, No. 3 (September- November 2004), pp. 48-53

2006

2008

Volk, Gregory, ‘The wheel is turning: a high-spirited, nuanced selection stirred up venues old and new at the latest Sydney Biennale’. (REPORT FROM SYDNEY) in Art in America 96.10 (Nov 2008): 63(7).

Taipei: Taipei Biennial

1996

1998

2000

2002


2004

2006


2008

Venice: La Biennale di Venezia

Overall:

**Main Catalogues and general texts by year:**

1990 44th Biennale

1993 45th Biennale

*New Chinese Painting*, advised by Francesca dal Largo for overall curator Achille Bonita Oliva, also with catalogue text on Chinese avant-garde by Li Xianting in *Aperto, Difference/Indifference* curated by Kong Chang'an / Lau-k'ung Chan

Blackall, Judith, ‘The Transit of Venice’, *Art & Text* 46, September 1993;


1995 46th Biennale


1997 47th Biennale


Kent, Rachel, ‘The Venice Biennale: Japan, Korea and Taiwan’, *Art AsiaPacific*, no.18, 1998

Cai Guoqiang (overall curator Germano Celant); As People’s Republic of China: Chao Ge, Chen Yifei, Hong Ling, Hu Jiancheng, Liu Gang, Liu Xiaodong, Shen Ling, Sun Weimin, Wan Jiyuan, Weng Yuping, Yu Hong, Yuan Yunsheng, Xie Dongmin [commissioners Sun Weimin & Giovanni Iovane, organiser unclear from Biennale catalogue]

1999 48th Biennale

Dal Largo, Francesca, ‘Open And everywhere’, *Art AsiaPacific*, 25, 2000


Szeeman, Harald, d’APERtutto / APERTO over ALL, 1999


2001 49th Biennale


**2003 50th Biennale**

*Clandestine*: Liu Zheng, Curator: Francesco Bonami


Genocchio, Benjamin, ‘The Big One Venice – Conflicting Agendas: No Buzz at Venice 2004’ in *Art Asia Pacific*, No. 38 (Fall 2003), pp.42-47;


Vetrocq, Marcia E., ‘Venice Biennale’: “Every Idea But One” in *Art in America* (September 2003), pp. 76-87


**2005 51st Biennale**


Raza, Sara, ‘West and Center: An Asian presence at 51st Venice Biennale’, *ArtAsiaPacific*, no. 45, 2005


**2007 52nd Biennale**


Storr, Robert, and Hou Hanru, ‘Not only possible but also necessary: Art in the Present Tense’, in *ArtAsiaPacific*, No. 53, May/June, 2007, pp. 84 – 89.

Yokohama: Yokohama Triennale:

2001


Robinson, Joel David, ‘Toward a new synthesis’, *Asian Art News*, vol.12, no.1, 2002;


Takshima Naoyuki ‘Yokohama triennale’, *Art AsiaPacific*, 32, 2001

Yokohama, 2001, statements from the Triennale’s curators are at http://www.jpf.go.jp/yt2001/2/info.html

2005


Koplos, Janet, ‘On the Waterfront: the second Yokohama Triennale, set in warehouses in an active port zone, had a subtext of international movement’, *Art in America*, 94.4 (April 2006)

Nagoya, Satoru, ‘Yokohama and Fukuoka Triennals Report’, *Flash Art*, vol. XXXIX, no. 246, Jan-Feb, 2006


2008


National Exhibitions at Biennales

China:

São Paolo:


Chang Tzong-zung, *Catalogue of Five Chinese artists* in 22nd Biennial of São Paolo, 1994


Fan Di’an & Pi Li (Editors), *The 25th São Paulo Biennial: Here and now: Chinese art in the process of urbanization*, [curated by Fan Di’an, assistant Pi Li], Beijing, China International Exhibition Agency, 2002


**Venice:**

Dal Largo, Francesca, ‘New Chinese Painting’ in *Catalogue 45th Biennale di Venezia*, 1993


Goodbody, Bridget, ‘No Introductions Necessary’, *Art AsiaPacific*, no. 45, 2005 (China pavilion at Venice Biennale 05)


*Yishu: Journal of Contemporary Chinese Art*, vol. 4, no. 3, Sep. 2005, issue focusing on artists from PRC, Hong Kong, Taiwan and Singapore at the Venice Biennale/ Chinese presence at other biennale/triennial event.


**China-HongKong:**


Chang Tsong-zung, *Hong Kong pavilion, at 49th Biennale di Venezia*, Hong Kong, Hong Kong Arts Development Council, 2001

Chang Tsong-zung, *Venice Hong Kong, Magic at Street Level*. Hong Kong pavilion, at 49th Biennale di Venezia, Hong Kong, Hong Kong Arts Development Council, 2001.


Ford, Norman, ‘One the Road to Venice, or, A Parrot Speaks for Me. The Hong Kong Pavilion at the 52nd Venice Biennale’, in *Yishu: Journal of Contemporary Chinese Art*, v. 6(2), June, 2007, pp. 18 – 21.


Para Site Collective,[curated by Para Site], *Navigating the Dot, artists from Hong Kong, China Hong Kong, Arts Development Board*, 2003
Thompson, Jonathan, ‘Challenges and Questions’ (Hong Kong Art Biennial) *Asian Art News*, vol. 16, no. 2, 2006.

*Investigation of a journey to the west by micro+polo: artists from hong kong china*, at 51st Biennale di Venezia

*Navigating the Dot, Artists from Hong Kong, China*, at 50th Biennale di Venezia, Hong Kong, Hong Kong Arts Development Council, 2003. (Commissioner: Darwin Chen; Curator: Para/Site Collective).

**China-Tawain**


**Indonesia:**


**Iran:**


**Japan:**

Bangladesh:


Yuri Mitsuda (Commissioner & Editor), *Embracing Life, Japan at the 10th Asian Art Biennale Bangladesh*, Exhibition Catalogue, The Japan Foundation, 2002

Yuri Mitsuda (Commissioner & Editor), *Embracing Life, Japan at the 10th Asian Art Biennale Bangladesh*, Report, The Japan Foundation, 2002


São Paolo:


Kunio Motoe, Masato Kobayashi : The Art of Luminosity, Tokyo, The Japan Foundation, 1996


**Venice:**

*City of Girls – Japanese pavilion, Venice Bienallee : 7th International Architecture Exhibition, 2000*


Shimizu, Toshio, ‘Japan and Korea at the 48th Venice Biennale’, *Art AsiaPacific*, 25, 2000


**Korea:**


**Malaysia**


**Philippines:**


**Singapore:**


**Singapore**, Singapore: Singapore Art Museum, National Heritage Board, 2001

**Singapore**, Yan Swie Hian, Francis Ng, Heman Chong, Singapore: National Arts Council, National Heritage Board, 2003,


**China-Taiwan:**


Kao Chien-hui, Taiwan pavilion at 49th Biennale di Venezia, Taipei, Taipei Fine Arts Museum, 2001


Thailand:


United Kingdom:


Furlong, William et al, Venice Biennale 1999, Wimbledon, Wimbledon School of Art Research Centre in association with Audio Arts Magazine, 1999


Biennales from an Asian perspective


Maerkle, Andrew, ‘Curating by Committee: Behind Asia’s Biennials’, ArtAsiaPacific, no. 50, 2006.


Other Catalogues consulted by Year of Publication [duplicates some sections above]

1968

When attitudes became form Bern, Szeeman, Harald, curator, Bern, Kunsthalle, 1968.

1985


1987


Peintres et Sculpteurs Chinois à Paris, Pierquin-Tian, Odile, typescript catalogue of exhibition, Paris, Centre de Recherches et de Documentation sur la Chine contemporaine, EHSS, 18 May to 3rd June 1987
1989

**Magiciens de la terre**, Martin, Jean-Hubert, overall curator, Paris, Centre Georges Pompidou, 1989


1990

_Art Chinois 1990 Domain pour Hier_ curated by Fei Dawei, organized by Association Française d’Action Artistique & Les Domaines de l’Art, Pourrières & Editions Carte Segrete


_A Primal Spirit_, Hara Toshio; Fox, Howard T., Tokyo, Hara Museum of Contemporary Art & Los Angeles, Los Angeles County Museum of Art, 1990. [USA, toured 10.3.1990-22.9.1991]

1991

_Exceptional Passage_ curated by Fei Dawei, Fukuoka Art Museum

“I don’t want to play cards with Cézanne” and other works, selections from the Chinese “New Wave” and “Avant-Garde” art of the eighties, curated by Strassberg, Richard L., essays by Zheng Shengtian,Tang Qingnian, Lee Ou-fan, organized by Pacific Asia Museum.


1992


1993


_Fragmented Memory: The Chinese Avant Garde in Exile_ curated by Andrews, Julia, F.; Gao Minglu, organized by Wexner Center for the Arts


_China’s New Art, Post 1989, with a retrospective from 1979-1989_ curated by Chang Tsong-zung & Li Xianting, organized by Hanart TZ Gallery, Hong Kong.

1994

_Out of the Centre: Chinese Contemporary Art_ curated by Ho Hanru, Pori Art Museum, Pori [Finland]


1995


_Contemporary Art of the Non-Aligned Countries 1995_, Jakarta, Indonesia: Catalogue, 1995

_Contemporary Art of the Non-Aligned Countries 1995_, Jakarta, Indonesia: Contemporary Balinese Art: Continuity in Change, 1995
Contemporary Art of the Non-Aligned Countries 1995, Jakarta, Indonesia: Unity in Diversity in International Art, Seminar Proceedings, 1995


Sengo bunka no kiseki / Japanese culture of the Postwar Years, 1945-1995, Meguro-ku Bijutsukan henshū, Tokyo Asahi Shinbun, 1995

1996

Reckoning with the past, curated by Chang Tsong-zung, essays by John Clark, Yan Shanchun, organized by The Fruitmarket Gallery, Edinburgh

Inklusion/Exklusion: Kunst im Zeitalter von Postkolonialismus und Globaler Migration, Weibel, Peter, curated, Graz, Neue Galerie 1996

1997

Pariser(n)ei, included Chen Zhen, Huang Yongping, Shen Yuan (curated by Hou Hanru, organized by Camden Arts Centre)


Secession: Cities on the Move curated by Hou Hanru and Hans-Ulrich Obrist, organized by Wiener Secession & capc Musée d’art contemporain de Bordeaux


1998


Die Hälfte des Himmels curated by Werner, Chris; Qiu Ping; Pitzen, Marianne, organized by Frauenmuseum Bonn

Großschwanzelefant / Big Tail Elephant, curated by Fibicher, Bernard, Bern, Kunsthalle 1998.

Chinese Contemporary, 96-98 curated by Colman, Julia; Bois, Ludovic, organized by Chinese Contemporary Limited.


Per Video, Keusen, Elle; Schmidt, Inge; Weihs, Helge; Köln, Museum Ludwig, 1998


1999

Art at the Turn of the Millennium, Burkhard Riemschneider and Uta Grosenick, ed., Köln, Taschen, 1999

ARX 5, Lee Weng Choy, ‘Misunderstanding art’, Art Asia Pacific, 23, 1999;


China 1999 organized by Limn Gallery, San Francisco

Cologne-Beijing, Beijing-Cologne Exchange Exhibition curated by Tang Xin & Urle U., organized by Gothaer Kunstforum, Köln]

Lagan Collection, organized by Limn Gallery, San Francisco

Melbourne Biennale [China curated by Huang Du]

Modern Chinese Art curated by Hans van Dijk, essay by John Clark, organized by Modern Chinese Art Foundation

Representing the People Curated by Smith, Karen & Pi Li, organized by The Courtyard Gallery & Newcastle, Tyne and Weir Museums
Transience: Chinese Art at the End of the 20th Century [curated by Wu Hung, Smart Museum University of Chicago]

Truths from the Open Door: Chinese Conceptual Photography, curated by Wu Meichun, Zheng Shengtian, Art Gallery of Chulalongkorn University

Toi Toi Toi, Kassel 1999, Garrett, Louise ‘Toi Toi Toi’, Art AsiaPacific, 23, 1999


2000

Fresh Cream: Contemporary Art and Culture, London and New York, Phaidon, 2000

Paris pour escale, curated by Hou Hanru & Evelyne Jouanno, organized by Musée d’Art Moderne de la Ville de Paris

Exhibiting Experimental Art in China, curated by Wu Hung, organized by Smart Museum, University of Chicago

Fresh Cream Williams, Gilda, ed., London, Phaidon, 2000

Shanghe Meishuguan / Upriver Gallery, Tianjin, Tianjin Shehui Kexueyuan Chubanshe, 2000


2001

Living in Time 29 zeitgenössische Künstler aus China curated by Hou Hanru, Fan Di’an, Gabriele Knapstein, organized by Nationalgalerie im Hamburger Bahnhof Museum für Gegenwart, in cooperation with the Ministry of Culture of PRC and China International Exhibition Agency

Makabe Kaori, Mikami Yutaka, Yokohama Triennale Office, eds, Yokohama Triennale 2001, Yokohama, 2001

Huang Zhuan, Pi Li, Tuxiang jinshi liliang / Image is Power, [at He Xiangning Art Museum] Changsha, Hunan Meishu Chuban she, 2001


2002

Chen Tong, Look, Exhibition Catalogue, Guangzhou, The gallery of Guangzhou Fine Art Academe, 2002

Hu Fang (Curator), Landscape of Sur-consuming, Exhibition Catalogue, Guangzhou, Vitamin Creative Space, 2002

Jewyo Rhii, Warming and Humidifying, Korea 2002

Paris-Pékin Curated by Chang Tsong-zung, organized by Gallery Enrico Navarra, published by Chinese Century


Stay in Shanghai 2002, Exhibition Catalogue, Shanghai, EastLink Gallery, 2002

The Shine of the City Contemporary Art Exhibition 2002, Exhibition Catalogue

Yasuko, Furuichi, “Asia in Transition: Representation and Identity”, Japan Foundation Asia Center, 2002

2003

Art/34/Basel/18-23/6/03, Media Documents, Basel, 2003


How latitudes become forms curated by Philippe Vergne, Chinese Advisor, Hou Hanru, organized by Walker Art Center

Alors, la Chine? curated by Chantal Béret, Alain Sayag, Pi Li et al, organized by Centre Pompidou Paris.

A Strange Heaven: Contemporary Chinese Photography curated by Petr Nedoma & Chang Tsong-zung, organized by Hong Kong, Asian Art Archive & Paris, Galerie Enrico Navarra

Chinese Maximalism/ Zongguo jiduo zhuyi, Gao Minglu, Beijing, Millenium Art Museum & Buffalo, State University of New York at Buffalo Art Gallery; catalogue Chongqing, Chongqing Chubanshe, 2003
Shanghart 2003, Catalogue of artists represented by ShangART, Shanghai, 2003
Zhang Baoquan & Gu Zhenqing (Editors), Second hand Reality: Pre-Reality – an exhibition of contemporary art at the Today Art Gallery, Hong Kong, China Today Gallery Publishing House Ltd, 1993 (Curator: Gu Zhenqing)
Zhang Baoquan & Gu Zhenqing (Editors), Second hand Reality: Post-Reality – an exhibition of contemporary art at the Today Art Gallery, Hong Kong, China Today Gallery Publishing House Ltd, 1993 (Curator: Gu Zhenqing)

2004
Ham Jin, Catalogue in conjunction with the exhibition Aewan, Seoul, pkm Gallery, 2004 (Essay by Iris Moon).

2005
Cubism in Asia, unbounded dialogues, Tatehata Akira et al, Tokyo, The Japan Foundation, 2005
Jung Yeon-doo, Dreams come true, almost, Seoul, Kukje Gallery, 2005.
Mahjong: Contemporary Chinese Art from the Sigg Collection, Fibicher, Bernard; Frehner, Matthias, ed., Ostfildern-Ruit, Hatje Cantz, 2005

2006
Gong Mingguang, ed., Entry Gate: Chinese Aesthetics of heterogeneity, 2006 MoCA Envisage, [Bilingual Catalogue] Shanghai, Shanghai Shuhua Chubanshe, 2006,