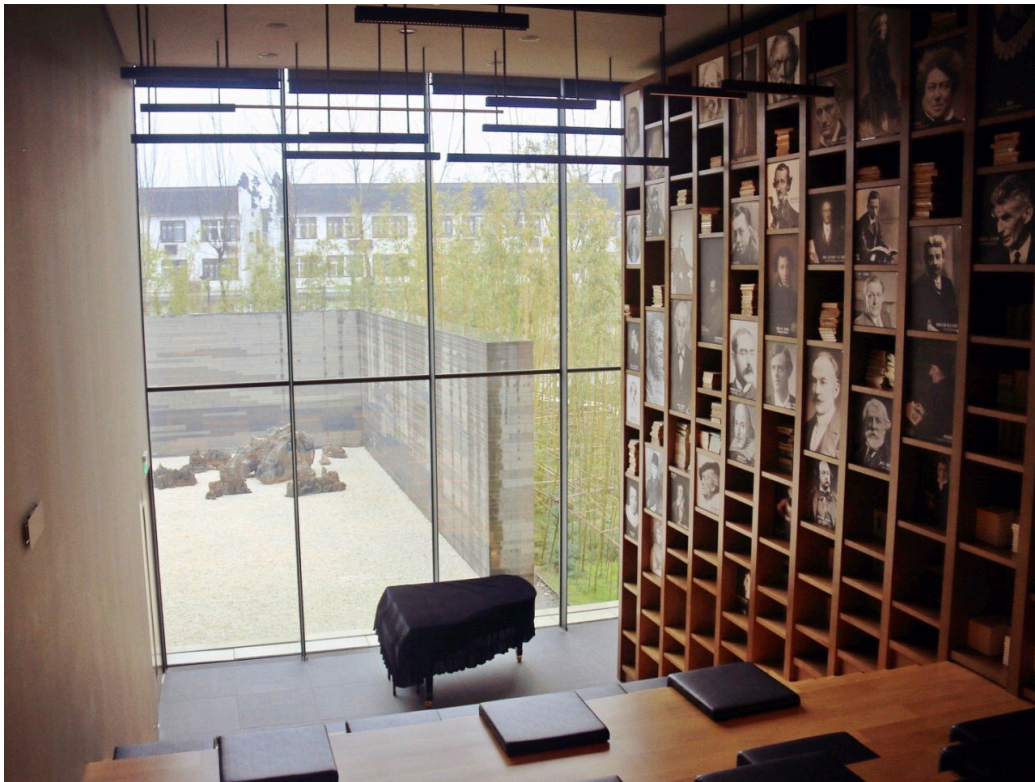




UNIVERSITAT DE  
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# **New Identities of China's Private Art Museum within the Scope of Global Art World**



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# Abstract

Based on a worldview, the core issue of cultural globalization is pacing toward the contemporary art world. Within the triangular circuit among contemporary art museums, global art markets and the plurality of identity from a world scape, the role play of contemporary art museum pushes itself on the crest of a wave. From the first shaping of a “white box” to today’s spectacular architecture, the accelerated speed of its “reproducible” construction gives today’s contemporary art museum an opportunity to mapping a global journey under the umbrella of “global art” (Völckers & Farenholtz, 2013). For all we know, such sense of “global” implicates the threats of singularity and homogenization, which are intensified in partial non-western counties and regions. That is to say, during the postwar time, the global (contemporary) art indicates the tremendous expansion of its regional and world circulation targeting on these non-western counties and regions (Mosquera, 2001). To interplant these “mass-produced artistic goods” reasonably, one of the crucial role play of the new museums here is to actualize as an art market to ensure this circulation vitalized. Among these regional art markets, indisputably, China is one of the most characteristic cases. However, what is more intriguing that, the reason of the rising of contemporary art in China is initially due to a political issue. Impacted by the global art market this contemporary Chinese art shifted dramatically as the up-and-coming Chinese contemporary art (Wu Hung, 2008). Overnight, all the megapolis and Metropolis in China give the public a dazzling architecture show as the history once occurred in the Western repeats itself again. These vanity projects once again triggers a fierce debate about the function of a new museum and the orientation of a (contemporary) art museum in China. Meanwhile, continuously affected by globalization, the new models of contemporary art museum in western countries are also emerged in China, especially in the South China.

Hereto, this final work aims to critically discuss the principal transformations of China’s (non-profit) private art museums which are actually characterized as private contemporary art museums under the world’s backgrounds of the issue about the mapping of global contemporary art museums. At the same time, this thesis also intends to observe the reactions and interactions between China’s private art museums and the

influences of global museums' brand identity by means of three in-depth-case analysis of China's private art museums. Last but not least, through all the researches which are employed by the mixed methodology based on qualitative and quantitative approaches under the theoretical framework of new models of museums undertaken, this thesis would ultimately find out one of the feasible possibilities of new models for China's private art museum's future with a raised question of which is more significant between the issue of China's private art museums will be and the issue about what China's private art museums could include and present.

**Keywords:** China's private art museum, the global art world, world art markets, contemporary art, museum identity, China's museums

# Resumen

La cuestión de la globalización cultural es fundamental el mundo del arte contemporáneo. Dentro del circuito triangular entre los museos de arte contemporáneo, los mercados artísticos globales y la pluralidad de la identidad desde un punto de vista mundial, el rol del museo de arte contemporáneo se nos presenta como algo básico para entender las características de los museos y de las políticas culturales de hoy. Desde las primeras configuraciones a partir de una "caja blanca" hasta las espectaculares arquitecturas de hoy en día, la velocidad acelerada en sus construcciones "reproducibles" le dan al museo de arte contemporáneo de hoy la oportunidad de trazar un mapa bajo el paraguas del "arte global" (Völckers & Farenholtz, 2013). Por lo que sabemos, tal sentido de "global" implica las amenazas de singularidad y homogeneización, que se intensifican parcialmente en países y regiones no occidentales. Durante el período de posguerra, el arte global (contemporáneo) experimentó una gran expansión internacionalo hacia países y zonas no occidentales (Mosquera, 2002). Para conseguir que estos "bienes artísticos sean producidos en masa" de manera razonable, una de las estrategias cruciales de los nuevos museos consiste en conseguir un mercado del arte para asegurar que esta circulación se revitalice. Sin duda, entre estos mercados regionales del arte, China es uno de los casos más característicos y emblemáticos. Pero más allá de los aspectos económicos, lo que es más intrigante del caso de China es que la razón del surgimiento del arte contemporáneo en dicho país se debió inicialmente a un problema político. Bajo el impacto del mercado global del arte, el arte contemporáneo se transformó rápidamente en un arte contemporáneo chino emergente (Wu Hung, 2008). De la noche a la mañana, todas las megápolis y metrópolis en China comenzaron a ofrecer al público un espectáculo de arquitectura deslumbrante, repitiéndose algo parecido a lo que ya había ocurrido en occidente. La proliferación de estos proyectos "vanity" desencadenan un feroz debate sobre la función de un nuevo museo y la orientación de un museo de arte (contemporáneo) en China. Mientras tanto, y también bajo el efecto de la globalización, los nuevos modelos de museo de arte contemporáneo surgidos en los países occidentales también se han expandido en China, sobre todo en el sur de China, aunque con algunas particularidades y con una adaptación a las carísticas culturales, sociale sy políticas de este país.

Este trabajo tiene como objetivo discutir críticamente las principales transformaciones de los museos de arte privados (sin fines de lucro) de China, dentro del contexto del tema sobre el *mapping* de los museos de arte contemporáneo a nivel mundial. Al mismo tiempo, este trabajo también tiene la intención de observar las reacciones e interacciones entre los museos de arte privados (sin fines de lucro) de China y las influencias de las identidades de marcas de los museos globales mediante tres análisis de caso en profundidad de los museos de arte privados en China. Por último, si bien no menos importante, a través de una investigación que parte de una metodología mixta basada en enfoques cualitativos y cuantitativos y basada en el marco teórico general de las transformaciones de la museología, este trabajo descubrirá las posibilidades del nuevo modelo para China , interrogándose por el futuro del museo de arte privado y analizando la cuestión de qué podría incluir y presentar el museo de arte privado de China.

**Palabras clave:** museo de arte privado de China, el mundo del arte global, mercados de arte mundiales, arte contemporáneo, identidad de museo

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# Chapter 1. Introduction

## 1.1. Justification

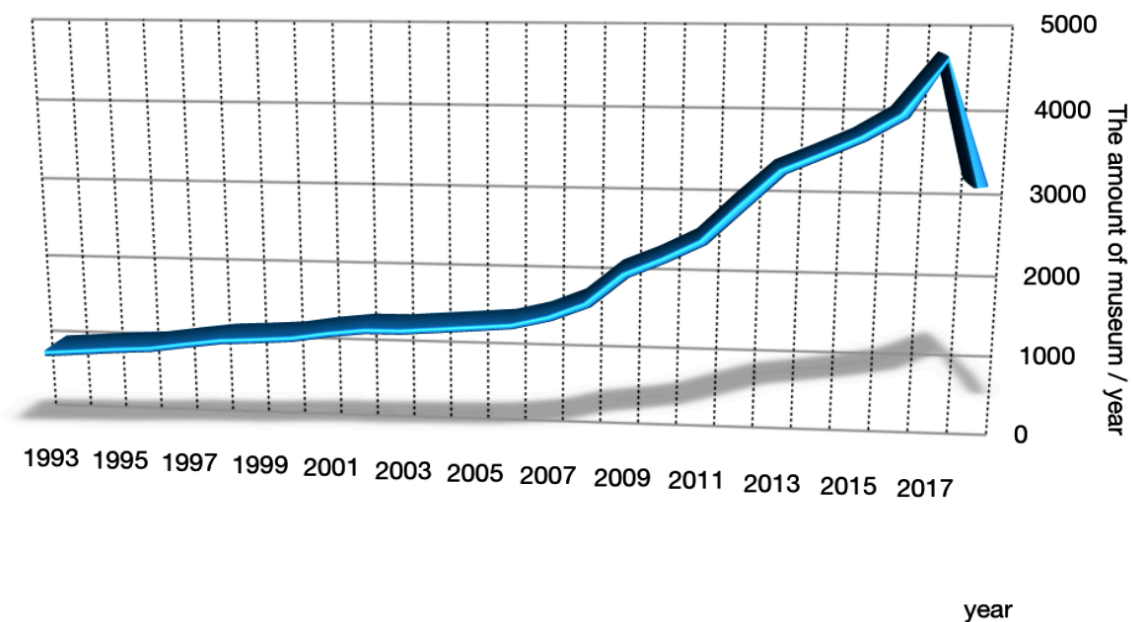
With the turbulence uprising in the overwhelming arrival of globalization, the world had witnessed how brutal the mapping of traditional modern art world, which was once arrogantly recognized for its predominance of the exclusive singular European Modern art had dramatically shifted from its European continent to the North American through the agency of the transformation of its plural identities (cited in 2013 ZKM, 2013). Symbolically marked by the foundation of the Museum of Modern Art (MoMA) in New York, this first journey came to its nodal point.

Nevertheless, due to the new round global economic expansion, its “supremacy” inclines to interplant its power into the “art” which is the dominant core of the crucial triangle circle among the “economics, politics and culture”. On the basis of a worldview, this brand new was left by a rhetoric question on the MoMA conference in 2005 “ ‘When was modern art? Contemporary question” (as cited in Belting, 2013, p. 250ff). Hitherto, the brand name MoCA (Museum of Contemporary Art) steps onto the contemporary stage in the name of “contemporaneity”. Tacitly, the all has perceived “the idea of global expansion” largely targeted in the non-western countries and regions through “a network of semi-satellite institutions” (Krens, 1991) which is exactly implicated the role play of “a global museum” (Schubert, 2002) to negotiate the mass-produced art goods without territorial borders.

Among these non-western countries and regions, China undoubtedly became the ideal option to display the Western’s global art works with a consciously “globalized” cultural identity coping with the exclusion and inclusion (Trans. Barrett, 2012), to and fro. According to the China’s authorized data statistics from 2009 to 2014, the number of registered museums in mainland China demonstrates “a staggering increase of over 400 new museums (including all registered public museums and private museums more than

one museum operated each day” (Chui, 2016, p.18 ) in both year of 2012 and 2013. Among these museums, the impactful boom of China’s private art museums amazes the world. To tracking a further informative data, taking the private (non-profit) art museums in Shanghai as a qualitative sample, up to July in 2018, among the 82 art galleries in Shanghai, the private art (non-profit) museums has accounted for 64 which is 3.5 times more than the state-owned art museums (Gu, 2018).

**Line chart 1. The Number of Museums (included public and private museums) in Mainland China (1993-2018)**



*Data Source*<sup>1</sup>: retrieved form National data of National Bureau of Statistics of China.

*Note*: own collaboration.

According to the statistics in Chart 1, the first rising node is occurred from 1996 to 1998, with an average of 60 museums per year. After two years of decline in growth, in 2000, the data picked up again and continued into 2002. Since 2006, the data has risen sharply and dramatically, which also includes the well-known phenomenon of “Chinese museum fever” from 2008 to 2012. To analyze this statistics in detail, compared with 2011, the number of Chinese museums in 2012 increased by 419. Also the number in 2013, increased by 404 compared with 2012.

<sup>1</sup> Available

from <http://data.stats.gov.cn/search.htm?s=1993博物馆>

As a consequence of filling these tremendous new museum spaces in the recent China, the global art negotiation coincidentally challenging the local art market encounters the rational logics of its “localization” in China by the means of breeding a new group of “traveling artists” (Institute for Visual Media & the GAM project team, 2012) and curators from all over the world. Released by the European Fine Art Foundation (TEFAF), in the global art marketing during the recent years, Chinese buyers have become the dominant market force not only in the antique markets, but also in the field of contemporary arts considering to its comparative economical prices.

**Table 1. Market share of contemporary art by value, volume and average prices in 2011**

| Country       | By Value    | By Volume   | Average Prices |
|---------------|-------------|-------------|----------------|
| China         | 45.4%       | 22.6%       | €44,763.00     |
| US            | 24.7%       | 21.5%       | €81,308        |
| UK            | 19.2%       | 8.8%        | €29,851.00     |
| France        | 2.2%        | 8.3%        | €13,418.00     |
| Taiwan        | 1.8%        | 1.1%        | €1,397.00      |
| Italy         | 0.7%        | 7.9%        | €8,497.00      |
| Germany       | 0.6%        | 3.6%        | €4,141.00      |
| Sweden        | 0.5%        | 2.2%        | €2,165.00      |
| UAE           | 0.4%        | 0.5%        | €438.00        |
| Singapore     | 0.4%        | 0.7%        | €578.00        |
| Rest of World | 4.1%        | 22.7%       | €4,824.00      |
| <b>TOTAL</b>  | <b>100%</b> | <b>100%</b> | <b>€26,858</b> |

Source: Clare McAndrew (2012). *The International Art Market in 2011. Observation on the Art Trade Over 25 Years*. Table. p.45-47. from The European Fine Art Foundation (TEFAF), Helvoirt.

Note: own reedition.

**Table 2. Global art market share 1990-2011**

| Country | France | Germany | Switzerland | Italy | UK  | US  | China  | Rest of World |
|---------|--------|---------|-------------|-------|-----|-----|--------|---------------|
| 1990    | 17%    | 3%      | 2%          | 2%    | 23% | 46% | < 0.4% | 7%            |
| 1992    | 9%     | 2%      | 5%          | 3%    | 28% | 42% | 0.4%   | 12%           |
| 1995    | 6%     | 4%      | 2%          | 2%    | 26% | 53% | 0.8%   | 7%            |
| 1997    | 6%     | 3%      | 1%          | 1%    | 27% | 57% | < 0.4% | 5%            |
| 2000    | 6%     | 3%      | 2%          | 1%    | 26% | 55% | 0.4%   | 7%            |

| Country     | France | Germany | Switzerland | Italy | UK  | US  | China | Rest of World |
|-------------|--------|---------|-------------|-------|-----|-----|-------|---------------|
| 2002        | 9%     | 3%      | 2%          | 3%    | 29% | 43% | 1%    | 10%           |
| <b>2006</b> | 6%     | 3%      | 2%          | 3%    | 27% | 46% | 5%    | 9%            |
| 2008        | 6%     | 2%      | 1%          | 3%    | 34% | 35% | 9%    | 10%           |
| 2009        | 10%    | 3%      | 2%          | 2%    | 23% | 31% | 18%   | 11%           |
| 2010        | 6%     | 2%      | 2%          | 1%    | 22% | 34% | 23%   | 10%           |
| <b>2011</b> | 6%     | 2%      | 3%          | 1%    | 22% | 29% | 30%   | 7%            |

Source: Clare McAndrew (2012). *The International Art Market in 2011. Observation on the Art Trade Over 25 Years*. Table. p.45-47. from The European Fine Art Foundation (TEFAF), Helvoirt.  
Note: own reedition.

To observe the interrelations among the chart 1 and table 1 & 2, there are several numbers corresponding to the certain year should be mentioned individually, as what has been indicated, the increased quantity of museums is remarked since the year of 2006 and arrives its peak in 2012. These two particular years are verified again in Table 2. More significantly, the global art market share in Table 2 implicitly demonstrates the share of contemporary art with directivity. Combined with the context of China in Table 1, the indexes of China in the year of 2006 and 2011 testifies the mutual effects of the penetration of global art market in the field of China's museology, precisely in China's private art museums, and the sharply rising number of Chinese museums. In consequence, all the statistic data has shown the inclination to the fact that China is already the first power in terms of value and volume of global contemporary art markets which continues to grow still.

Alongside, fierce debates and controversies aggravate the disordered condition of China's private art museums. Facing the singularized exhibition contents and the hot money in art investment, China's private art museums are in front of the burning issue not only on its financial sources but for the reconstruction of Chinese art in the contemporary art worlds with the menace of the global cultural assimilation.

Unfortunately, in the academic field in China also in a global context, the recent research outputs in the field of China's private art museums still rest on the traditional study types on museology in China. To illustrate several instance, in China's domestic

range, there are mainly three mainstreams, the first is the retrospective studies of historical developments China's private art museums which are rigidly repeating the three waves of China's private art museums till 2012 typically listed by Liu Chunfeng (2007) 《中国民营美术馆现状报告》 (The Report of China's Private Art Museum), Zhang Zikang and Gao Xueseng (2013) 《中国民营美术馆发展的思考—张子康访谈》 (The Discussion about the future of China's Private Art Museum: An Individual Interview to Zhang Zikang), 2017 Zhejiang Social Sciences project: Zhang Jian (2017) 《艺术市场泡沫下的民营美术馆反思》 (Reflections on China's private art Museums under the Art Market Bubble), etc. another academic stream led by the scholar Wu Hung is mostly focused on the history of Chinese art and its transformation of contemporaneity, represented as *A Case of Being "Contemporary": Conditions, Spheres, and Narratives of Contemporary Chinese Art* (Wu Hung, 2008) and 《关于展览的展览，90年代的实验艺术展示》 (An Exhibition about Exhibitions: Displaying Experimental Art in the 1990s) (Wu Hung, 2016). And the other, is in the field of operational management which is still using the traditional 4P theories in marketing which is actually no appropriate for the management of new museums.

Towards to the fundamental academia, due to the insufficiency information and interpretation about China's updated policy guidance and the natural cultural gap of Chinese art and literature, traditional Chinese customs and symbolic national images, the international researches in general inclines to the art market research and some about urban-social sphere, like *Contemporary Art and the Contemporary Art Museum: Shanghai and Its Biennale* (Clark, 2017), *In Search of Art* (Oscar Ho & Hing Kay, 2013), and "Globalization Data", *The Global Contemporary and the Rise of New Art Worlds* (Center for Art and Media Karlsruhe, 2013). However, as a socialist country, the national policy guided by *China's No.1 Central Document*<sup>2</sup> is still playing a decisive role in all public affairs, without any exaction of the impact on the Chinese domestic neither on Chinese international market regulations. Moreover, China is a country with its large population base, the simple account of total number cannot be a strong

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<sup>2</sup> *The No. 1 Central Document* coming from the Central Committee of the Communist Party of China and the State Council is the first central policy statement released each year, which is also seen as an indicator of policy priorities in China.

evidence to support a comprehensive research in museology which is supposed to construct a vivid “miniature society”.

On the basis of the above stated conditions on the study of China’s private art museums, this thesis does have its own original values. respected on the chapter of theoretical framework in this thesis and the history of development of China’s private art museums illustrated by three unanimous waves, the chapter three, four and five in this thesis will analyze distinct aspects following a chronological line on museums cape corresponding to the ability of capturing financial sources within the global art market scape, the programing of art exhibitions holding by curators, and the exploration of reshaping of local image within the scope of cultural exclusion and inclusion and new museum brand identities. These three chapters will succinctly summarize the cultural policies and regulations in the China during different periods as an introduction of each chapter, which as a matter of fact affect the orientation of the shift of public functions and images of China’s private art museums. Meanwhile, to complement the narrative studies, each chapter will also include one concrete analyzed case of new museum in its period by the author’s first-hand informative investigations. Concomitantly, chapter three, four and five intend to mirror on the each phase of the transformation of private art museums in a global scape with the aim to demonstrate and uncover the final issue about the “adventure” of new museums of contemporary art in non-western countries stood for China questioning the issue about “the singular global art world” versus “the plural art worlds” , the problem of cultural inclusion and exclusion, and the further question of the expected role play of China’s (non-profit) private art museums in the future.



## 1.2. Aims and Objectives

Being a common sense, museums are of central importance for the formation of the modern art which in actuality became a city hub involving all the human activities. As an epitome of global art museums, China's private art museums are plotting its own script in art worlds stage through struggles and rebirths. Hence, this thesis is firstly aimed to drawing on the common experiences through a multi-dimensioned panorama of the mapping of contemporary art worlds conveying by the medium of world's contemporary art museums, then combining with the proper domestic conditions of China's private art museums, and finally tracking down the constructive approaches of a new emerging model in China's private art museum and offering a new interpretation of the exclusion and inclusion in museum identities illustrated by the case of contemporary China.

In Chapter Two, it's designed to state the past theories from a general panorama within the scope of global contemporary art. Meanwhile, it's expected to summarize the several historic transformation of world's museums of modern art from the perspectives of urbanism, the plurality of contemporary art worlds, the new model of art museums, the curator system and the branding strategy of museums targeting on its brand identity in order to provide and to clarify the assimilation of the most essential characteristics of Chinese art market and the transformational identity of contemporary Chinese art under the cultural globalization driven by the globalization of trade. And finally, all the review of histories in Chapter Two would ultimately unite the theoretical framework to strongly support this thesis.

In Chapter Three, it's supposed to analyze the second wave of China's private art museums from 2000 to 2007, which should be demonstrated that it's due to the global expansion of art market spreading to China, as a result, because of simple imitation of the Western management ignoring the status of private capital in the China at that moment, the majority of China's private art museums during that period were facing severe financial situation to survive.

In Chapter Four, based on the obtained formation and the personal interviews covered by author, this chapter is supposed to illustrate the problematic situation of a massive spectacular museums forced both by domestic urbanization and global tourism which once the history repeated itself in the in the process of the Western urban developments.

In Chapter Five, for the former part, according to a quantitative analysis, it's hoped to show the evidential regression of nostalgic modern Chinese art as a reaction to the assimilated art market in that time. For the latter part, through the author's investigation in person, this field trip is expected to give evidence of a new rising model of China's private art museums which normally named as "museum hub" in western theoretical term. Meanwhile, it also should prove that, due to the issue of localization and reinterpretation of traditional Chinese cultural image, this new private art museum has made its own efforts and considerations to its multi-role play within the museumscape, the scape of its urban-rural construction, and the scape of the re-writing of cultural codes from a vision of cultural diversity.

In a word, this thesis (TFM) determines to illustrate the intrinsic bond among three "supporting points" of museums of modern and contemporary art, global art worlds and the plurality of cultural identities from a worldwide scape focusing on a concrete territorial scape as China which are universally generalized under the broad framework of "contemporaneity". And by far to re-identify the new role of China's private art museums to bring forward a new one possibility of Chinese *Peach Blossom Spring* in worlds' utopian museums.

## **1.3. Brief Overview of China's (Non-profit) Private**

### **Art Museum**

For the purpose of clarifying accurately the principal term of “China's private art museum” in this thesis, it's necessary to give it a very comprehensive overview not only limited in museology but also should be expanded to its economic background. In this sense, the first acknowledgement about China's private art museum should begin from the rising of China's private economy during the last decades of twenty centuries.

#### **•The Definition of Private Economy**

Based on the reference to the official definition of China's private economy, the mainstream explanations are from the discussion of whether it's a conception of property ownership or the modes of business operation.

Theoretically, after the 15th National Congress of the Communist Party of China (NCCPC), the Chinese people have a new understanding of the individual and private economy. The definition of the private economy has also been defined more clearly thereafter. In principle, there are four main categories:

- 1.The private economy includes individual and private economy.
- 2.The private economy is a non-public economy.
- 3.The private economy refers to the non-state-owned economy.
- 4.The private economy refers to the economy operated by the private sector.

The first three views regard the private economy as an economic nature, while the fourth view defines the private economy as a mode of business operation. Most of the research now shows that the private economy is not a conception of property ownership. It does not reflect the essential attribute of an economy. Instead, it is a mode of operation. Compared with the state-owned economy, it refers to all enterprises other than direct management of the state (Sheng, 2003). On the aspect of China's private art

museum, it represents the non-governmental which decides their management methods and investment subjects are non-state-owned. Therefore, the concept of the China's private art museum is based on the private economy, that is, private enterprise.

#### •Classification of China's Private Art Museum under the Western Framework

According to the mainstream academical categorization, there are four fundamental types for its operation mode: line departments, arm's length institutions, non-profit making or charitable organizations and private ownerships (Lord & Dexter, 1997). Combined with China's actual situation, the current operation modes of China's private art museums are belonged to the non-profit making and the private ownerships. For those operating in a non-profit form, they must have a board of directors with real powers, which must be legally and financially responsible for the museum. Meanwhile, such art museums will be registered in the name of a non-profit or charity group, allowing museums to issue tax-free credits to sponsors who donate artifacts or funds. Without any doubt, the museum needs to comply with a series of relevant laws to maintain its status as a non-profit group. In such private art museums, the curator is appointed by the board of directors, and the finances come from both the government and the private sectors. The other operation mode is private ownership, which refers to the private charity, such as museums where collectors want to share their collections with others, or private institutions with the aim to improving the company's public image (Chen, 2004).

#### •China's Relevant Regulations and Governmental Policy Guidances

Until now, there is no direct policy to regulate China's private art museum in concrete. In the field of museology, 《博物馆管理办法》(the Administrative Measures on Museums of 2006) and 《中华人民共和国文物保护法 (修订版)》((Law of the People's Republic of China on the Protection of Cultural Relics, revised) are the two principal regulations and laws for all the museums in general. That is to say, China's private art museums can only refer to the government's policy for state-owned museums, which in fact pressurizes China's private art museums to solve problems by

their own, and then to prompt and promote the government to formulate relevant policies. Otherwise, most private art museums in China are now classified as private non-enterprise units which is guided by 《民办非企业单位登记管理暂行条例》 (Provisional Regulations on the Management of Registration of Private Non-Enterprise Units 1998). Under the above conditions, the object that this thesis is gentling to discuss is accurately China's non-profit private art museums which are supposed to be registered as non-profit organizations.

#### •The First Surge of China's Private Art Museum

In the sake of historical reasons, the first surge of Chinese private art museum undertakings just occurred in the end of 1990s. With its remarkable characteristics, this series of private art museums were majorly shaped into construction from the private or non-governmental art collections, with the involvement of increasing numbers of individuals and private-owned businesses (Song, 2008). During this first surge and also the second tide wave of Chinese private art museums, the majority of the founders of these private art museums are land agents, private banks and private finance companies.

Thanks to the advancement of liberalization in modern China's society, a favorable environment for private collections was created and shaped by the development of private capital in that moment. Meanwhile, it sprinted up a great amount of private art museums, which were most modern and contemporary art museums. It should also be defined here that, in the late 1990s, China's planned economy had transformed to a market economy which laid the economic foundation for the development of private capital and the investments of these Chinese private art museums. On the political aspect, the acknowledgment of functions or roles of museum was still narrowed. The government only valued museums exactly the public museums as a place to propaganda their political intentions or a place for political education, what's more the rising of the necessity of establishing public museums in China used reference to the Western model, in another word, the museum in China is an "imported goods" since it initiation.

On other side, although the democracy movement in 1980s was failed, this group of elites highly respected Western modern philosophy and avant-garde art. This new

generation of artists hopes to accept new ideas and ideas in the new historical period including ethical and moral, philosophical and religious, social and cultural complex components. Thus, on economic aspect, the last decade of the last century was a decade of China's national reform and opening up and correspondingly, it was the period for full westernization, Chinese contemporary art absorbs the content of Western modernist art and contemporary art more in form while continuing the criticism of society in the previous period. Hence, this first surge of Chinese private art museums was precisely focused on Chinese contemporary art in sequence of the resistance of the state-dominant ideology with a more radical tone of social and cultural criticism.

- The Second Tide Wave of China's Private Art Museum in China from 2000 to 2007

The second phase of development of Chinese private art museums can be seen as the first expansion in its field from 2000 to 2007. In the meantime, it was in the fourth period of Chinese culture industry. For granted, the government had launched a series of policies to flourish Chinese cultural undertakings, from which Chinese private art museum was also benefited mediately. Furthermore, in 2001, China was permitted to come back to WTO, this economic achievement was advancing Chinese capital operation effectively. Under such circumstance, a great number of private entrepreneurs was investing in cultural relic collecting market continuing with a popularity to fund private art museums to fulfill personal ambition in a certain sense. In 2002, the first non-profit art museum : Today Art Museum, Peking was established in mainland China under such circumstance.

On behalf of Today Art Museum, Peking, this group of private art museums had learned the lesson from its predecessors, and focused more on its management mode in order to active its financial sources. What was more significant, these private art museums initiated into social projects which were majorly jointed governmental grants.

On the other side, because of the sharp economic growth and the demand of the transition from the secondary industry to the third industry, there is an absolute incline to a commercial capital operation in these cultural institutions in general in China during that time and meanwhile with a rigid Chinese symbolic artistic creation.

Critically, behind such worldwide recognizable Chinese contemporary art works floating a lifelessness in the river of global art market and its biennial system.

•The Museum “Fever” of China’s Private Art Museum from 2008 to 2012

In 2009, the State Council of the People’s Republic of China promulgated the Revitalization Plan of Cultural Industry and upgraded culture to the level of a strategic industry that directly contributes to regional economies and sustains employment in construction, tourism, and related sectors (The State Council, 2009). The Chinese urbanism has moved its path into a new epoch with the arrival of post-industry in metropolis in contemporary China. Once more, in the field of museology, it had grasped worldwide attention precisely on its spectacular way. For Chinese private art museums, they are participated into cities urban plan at the first time, and are supported to play the role of public place for popular education and cultural dissemination bearing the mission of Chinese Cultural Renaissance.

According to latest statistic data, as of 2017, there are 4,721 museums in mainland China, with an increase of 4,372 points compared with 1978, an increase of 12.5 times, and an average annual growth of 6.9% (National Bureau of Statistics of China, 2018). In figure 2, there were 265 art museums affiliated to the National Cultural System in 2012, and it is estimated that there are more than 400 art museums in the country including other systems and private art galleries. These art galleries are mainly concentrated in the developed areas of eastern China such as Beijing, Shanghai and Guangdong. Until 2012, there are one museum for every 450,000 people in mainland China. In terms of the art market in China, there were 3,016 galleries in 2012, which is about 7.5 times that of the art museums. It can be seen that although the art museum has developed rapidly in recent years, compared with the construction and development of other cultural facilities, there is still a big gap (cited in Chu, 2016) .

On the other side, owing to the interjection of foreign capitals, represented by Ullens Center for Contemporary Art, Peking, China’s art market attracts international curators’ interests. As a consequence, this group of international curators has taken the Occident branding strategies targeting its commercial sponsors to the contemporary Chinese art

markets. It's no surprise then, an intricate problematic traits of Chinese contemporary arts became more acute due to the impact of global art market. From a critical standpoint oriented from three basic function of museums, this Chinese private art museum "fever" phenomenon has already disordered its natural developing rules, which is causing a controversial debate about "art museum conspiracy theory" for the dubiousness of its capital operation.

## **1.4. Hypothesis**

On the initial situation of this thesis, it made the presumption of the mutual interaction between the rapid growth of China's private art museums and the mapping of global contemporary arts. That is to say, due to the dual role of the development of China's domestic private economy and the irreversible impact of globalization in art markets since the end of twenty century, these Chinese private art museums are more considerably criticized as an imported cultural entities from the Western world. Under such circumstance, China's private art museums had already faced a severe question about its local or national identities from the foresight of homogeneity occurring to the content of their exhibitions accelerated by the standardized international operation mode and the lack of cultural diversity corroded by the lifeless commercialization of arts.

With all the researches, investigations, interviews have done, this thesis also indicates the following sub-hypothesis that,

1. The emergence of China's private art museum is the coefficient result with the development of domestic private capital and the effect of expansion of global arts.
2. At the initial, China's private art museums are trapped in a dilemma where the past practices had shown that the complete standardized western operation



model cannot be approached, meanwhile, there is no referential case for the development of its development.

3. For China's private art museums the financial operation is very important as a basis but not the most crucial concerning the essential functions of museum. This global expansion demonstrated by the mapping of world's art markets is the foreseeable cultural hegemony interplanting in a "global collection" system.
4. To be a turning point of new museums of contemporary arts in territorial cultural worlds represented by the practical instance in China, a new constructive attempt would respect on the original contextual landscape, to re-create traditional images through dialogical activities beyond the tangible roof of museum which allows the museum immersing in the surrounding ambience as a plot in order to complete a kind of scenario reappearing which involves the public as a creator and participator of re-told stories to finally maintain one of the core importance of the function of museums--its narrativity to always keep the cultural civilization vivid.
5. It's already a standing dish that, at the very beginning, China's private art museums aimed to turn their vision to the western operation model but still had born in mind their mission to prosper the own contemporary Chinese art with the essential appeal to the political liberty. Nevertheless, it now appears that in a general socialist economic environment to follow the standardized western capital operation model majorly supported by the private donation and funds even more without any direct policy guidance, China's private art museums were sheering off their original intention under the pressure to raise funds by their own. Instead, a mass of so-called international biennial exhibitions filled in the museum spaces in the name of world's contemporary art being lack of clearly identical and regional images, instead, with a very strand of commercial elements accompanied by those world traveling artists.

## 1.5. Methodology

In order to fulfill the motivations and objectives of this thesis and to prove all the hypothesis has made, the analysis has realized on this thesis adopting a mixture of quantitative and qualitative methodology. Under the general structural framework of this thesis, all the progressive analysis and observations are based on the authorized relevant data and references to literature and documents, which are corresponding to the general theoretical framework of the transformation of museums of contemporary art in a global scale, that should be also divided as several topical branches as the urbanism and the museums of contemporary art, the singularity and the plurality of contemporary art world(s), new representative models of museums, and branding of new museums and its identities.

Constructed on this general referential structure, the author selects one characteristic country as China to be the typical concrete instance to focus on. Hence, for this part, the thesis chose targeted mixed methodology as a personal interview, an investigation in person, statistic researches on governmental official websites, great number of information researches online, references studies mainly from CRAI UB, Baidu Academy, etc. to realize the sector of contemporary Chinese art and China's private art museums with several analyzed instances of China's private art museums as Upriver Museum, Sichuan, China, Today Art Museum (Today Art Museum), Beijing, China, Long Art Museums, Shanghai, China and Liangzhu Art Center, Hangzhou, China also by the means of mixed methodology. All the investigations and observations have made in this part would be viewed as an epitome of the one of global art worlds in museums cape which mirrored on the common characteristics and also its uniqueness to exist and to evolve.

To be an ultimate goal, all the mixed method researches combining quantitative and qualitative methodologies in each chapter lead to a more comprehensive output which simultaneously supports and approves the other sectors to finally enhance an integrated and credible findings (Bryman, 2006; Harrison III, 2013).

### 1.5.1. Quantitative Studies

For the part of quantitative studies, it mainly refers to the inspection of a large number of references, documents, reports and articles, etc. Meanwhile, for those concrete statistical analysis in the body part of this thesis, it also queries major data portals to draw the data charts and list tables with context. Moreover, when is relevant to the part of exhibition content in Chapter 5, it's also used the quantitative study mixed qualitative study to summarize the concerned issue.

#### 1.5.1.1. Quantitative Methodology in Chapter 2

In Chapter 2, it uses a quantitative study focusing on the references research to construct the theoretical framework of this thesis. The core design of this chapter is principally led by the following reference books as *Los Museos de Arte Contemporáneo: Noción y Desarrollo Histórico* (J. Pedro Lorente, 2008), *The Global Contemporary and the Rise of New Art Worlds* (Center for Art and Media Karlsruhe, 2013) and 《关于展览的展览，90年代的实验艺术展示》(An Exhibition about Exhibitions: Displaying Experimental Art in the 1990s) (Wu Hung, 2016) and the listed thesis, journeys, reports.

#### 1.5.1.2. Quantitative Methodology in Chapter 3

In Chapter 3, it utilizes the search engine as Baidu and Google to collect targeted data and informations. In details, the author searches the relevant policy guidances and regulation precisely in the field of museology and cultural industries in China on the several official national and local governmental websites of The State Council of the People's Republic of China<sup>3</sup>, *xinhuanet*<sup>4</sup> and The State Council Information Office of the People's Republic of China<sup>5</sup>, etc.

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<sup>3</sup> Retrieved  
from <http://english.gov.cn>

<sup>4</sup> Retrieved  
from <http://m.xinhuanet.com>

<sup>5</sup> Retrieved  
from <http://www.scio.gov.cn/xwfbh/xwfbh/index.htm>

About the part of case analysis, the author uses *R Commander* based on its raw data from four annual reports (2014 to 2017) of Today Art Museum, Beijing and the second hand information of its financing of 2007 to output its financial conditions and the various groups of comparison of its financial conditional shifts since 2007 by the figures of Table 3, 4, 5, 6, 7, Pair Chart 1, 2, 3, 4, 5, Bar Chart 1, 2, Diagram 1 (to see in *Annexes*) to objectively presents its weakness on the issue of financing capacity, which would reflect on the common dilemma in China's (non-profit) private art museums.

### **1.5.1.3. Quantitative Methodology in Chapter 4**

In Chapter 4, besides the above quantitative studies have realized, this chapter also analyzes the statistic output 《上海市文化文物事业统计资料》 (*Shanghai Cultural and cultural undertakings statistics*) (Shanghai Bureau of Radio and Television & Shanghai Cultural Relics Bureau, 2011, 2013, 2016) on the account of annual imported foreign exhibitions and the local exhibitions with is belonged catalogues of artistic expressions in Shanghai with the aim to discover the problematic situation on its vanity venues due to the out-of-control foundation of spectacular museums of contemporary art.

### **1.5.1.4. Quantitative Methodology in Chapter 5 and Chapter 6**

In Chapter 5 & 6, besides the above quantitative studies have realized, the author also analyzes the raw information of all the exhibitions including permanent collections and temporary exhibitions held in Long Art Museum during the whole year of 2018. This quantitative study (see as in *Annexes*) is the first hand information to observe the return to focus on modern Chinese at with its characteristic indentures. The similar method is also adapted in the chapter 6 in the analysis of the case of Liangzhu Art Center, Hangzhou to further investigate the issue of the reinterpretation of Chinese traditional image in the museums cape particularly orientated by its programming strategies (see as in *Annexes*).

### 1.5.2. Qualitative Studies

For the methodology of qualitative study, it mainly adopted the methods of specific case analysis, individual interview and on-the-spot investigation. For the session of case selection, it also mixes the means of quantitative study to testify the representativeness of the selected cases. For the individual interview, it works as a critical complements to make the arguments more persuasible. And finally, about the on-the-spot investigation of Liangzhu Art Center, Hangzhou, which is one of the most principal part of this thesis, it does give author a more intuitive experience and reflection about the general issues of this final work.

#### 1.5.2.1. Case Selection

##### - Upriver Museum, Sichuan

Upriver Museum was founded on 1998, by the entrepreneur, architect and art collector Chen Jiagang. This art museum was belonged to Chen Jiagang's property development Co, Ltd., Upriver Art Museum is the first contemporary art museum in China with the aim to collect, display and research avant-garde Chinese contemporary art. It is also one of the private art museums established by private enterprises in China. During its three-year life long, Upriver Art Museum has become a contemporary art institution with a significant contribution for China's private art museums (Chen, 2000).

##### -Today Art Museum, Beijing

Today Art Museum established in 2002 is a well-known contemporary art museum in China. It was established during the second wave of China's private art museums. In museology, its operation model is always analyzed as a classic case to illustrate the weak financing capacity not only existed partially but also everlasting for the most China's (non-profit) private art museums till now. According to the result play of search engine of academy, Baidu Academy<sup>6</sup>, from 2002 to March in 2019, there are 9,980 academic references with the search keywords "zhongguo minying

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<sup>6</sup> China's academic database. Retrieved from <http://xueshu.baidu.com>

meishuguan” (China’s private art museums in Chinese), and 6,010 academic references with the search keywords “jinri meishuguan” (Today Art Museum in Chinese). This data presentation strongly shows the significance of Today Art Museum to the development of China’s (non-profit) private art museums.

#### -Long Art Museum, Shanghai

Long Art Museums first founded in 2015. It’s one of the top 10 China’s(non-profit) private art museums in 2016 in China (Hi Art, 2016). In fact, it is a brand museum founded by internationally renowned Chinese art collectors Liu Yiqian who is ranked the fourth of the top 10 wealthiest entrepreneurs in Shanghai with a wealth of 43 billion yuan (Hurun Report, 2017) and his wife Wang We. It currently has two large-scale venues in Shanghai Pudong and Xuhui Riverside - Long Art Museum (Pudong Hall) and Dragon Art Museum (West Bank Pavilion)), which constitutes the unique artistic ecology of “one city and two pavilions” (Long Museum, 2019). The project of museum itself is a controversial topic mainly for its spectacular architecture. There are a great number of articles, thesis whose headlines are directly attacking and doubting its real aims. Just list one instance, *Ran Dian*, a very authoritative art magazine in China, once published a special report “Art in the Age of Mass Production: Is the Long Museum Just Another Museum?” (2013), in which figurates Long Art Museum as “empty vessels” (as translated in Gu, 2013). On the other hand, in Chinese art academic society, Long Art Museum is well regarded. The academic research about this museum is largely concentrated on its “red theme” collections, which present the Chinese modern art labeled a distinct visual Chinese socio-cultural identity. No matter how, the representativeness of Long Art Museum in a new era of China’s private art museums is without any argument.

#### - Liangzhu Center of Arts, Hangzhou

Liangzhu Center of Arts, Hangzhou is the newest model of China’s private art museum. It locates in the historical village Liangzhu where has 5000 years’ Chinese cultural civilization. The district Liangzhu is in capital Hangzhou of Zhejiang Province, which “is one of the richest and most developed provinces in China. As of 2018, its nominal GDP was US\$849 billion (CN¥ 5.62 trillion), about 6.24% of the country's

GDP” (Wikipedia, 2019). Liangzhu Center of Arts was founded in 2016 by China Vanke Co., Ltd. which was ranked 307th on Fortune Global 500 in 2017. The center firstly proposes its brand slogan “The Big Roof” for its museum image which is shaped by its charming architectural design directed by the Japanese Pulitzer Prize Winner Tadao Ando. The reason to select Liangzhu Center of Arts is not only is the first pattern of “museum hub” in the south of China but also the rural project of “Liangzhu cultural village”, which provides the center to explore its own more possibilities of the role play.

### **1.5.2.2. Individual Interview**

In Chapter 4, besides the above methods applied, the author also takes a personal interview to Ying Chaojun, who is the one of the partner architects of Architecture-Studio-France and co-responsible and design director of Architecture-Studio-China, cover on 22th of April in 2018. this interview has been published on the website of Universitat de Barcelona<sup>7</sup>.

#### **-Objectives of the Interview**

To discuss the issue about “the boom of spectacular museums happening since 2008 from an architectural perspective”.

To discuss the concrete project of “Xie Zhiliu and Chen Peiqiu Art Gallery, Shanghai”.

To lead Ying Chaojun to opinion his personal but professional viewpoints on such urban phenomenons in those megalopolis in China and the expected role play for modern architectures in China’s contemporary art museums.

#### **-Method of the Interview**

voice call

the voice call with Chaojun Ying was actualized at 12.34 a.m. on 22th of April in 2018.

It used the voice call on wechat, an application which has the same function of Skype.

The duration of this phone call was 75 mins.

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<sup>7</sup> <http://www.ub.edu/cultural/entrevista-del-mes-a-ying-chaojun-por-liu-sifan/?lang=es>

-Technique of the Interview

voice recording

-The Check-list of Questions

The interview was semi-structured, with free questions and adapted to each interviewee. However, to order the interview and to be able to compare them with each other, we started with this orientation script.

1/ Do you value much conveying your architectural design concept to the public? Or we can say, you think highly of the interactive dialogs between you and the public?

2/ The essence of this kind of interactive dialogs could also be regarded as one of your principal appeals to the architectural design?

3/ How could you and your team contribute to completing this“ silent dialog” among architectures and visitors? Could you take Xie Zhiliu and Chen Peiqiu Art Gallery as an example?

4/ When designing the gallery had your team determined a certain or vital cultural elements to set the tone of this gallery?

5/ In the case of Tibet Natural Science Museum, which is focused more on the presentation of details as the decoration of facade design by combining several cultural and religious factors. So under which consideration did you and your team design it?

6/ From the perspective of its function, “natural science” and “religion and culture” is a combination with fairly conceptual difference, so how did you and your team balanced them?

7/ As an architect with more than ten-year’s experience, how do you opinion the phenomenon about the sharp increment of museums, galleries and art centers in China during the recent years?



### **1.5.2.3. On-the-spot Investigation**

In February of 2019, the author did an on-the-spot investigation in Liangzhu Center of Arts in order to make an in-depth investigation of the museum and the around environment of Liangzhu cultural village. Through this investigation, the author collected various materials about the operation principles of Liangzhu Center of Arts and the function design of its venues. Furthermore, the author played a visit around this historical village in order to discover the intrinsic relations and the interactions with China Fine Art Academy, Liangzhu campus and Liangzhu (archeology) Museum which are all designed by the Pulitzer Prize for Architecture. All the results of this investigation will be presented in Chapter 6.

# Chapter 2. Theoretical Framework

## 2.1. Transformations of Contemporary Art Museum

### 2.1.1. The Impact of Urbanism on the Role Transition of Contemporary Art Museum

In theoretical literatures, the term *contemporary art* is a consequence with *postmodern art* which both of them has the one intrinsic quality. On behalf of the first surge of museums of modern art (MoMA), MoMA, New York had already been the icon of this historic new model, which once was interpreted by the European in the nineteenth century as an encyclopedic nationalistic complement of a great national gallery with the intention of adoring those international scholars dedicating to the avant-garde of modern art (Pedro, 2008, p.145). On the contrast, Elderfield standing on the side of Danto who had once said “the MoMA made us modern” (as cited in Elderfield, 2004), holds his view that the foundation of MoMA in New York implicates the Americans’ awareness of the European’s cultural colonization in modernism (Belting, 2013, p.250).

In general, MoMA has experienced its three historic phases. The last one since 1970s is worldwide recognized as the global movement of modern arts which are promoted by the art museums. Alongside with its “internationality” slogan, a typical architectural image of white Cristal buildings was named as “international style” for those avant-garde architects. It was once argued as outposts of the urban revolution. And also, it spread an “illusionary” wording that, the ideal of this international style was to create a moved utopian world where the pure geometric architectural shapes and outdoor green spaces could be imitated anywhere. Nevertheless, the intriguing ideology should be mirrored from this wording is what’s claimed today as “the American lifestyle”.

In essence, the intention beyond this interplanted western “modern lifestyle” is the diffusion or the mapping of national culture conveyed by these international art museums pulled by the very identical architectural brand image and the ubiquitous artistic works (Layuno, 2003). The scenery of visiting exhibitions is exactly a kind of silent wandering in a white box.

This impulse continues to lead towards suburban residential areas, firstly appearing museums of contemporary art at the junction of urban and rural areas, while they advance in green trenches in the favor of those avant-garde artists. Trace to its cause, this is a leftover problem of *Fordian* modernity in the industrial period, which eventually abandoned a plenty of etiolated and dead industrial cities in the history (Pedro, 1999).

Insofar, faced with the situation of centrifugal impulse of developed modernity, a centripetal pressure has gained great strength in retaliation which simultaneously started the postmodernity. Literally, it's defined as the turning point of contemporaneity, which promoted another urban framework in which most of new museums of contemporary art (MoCA) are involved. In this role play, new museums of contemporary art are supposed to be an instrument to revitalize those crucial areas which were once the centers of urban factories. The surgical implantation of museum intervention in degraded urban areas was taken by a grandiloquent scape. In such sense, this new wave of expansion of museum has actually been operated as the method to the economic re-launching (Gravari, 2015, p.102ff) but conveying the hope to re-identify the urban image replaced on the former industrial factory, attending to implanting the diverse social integration at the same time.

In order to fulfill dead urban cities' top priority, the new museums were required to attract all its potential publics firstly. However, with the arrival of globalization, the frequent population mobility around all over the world which giving a chance for the global tourism, which speed up the shift of new position for those museums of contemporary art generates a competition for its global visitors. And the museum has become the place for cultural consumption, which is actually viewed as a spectacular art work itself (Dolor & Blanco, 2014, p. 168ff).

As Giannini (2013) argued that, the idea of the museum understood as something increasingly removed from the aesthetic contemplation, based more on the quantitative than the qualitative which puts the concentration on the consumption before the acquirement of knowledge without any resistance in its ascent. One of its first undisputed paradigmatic formulations is Solomon. R. Guggenheim in New York, which was directed by Thomas Krens from 1998 to 2008. Krens started a previously unexplored path that took little time to become controversial, but which obtained literally spectacular results, especially in terms of the implementation of global branches as the form to ensure the viability of a museum understood as a commercial brand (Filler & Boissière, 1998). The supporters of his vision argued that a museum was nothing but a company whose activity was developed in the field of art, which justified the decision to handle it as a business: from intangibility to pure tangibility.

In such sense, the art world and the art production circulated global art market are involved in this seemingly never ending debates, which simultaneously complicated by the awareness of resistance aroused over non-western regions and countries who were being the victims of a war without smoke of gunpowder, instead relating to the seesaw battle of inclusion and exclusion of diverse individual self-identity.

### **2.1.2. Art World(s) and New Museums**

In retrospect, “*art* was for a long time undisputed as a shared concept. Whose ethnocentrism excluded any other notion of art as an expression of ‘otherness’” (Belting, 2013, p. 246). Indisputably, this is a traditional western philosophy to conceptualize its art scene. Since the postwar period, the flexibility of the role play of *art* had become the principle bone of contention mirrored on intricate issues. The one among them is the self-referential aesthetics of art’s autonomy. In such transcultural circuitries, the notion of “global art” or “global art world” with its singularity is seemingly became the umbrella of a new wave of the Western’s art expansion. It’s intriguing that, on the book title of GAM-Global Art and the Museum series in 2009, firstly used “The

Global Art World” in the singular but along with the subtitle in the plural as “Audiences, Markets, and Museums” (Belting, 2013, p. 247ff). What this subtitle conveys is the signal of the irresistible transformation in art world. That is to say, as a result, promoted by the global economy, the circulation of art production does unavoidably mapping all the “new art regions” that lights distinct districts of (modern) art worlds independently, which to see in all as art worlds. According to the theory of Belting (2013) “*Art Worlds*” is explained as “in plural, (which) were only acceptable when they designated different arts including literature, music, and dance, but they did apply to the visual arts alone” (p.247).

Such phenomenon precisely is the manifestation of the plurality of art worlds “in its vertical way (audiences, markets, and the museums)” (p. 247ff). In order to discuss the role play of museum, actually is mainly art museums among these relational links, it’s necessary to identify intelligibly the paradoxical interior relationships in these three elements themselves. The very representative one should be the “markets”. Particularly for the international market, the standardization is one of its crucial characteristics, nevertheless, this characteristics in the scope of art worlds is exactly the manifestation of assimilation or homogenization presented by its global branding strategies. Despite that, the brand competition at the same time requires a diversity and uniqueness of its art production. Meanwhile, in these different markets, the protagonist of curators should not be overlooked. They are considered as mediators to sell different regions’ art products to cater the maximum of their potential global clients. In such sense, the commercial considerations weaken the particularity of their under-selling art works. In relation, the role of biennials also is discussed by Uitermark and Gielen (2010) as “the worldwide art systems in fact a meshwork of countless international sub-network” (p. 192).

For the other factor as “audiences”, it maintains a various derivate group of audiences. The first one is local audiences which should be subdivided as natives and local residents. In this group of relation, the local residents mainly are those immigrants, who have the different cultural appeals for its “indigenous” cultural identity. As claimed by Augé (1999) on the viewpoint of recent anthropology of the contemporary, “the world’s inhabitants have at last become truly contemporaneous, and yet the world’s diversity is

recomposed every moment [...] we must speak, therefore, of worlds in the plural [...] every society is made up of several worlds” (p.89). The other group of relation in “audiences” is the Western and local partners who certainly interplant their political and economic interests in the museum scape.

“Museums” rhetorically viewed as a container formats the modern art world in this triangle circulation. To take the early MoMA, New York as an instance, the content design of its two floors (the one conserved the European prewar modern arts, the other presented American postwar modern arts) is observed as the “rebel” of European cultural colonization, especially on the part of modernism. With the linguistic shift from “modern” to “contemporary”, MoCA (Museum of Contemporary Art) historically replaced MoMA, embodied prominently on its well-known brand name. Later, the “global museum” raised by Karsten Schubert (2002) made the ascent of history of art museums. At the same time, two powerhouse in global art auction Christie’s and Sotheby’s were creating their “fiction” to add the staff into the “contemporary” (Belting, 2013, p. 250ff). Museums there became “victims” for their partners’ global expansion and the idea of “a network of semi-produced goods” (Krens, 1991) which is reinterpreted by Belting (2013) as “global branding of mass-produced goods”. The most typical example is Guggenheim Bilbao, and its latest act “Guggenheim’s Abu Dhabi” alongside with Louvre Abu Dhabi labelled on its explanation as “*universal museums*”, which have the same essential nature.

Nevertheless, the key point of these “global brand museums” is not vitally about their expansion, but relates to their ways of holding exhibitions in such metropolitan museums and their alarming mission of “a global art collection” formed in these global art markets which involved in a series of clusters of local and international art markets. That is to say, with the fact of decentralization of museum institutions, occurring simultaneously the simplification and assimilation of the diversity of arts, which finally could restore the historic Western-based narrative of modern art or so called “global contemporary art”. To go further, the outward concern has reached the public education. As Belting (2003) illustrated that, museums were supposed to inform a local audiences, but at contrast, the museums are informed by their publics. “ The question is [...] whether in the global age the art museum will survive at all as an institution with a

single purpose and a common appearance”(Belting, 2013). Precisely for the museums of contemporary art, realizing its lack of art history, they differ themselves in what they positively create instead present. Also, as a very vital part, they are supposed to maintain local arts or to find a way of co-existence between the local arts and the relatively commercialized arts.

In a word, the art museums are adjacently coupling with the rise of global art worlds. Involved in such multi-dimensional circulation of art worlds, the shift of role play of art museums is unpreventable. Anyhow, the recognition of museum as an outposts of what to be accepted as art is still firmly rooted. What we could expect may exactly be wished by Danto (as cited in Belting, 2013) as “a temple of beauty into a kind of cultural fair” (p.11).

For the aspect of “new museums”, particularly for those new art museums, the theory of Peter Weibel gives us an inspirable perspective to observe the art museums in a new circumstance. In his latest theory, Weibel (2018, p. 50) indicates that “we have the situation that the market mirrors the museums and the museums mirror the market [...] museums have become the servants of market.” Under this general backgrounds, the museums in today could mainly be summarized by the following new characters as the consequence of the orientation of nowadays’ art markets.

Firstly, there is a notable swift for the people thinking about nowadays’ museums which is that the “museums should be a kind of entertainment like cinema and television, above all, a place of spectacle” (Weibel, 2018, p.50). The museums indicate here are precisely those private art museums in a sense of the pursuing of cultural democracy against the traditional sovereign of public institutions. For this reason, it’s not unintelligible to understand why new museums in today are turning into touristic landscape for public attraction with blockbuster exhibitions mainly showing the contemporary installation art.

Secondly, the museums of today are more likely becoming a “scientific laboratory” in order to offer a unique experiences of the exploration of new worlds for the public. What we can already see commonly in this group of new museums is that the majority

of their exhibitions are supported by the art-based researches with the alliances with science. Actually, that is because of the mass media. In order to cope with the masses of new medias glutted with people's leisure time, museums intend to transform itself as a scientific platform in art fields, which is always conveyed by the exhibitions of technological art like films installations, the scene experience and digital previews, etc. For what has been hypothesized, the era of entertainment parks of museum will be replaced by this laboratory-based experiences in museums.

Thirdly, some new museums surging in current also can be seen as a part of the public sphere. That is to say, the core issue of this group of museum is the diffusion of its own publics. These museums do treat themselves as a media platform which can directly express their own voices from their visitors. It would be less about object collections but a public space to create vivid dialogues between the audience and the artwork. These museum spaces give the public more opportunities to create their own imaginations and understanding about the themes these museums design. All in all, these new museums will create a new public sphere of individual and critical acquirement of knowledges about this world and the current changing society.

### **2.1.3. A Hub Museum**

“Museum as hub” is one of the collection of museum terminology within today’s museumscape. It should be admitted that, not like the prosperity of flowering of the linguistic formations of “global”, in the field of art and culture, all the subbranches are included in one expression which is “global art” (Giannini, 2013, p. 54). The dramatic structure “museum as...” is exactly the “way of seeing” which could be defined as the museum brand from the institutional perspective and the museum image based on the publics’ perception.

The traditional function of museum as for permanent collections and conservations had faced a great challenge. The propose of a new definition of museum “ ‘contact zone’, [...] the space of colonial encounters, the space in which peoples geographically and



historically separated into contact with each other” (Clifford, 1988, p. 215) illustrates the transformation of the role of museum in the contemporary society. Later on, “museum as ‘platform’, ‘arena’, or ‘public sphere’ have come into public’s eyes. Evidently, it occurred a dramatic shift of museum-scope in its art space. That is to say, for a new museum nowadays, space not only means a place to exhibit tangible materials, but also means a place creating a dialogical happenings.

“In contemporary art museums, space is the chief component, since they deal with ‘living’ art. Space links museums to specific contexts, communicates and constituencies” (Mosquera, 2007). Consistently, on the strength of urbanization in the universal, and also for the reason of the effects of megalopolises among all the non-western regions and countries, “the dramatic expansion of its international circulation” (Mosquera, 2007) became the first issue for the contemporary art museums. Meanwhile, accelerated by world digital networks, the circulation of contemporary arts within the scope of global village is supposed to arrive its peak. Such interchange and inter-communication could also be seen as an action of decentralization in cultural and institutional field. The traditional link between the artists and the contemporary art could visibly be transformed into the connection between the artists and the cities directly.

Under such foreseeing turning point, it surges a new model of museum practice, which is identified as “hub museum”. The initiative “Museum as Hub” was firstly put forward by the Gerardo Mosquera (2007):

*“The museum as an international hub of artistic activities means a decentralized institution that will simultaneously conceive, curate, and participate in diverse projects in different places worldwide. Its level of involvement should be very flexible, ranging from full conception and organization, to plain moral support. [...] (it) would develop an international network of exchanges of activities [...] for the museum [...] the future will mean an increasingly global and decentralized activity”.*

(Notes on the Museum as Hub, para. 5-7)

## 2.2. New Non-western Mapping Rendering by

### Biennial System

As Weibel (2013) once argued the essence of globalization is the continuity of colonization which means succinctly the only concern of the rest of the world with the exclusion of Europe itself. In such sense, globalization has created a new mapping of art.

*“After the binary model of center(‘Western Art’) and periphery had been abandoned, the hectic ‘mapping’ of a poly centric world articulated in supranational ‘art regions’ followed. The biennials that have proliferated across the globe serve as the relay stations in a cartography unprecedented in the modern era. Contemporary art as geopolitical representation is expressed. [...] the expansion of the biennial system has given rise to a network of institutions and curators who seek cultural identity in regional art in order to gain global recognition for it.”*

(Belting, 2013, p. 101)

In this new world art map, there are main the following regions recognized as the “ third world perspective”, represented by Biennial de La Habana found in 1984, which was destined “ to place Havana at the center of the Third World map” (Rachel Weiss, 2011). However, the usage of “ Third World” is causing problematic controversies after the Cold War and the non-equivalence between “ Third World” and “ ‘Third World’ art region”. Another instance is Asian art instead of Asia-Pacific Art, The Fukuoka Asian Art Triennale, Japan hosted by The Asian Art Museum opened in 1999 aims to “integrate Japanese art into the Asian region and to set different accents that the Asia Pacific Triennial of Contemporary Art. Besides of these well-known cases, in recent years, the Persian Gulf is spotlighted with its contentious projects. Beside of its ambitious architectural projects, one of its cultural project is Art Dubai. On behalf of Art Dubai, the Global Art Forum has been held annually in partnership with the Financial Times since 2007. The forum hosts “world’s leading artists, curators, museum directors, and art professionals to discuss issues that affect art today and will define its

future" (Global Art Forum 2008, information brochure). Insofar, the biennial system alongside with its curator system have been implanted into the non-western regions and countries to incorporate themselves into global arts and gain its own cultural recognition.

To moving towards a scope in museology, concerning another perspective, since 1990s, the evident boom of new museums happened all over the Asia, and quite soon, lifted the wave of art biennials in Asia. "Forming the avant-garde, these international art exhibitions opened the floodgates for contemporary art, its institutions of production, intermediation and marketing, and thus sparked Asia's interest in becoming a global player within the world market of art" (Mersmann, 2013, p. 282). Upon the first Kwangju Biennale in 1995, the first Shanghai and Taipei Biennial were held in 1996 which was mostly moving the first step to shape the image of Asian contemporary art. Without any doubt, this transformation simultaneously occurred in the museum spaces as contained entities.

### **2.2.1. Curator System in Asia**

In order to declare accurately, it should be explained at first the non-equivalent translation of "curator" in Asia on linguistic point of view. In any case, the term "curator" has been revised by new museological tendencies that speak rather of "museologists", which specify this transition that defines new missions for museologists, both in their function (not only conservation, but also communication) and in their training (it no longer matters so much the discipline of origin but the training in economics, communication and so on. Nevertheless, in Chinese translation, there are "guest curator" (guest head of museum) and "independent curator"(independent head of museum) to complete the "curator" in Western linguistic context. Meanwhile, the "curator"(*guan zhang* in Chinese) in official Chinese translation is only appropriate to the head of government museums in China. Until now, the disputable debates of this translation is still exists. However, what can be observed from this issue is that, "it highlighted the bureaucratic hierarchy (head) and the institutional nature (museum)" (Ho-Hing, 2013, p. 303). And currently, in this

professional field, “exhibition planner” (*ce zhan ren* in Chinese) is adopted to be a complement of the practical and non-institutional title of “curator”. Moreover, this group of exhibition planner is mostly the employment of nonprofessionals, or usually is civil servants who working in related fields.

Chinese art commentator Lü Peng (2000, p.322) once argued in his publication *The History of Chinese Contemporary Art* that China's (contemporary art) exhibition planners are only a temporary exhibition organizer. They have no funds, no influence on the art authority, neither no high-level operational awareness of politics and power. Even without the security of their own lives, they almost do what they call "art exhibitions" with poor experience and adventurous spirit.

In 2000, the Roundtable Discussion on Exhibitions and Curatorial Practices art commentator HuangZhuan addressed that in China, curators are not a recognizable profession which can rely on to make a living. Based on this fact, Chinese exhibition planners are very different from their foreign counterparts. This is why HuangZhuan have been saying that Chinese contemporary art lacks a support system and still relies on individual behavior (Wu Hung, 2016, p.98).

Based on such severe situation, “ during the 1980s in Hongkong, as in other parts of Asia, curatorial work outside of the government museum system was rare and lonely” (Ho-Hing, 2013, p. 304) which dialectically gives a chance for the cultural ecology of exhibitions and contemporary art museums in China and also in Asia.

### 2.2.2. Contemporary Chinese Art in International Art Market

The term of “Contemporary Chinese Art” was firstly delivered by Wu Hung<sup>8</sup> (2008) . This term intends to reveal “a kind of Chinese art that self-consciously defines itself as ‘contemporary’ (dangdai yishu)” (p. 290). In a certain sense, it is a resistance to the traditional conception of globalization/localization. In another word, it could be see the inclusion mirrored on the contemporary Chinese art. “ ‘Contemporary art’ in Chinese refers to an intentional artistic/theoretical construct that asserts a particular temporality and spatiality for itself” (Wu Hung, 2008, p. 291).

The first wave which is known as “ contemporary turn in Chinese art” occurred after the Chinese Cultural Revolution (1966-1976). It was seen as the voice for liberty and humanism. But still, in 1990s no one identified this contemporary art / experimental art as “contemporary”, instead, it was still framed in the scope of “modern art”. Disconnected with the first wave, in 1985, the Chinese avant-garde artists rose a cultural movement which aimed to westernize the contemporary art and see this cultural movement as an imitation of Enlightenment movement. this group of artistic critics hoped to “transform China based on a Western, Enlightenment model, [...] develop a strong desire for cosmopolitanism and eagerly sought inspirations in Western Modern art, art theory, and philosophy” (Wu Hung, 2008, p. 294).

With the consequence of globalization, the contemporary Chinese artists firstly appeared in forty-fifth Venice Biennale, which made them entering the mainstream of global contemporary arts. Simultaneously, contemporary Chinese art works were circulating in the global art market. Meanwhile, the contexture of contemporary Chinese art is re-identifying by the artists themselves and re-interpreting by the Western. That is to say, on the onside based on the Contemporary Chinese art, it faces a severe situation to decontextualize its local cultural identities due to various complex reasons, as one is from the contemporary Chinese artists who are eagerly willing to be recognized by the

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<sup>8</sup> Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor of Art History and the College Adjunct Curator, Smart Museum of Art, Chinese Art. The winner of Guggenheim Fellowship for Humanities, US and Canada. Retrieved from: <https://arthistory.uchicago.edu/faculty/profiles/wu-hung>

international art market, thus they should cater the traditional exotic impressions of Western people on the Chinese art. On the other hand, for Chinese art itself, it always tries to gain its self-portraiture in order to be recognized in a global stage.

Through a global network of transnational art commercialization, these Chinese contemporary artists are actually playing a role as mediator to connect the governmental and the private sector via art exhibitions. Some of them as “traveling artists”, which referring to those “ in the early 1990s whose ‘at home’ is a global journey consisting of multiple stations. (Meanwhile) Global (here) refers not only to the dimension of the routes, but also to the provenances of the artists themselves” (Smith, Gerard & Linterman, 2013, p.149).

And what is a dramatical one is, these Chinese contemporary artists gained their fame overnight. Among those authorized news report, what is mentioned repeatedly is the “intensity of creative energy in their works irresistible”. Despite that, Wu Hung (2008) intended to reveal the crucial essence, he indicated that:

*“If intensity results from intensification, then the contemporary Chinese art is a consequence of a double intensification. [...] this art further enhances the feeling of speed, anXiety, and theatricality inherent in this external transformation through artistic representation. [...] What make it ‘irresistible’ is the speed and depth of the artists’ internalization of the sweeping Changs around them. [...] As a result, many of these works strike viewers as containing something ‘real’ and raw”.*

(Wu Hung, 2008, p.305).

## 2.3. Branding of New Museums and Its Identity

The first essential transformation of public identities of private art museums could date back to the early twentieth century. With the arrival era of cultural consumption and the global standardization of tourism, of what treaded on the heels was the critical conscience of espectador-individuo (Jiménez, 2014, p.170). Owing to the fact that, each museum should foster a differential identity and even reinvent itself continuously with attractive offers of activities. (Jiménez, 2014, p.170). Behind this spectacular construction, it was a crucial motivation that the museum should be the icon at the same time to attract its public utmost for its financial cause, which no doubtfully “encourages a private intervention that would guide the activity of museums more commercially”. (Boylan, 1992). In the process of metropolis’ urbanization, the extravagant figurations of art museum are transmitted the local government’s political ambitions to gain “instant cultural recognition” (McClellan, 2012, p. 275) and expression of a political drive to construct a new identity for the region and modernize its societies.

For this reason, “the rise of ‘brand identity’ has become a strategy for gaining instant international recognition through association with already established brand names” (Ajana, 2015, p. 322). As Wallace (2006, p.1-6) once mentioned in the context of museums, "A brand new museum needs a personality, so people feel they know it, and are predisposed to like it [...] A brand new museum [...] needs a reputation so that when it starts adding features, they are readily accepted’. One of the most arguable historic instance is Museum Guggenheim, Bilbao. Layuno (2003) once argued that:

*“En el Museo Guggenheim Bilbao se materializa como pocas veces una estrecha identificación entre el concepto de museo y su expresión arquitectónica [...] El Guggenheim es de hecho un modelo de museo importado, consecuencia de los efectos de la globalización en el ámbito museístico y artístico, que representa a una institución privada americana de máximo prestigio en el mundo del arte, la Solomon. R. Guggenheim Foundation de Nueva York.”*

(Layuno, 2003, p. 281)

This case is also defined as one museum model as “intervención arquitectónico-urbanística” (as cited in Pedro, 2008, p. 310). During the latest years, the museum

project of Louvre Abu Dhabi has provoked a new storm of critical debates and contentious concerns which are mainly attacking on the overseas expansion of Louvre (Roigé, 2018). The controversies themselves had proved toughly the brand effect of Louvre. Pointed by Ajana,

*“Reshaping the ‘image’ of the Arab world is also a driving motive behind the establishment of new cultural centres in the Gulf. [...] This is all whilst finding a balance between modernization and Islam, between an increasing urbanization and a need to preserve the cultural heritage of the region.”*

(Aijana, 2015, p. 316)

Such strong brand image can definitely group its parent museum Louvre’s patrons and visitors within a short time. For what is the most crucial, which simultaneously are brought about is the notability, credibility and the perception of strong affiliation. “Consumers instantly understand the quality implicit in the ‘Louvre’ or ‘Guggenheim’ moniker, [...] the presence of a branded (recognizable) experience, offers a feeling of social inclusion to visitors” (Skluzacek, 2010, p. 35 ). New museums and brand new museums in nowadays interact mutually with growing economies, estimating by the prosperity of global cultural markets takes initiative to weave an invisible net incorporating into the trade marketing, circulation of brand effects and transplanted their names.

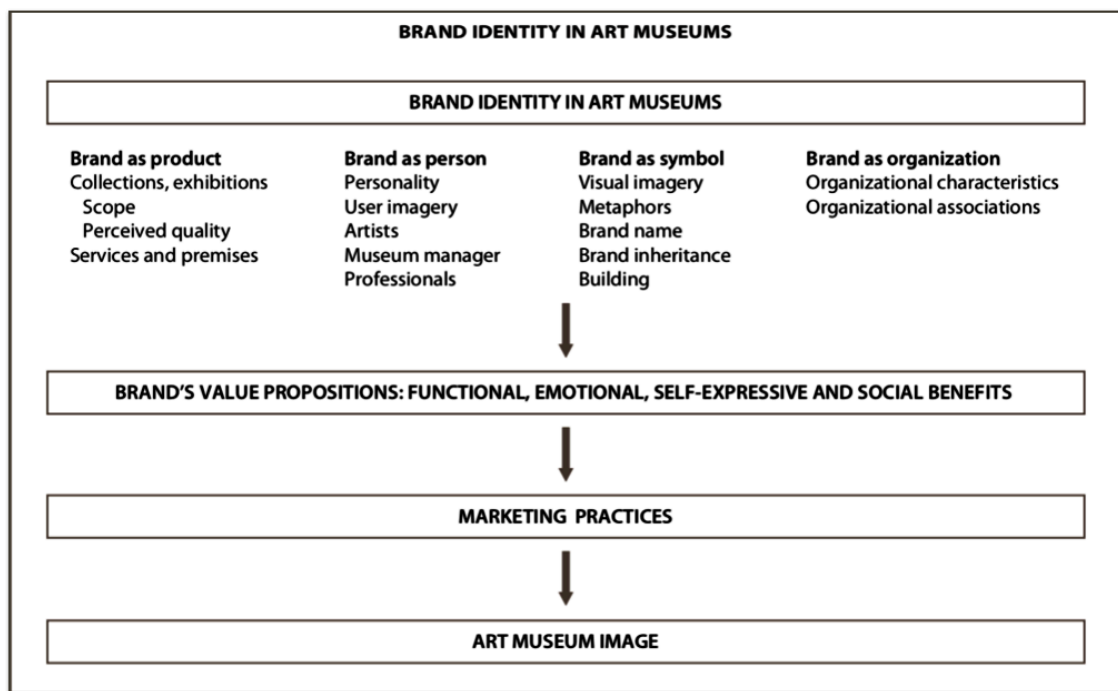
To turn to the standpoint on marketing and art, “A further challenge to art museums comes from governments and sponsors as the competition for financing intensifies” (Pusa & Uusitalo, 2014, p.18). Such commercial orientation in museology leads new illustrated roles for art museums in consideration of its stakeholders. On the basis of relevant theories of Aaker (1996) and also see Schroeder (2005), from the perspective of its consumers, the art museum with itself offers the products as the main part of collections and peripheral services. The evaluation of its quality depends on mostly its artistic value which concerns very about the relationship with artists and particular for those influential artists as a brand transformed by their stylish works. Therefore, it transfers to the relation with artists and their imagery. In the sense of creating a personality for the museum, a group of artists, elites, professionals, or



amateurs with whom consumers may identify create the personality of art museums actually about museums' brand image which directly affect the general publics. "This way, museums, through their own brand, contribute to both the construction of customers' self-identity and their social integration" (Aaker,1996; Uusitalo,1998 ).

Once more, referring to the brand identity also named as icon, at the same time art museums gain its social recognition by accumulating its social value conveying from the personal contextual icon, the symbolic value is embodied on museums' brand name which at first sight creates an intangible qualification by the public. Organizational characteristics of art museum actually is a core competition to guarantee its artistic values. A well-organized art museum "with its unique set of values, culture, norms, behaviours, programs, assets and skills, that delivers the museum experience for the customers"(as cited in Pusa & Uusitalo, 2014, p.23). The tendency of corporatization in museology insures a consistency of its public brand identity at the end (Baumgarth, 2009; McEnally & Chernatony, 1999).

**Diagram 1. Brand identity in art museums**



Source: Pusa Sofia & Uusitalo Liisa. (2014, autumn ). Creating Brand Identity in Art Museums: A Case Study. Diagram. *International Journal of Arts Management*, 17(1), p21. From Art & Architecture Source.

### 2.3.1. Architectural Branding: New Orientation towards Museology

To centralize the issue of architectural branding, there are two essential terms should be declared without any doubt. One is the *globalization* and the other is *starchitecture*. Firstly for *globalization*, there is mass of theoretical researches to point positive views about its economic contributions. Nevertheless, Weibel keenly pointed out that,

*“Modernity was nothing other than a cultural expression of these two [nation-state and capitalism] forces [...]. in this sense, it follows that globalization has merely continued the work and the process of colonization, which was based on the obliteration and exploitation of the other”.*

(Weibel, 2012, p. 20)

Insofar, it could be gone further to the theory of Luhmann (Trans. Barrett, 2012), the acknowledgement of inclusion and exclusion is the only consequences of the differentiation in social system, which are two eternal poles of contradiction itself emerging naturally the construction of identities. “That is closed subsystem. [...] Whether identity is national, religious, ethnic, or cultural, every construction of identity is the result of such operations of distinction and exclusion” (Weibel, 2013, p. 21). Stood on the above awareness, the branding strategy or brand identity on architectural museology within the framework of metropolis’ urbanization is just an epitome for urban cities’ cultural expansion and exclusion of differentiation under global geographical mapping.

For the term of *starchitecture*, literally it’s a star effect radiating world widely in the field of architecture. It's usually mentioned with brand-scopes under the general issue concerning to contemporary metropolis trending to insert themselves in the specialized touristic circuits created for a public in search of the architectural novelty (Frausto & Ockman, 2005). On the level of socio-economy, museums are certainly those that have been the object of extraordinary architectural initiatives, and at the same time they have

been given the value of being the type of tourist equipment "propellant" of any emerging urban destination.

In a context of cultural globalization, the art system and its institutions are transformed following the model that is particularly sensitive to global economic challenges: the main institutions of contemporary art are thus integrated into a global network referring to the culture, education and play spaces of high symbolic value which the brand plays an important role in this sense since it guarantees the value symbolic of an immaterial good consumed. "The museums were among the first spaces on which the starchitecture was focused: the relationship between the consumerism of late capitalism and the iconic architecture found there one of its favorite expressions" (Lampugnani & Sachs, 1999). And also the combination of starchitecture and brand museum became an urban strategy to attract worldwide tourists. The image and the icon of this time of museum that once consolidated turn into the core competitiveness under the cultural-economic globalization.

### **2.3.2. For Arts' Sake: Contemporary Art and Invented**

#### **Traditional Identity**

In Matei Calinescu's theory about five main faces of modernity, he regards the post-modernism as one face belonging to the modernity. On his point of view, including Modernism, Avant-garde, decadence, kitsch and postmodernism are five different transformed interpretation of modernity. Such intricate historical similarities, connections and complementarities are named as a "family resemblance" (Calinescu, 1987). Supported by the main issue of innovation and renovation of new arts (Madison, 1983), it has been pointed out that it is precisely the purely destructive aspect of the old avant-garde that has been questioned, and it is such query that pressurizes the old avant-garde to "withdraw" from the historical stage in order to make the floor to so-called new things-post modernism, meanwhile to make further efforts to prove itself that such ruthless destruction is reasonable. The decline of avant-garde is seen the price that

would be paid for getting close to new things but “newness” is a relative rather than absolute value above all. By abandoning the avant-garde's harshness and choosing a logic of renovation rather than radical innovation, postmodernism enters a heated and reconstructive dialogue with old things and the past.

Such ideological procedure also is held up by H. Trevor Roper (1983), on his theory about the invention of tradition, there are three stages for the creation of an independent tradition, which indeed is a process of transformation from an old cultural concept to an innovative interpretation under a general cultural conception. Firstly, there should be a cultural revolt against the former or old one, that is to say, the usurpation of new type of tradition or culture is needed with the action of re-writing of early related history in most cases. Secondly, there must be an artificial creation of new traditions or cultures which can also be identified as an overwhelming reinterpretation of historical contexts. At the same time, these new creation could also be added the mystical veil of ancient and uniqueness to strengthen its independent newness. Thirdly, there should be an invented story to describe the process of the development of this new tradition or culture which finally shaped a factor of civilization. In this story, there are always three elements like literal novels, characters for whom are supported to be involved in this process, several plots about how these characters acts on this new tradition or culture, and the final ending of the adaption of this new tradition or culture.

Whatever the contemporary art is defined, the core issue of contemporary art is still the extended explanation of modernity by means of conceptual separation and combination. Meanwhile, the traditional cultural identities that we gained full of our trust sometimes just was an invention for several certain political and ideological concerns depart from a common fragmental cultural code.

# Chapter 3. A New Wave of China's Private Art Museum from 2000 to 2007

## 3.1. Lessons from the First Surge in the Case of Upriver Art Museum

### • A Personal Ambition to Set up an Academic Art Institution

Chen Jiagang's original blueprint was to found a private academy of fine arts supported by Sichuang Academy of Fine Arts (one of the three best Academy of Fine Arts in China) and Chongqing University of Architecture. The university was planned to form arts council and architecture council. Nevertheless, because of the local governmental policy, this university became an unfulfilled ambition. For this reason, Chen Jiagang transformed all financial foundation to an art museum - Upriver Art Museum, which was included in the constructional plan of this university. During three years, Shanghe Art Museum had exhibited more than one hundred expositions in the term of Chinese contemporary art, in the interval, it cultivated the first group of Chinese contemporary artists. Hence, during that time, Shanghe Art Museum once was identified as "China's art shrine -- the Yan'an in art field" for its contribution to Chinese avant-garde art. This public imagen perfectly indicated its mission of to be the pioneer in Chinese contemporary art, and its artistic characteristic with its vanguard spirit.

To the extent, being the one who had received high education and influenced by the Western culture, Chen Jiagang also had the intention to contribute himself to transforming the rigid Chinese traditional thoughts to the Western critics spirits reflected on Western philosophical thought. However, it was also along with the tendency of full

westernization, which can be proved by those artists whom Chen Jiagang selected to exhibit their works. Like FANG Lijun and Chen Jiagang are all the representative artists known internationally by its cynical realism style, of which main figures represent the loss in direction of youths in China after 1989. These symbolized Chinese contemporary avant-garde works relieves the first sense of swing in Chinese contemporary art after 1989.

**• The Primary Imitation of Occidental Institutional Management Mode: A partial Emulation Respecting of the Academic Research**

According to the distribution of its administrative model, Upriver Museum set up Upriver artist council as its central broad, which was in charge of three administrative branches. These three departments manifested its own proposition and academic norms. It had been recognized that its management mode made an effective interaction among the government, the enterprise, the scholars and the public during that period in the field of Chinese contemporary art. The administrative management of Upriver Art Museum was a new experiment of China’s private art museums, which actually moved the operation mode of China’s private cultural organizations in that time. In order to guarantee the quality of exhibition Upriver Art Museum followed suit to the western model, executing the curator system, which means the museum gives whole rights to the exhibition planners to operate his/her exhibitions. On account of this flexible curator system, the museum had attracted plenty of exhibition planners and artists to hold their expositions with preferences. Besides, the essential council was combined with reputed artists in China, who also made final decision of holding expositions, determining academic orientation and also in charge of the event of art collection.

**Table 3. The division of administrative departments of Upriver Museum, Sichuan**

|                           |                          |  |
|---------------------------|--------------------------|--|
| <b>The artist council</b> | Exhibition Department    | -Operating curator system                                  |
|                           | Collection Department    | - 2,000,000 yuan expenditure during three years            |
|                           | Investigation Department | - Profesionalizad on Chinese painting and contemporary art |

*Source:* Own elaboration based on Liu Chenfeng (2004). 中国民营美术馆现状报告-以上河美术馆、今日美术馆和上海当代艺术馆 (上海MoCA) 为例 (The Report on China's Private Art Museum's Status-in the Cases of Upriver Art Museum, Today Art Museum and Shanghai MoCA ) doctoral dissertation, Central Academy of Fine Arts, Beijing, China.

*Note:* own collaboration.

• **The Impractical Unreality to be a Non-profit Private Art Museum: Evident Disability of its Capital Operation**

As the saying goes, dream is perfect, but reality is cruel. According to the documentary, because of the bankrupt of the entrepreneur Chen Jiagang, Upriver Art Museum closed the door forever. Although at that time, China hadn't any policy or outline to define the entity like non-profit organization, according to the administrative management and the financing operation of Upriver Art Museum, the museum was a non-profit institution exactly. Evidently, the financial source could be the first issue for the operation of such cultural institution, especially in such domestic economic environment during that period in China. It is unnecessary to go into details on its ability of raising funds. The single source and dependent financial operation would definitely cause its rigid supervision. To illustrate its financial sources, the following table is going to list its all means of capital operation of this museum.

**Table 4. Sectors of financial source of Upriver Art Museum**

unit: yuan.

|                                |                          |
|--------------------------------|--------------------------|
| <b>government block grants</b> | <b>No</b>                |
| <b>enterprise block grant</b>  | <b>¥ 1,000,000 anual</b> |
| <b>Social fundation</b>        | <b>No</b>                |
| <b>rent income</b>             | <b>No</b>                |
| <b>admission fee</b>           | <b>No</b>                |
| <b>Products income</b>         | <b>No</b>                |
| <b>Others</b>                  | <b>No</b>                |

*Source:* Own elaboration based on Liu Chenfeng (2004). 中国民营美术馆现状报告-以上河美术馆、今日美术馆和上海当代艺术馆 (上海MoCA) 为例 (The Report on China's Private Art

Museum's Status-in the Cases of Upriver Art Museum, Today Art Museum and Shanghai MoCA )  
published master's thesis, Central Academy of Fine Arts, Beijing, China.  
*Note:* own collaboration.

To be truthful, retrospectively looking back this short-period prosperity of Upriver Art Museum, it had destined for declining which was determined by the macro-environment and its internal condition, particularly due to its financial operation. To date back from the current Chinese society to the China in 1990s. In present-day, China is still marketable for its socialism with Chinese characteristics, let alone in the 1990s' China. It signifies that the governmental policy guidance is always occupying the fundamental and also the vital role in Chinese national political life and also the operation of art market. Considering the absence of clear and direct policy guidance in the field of the private sector, let alone in the factor of museology, the fate of Upriver Art Museum was just like a heroic ambitious oceangoing voyage unfortunately without compass. What's more, because of its inelastic capital operation, Upriver Art Museum had be going to trap itself lacking of the capacity of recovering.

Under such sense, the significance of Upriver Art Museum for Chinese private art museums surging after 1980s, is its pioneering spirit on Chinese contemporary art which re-awarded people's critical and innovative thoughts in modern and contemporary Chinese society, and also the price these Chinese private art museums should learn from. It has to affirm that, thanks to this first surge of Chinese private art museums represented by Upriver Art Museum for re-awakening the Chinese's thoughtful mind and re-connecting Chinese society to the world in the world in the field of avant-garde art.



## 3.2. New Relevant Policies to China's Private Art Museum

In 2002, The 16th Party Congress Report (2002) pointed out: “The state [...] encourages public cultural undertakings to enhance their vigor for self-development.[...] We should strengthen cultural infrastructure and boost various types of popular culture. It is essential to improve policies toward the cultural industry[...].” Unquestionably, this report sent a clear signal for the undertakings Chinese cultural system reform as a principle guidelines in the following five years. As what had been witnessed, from 2000 to 2007, the government departments had promulgated three issues which are concerned about the measures of registration reviews of cultural non-profit unit in 2000, the structural reform in cultural system in 2006, and income tax preferential policy for cultural publicity in 2007.

In 2000, The Ministry of Culture and the Ministry of Civil Affairs of People's Republic of China issued 文化类民办非企业单位登记审查管理暂行办法 (Provisional Regulations on the Management of Registration of Cultural Private-owned Non-profit Unities of 2000). In the Article 4, the government stipulates that the administrative department of culture is the business executive unit of cultural private-owned non-profit units. The establishment of cultural private-owned non-profit units shall be subject to review by the cultural administrative department and shall be registered in accordance with 关于继续对宣传文化单位实行财税优惠政策的规定 (Provisions on Continuing to Implement Fiscal and Tax Incentives for Publicity of Cultural Units) of 1994 and 民办非企业单位登记暂行办法 (Provisional Measures for the Registration of Private Non-Enterprise Units of 1999) issued by the Ministry of Civil Affairs of People's Republic of China.

In 2006, The Ministry of Culture of People's Republic of China promulgated 关于进一步做好文化系统体制改革工作的意见 (Opinions on Further Improving the Reform of the Cultural System of 2006) in Article 4, the government proposed to strengthen state-owned non-profit units' guidance to private-owned non profit entities and incorporate employees in private non-profit cultural institutions into operations evaluation system.

Meanwhile, in certain fields, private non-profit cultural institutions enjoy the same treatment as state-owned cultural institutions.

In 2007, the Tax Administration of the State Administration of Taxation of People's Republic of China issued *关于宣传文化所得税优惠政策的通知* (Notice on publicity of cultural income tax preferential policies of 2007), in the part of public welfare donation for Chinese cultural undertakings, when a taxpayer pays corporate income tax, the part of its annual taxable income of 10% may be deducted when calculating the taxable income; also when the taxpayer pays the personal income tax, the donation amount does not exceed the taxable income declared by the taxpayer, and 30% of the portion can be deducted from its taxable income.

### **3.3. A Variation to the Standardized Western Operation Model in the Case of Today Art Museum (TAM), Beijing**

Due to the transaction of global art worlds from 1989, the mapping of contemporary art was transforming to the regions from outside Europe, among Which China is also the representative one during the latter years. As well, the evolution of market economy in mainland China created a fundamental condition for the vitality of art industry precisely. Meanwhile, accelerated by the private capital in Chinese domestic market, to fund a private art museum was regarded as a diverse investment differentiated from the traditional market investment, “which was certainly impacted by the expansion of the biennial system that has given rise to a network of institutions and curators” (ZKM|Karlsruhe, 2011).



**image 1: Today Art Museum, Beijing**

*Source of image:* the published photograph on the official website of Today Art Museum.

Under such domestic and international backgrounds, Today Art Museum, Peking was stand out from the second wave of Chinese private art museums tagging along with one of its most important investigators Zhang Baoquan and his enterprise of ANTAEUS GROUP. It has to say, during this second tide wave happened in Chinese private art museums, one of its principal characteristics is the financial operation, in detail the capacity of capture financial sources. And also, in this second wave, the majority of founders of these private art museums were estate agents and private banks. For them, this action of investment expansion in art field is a risk deflection and for those estate agents it's more practical for their estate development in the sense of gaining more social reputation. What's more, learned from the price of its predecessors, and the deeper comprehension of financial operation model in western cultural institutions, Today Art Museum turned its interior system in new art markets.

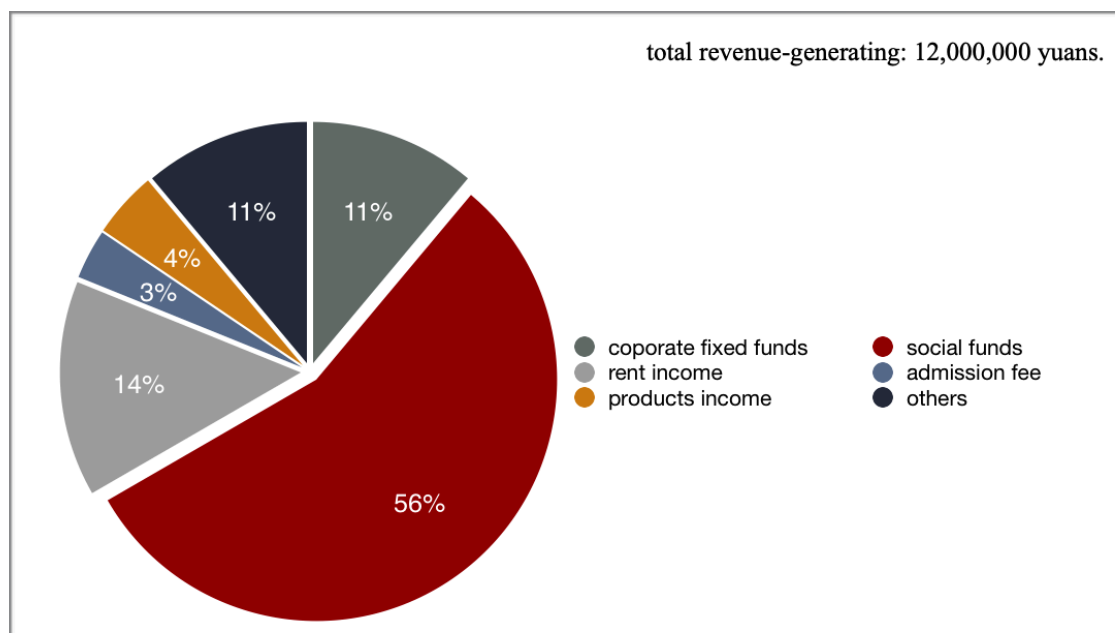
### **3.3.1. Issue of Financial Operation and Capacity of Raising Funds**

As the painful price had pained during the first emerge of Chinese private art museums, this new group of private art museums represented by Today Art Museum evaluates its financial condition as the primary task. In the interval, owing to the democracy of cultural diversity, Today Art Museum also prefers to those creative and avant-garde art works in art market with a certain attempt to selecting its own collection holdings. Hence, it does exist the capital operation and the necessity of raising funds.

At the beginning of its establishment, Today Art Museum mainly has two principal departments, one is non-profit department and the other is profit department including art galleries, bookshops, publishing houses, etc., which also is an interesting tactic according to the observation of its latter action. In the end of 2006, Today Art Museum was successfully applied and registered for a non-profit organization, which was exactly the first non-profit art museum in China in accordance with the standards of construction and operation of the International Art Museum. Meanwhile, the former profit department was completely in charged by the enterprise of ANTAEUS GROUP. This action has evidently identified that the modification of Today Art Museum’s organizational nature was adopted measure considering of Chinese domestic cultural policies and the popularity of corporate investments in art market.

• **The Remained Financing Difficulty Revealed by the Comparative Analysis of Its Financial Position in 2007**

Pie chart 1. The proportion of each sector of financial statement of Today Art Museum in 2007

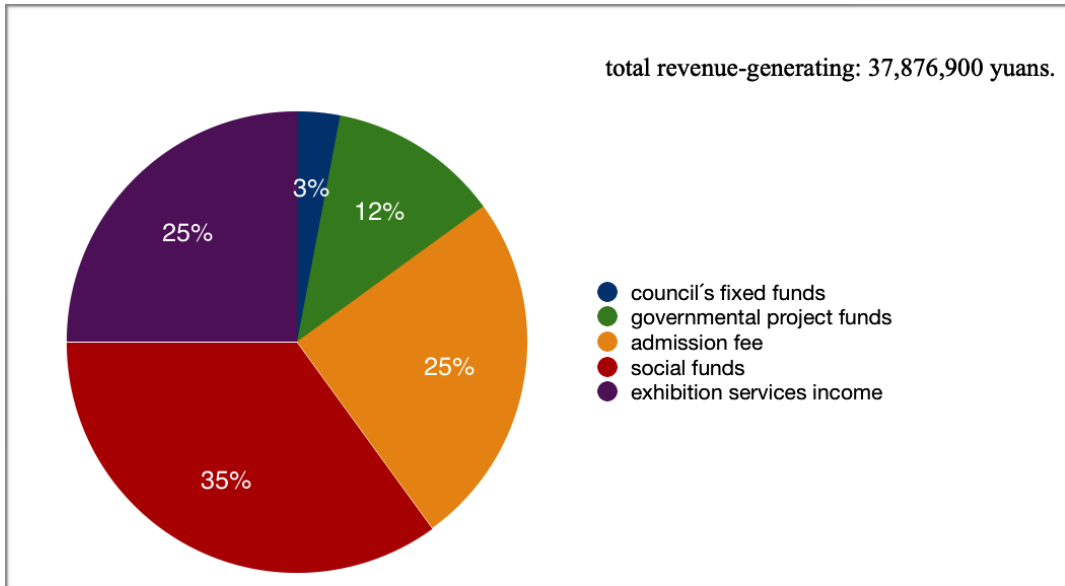


Source: own collaboration based on the raw data from Liu Chenfeng (2004). 中国民营美术馆现状报告-以上河美术馆、今日美术馆和上海当代艺术馆 (上海MoCA) 为例 ( The Report on

China's Private Art Museum's Status-in the Cases of Upriver Art Museum, Today Art Museum and Shanghai MoCA ) published master's thesis, Central Academy of Fine Arts, Beijing, China.

*Note:* own collaboration.

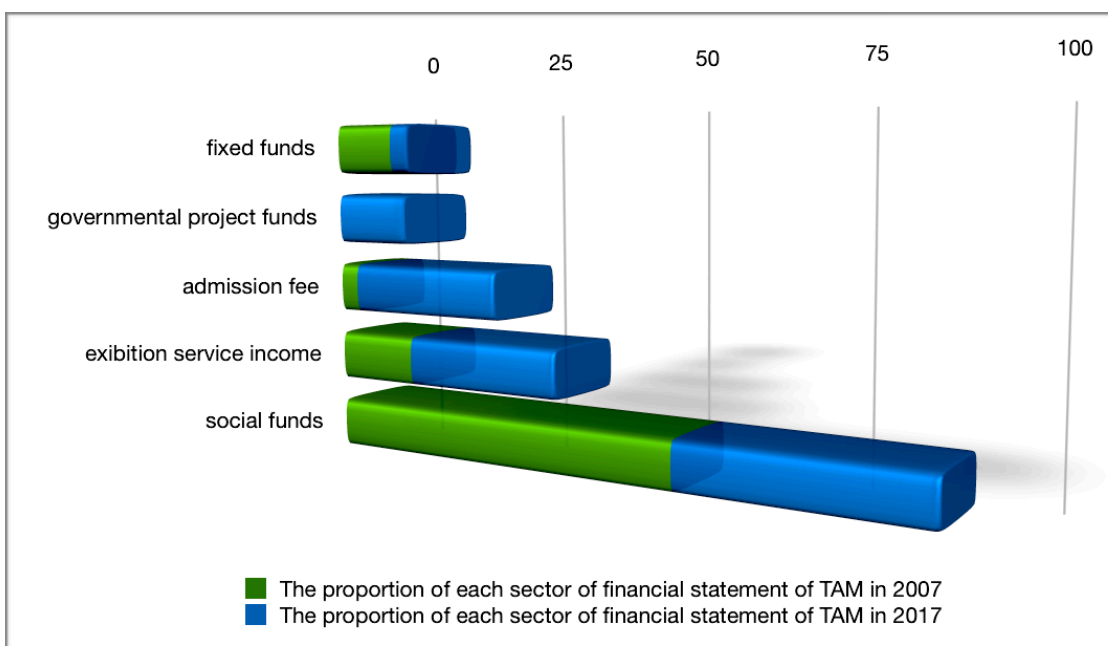
**Pie chart 2. The proportion of financial statement of Today Art Museum in 2017**



*Source:* 2017 Annual Report of Today Art Museum (2017)

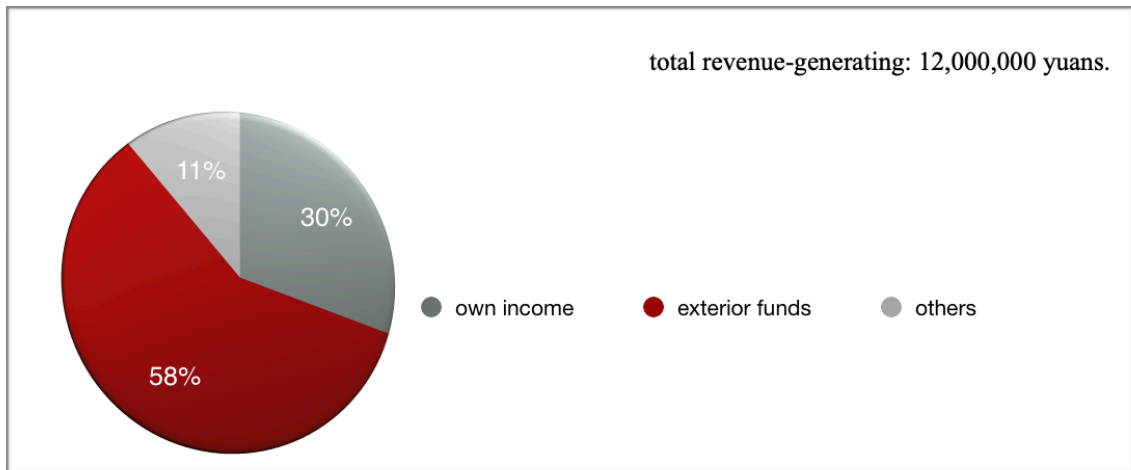
*Note:* own collaboration.

**Bar chart 1. Statistic comparison of the proportion of financial statement of TAM in 2007 and 2017**



*Note:* own collaboration based on Pie chart 1 & 2.

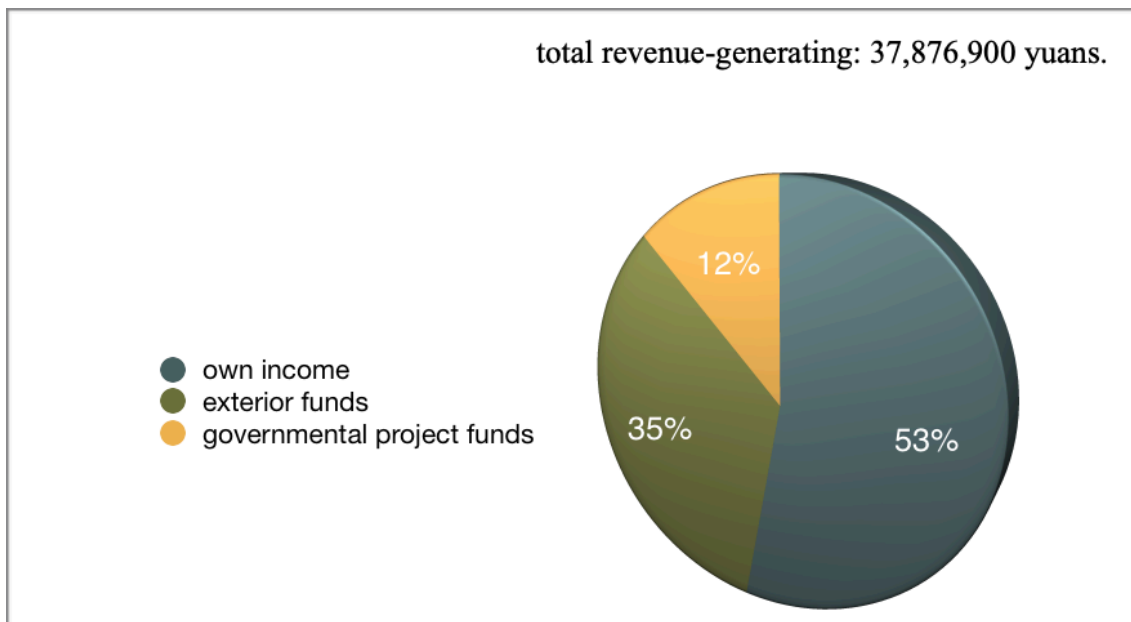
**Pie chart 3. The proportion of the own income, exterior funds, and others of financial**



**statement of of TAM in 2007**

*Note:* own collaboration based on Pie chart 1.

**Pie chart 4. The proportion of the own income, exterior funds, and others of financial statement of of TAM in 2017**



*Note:* own collaboration based on Pie chart 2.

To analyze pie char 1, it demonstrates a clear division of financial sources of TAM in 2007. As it illustrates, being a non-profit organization which insists in its financial and operation independence, the proportion of corporate fixed funds does occupy a small percentage among the total. But despite that, to redivide its financial sources as the

following pie chart 3, the severe financing difficulty still to be resolved. To synthesize in detail, the total own income of TAM merely comprises 30%, which means a comparative low degree of the freshness of its temporary exhibitions, and limited relative services in the museum. Meanwhile, 58% of the dependence on exterior funds, which were totally from its sponsors hid an uncertain risk.

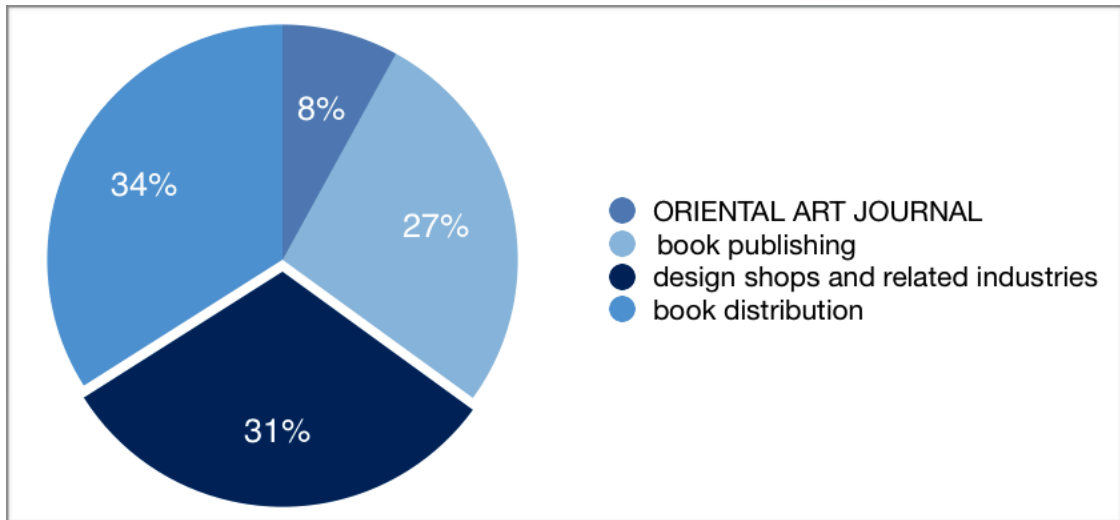
To go further, in pie chart 2, bar chart 1, and pie chart 4, these three charts have proven the above revealed financing difficulty of TAM in 2007, the end of the second tide wave of Chinese private art museums. Notwithstanding that, these three charts thankfully indicate a much better condition of the rationalization of the source of funds of TAM during ten years' efforts, which can be observed in pie chart 4 that the major percentage is contrastively inverted to its own income instead of exterior funds, the truth is still depressed according to the bar chart 1.

In bar chart 1, the unique new source of funds is the governmental project funds which was introduced by the public welfare project "Migrant Children Art Education" in 2009. Meanwhile, there are remarkable increase in the sectors of admission fee and exhibition service income, that is to say, during ten years, TAM had contributed itself in its own income indeed. Though referring to the social funds, objectively it hadn't moved forward signally for ten years development.

To observe its annual revenue from other perspective, in the following pie chart 5, the profit part of TAM which is charged by the enterprise of ANTAEUS GROUP is composed mainly by the publishing industry and product design industry. Transparently, the diversity of its industry revenue is quite single. What's more, there are 73% of proportion is publishing industry which is going downhill due to the competition of e-reading market.

As what was stated by the authorized statistics, until 2007, Today Art Museum hadn't gained any governmental supports on the issue of Chinese private art museums yet. In order to have knowledge about the condition of this issue. This thesis attends to disprove the situation about governmental financial supports and policy guidance during the second tide wave by means of a comprehensive statistical analysis from 2014 to 2017.

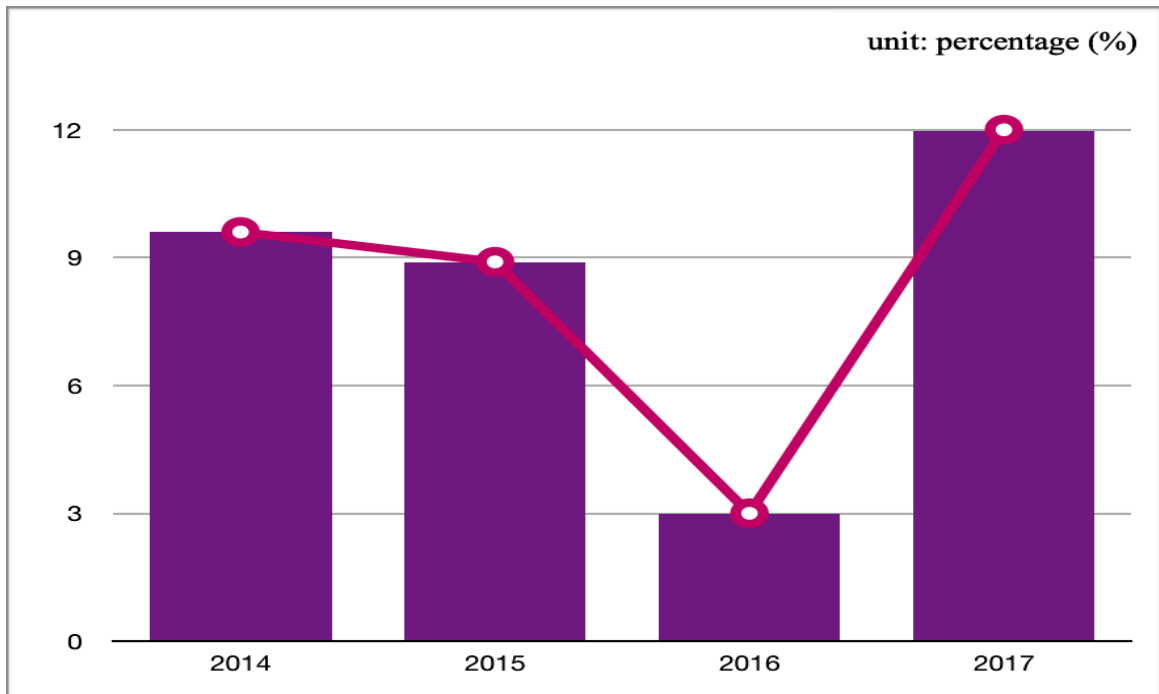
**Pie chart 5. financial statement of business structure of Today Art Museum, Peking in 2017**



Source: 2017 Annual Report of Today Art Museum (2017)

Note: own collaboration

**Bar chart 2. Statistic comparison of the proportion of governmental financial supports to TAM of its total annual revenue from 2014 to 2017**



Source: Annual Report of Today Art Museum in 2014, 2015, 2016, 2017.

Note: own collaboration based on published.



On average, these latest four years' governmental financial supports is steadily fixed on 10% of its total annual revenue. However, the fact is, till 2015, all the governmental financial supports that TAM had gained were from the individual cultural projects. Not until 2016, Beijing Chaoyang District Government had started up favorable government grants for cultural projects to the Chinese private art museums situated in its district, which also included in TAM.

In brief, during the period of second tide wave of Chinese private art museums from 2000 to 2007, the private economy in the field of Chinese private art museums, the governmental policy guidance for private capital in the Chinese domestic market, and the foreign investment from the global art markets still cannot find out a way to co-existent and co-operate with the aim to formatting Chinese private art museums in a correct way. Over and above that, behindhand policy guidance and the straightforward imitation of western model for the purpose of art investment could drag the feet of the development of Chinese private art museums.

### **3.3.2. New Focuses Orientated to its Brand Strategy:**

#### **Stakeholders and the Policy of Communication**

At the initial, the orientation of TAM was ascertained as a contemporary art museum. What is curious that, consulting from the published individual interview to the pre-president of TAM, one of the main reasons to set its tone as a museum space for Chinese contemporary art is that in the scope of art market, contemporary art in a certain sense can stimulate the commercial operation (Zhang Zikang, 2007). It was quite evident that, TAM had already set foot into the epoch of domestic and also international art market, in truth the transition of art as commodity in investment market during the latest years. Parallely, such indication is witnessed by its practical actions on its branding strategy in marketing plan. According to the *Analytical Report in Relation to the Development of Private Chinese Art Galleries* (Central Academy of Fine Arts,

2007), during the former years, TAM held more than twenty exhibitions at average annually. Among these exhibitions, there were several dominant types which are aimed to cater its target publics.

**Table 5. Sorts of exhibitions of TAM from 2002 to 2007**

| Type of exhibition                     | Collaboration mode                                      |
|--|---|
| 1. Academic art exhibition             | Totally in charged by the host curator                  |
| 2. Exterior co-operation exhibition    | Collaborate on all elements of this exhibition          |
| 3. Imported exhibition                 | The exhibition meets the requirements of the exhibition |
| 4. Rent museum space to for exhibition | Offer rent services                                     |

*Source:* Analytical Report in Relation to the Development of Private Chinese Art Galleries (Central Academy of Fine Arts, 2007).

*Note:* own collaboration

Reasonably, the essential group of stakeholders of TAM was those who have cooperative relation with TAM, in another word, they are the resources of curation sources and financial funds of TAM. As what stated by the report , from 2002 to 2007, TAM had established more than ten influential expositions relevant to national and international, Morden and contemporary social concerns, which were included in “UK onetodzero Multimedia Image Exhibition”, “Asian Transport Exhibition”, “Chinese Painting Exhibition”, “Chinese Opera Theme Art Exhibition”, “ ‘second-hand reality’ contemporary art exhibition”, “generation in 1970s-art market changes the next generation”, etc. To dig out the mediative content of these expositions, frankly speaking, the concept of “Chinese contemporary art” is still awaited to delicate and cultivate. The interpretation of *contemporary art* was yet rested on the fragmental elements of western vanguard arts, instead of the reflexion of global cultural integration on contemporary Chinese society. Thus, TAM made its first mission on the inicial phase till 2007 as Today Art Museum has been committed to actively participate in and promote the advancement and development of Chinese contemporary art. With its modern vision, international platform and standardized operation, it strives to explore a path suitable for the survival and development of Chinese private art museums (Zhang Zikang, 2007) for the reason of its incapacity of the concept of its exhibitions precisely in the field of

public education and public diffusion. Not until 2006, Today Art Museum itself was successfully applied for a non-profit organization. China's private art museums are recognized as "private-owned non-profit unities". This determination on its nature has indeed trapped its sources of funds, meanwhile, the government hadn't launched any relevant policies to give a hand to these private art museums. Thus, at the beginning, these Chinese private art museums should face such embarrassing dilemma.

Nevertheless, to fulfill its mission with the explicit intention to enable people to feel, know, and accept today in today's art (ZKM| Karlsruhe, 2013), to be a non-profit unity, the public educational function is one of the most essential and fundamental roles for its public. Beside this standpoint, the capacity of organizing social activities and public communication also is valued a lot. Unfortunately but honestly, during the period of 2002 to 2007, TAM was still engaging itself into the issue about its financial operation. Its ambitious goal of sorting out the historical context of the development of contemporary art should delicate more on public cultural education and social projects. Which should be considered as the next efforts on its thoughtful maturing combining with the actual economic and political condition on the modern and contemporary Chinese society.

# **Chapter 4. The “Museum Fever” of China’s Private Art Museum from 2008 to 2012**

## **4.1. Metropolis’ Post-industrial Urban Blueprint: to Transform Industrial Spaces into the Hubs of Creative Industry**

At the arrival of the year 2008, China moved up the second phase of moderately prosperous society in all respects signed by the thirtieth anniversary of Deng Xiaoping's economic reforms and opening policies. Meanwhile, in 2008, Peking held the 29th Summer Olympic Games pulling world's attention and recognition of the remarkable achievements of urban construction Peking had made. Two years later, Shanghai hosted Shanghai World Expo with the theme of "Better City – Better Life" which signifies Shanghai's new status in the 21st century as the "next great world city".

In consequence, represented as Beijing and Shanghai, those metropolis in mainland China had gained stream of cultural expositions. Simultaneously, the private and non-public enterprises also jointed themselves in this urban transaction reforms in creative industry. In the field of museology, affected by various objectives and different causes, these main conceptual factors as political agenda for prestige and image; economic target for revitalization of areas and cities, encouragements for investments through urban reform plans; and thoughtful consideration to socio-culture, artists for public education and formation of artistic heritages with other museological elements directly or indirectly influenced the formal definition of the architecture of recent museums and

artistic districts in contemporary China. Representatives of 798 Art District in Beijing and Shanghai Contemporary Art Museum (Shanghai MoCA) in Shanghai were all the urban plan on the issue of reconstruction of industrial heritage by converting these old factory buildings into contemporary art museums with the participation and actual direction of Chinese private enterprises. During this period in China, it's quite obvious that, the assumption of cultural competences becomes a strategy of differentiation and prestige for each city, entering into a kind of competition between cities in which architecture for art will become a key element of expression of power.

There are a plenty of local policies proved that, the local governments converted museums and centers of contemporary art into the tools sought by different national identities through the recovery and promotion of lost, forgotten or persecuted modernity. As the photos have shown above, visually, it does attempt to differentiate its city image on the basis of its political or economic stratum. There is no doubt that, ideological reasons implicit in the configuration of an architectural image, usually commissioned to a team of international prestige, whose purpose is to communicate the cultural competitiveness and dynamism inherent in new institutions but with meteoric developments. The tendency to conflate economic with cultural capital has unloosed a deluge of private art museums and art centers, largely housed in white cubs designed by fashionable architects. In their rush to secure backing and to open their doors. Few behind these enteritis question the need for so many similar spaces, much less their intellectual and financial sustainability.

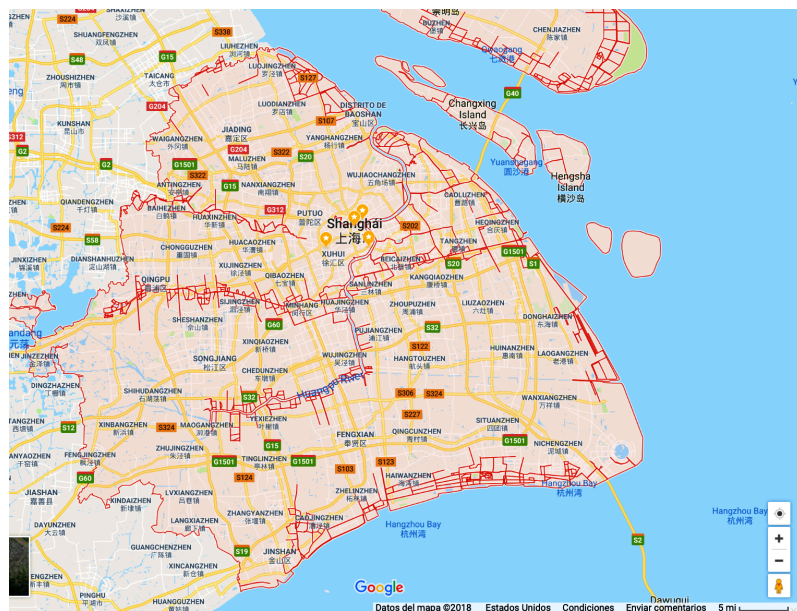
#### **4.1.1. Shanghai: The City Stage for Starchitecture**

Theoretically, due to the economic crisis occurred in 2008, such severe economic stresses should pressed the expansion of those private art museums. Ironically, the engines of this illuminative urban plan did not stop its paces. This phenomenon is precisely exemplified in Shanghai's ambition to erect 100 museums in preparation for

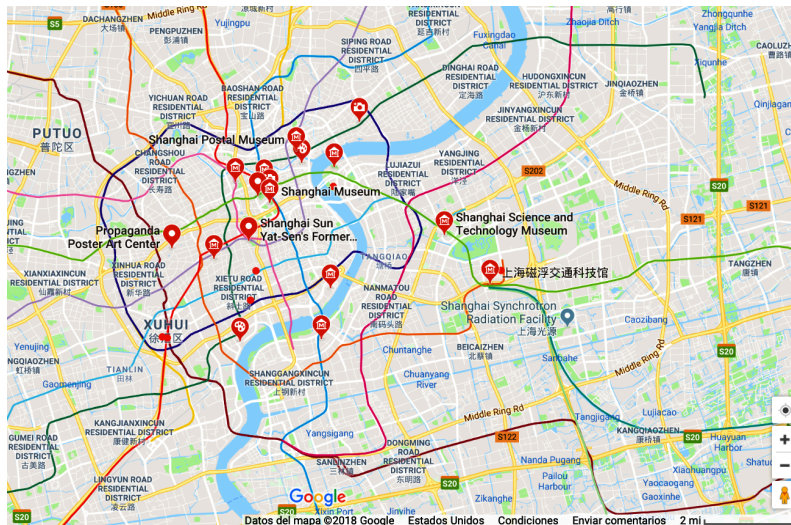
the 2010 World Expo. Among these new museums, Mingsheng Art Museum and the rockbund art museum are typical of the crop of private art museums that seek to establish their cultural credentials by mounting broad exhibitions or mere shows of brand-name artists. What's more, During the same period the famous Belgian-owned Ullens Center for Contemporary Art (UCCA), Peking located in 798 art district announced to join forces with Chinese private Minsheng Bank in 2010. The official purpose was to exchange programming with Minsheng Art Museum in Shanghai. Despite, the rumors are saying that the bank was enlisted to prop up UCCA's precarious financial position.

Along with these two museums, MoCA Shanghai and Shanghai Himalayas Art Museum also use grandiose architectural spaces to showcase their pick of local and international talent. In the same year, the Rockbund inaugurated its newly renovated 1932 art deco building, located across town in a glitzy development adjacent to the bund.

Map 1. The geographical scope of city Shanghai



Map 2. The densest zone of museums in center Shanghai



Source: from the search engine of Google map

In the above map 1, the red zone covers the district of Shanghai special economic zone, and the four marked stars are MoCA Shanghai, Shanghai Himalayas Art Museum, Mingsheng Art Museum and the rockbound art museum. In map 2, the densest zone of museums in the heart of Shanghai is zoomed up which is also included the mentioned four private art museums. In map 2, precisely on front of this decentralized museum zone is the distribution of expo spaces in 2010 Shanghai world Expo. Across the Huangpu River(the main river showed in the map 2), there is the architectural group of contemporary museums that has referred the above exactly. Hence the urban plan of Shanghai during this period precisely for the preparation of 2010 World Expo is implied unquestionably. Along with this ambitious blueprint, there is also a centralization of institutions and the critic of vanity projects in such intense district. On top of that, these four representative private art museums all has background of finance company and property company, which is primarily ensure the source of funds in a certain sense. There is no need to retell the purpose of construction and reconstruction of this such marvelous architectural group. Nonetheless, the true reality is, more than one private art museum has bitten the dust during this economic crisis period, more established venues have been forced to step up fund-raising efforts or take on partners to survive. Hence, how could this splendid architectural-oriented museum spaces last for living in the

future after the heat of Shanghai World Expo and the withdrawal of those temporary exhibitions?

- **The Bankruptcy of Xie Zhiliu and Chen Peiqiu Art Gallery, Shanghai**

On April of 2018, I covered in personal interview to the co-responsible and design director of Architecture-Studio · China YING Chaojun about the case of Xie Zhiliu and Chen Peiqiu Art Gallery in Shanghai, which one is rarely known because of its bankruptcy after its architectural completion but without inauguration forever. Unexpected, the original site of Xie Zhiliu and Chen Peiqiu Art Gallery with its architecture has changed to China Academy of Fine Arts and Design Management of the Central Academy of Fine Arts which is the cultural education project signed during the celebration of the "50th Anniversary of the Establishment of Diplomatic Relations between China and France in 2015".

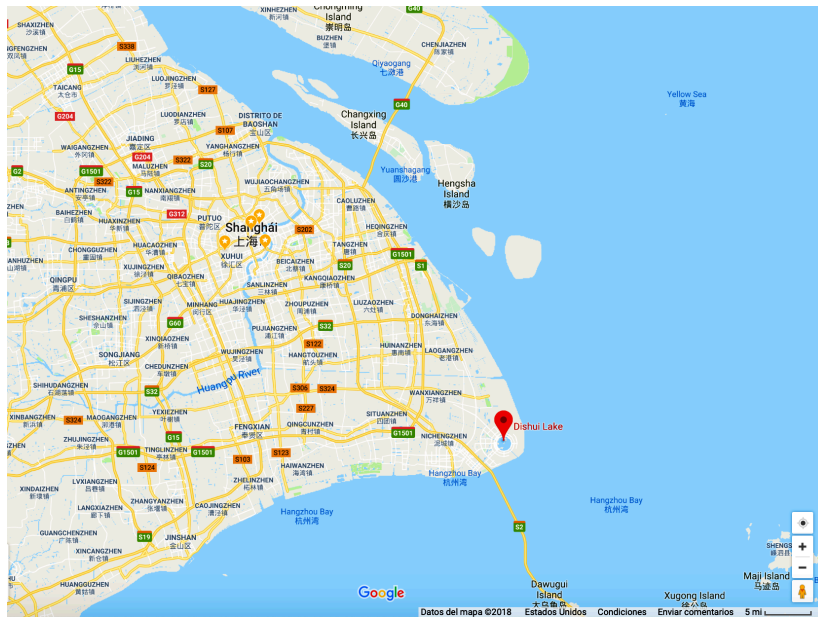
Expecting its academic and local cultural values, this Xie Zhiliu Chen Peiqiu Art Museum once had been supposed to be a key cultural project led by Shanghai Pudong New Area Government. Upon completion, it would become an important exhibition window and cultural landmark of the Pudong New Area Lingang City. The official launching project was in 2010, the same year held Shanghai world Expo. The covering area is 1.35 hectares.



**Image 2. Photograph of Xie Zhiliu Chen Peiqiu Art Museum**

*Source of image:* the published photograph on the official website of Architecture - Studio





**Map 3. The location of Xie Zhiliu and Chen Peiqu Art Gallery**

*Source:* from the search engine of Google map

Except its fine art academic value, the architecture itself is another good example in such spectacular way. Ying Chaojun also criticized in the interview that, from his point of view, architecture as a landscape of city, should gracefully be the city's image, instead of an aggressive odd. It precisely implies the phenomenon of architectural competition of art museums in the post-industrial era in China. Also from this consideration and reflexion, this architectural group presents a modest way with the spirit of Xie Zhiliu's Chinese traditional painting.

Xie Zhiliu (1910-1997), as an accomplished master of art and scholarship in the history of modern Chinese painting. Himself had been a typical representative of the Shanghai art market, Xie Zhiliu's own market trend can reflect the overall trend of Shanghai art to a certain extent. Xie Zhiliu is famous for his reputation and has the highest achievement. From the chart point of view, the average price of the early and middle-aged masters of the Song Dynasty fine brushwork has reached 210,000 yuan. From 2000, the average price of fine products was 13,000 yuan / flat foot to 140,000 yuan / flat feet in 2010. As a representative of Haipai paintings and calligraphy, Xie Zhiliu's works have always been the focus of collectors.

In order to cater its Chinese plain style, the architectural design of this gallery has two key features presented the spirit of Chinese aesthetics reflected by the imagination and spatial sensation of Chinese landscape painting: the one is to use a line drawing of traditional Chinese painting to set a tone of this architecture in an implicated form, the other is to demonstrate a series of multiple ranges of hills in traditional Chinese painting and filament lines based on traditional Chinese gardens to design its spatial framework. And the another is to plant willows at the bank to express the miss to Xie Zhiliu. For “Willow” and “stay” harmony “fold” on parting in the willow and retain in Chinese tradition.

Moreover, because of Xie Zhiliu’s ancestral home is in Suzhou, to show the admiration for this Chinese painting master, Ying with his team also went to the city Suzhou to visit Suzhou Museum and also visited many traditional Chinese gardens in Suzhou. “That is because, in Chinese traditional landscape painting, there are an account of spatial levels, which are closely connected to the gardens (the spatial level of traditional Chinese gardens). You have to experience the fundamental spatial and framing sensation that traditional Chinese gardens have created and provoked. Then what we should do is to make a revolution to change it into a modern architecture. We hope that visitors could feel a sense of Chinese spatial sensation when they are wandering.” (Ying Chaojun, 2018).

For all that, when Ying Chaojun was asked about the reason for bankruptcy of this art museum, Ying only disclosed that, because of the transformation of municipals in charge and the question of private collection directed by Xie Zhiliu and Chen Peiqiu foundation, finally this project bankrupted.

Although Ying Chaojun didn’t say much about this topic out of the consideration of several certain reasons. According to the news released about this Shuidi club district, the factional role of Xie Zhiliu and Chen Peiqiu art museum is to be the symbol of Chinese Haipai landscape painting birthed and led in Shanghai. This art museum was also wished to render those criticizing Shanghai’s economic development with the price of losing its local traditional culture.

From another perspective, it's well known that, as a representative of Haipai paintings and calligraphy, Xie Zhiliu's works have always been the focus of collectors. From the perspective of collectors, in recent years, Xie Zhiliu's collection is mainly based on domestic buyers. At present, there are collectors who collect works by Xie Zhiliu, all of which are high, medium and low-end. They can be divided into the following groups:

1. Shanghai collectors, including professional collectors or collectors, Xie Zhiliu's family, students or friends.
2. Taiwanese and Hong Kong collectors, this collection of collectors, Xie Zhiliu's paintings and paintings are relatively early and systematic, and are currently worthy of attention.
3. Changzhou strength collectors, because Changzhou is the hometown of Xie Zhiliu, Changzhou collectors or some entrepreneurs are also enthusiastic about the collection of Xie Zhiliu's works.

This analysis of target public in a marketing vision indicates that, this original Xie Zhiliu and Chen Peiqiu Art Gallery would transact to an auction house of fine art specialized on Chinese Haipai painting. Observing from map 4, SHUIDI club district is actually a luxury celebrity's club, where had facilitated a series of excellent constructions and entertainment services.

Combined the above analysis, the case of Xie Zhiliu and Chen Peiqiu Art Gallery can be identified as another confrontation between the governmental and the art market. That is to say, from the standpoint of governments, there are several considerations:

1. To centralize the local cultural identity and city image with cultural deposits precisely.
2. To re-build the rural area and reconstruct it as the cultural tourist attraction.
3. To institutionalize Chinese art collections and supervise the auction market.

From the standpoint of these art auction markets, it's a good opportunity for foreign capitals to entering Chinese fine art market instead of contemporary art which has more fake economic value compared its art value. Moreover, such luxury club projects certainly take more profit beyond its surface. Meanwhile, because of the economic status of Shanghai, it exists unlimited business opportunities.

Under such sense, although Xie Zhiliu and Chen Peiqiu Art Gallery was bankrupt, the new operation mode for these private art museums in contemporary China was emerging on the surface. That is, the participation of notables, celebrities into the auction houses particularly for antiques and fine art in the process of materialization intangible Chinese heritage during the next phase.

## **4.2. A Delicate Bubble of Chinese Auction Market**

### **• Rapid Growth of Chinese Contemporary Art Market since 2009**

According to the statistics published by Clare McAndrew (2012) in *The International Art Market in 2011. Observation on the Art Trade Over 25 Years*, in the international art market in 2011, China overtook the U.S. to become the largest art and antiques market worldwide in 2011 for the first time, with a share of 30%, based on both auction and dealer sales. Combined with the former figures of table 1 and 2, China is the No.1 both in value and volume of sales in the art market in 2012, compared with the statistics of the U.S. , the value of these art works sold in Chinese art markets is inferior comparatively. This indication signifies that, it exists a delicate bubble of Chinese auction and the possibly the auction market is under an abnormal artificial control. In 2011, the dominant markets for contemporary art were outside Europe, with China holding a leading share of 45% by value, up from 20% in 2010. China also accounted for the largest share of transactions at auction, at 23%.

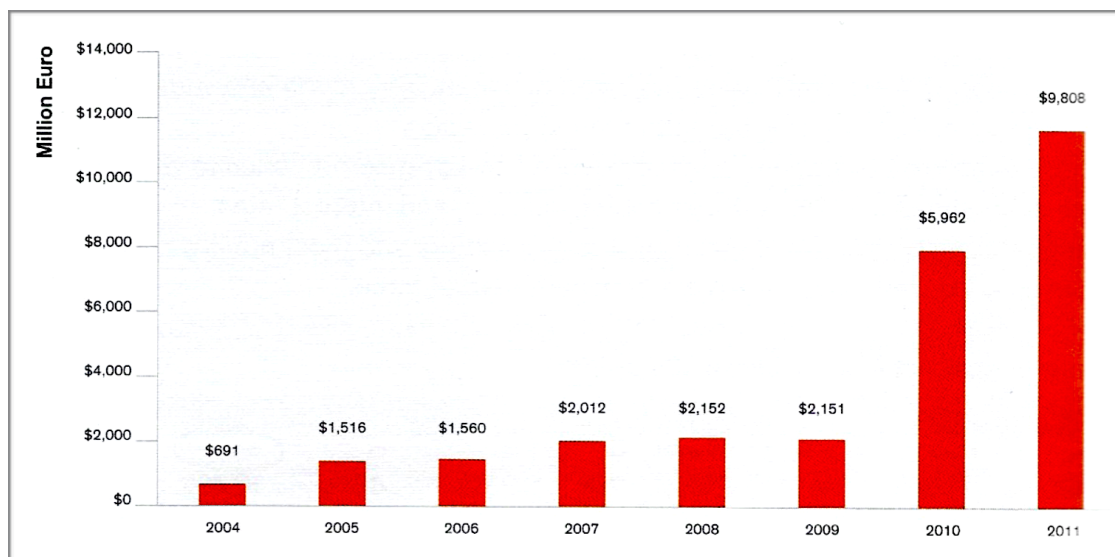
Meanwhile, China also accounted for the largest share of transactions at auction, at 23%. Average prices in the U.S. were still much higher than in China in 2011 Clare McAndrew (2012). However, it should be noted that, according to the former table 1, the U.S. median price was € 2,875, which indicates that these were highly skewed by a few high value sales. Parallelly, the median price in China at € 9,575 does indicate a higher mid-point for this market. Meanwhile it indicates that in the contemporary art auction markets, precisely in Chinese art market, the value of those contemporary art

works is excessively bid up with the great possibility of its commercial speculation (Belting, Buddensieg, & Weibel, 2013).

### •Forecasted Usability in Chinese Auction Sales

In the year of 2011 in Chinese market, the Chinese art and antiques auction market continues to be the strongest growing market worldwide. According to the following bar chart 3, the rise of auction sales in mainland China has been particularly dramatic over 2010 and 2011. To dig out its causes, most notable Chinese art buyers have become a dominant market force, which is called “ the Warholian influence”. These celebrity collections and famous provenance have become an increasingly important factor driving sales and prices.

Bar chart 3. Chinese auction sales 2004 - 2011



Source: Clare McAndrew (2012). *The International Art Market in 2011. Observation on the Art Trade Over 25 Years.* Figure. p.69. form The European Fine Art Foundation (TEFAF), Helvoirt.

Still, it should be alerted that, at present, the Chinese art market, rather than becoming a principal international hub like London or New York, relies heavily on domestic buyers. Despite its massive growth in recent years, there are several risk factors connected to auction market that could threaten its future stability. The legal and regulatory framework of the market remains underdeveloped, and the problem of fakes and

authenticity of works, particularly in smaller auction venues, is considerable. And also, under regulations in China, full settlement for winning bids is supposed to be made within a six-month period, which causes significant problems with nonpayment and late payment.

## **4.3. New Governmental Actions on Disordered Exhibition Contents**

### **4.3.1. The Urgent Necessity of Reconstructing Chinese Cultural Identity**

In 2012, The 19th CPC National Congress Report (2012) placed much emphasis on the “soft power of culture” of China, raised by the former president Hu Jintao, that the Party has to put forward “core socialist values” and “civic morality” to “enrich people’s intellectual and cultural lives” and to “enhance the overall strength and international competitiveness of Chinese culture” (Xinhuanet 2012, p.7). The development of cultural industry and cultural services was also highlighted for their importance in social effect and economic benefits, and in the realization of a “strong socialist culture” (Xinhuanet 2012, p.7). Hence, the government transformed its macroeconomic policy to project funds in the aim to upgrading cultural facilities for public use and motivating cultural consumes.

In 2012, the Office of the Ministry of Culture of the People’s Republic of China issued 关于开展2012年度全国美术馆发展扶持计划相关工作的通知 (Notice on Carrying out the Work Related to the 2012 Development Support Program to National Art Museum of 2012). In this notice, there are three types of program, for those private-owned non-profit art museums, there are two projects with the competition of those state-owned. The one is “the Best Exhibition” the other is “ the Best Public Education Project”. Both of these two program require the participated museums’ independent

design and creative inspiration for Chinese traditional culture. However, till 2015, private-owned non-profit art museums first joined themselves into this program. In 2016, there were 56 projects won 2016 National Art Museum outstanding project, including 16 private art museums. Based on this fact, it has to say, it still exists a great imbalance of policy support between state-owned art museums and private-owned non-profit art museums. Besides, after a long period of the absence of policy guidance, the loophole of capital market of private-owned cultural enterprises need to be resolved immediately.

Since 2010, the Ministry of Culture of the People's Republic of China has included "Development Support Program to National Art Museum" into "the National Art Development Support Program" during the 12th Five-Year Plan period. The governmental support targets cover all kinds of art museums at all levels across the country. In the past three years, it has invested 16.5 million yuan to support 112 outstanding projects, of which private-owned non-profit art museums have accounted for about 15% of the total. However, this projects of private private-owned non-profit art museums were limited in art collection and public educational services with a small number of selected projects. Regrettably, there is still a dilemma in the diverse financial sources and the direct policy supports.

#### **4.3.2. New Roles of China's Private Art Museum under the Process of Cultural Decentralization**

Issued in "Five-year Reform Plan on Cultural Industry" (Xinhuanet, 2016), the central people's government of the people's republic of China begins to promote to develop cultural key industries and to encourage non-public capital to enter the cultural industry and enlarge cultural products market specifically in the term of culture industry.

To get to the vital points, the Chinese central government intelligibly indicates to support cultural exhibition industry, pointed 2010 Shanghai World Expo. Furthermore, it

also requires to build a group of cultural industries with well-developed provinces, cities and regional cultural industries, form a coordinated development pattern of cultural industries. To strengthen the construction of key cultural industry belts, it should be focused on building a cultural and creative industry center city, accelerating industrial integration and forming three major cultural industries in the Yangtze River Delta, the Pearl River Delta and the Bohai Rim region, which is mainly combined with Shanghai, Jiangsu province and Zhejiang province. Because of the economic strength, the central government continuously encourages the eastern region to take the lead in development corresponding to specific policies of developing “specialized, refined, special and new” small and medium-sized cultural enterprises, cultivating strategic investors in cultural industries and build well-known cultural brands with core competitiveness, and supporting the development of the art market and strive to make China one of the major art trading centers in Asia (the State Council, 2016).

In consequence, in 2016, State Council approves “city cluster plan in Yangtze River Delta region in East China”, the premier Li Keqiang indicates that, “China hopes to build a world-class city cluster with global influence, forming new global competitive advantages and serving the construction of the Belt and Road Initiative and development of the Yangtze River economic belt” (the State Council, 2016). The premier LI Keqiang indicated that, development based on reform and innovation will promote coordinated development of city cluster in Yangtze River Delta region, advance industrial upgrades, boost people-oriented urbanization. The development of city cluster of the region not only needs supports from central government but also needs mutual supports of other provinces and cities. And in this endeavor, Shanghai should play its role as the center city of the region and efforts should be made to promote integrated development in city cluster that includes Hangzhou, Nanjing, Hefei, Suzhou, Wuxi, Changzhou, and Ningbo. Such sequence of central government’s policy guidances and local policies have catalyzed new Chinese private art museums with distinct characteristics and cultural codes.



# Chapter 5. Seeking after Chinese

## Rewriting Cultural Codes in the

### Case of Long Art Museum,

### Shanghai

#### **Introduction**

No one can deny that once the human civilization entered into the contemporary epoch, its synonymous substitution “globalization” accompanied by its intensified ethnic and identities always intends to concentrating itself on the term of liberal democracy in a visible way. The confluence of culture once had been hypnotized that “civilizations meet in a clash” (Huntington,1996) which is, as hostile antagonists or protagonists. For the globalization or modernity in China or even in Asia since the postcolonial time, it started with split fragments. To be honest, for China’s contemporary society, the first impact that the globalization and contemporary art have taken to China after the postcolonial time was a democratic clash instead of integration neither assimilation. All the above efforts that have done by these China’s private art museums are series of comparatively passive reactions awakened by the sense of social responsibility and roused from the personal ambitions.

What is actually affecting on the Chinese contemporary society is the modification of rewriting Chinese identities in Contemporary world. “The terms of ‘integration’ and ‘assimilation’ in faster center on the pair of terms ‘inclusion’/‘exclusion’” (Weibel, 2007) originally indicated to the initiative rights of European-North American axis globalization to define who was included and excluded automatically. Now, also due to

the mapping of global contemporary art centers, this *inclusion/exclusion* theory is also transforming from its origin to the non-occidental countries by the reason of itself. After 2012, the end of the “museum fever” in China, the surge of new private art museums in contemporary China is still going on. It is mightily interpreted psychologically as the lingering affected by this “museum fever” from 2007 to 2012, however, when we turn our sights to the museum itself, the most intriguing point is the simultaneous unveilings of Chinese rewritten cultural codes and global contemporary arts in order to countering the common social dynamics.

### **5.1. A Refreshing Inspiration of China’s Private Art Museum in the Case of Long Art Museum, Shanghai**

Entering the period of contemporary China, Long Art Museum, Shanghai as a private collection museum, irrefutably is a representative one. Pronouncing its name 龍 (“long” in Chinese), an intense sense of Chinese connotation arisen spontaneously. “Long” in Chinese myths symbolises Yellow Emperor. And our Chinese regard ourselves as Yellow Emperor’s descendants also the descendants of Long. Hereby, the name of Long Art Museum declares its sense of mission to carry forward Chinese cultural heritage in this contemporary global world and its ambition to be China’s “Guggenheim Museum”.

Long Art Museum is a private art museum founded by Chinese collectors Liu Yiqian and Wang Wei. There are too many legend about this couple. Liu Yiqian, a Shanghainese, who only has junior diploma, began his investment career from the subscription card, legal person shares, fixed-income, and right now to art investment. As himself told in published interview, for him, art collection is simply an investment, he doesn’t know anything about arts, instead, he uses the methodology of investment in stock markets the same in art auction. On the other side, his wife Wang Wei is a fan of arts, precisely to modern and contemporary art. Thus, this couple has clear division of work in art investments.



**Image 3. Long Art Museum (Pudong Hall)**

*Source of image 3<sup>9</sup>: from Image of search engine Baidu*

Long Art Museum currently has two large-scale venues in Shanghai Pudong and Xuhui Riverside - Long Museum Pudong and Long Museum West Bund, which constitutes the unique artistic ecosystem of “One City, Two Museums”. As the largest private institution of collection in China, the Long Museum boasts of the richest collection nationwide.



**Image 4. Long Art Museum (West Bund)**

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<sup>9</sup> Retrieved  
from [http://news.99ys.com/news/2015/0104/9\\_187806\\_7.shtml](http://news.99ys.com/news/2015/0104/9_187806_7.shtml)



**Image 5. Partial locality of Long Art Museum (West Bund)**

*Source of image 4&5<sup>10</sup> : from Image of search engine Baidu*

According to the statistics from Global Time (Trans. Wang Ping, 2014), the approximate number of annual visitors of 2012 and 2013 in Long Art Museum (both Pudong Hall and West Bund) is 50,000. In 2013, the ticket sales are about 15,000 yuan (around 2,000 euros). In 2017, to aim to attract more publics, the museum decided to adapt free admission to Pudong Hall. According to the relevant person in charge of the Long Art Museum, before the free opening, the Long Art Museum (Pudong Hall) receives a daily audience of 100 people during week days. Unexpectedly, after the first day of free opening, the number of daily visits to the museum has increased to four or five hundred. In addition, in the first three days of the free opening, the total number of visitors to the museum exceeded 1,000.

Referring to its collections, all the collection holdings in Long Art Museum are from the couple of Liu Yiqian and Wang Wei's personal collections bought from the auction houses for the last more than twenty years. There is no accurate registered amount of its collection, however, according to Wang Wei's own description, only the number of “

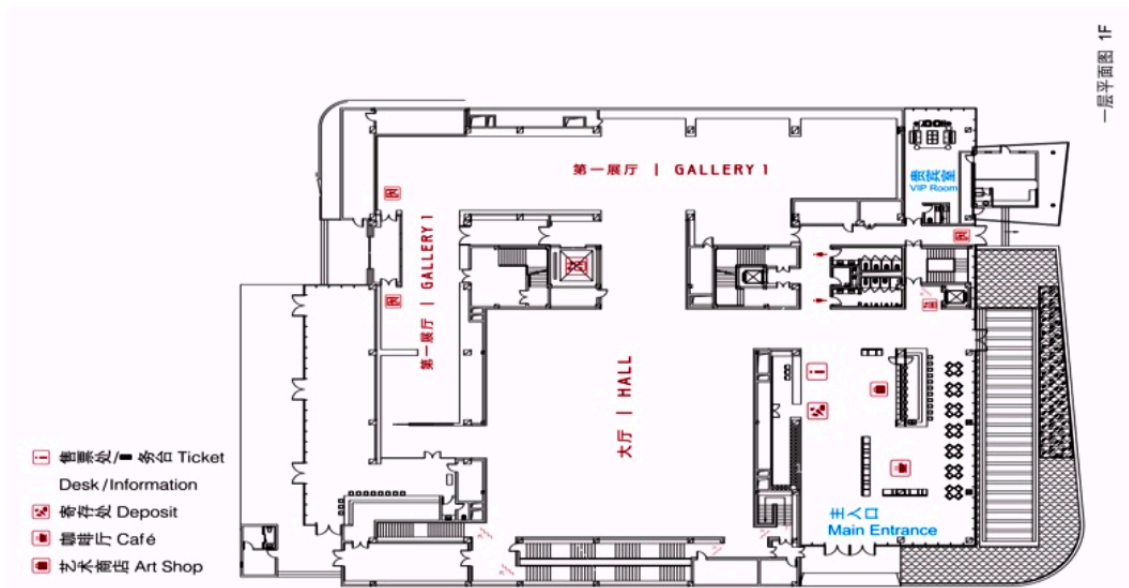
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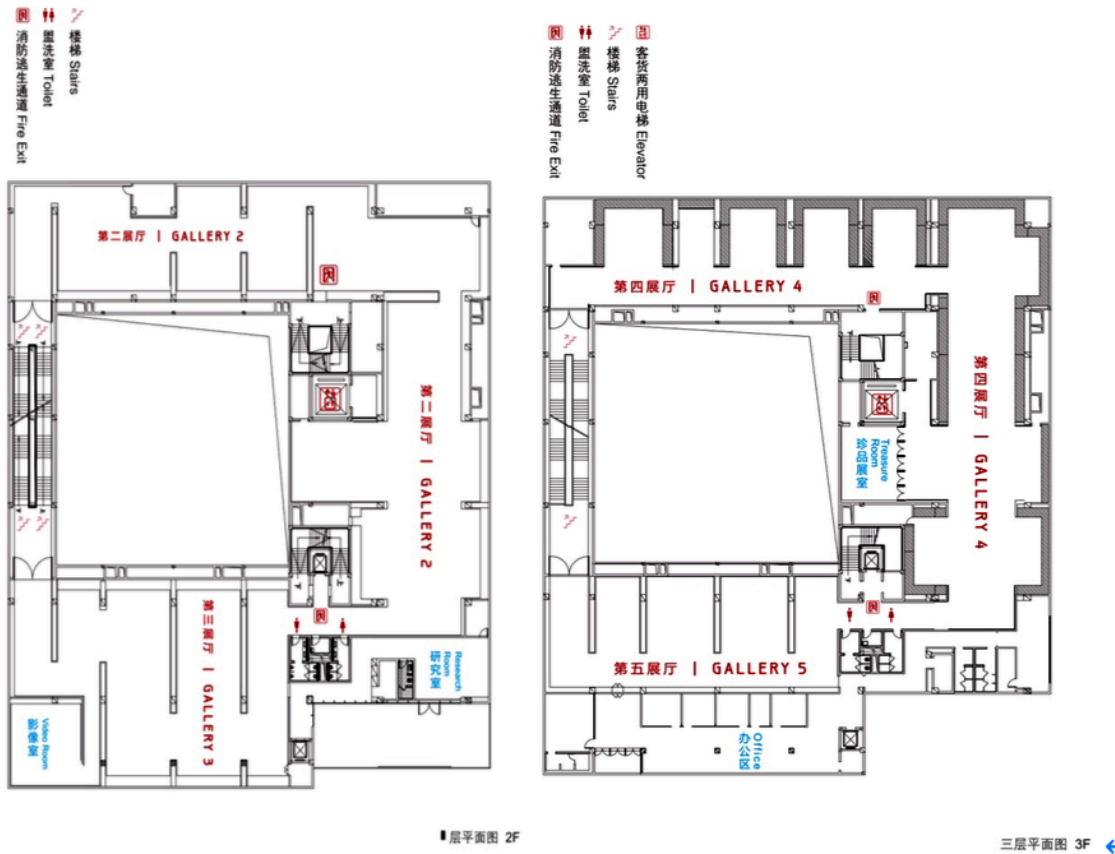
<sup>10</sup> Retrieved  
from <http://www.urcities.com/global/20141224/13836.html>

Red Theme” collection should be more than 200 pieces. Above all, all their personal collections had occupied seven warehouse.

In detail, these collections cover Chinese traditional art, modern and contemporary art, "Red Classic" art, and contemporary art in Asia and Europe, which are rich in variety and complete. Among these art collections, there are around 30 pieces of Chinese art masterpieces. Referring to the museum’s collection catalogue, there are three principal themes touching on traditional Chinese art, "Red Classic" art and contemporary art by the types of installation art, material art, painting, photography, wood block, sculpture and documentary, etc., by around 25 respectful Chinese artists in history and the current. These Liu Yiqian and Wang Wei's collections are mainly exhibited in Pudong Hall, the museum place occupied an area of about 10,000 square meters with three floors and one basement. The basement is a porcelain and jade exhibition hall, the first floor is a contemporary art and sculpture hall, the second floor displays the "Red Classic", and the third floor is an ancient and modern painting.

Map 4. Location sketch of Long Art Museum (Pudong Hall)





Source : Retrieved from official website.

Based on its private collection, Long Art Museum has long been committed to professional art exhibitions, research, collections and the dissemination of public cultural education. About its mission, the museum, “it aims to take up the responsibility of propelling continuous development and inheritance of art, systematically showcases the splendid achievements of Chinese art as well as the vitality of contemporary art all over the world[...].” (Long Art Museum, 2019). Meanwhile, it pays attention to the comparative display and research of ancient and modern art and Eastern and Western cultures, presents the diversity of visual art with a global vision, and “eventually forges itself into a world-class private museum” (official website of Long Art Museum, 2019).

### **5.1.1. Re-observation of Chinese Relics and Vanguard Artistic Works**

Long Art Museum laid its foundation of a group of collection of Chinese “Red Theme” art work, also called as “Red Classic” art work. In a broad sense, these Chinese “Red Theme” art works represent Chinese modern revolutionary history during the period of 1915-1978, which covers the founding of New China and Chinese Cultural Revolution. It’s quite intriguing that, Wang Wei’s original intention to starting with “Red Theme” collection is that such scenery sketched in the painting recalling her generation’s memory in Mao Era and a melancholy emotion of Chinese spirit of painstaking efforts and willpower in that tough time.

From this perspective, the potential fundamental function of this “Red Theme” collection hall and even for the whole museum is public education by recalling and re-telling the past memories from a vivid person or in another word, a vivid protagonist Wang Wei in order to visualize this disappearing Chinese traditional spirit. From another perspective, it’s artful for the marketing method of Long Art Museum. That is to say, Wang Wei’s fame is eventful. A nameless woman bided a high price in art auction made her became a talked-about person labelled “Red Theme” collector. These created topics on her make a successful transformation from the Chinese fine art itself to a personal complex and finally converted into “hero worship”, a contemporary social phenomenon, which closes the distance between the Age of Chinese Revolution and the contemporary Chinese society and the old generation and the young generation. Therefore, this educational function for Chinese private art museums has its irreplaceable significance. Such way of recalling past histories by the mean of narrating one generation’s memories concentrated on one representative social elite in a certain sense can be seen a way of re-observation of this historical Chinese cultural relics.

The other topical collection that should be noted here is the permanent collections of Chinese contemporary vanguard art works. It’s attractive and admirable that, Wang Wei chooses the view of Chinese female in the contemporary society. Through this group of collections with female topics, the metaphorical gender problem in Chinese patriarchal

society can be revealed and re-interpreted by every visitor. Because on the one side, the description and characteristic sketch are real, in parallel, the painting skill is surrealistic which gives visitor a space to imagine and empathize. Furthermore, in 2016, Wang Wei as a curator, has planned the temporary exhibition: “SHE-International Female Art Exhibition”. This was the first exhibition in China with the theme of outstanding female artists from all over the world. It presents 104 female artists from 13 countries and regions with an excellent work spanning ten decades. The exhibition regards this group of female artists as a whole, tells the story of the rise of women through four chronological phases, showing the rich and delicate inner world of the female and female artists.

Accordingly, it can be observed that, Long Art Museum had re-compounded Chinese relics and famous paintings by means of selecting one historical point and then emitting to its two sides, picking several representative works to complete a panorama of Chinese art, particularly of Chinese modern and contemporary art. Referring to the international vanguard art works, Long Art Museum grasped one of most essential characteristics of contemporary art works, that is its social nature to present the current social issues in distinct aspects. Thus, the variability and the boundless of contemporary art exhibitions in Long Art Museum transformed itself as an eternal existence without any reason. Meanwhile, the first consideration to selecting exhibited collections is their narrative content instead of its painting skills. This point of view also differentiates Long Art Museum from other traditional art museums, especially to the national art museums.



### **5.1.2. The Chinese “Red Theme” Collection: To Definite Museum’s Fundamental Modern Art Status**

It’s well known that, Long Art Museum has the most valuable private collections among Chinese private art museums. Its permanent collections of Chinese “Red Theme” made a symbolic contribution in this field.

The definition of “Red Theme” mainly comes from the art auction market and the collection field. Most of the oil paintings in “red classic” section are works in the early days of the founding of New China and the period of Chinese Cultural Revolution. The majority of its contents reflect major revolutionary history, political events, or the characteristics of the times in a certain period of China. However, in recent years, this definition has amplified to the modern and revolutionary art works.

The reason why this “Red Theme” become classics is because the subjects represented by these works are all well-known big events during Chinese modern history. In the second floor exhibition hall of Long Art Museum Pudong, the permanent exhibition of “The Revolutionary Age: The Theme Creation since Yan’an” chronologically shows the rich “Red Theme” art of Long Art Museum. The display contenting 99 pieces are all well-known red theme and red classic works. These works have formed the basic structure of the entire Chinese revolutionary history and can form a thematic pavilion. It is worth noting that this is the only special exhibition hall in China with the theme of red classics. The exhibition collections are almost all from the auction market, and there are 90 works with detailed auction transactions.

For Wang Wei herself, she was in a generation that grew up under the influence of revolutionary literary works. When she saw the well-known masterpieces 《Hard Years》 by Zhang Hongxiang which was included in her primary school textbooks, she did not hesitate to buy it and began her collection of red-themed works.



**Image 6: Hard Year, 1973, Zhang Hongxiang**

*Note:* bid price: ¥ 924.000,00 (around €118.462,00)

*Source:* from Cai, L-Y. (2015). Research of ‘Red Theme’ Collection in Long Art Museum. Image. *Research of Chinese Fine Arts*, 15, 129.

The above painting is the first “Red Classic” painting that Wang Wei had bided. To speak in her words, feel that we Chinese have a considerable place in the world today, but we are all coming from this history, it represents our history (Chen, 2009). According to the historical events these art work display, which can be sequentially divided into four sections.

**Table 6. Four sections of 99 pieces of “Red Theme” art paintings in Long Art Museum**

| Historical phase                | The number of displayed collections | Principal topic                          | Characteristics                |
|---------------------------------|-------------------------------------|--|--------------------------------|
| Before the year of 1948         | 13                                  | anti-war; the hardship of people’s lives | Small screen size              |
| 1949-1965 ( early PRC)          | 28                                  | Industrial construction                  | the shaping of Mao’s image     |
| 1966-1977 (cultural revolution) | 41                                  | Political issues                         | Deepen the image of Mao Zedong |
| 1978 -                          | /                                   | The current social lives                 | Expression of reality and art. |

*Source:* own collaboration based on Cai, L-Y (2015). Research of ‘Red Theme’ Collection in Long Art Museum. Image. *Research of Chinese Fine Arts*, vol.15.

Among these 99 works, there is a clear and complete chronological line to demonstrate modern Chinese history. Besides this, one thing should be point out here is that, the majority of these “ red theme” works are served by political issues, based on this point of view, these 99 pieces of art works perfectly present a reflexion of that historical period by using wood block and realistic oil painting.

What’s more, the unique value of these permanent collections of “ red theme” is not only because of its chronological complexity but also because of each conservation of representative works in each four historical period. One of the “ red theme” collections during the Chinese Cultural Revolution is 为我们伟大的祖国站岗 ( “*Standing for our great motherland*” ) Sheng Jiawei, This is a famous painting in the worldwide due to its sensitive political issue and great technical skill. According to the record, it was exhibited in Asia Society Museum in New York, Guggenheim Museum in New York, Sydney 4A Art Gallery, etc.

•The Aesthetic Transformation of Chinese Contemporary Art Works: to Mirror Chinese Poetics Traditions in Chinese Modern Literature

Reference to the representative collections in LONG Art Museum, the most mentionable masterpiece is 踱步( Thinking of History at My Space ) by Chen Yifei. It’s a self-portrait of Chen Yifei. The main character in this painting is i himself who is gazing at the past histories and the revolution events which once happened on the Chinese society. On the official description of detail about this work, it notes on the website of Long Art Museum (2019) that,

*It is a masterpiece that makes a well-known bold attempt at the theme for art creation. It vividly reflects the tendency of ideological emancipation in the art field after the Cultural Revolution, and aroused strong reactions and resonance of the day. This kind of mediation represents Chen Yifei’s generation’s spiritual portrayal, which mixed a certain sense of self-lost meanwhile the determination to the future. It’s widely acclaimed that Chen Yifei stood on the Chinese modern historical perspective observing the hurts left on the current Chinese society portraying a still figure to illustrate its complex inner activities which had made a tone of unique brand of "Romantic Realism" in contemporary Chinese art*

history. And is also this painting which had gained the fame of contemporary Chinese art in the world stage.

(Long Art Museum, 2019)



Image 7. 踱步 (Thinking of History at My Space) by CHEN Yifei, 1978

Material: Lienzo

Source of image: from the official website of Long Art Museum (2018)

Table 7. The resume of participated exhibitions of 踱步 (Thinking of History at My Space)

|   | The name of exhibition                  | The place of exhibition     | The year of exhibition |
|---|---|-----------------------------|------------------------|
| 1 | <i>Draw Chinese Dream</i>               | Brooklyn Museum             | 1983                   |
| 2 | /                                       | Hammer Gallery, New York    | 1983                   |
| 3 | <i>CHEN Yifei individual exhibition</i> | Chinese National Art Museum | 1997                   |
| 4 | <i>China History About 5000 Years</i>   | Guggenheim Museum, New York | 1998                   |
| 5 | <i>China History About 5000 Years</i>   | Guggenheim Museum, Bilbao   | 1998                   |

|   |   |                       |      |
|---|---|-----------------------|------|
| 6 | 《比利时尤伦斯夫妇藏中国书画展》(Guy Ullens's Collection Chinese Painting and Calligraphy Exhibition) | Palace Museum, Peking | 2002 |
| 7 | 《比利时尤伦斯夫妇藏中国书画展》(Guy Ullens's Collection Chinese Painting and Calligraphy Exhibition) | Poly Art Museum       | 2009 |

*Source:* own collaboration based on Cai Luying (2015). Research of 'Red Theme' Collection in Long Art Museum. Image. *Research of Chinese Fine Arts*, vol.15.

To dig out its external significance, this art work also contributes itself on the transaction of Chinese traditional poetics in Chinese modern literature. According to the theory of Sicien H. Chen (1998), in Chinese traditional poetics (also known as lyrical tradition) there is an opposite group of dynamic image, which is “止” (zhǐ in Chinese (pause)) and “之” (zhī in Chinese (departure)). In Chinese modern literature this Chinese traditional poetics evolved to the hesitation between the conservative moral tradition and the revolutionary atmosphere which finally sublimates the eternal theme about the love and the life. Reflecting on this painting, it created the course of “Romantic Realism” in Chinese contemporary art creation. Precisely, this romantic creation also mirrors such hesitation in Chinese modern literature creation, the faded historical background implies the stillness of the past, on the contrast, Chen Yifei who stands front of the history mediating the future actually indicates the decision of leaving (Wang Dewei, 2008). In such sense, this masterpiece sets the tone on the history of Chinese contemporary painting continuing to the Chinese traditional poetics which had transformed into various dimensions in art fields. For Long Art Museum, it is a treasure of the museum, which connects the classical “Red Theme” collections with Chinese contemporary painting.

## **5.2. Co-existence of Chinese Cultural Codes and Western Artistic Works**

Well-known as the founder and editor of the markable journal *Third Text*, Araeen (2008) led a discussion about modern and contemporary art in a global context. One of what he criticized is that, does the globalization really break up the distinction of west and the other? In this point, the “west” particularly refers to the modernity and the dynamics, instead, “the other” implies non-western countries and the tradition. It can be not denied that there is a number of non/western artists who attend to create familiar symbolic linguistic art works in order to include themselves into the recognized modern and contemporary arts, for those western artists, this conduction could be seen as cultural appropriation.

Under such circumstance, the strategy of exhibition programming of Long Art Museum presents an admirable attitude towards the eternal issue of seeking common points while reserving difference. It designs two interleaved lines of exhibition program presented by its form and theme to present the vanguard work labeled with Chinese cultural codes and the western artistic works, in whole which conveys its own understanding of the global arts in contemporary world.

### **5.2.1. Two Parallel Strategic Programming Lines Crossing at the Common Global Social Issues**

To be contemporary art museum, it's the basic appeal to follow the global hot topics and to hold the local cultural identities. Practically, the former appeal is much easier to complete in the sense of its “internationalization” considering to the economical costs. Thus the acquirement of the presentation of local cultural values usually would be

lowered in the form of introducing those Chinese artists whose works are totally westernized in fact not only judging from its technical method but also evaluating from its linguistic context. It always exists a dilemma between the local tradition and the modern creation.

In the case of Long Art Museum, it designs two parallel strategic programming lines crossing at the universal issues. That is to say, initiating from the diversity of multi-culture, the museum introduces foreign exhibitions with accompany of the local exhibition with the same essential theme but distinctive method of exterior presentation and concrete context. Meanwhile, the museum continually holds local exhibitions with clear and traditional Chinese culture, which gives visitors a great visual artistic feast with the coexistence and natural tolerance of different cultures. To illustrate the above viewpoints, the following table arranges all the exhibitions including permanent and temporal exhibitions in Long Art Museum from January to June of 2019 which have already published till February of 2019.

**Table 8. The list of all the exhibitions from January to June of 2019 in Long Art Museum**

|   | <b>The Name of exhibition</b>   | <b>The artist</b> | <b>The curator/<br/>organizer</b> | <b>The date of<br/>exhibition</b>      |
|---|---|-------------------|-----------------------------------|--|
|  | Yu Hong: The World of Saha  | Yu Hong           | Jérôme Sans                       | 9 March, 2019<br>- 5 May, 2019         |
|  | Louise Bourgeois: The Eternal Thread  | Louise Bourgeois  | Philip Larratt-Smith              | 3 November<br>2018–24<br>February 2019 |
|  | Greetings for the Year of the Pig: A Special Exhibition on Spring Festival from the Museum Collection | Gu Yuan           | Long Museum<br>West Bund          | Jan 11, 2019 —<br>Mar 10, 2019         |

|   |   |   |                                       |                                |
|---|---|---|---------------------------------------|--------------------------------|
|    | The 2nd Twentieth-Century Art from the Museum Collection  | Chinese modern artists, international artists | Long Museum<br>West Bund,<br>Wang Wei | Jan 29, 2019 —<br>Mar 10, 2019 |
|    | Looking Back: for the 70th Anniversary of the Liberation of Shanghai: A Special Exhibition on Shanghai from the Museum Collection   |   | Long Museum<br>PUDONG                 | Jan 8, 2019 —<br>Jul 28, 2019  |
|  | The Sound of Ancient Time: Guqin of Tang and Song Dynasty and Artworks on Elegant Pursuits of the Literati from the Long Collection | Chen Hongshou, Yu Zhiding                     | Long Museum<br>West Bund              | 2018.09.26—<br>2019.02.14      |
|  | Ruyi To Be Found Everywhere In Life: Long Museum Exhibition of Chinese Ruyi and Porcelain   | Chinese jade article, porcelain               | Long Museum<br>PUDONG                 | Oct 1, 2017 —<br>Feb 3, 2019   |



|   |   |  |                       |                              |
|---|---|--|-----------------------|------------------------------|
|    | Every Flower Tells a Story ——Flower-and-Bird Paintings from Long Collection | Chen Gua,<br>Chen Jiru, Ju<br>Chao, Li<br>Kuchan, Pu Ru,<br>Qi Baishi, Ren<br>Yi, Shi Tao, Wu<br>Changshuo, Yu<br>Feian, Zhang<br>Daqian, Zou<br>Yigui | Long Museum<br>PUDONG | May 1, 2018 —<br>Feb 3, 2019 |
|   | Standing Guard for Our Great Motherland                                     | Shen Jiawei  | Chen Lvsheng          | 2018.9.26—<br>2019.01.20     |
|  | Tu Hongtao: A Timely Journey  | Tu Hongtao   | Barbara<br>Pollack    | 2018.11.10—<br>2019.1.6      |
|  | L'étranger mélancolie   | Chinese artists<br>flowed to the<br>West   | Long Museum<br>PUDONG | 2018.2.9—<br>2019.1.4        |

*Source:* raw information on the official website of Long Art Museum (2018).

*Note:* own collaboration.

In the above table list, there are 11 exhibitions including permanent collections. Among these 11 exhibitions, there are four general themes which concern on Chinese ancient tradition in the field of Chinese traditional landscape painting and jade relics, the early period of New China represented by “Red theme” collections, liberation of Shanghai, modern Chinese oil painting, contemporary Chinese society reflected on Chinese females and western contemporary arts.

These general topics weaves a global artistic geographical and chronological net based on Chinese perspective transacted by these artists who have multicultural background.

There is no designed attempt to include or exclude any kind of culture. What the museum fulfills can be concluded by one Chinese idiom “*seek common ground on major issues while leaving aside minor differences*”. What is more, it’s worth appreciating to its insistence of the inclusion relation of the local culture and the national culture in a private art museum in Chinese contemporary society.

### **5.2.2. The Transformation of New Sights Stood from Chinese Contemporary Society towards the Global Perspective**

Among those temporary exhibitions, what is original for its exhibitions that annually the museums holds a painting exhibition with the common topic about the social situation of females. In 2016, the museum held “SHE-International Women Artists Exhibition”. This is the first exhibition in China with the theme of outstanding female and female artists from all over the world. It presented 104 female artists’ works which across ten centuries from 13 countries and regions. The exhibition regards them as a whole to tell the story of the rise of women through three phases as the ancient self-annihilation, the modern self-liberation and the contemporary self-expression which attended to showing female artists’ rich and delicate inner world and the powerful desire of creation.

In December of 2017, the museum held Xiang Jing’s individual art show-“*Xiang Jing · Through No One’s Eyes But My Own*”. Xiang Jing was the first female artist to be given a large-scale solo exhibition at the Long Museum (West Bund). Xiang Jing is one of the most important contemporary artists in Contemporary China. Also to be an achievement exhibition during Yang Jing’s twenty-year-career, this exhibition shows Xiang Jing’s five core thematic series—“Mirror Image” (1999-2002), “Keep in Silence” (2003-2005), “Naked Beyond Skin” (2006-2008), “Will Things Ever Get Better?” (2008-2011), and “S” (2012-2016)—along with a group of smaller, pedestal-mounted pieces collectively titled “I Have Seen Happiness” (2002-2010).

It's commented that in Xiang Jing's art work, there is a unique perspective to view the transformation in contemporary Chinese art. It reveals a sense of insecurity through which the misty nature of the modern human character and life itself are accentuated and reified. She's work practice is problem-oriented. Within the gradually marginalized realist sculpting language framework, Xiang Jing has made idiosyncratic and influential contemporary experiments, which had successfully established her unique Chinese artistic language in the topics of body and identity (Long Art Museum, 2017).



**Image 8. Exhibited sculpture of Xiang Jing in LONG Art Museum in 2017**

*Are One Hundred Playing You? Or Only One?*

Fiberglass, painted, 2007 (Naked Beyond Skin Series)

*Source of photograph:* from the official website of Long Art Museum (2018)

At the initial of 2019, the museum will hold Yu Hong: The World of Saha individual exhibition which curated by Jérôme Sans. Yu Hong is one of China's most celebrated female artists, among her recent creations, an admirable value of her work is that, in her painting, there is an obvious attempt to assimilating superficial contrary cultural elements. To take this exhibition for instance, the title of the above exhibition refers to "The World of Saha", a Buddhist expression of great importance to Yu Hong's personal reflection, meaning "the world to be endured". It was criticized that, Yu Hong reconstructs personal and socio-historical memories through the device of photography and through the medium of painting, tracing the traumatic history of China's last 30 years to express this essential topic in Asian religious world that, we suffered a lot in the world where we are living because of our endless personal desire.

Meanwhile, Yu Hong borrows widely from Western painting traditions, from Medieval Gothic Christian painting to Renaissance frescoes. On the other hand, the classical Chinese poetry, which questions endlessly the nature of the universe, society, human nature and animal species, provides her an inexhaustible source to understand the enigmas of our contemporary world. Yu Hong's use of China's poetic and religious heritage is an attempt to reconcile monolithic binaries such as tradition and modernity, the profane and the sacred. Her true subject is temporality, and how the present encapsulates the past and foreshadows the future. By appropriating history, she furthers her fundamental interest in creating a new temporality wherein historical time becomes synchronous with lived reality.



**Image 9. Heaven on Earth, Yu Hong**

(Acrylic on canvas, 2018)

*Source of photograph:* from the official website of Long Art Museum (2018)

Among this series of special exhibitions, it can be observed and proved that, along with the awakening of Chinese national and social consciousness, there is an essential transformation of focalization about the central topic of these special exhibitions in Long Art Museum, as the concern with female social condition under the global background transformed to the exploration to the confusion of Chinese females' social status in contemporary society and finally focused on the discovery of Chinese unique sociocultural identities from Chinese female artists' view. Furthermore, the most precious value is that, there is a role reversal between the Chinese identical cultural codes and the western artistry. That is to say, the Chinese artists are more self-confident

and self-recognize to express the Chinese traditional aesthetics represented by the positive tolerance to global culture. This is like a radiation rooted on the territory of Chinese symbolic culture emitting towards other continents.

### **5.3. Efforts to the Institutionalization of China's Private Art Museum in the Future**

In 2013, The First China Private Museum Forum was held in Long Art Museum, Shanghai, which was co-hosted by Today Art Museum and Beijing and Shanghai Himalayas Art Museum. The topic of this year's forum was "The Future of China's Private Art Museum". During this forum those presidents represented by the president of Long Art Museum, the president of Guggenheim museum, New York discussed the issue about the practical and international specialized operation model of China's private art museums in contemporary world. And the method to cooperate China's private art museums and public art museums with the aim to obtaining the governmental supports.

On November of 2016, the 4th China Private Museum Forum was held again in Shanghai Minsheng Art Museum. On this forum, the theme has shielded to "The Academic Positioning and Public Education of China's Private Art Museums", which had combined with three-unit issue: "Diversified and Differentiated Academic Positions of Private Art Museums", "Academic Research and Collection of Private Art Museums" and "Private Art Museums" which had composed the principal issue of public education and social responsibility (the 4th China Private Museum Forum, 2016).

In this forum, it reinforced the importance of the academic orientation of China's private art museum which should particularly concentrated on the diversity and differentiation of undiscovered cultural regions. Meanwhile this is also the key point to attract public

audiences. Moreover, the delegate of Tate British, Gene Sherman proposed the term of “arts+”, she explained that, the concepts, fashion, design and other factors of art museums must be combined, and all visual creative practices are within a large scope. It was hoped to achieve synergy between different art museums to produce a better “aggregation effect” rather than competing with each other. In the third unit, the issue of public education and social responsibility also were discussed as the ones of most principal elements of today’s private art museums.

On June of 2018, Long Art Museum firstly opened a call of “*New Platform Museum 2050 launches in Shanghai*”. With the title of “Looking to New Institutional Models: China’s cultural landscape by mid century.” the Museum 2050 inaugural conference began with keynote addresses by Erlend Høyesteren, Director of ARoS Museum, Aarhus and Philip Tinari, Director of Ullens Center for Contemporary Art.

Museum 2050 had received 36 submissions, from which the Museum 2050 Advisory Committee selected 12 successful abstracts. The chosen thesis submissions tackle a variety of issues from how China’s regulative institutions are shaping the development of private art museums, to the increasing role that technology is playing in these institutions, to conceptualizing the new kinds of museum models that may come as the result of innovation in the region. Delightfully, after decades of years’ efforts, China’s private art museums were exploring its own way for the future. And it’s provable that, the pace for private art museums under the globalization were referential for its standardized operation mode but must be differentiated from their cultural diversity.

# Chapter 6. Future Efforts for China's Private Art Museums in the Case of Liangzhu Center of Arts, Hangzhou

## Introduction

In 2017, the 19th CPC National Congress of the People's Republic of China was held, which proposed the next five-year-phase principles. In its report, the President Xi Jinping raised the main principle of "promoting the development of cultural programs and industries" (xinhuanet, 2017) as the fundamental target in cultural field. Meanwhile, according to "十三五"时期文化产业发展规划 (China's Cultural Industry Development Plan in the 13th Five-Year Era) drawn up by the Ministry of Culture and Tourism of the People's Republic of China, the central government has planned to determining a group of pilot cities of cultural consumption, accompanying with the establishment of three to five market-oriented, professionalized and internationalized cultural industrialized Expos, fifty approximate cultural financial service centers and more than five thousands number of talents cultivation in cultural industry field, by the support of Nation.

For this reason, the new model of today's Chinese private art museums is making into shape, which is also supported to play the important role in the infrastructure for public cultural education. Meanwhile, the emphasis on the holdings of art collection was being transformed into the variety of cultural services. One of the impressive characteristics of nowadays' Chinese private art museums is that, the museum in actuality, is becoming a contemporary art hub, which normally has its multi-suctions like the service of public or non-profit libraries, theaters, art galleries, and cinema, etc. Accompanied with the

change of its target public. Tourists and local citizens are become these two main target groups. Among this new group of China's private art museums, Liangzhu Centre of Arts, Hangzhou showed up firstly. To quest its reason, it should be various, however the vital one it that, dependent on Liangzhu cultural village, Liangzhu Art Centre with Liangzhu Museum are playing the leading role for Liangzhu village's cultural construction which aims to meet the corresponding rural cultural tourism in the first policy document in 2016.

According to Notes on the Institutional Reform Plan of 2018 published by the State Council, it announced to dissolve Ministry of Culture and China National Tourism Administration, instead, formats Ministry of culture and tourism of the People's Republic of China. Hence, In the field of cultural tourism, “十三五”时期文化产业发展规划 (2017 China's Cultural Industry Development Plan in the 13th Five-Year Era) proposes constructing five to ten cultural tourist function areas characterized by its brand effects, contributing a series of historical, territorial entertainment districts, characteristic villages, and villa districts conveyed Chinese national features and cultural spirits. Among its list of these selected prefecture-level cities, the capital of Province Zhejiang, the city Hangzhou is attracting particular attentions.

As the fifth city of China, Hangzhou has a traditional impression of historical cultural city which had described by Marco Polo (the late 13th century) as “the city of heaven” and “the finest and most splendid city in the world”. With the latest policy put off, according to the released new of the State Council of the People's Republic of China, an outline aimed at building the city cluster in Yangtze River Delta region into a world-class one by 2030 was adopted on May of 2016. Among this cluster of 26 cities in Yangtze River Delta region, Hangzhou was orientated as the provincial capital of Zhejiang Province and the province's economic, cultural, scientific and educational center, one of the central cities of the Yangtze River Delta. In *the Reply of the State Council on the Urban Master Plan of Hangzhou (2001-2020)* (the State Council, 2016), there are seven policy guidances, and two of them, mentions the issue of coordinative development of urban-rural area and the importance of the protection of historical culture and style.

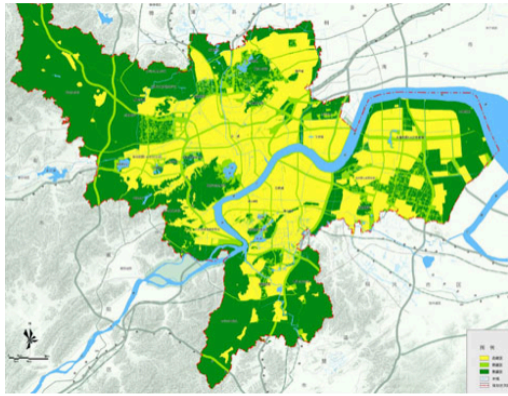


Map 5. The region of capital Hangzhou and Yangtze River Delta region



*Note:* the biggest red circle is Yangtze River Delta region. And two circled cities in color red are Shanghai and Hangzhou from top to bottom.

*Source:* from the online search engine of Baidu Baike.



## Map 6. The territorial region of capital Hangzhou and its administrative division

*Note:* the marked red circle is the group of Liangzhu, the sub-center of north of the city.

*Source:* from 杭州市城市总体规划 (2001-2020) [2016年修改] (Hangzhou Urban Comprehensive Planning(2001-2020) [revised in 2016] )

According to the above urban plan published from 杭州市城市总体规划 (2001-2020) [2015年修改] (Hangzhou Urban Comprehensive Planning(2001-2020) revised version in 2015 ), the rural cluster Liangzhu would be the vice-center of north city of Hnagzhu. Meanwhile, the Liangzhu culture site had been approved to apply for the World Cultural Heritage in 2018. The Liangzhu village embodied by its Liangzhu culture should be the model of the rural cultural tourism.

Under such domestic circumstance, China Vanke Co., Ltd as one of the most reputable property companies in China grasped this opportunity and established its first cultural brand named “ The Big Roof Culture” which is derived from the architectural appearance of Liangzhu Center of Arts in June 2016. Also Vanke itself publicizes this new model of museum as a comprehensive urban cultural platform conveying three major content sections of “ Exhibition”, “ theater” and “library” as its core competitiveness.

In the 30 months of its initial stage, the Big Roof Culture has organized more than 500 art events and gradually expanded to other projects in Vanke Hangzhou, accumulating more than 1.5 million visitors, attentively focusing on building its so-called cultural IP

"Sakura Season of the Roof Culture", "Big Roof Midsummer Night" and "Grand Roof X Xixi Performance Season" series. The comprehensive network hit rate of various cultural operations content reached 130 million times. In March 2018, the Roof Culture teamed up with Gao Xiaosong, who is the current Chairman of Alibaba Entertainment Strategic Committee, co-founder of Alibaba Music Group, to build Hangzhou Xiaoshuguan (Xiaoshu Library) to promote public welfare reading, and has become a well-known national cultural landmark.



**Image 10. Photograph of Liangzhu Centre of Arts**

*Source: photoed by the author in 02.2019.*



**Image 11. partial locality of Liangzhu Centre of Arts**

*Source: from search engine Baidu*

## **6.1. The Multiple Roles of Liangzhu Center of Arts in**

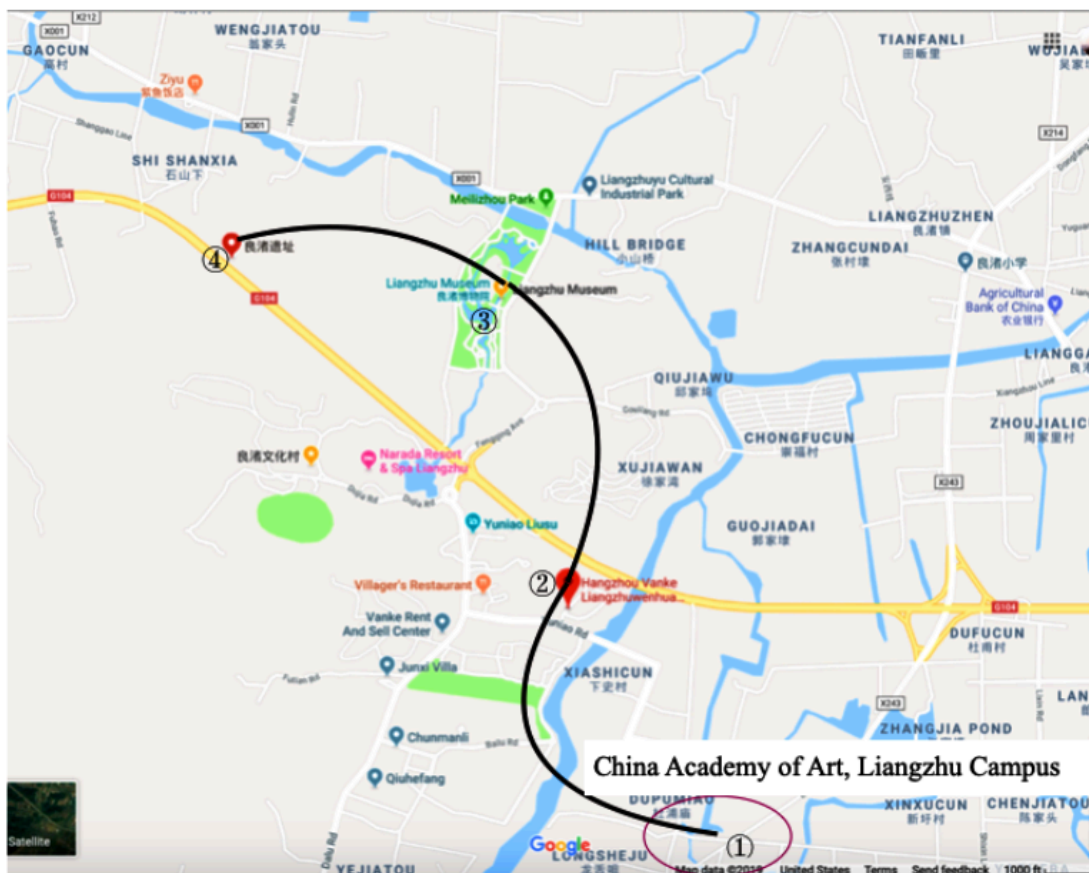
### **Liangzhu cultural village**

Liangzhu Centre of Arts is owned by The Roof Culture® of China Vanke Co., Ltd. which was established in 1984. After 30 years of development, Vanke has become a leading urban and rural development and living services provider in China. In 2017, the Group ranked 307th on Fortune Global 500. The Roof Culture® as what Vanke proposals to be the city cultural ecology platform is the unique cultural brand of Vanke. For this reason, Liangzhu Centre of Arts is first orientated as the complement and the facilities improvement in Liangzhu village. Hence, one of the basic function that Liangzhu Centre of Arts should be completed is its role of public service. Proceeding from its interior position, Liangzhu Art Centre also is expected as a contemporary art museum with its multi-fiction, meanwhile, the particularity of Liangzhu Centre of Arts is that, it's not a single or independent contemporary art museum but a contemporary cultural hub in this historic and cultural village. Thus, Liangzhu Centre of Arts has another mission of connecting and inheriting naturally its own contemporaneity and the historical broad environment of Liangzhu village.

To stand from the third viewpoint, the site selection and the construction of Liangzhu Centre of Arts is a positive action of Vanke on behalf of the transformation in cultural industry. That is to say, not so much Liangzhu village selected Liangzhu Centre of Arts as Liangzhu Centre of Arts chose Liangzhu village. The essential effort for Liangzhu Centre of Arts e is to re-shaping the traditional Chinese rural image within the geographical territory of Liangzhu village and the ideological territory of contemporary civilization. Furthermore, for what is intriguing that, jointed by the construction of Liangzhu campus of China Academy of Art and the refurbishment of Liangzhu (Archeology) Museum, Liangzhu Art Centre invisibly becomes the midpoint sited between Liangzhu's past and its future. Meanwhile, all of these three architecture are directed by the winner of Pulitzer prizes for Architecture.

As the following geographic illustration demonstrated, this invisible line could also be seen as the route to group different persons and finally arrive its destination which is the historical mystery of Liangzhu culture. Thus, it a key point and also a midpoint for Liangzhu Centre of Arts to play its role in middle to converge the ancient treasure and contemporary art.

Map 7. The geographic position of Liangzhu Centre of Arts, Liangzhu (Archeology) Museum and Liangzhu campus of China Academy of Art



① China Academy of Art, Liangzhu Campus  
Period of construction: 2017-2020



② Liangzhu Art Centre,  
The official opening: 26/09/2016

*Note:* map 7 is an own collaboration based on the original map from the online search engine of Google map.

*Source:* from the online search engine of Google map.

### **6.1.1. Tadao Ando's "Big Roof": An Interpretation from Modern Architecture on Chinese Traditional Landscape**

Tadao Ando is a worldwide well-known Japanese architect, who had won The Pritzker Architecture Prize in 1995. His latest hot design was Maritime Museum in Abu Dhabi. His architectural design is mostly known by its unique utilization of fair-faced concrete combining with the natural elements as wind, sun light and water to convey the spiritual and poetic pursuit of a unity of nature and human being. For this reason, Tadao Ando also has a surname as "the poet of fair-faced concrete".

And also, the most remarkable characteristics or design symbols of Tadao Ando is the usage of the combination of abstract geometric, simple industrial materials and the natural elements to express his design concept about the unity of architecture and the nature, which represents the unity of spirit and matter in Asian culture. In particular, Tadao Ando's preference to fair-faced concrete could be dated back to the traditional Japanese complex for paper and wood, which is originally belong to traditional Chinese skill. Meanwhile, in the use of materials, he combined the material of "brick, stone, glass" with paper and wood to create a richer symbolic meaning of the material language expression. Concerning the form symbol in space, the "horizontal + vertical" streamline and the "multi-level + geometry" show his pure ideology. There is no doubt that, being in his architectural space, it will produce a calm and an elegant buddhist mood. Also, from a contemporary perspective, Tadao Ando's architecture achieves the connection between the tradition and modernity.

In the case of Liangzhu Art Centre, his personal and iconic design can also be found. This art museum is located in Liangzhu Culture Village, Hangzhou, China. It's a large-scale residential village plan that combines ecology, sightseeing and humanities. According to the image 8 of photograph, The museum interior is divided into three

connected buildings as a display building, an educational building and a cultural building with a brand library Xiaoshu Libarary. the education building if mainly for workshop, and in the culture building, there is a theater, the famous brand library with its bookshop and coffee bar. The whole exhibition building is for art exhibition.

This museum in whole with these three buildings is covered under a huge roof and is also the origin of the village's nicknamed “big roof”. This “ big roof” is the key point of this legendary modern architectural master, with its unique fair-faced concrete application, abstracts light, water and wind. In all, Liangzhu Art Center presents Tadao Ando’s spiritual concept on his architecture in Liangzhu.



**Image 12. Photograph of Liangzhu Centre of Arts**

*Source:* from Loft China <sup>11</sup>

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<sup>11</sup> Retrieved  
from URL (<http://loftcn.com/archives/66156.html>)



Image 13. Photograph of Floor sketch map of Liangzhu Centre of Arts

Source: photoed by the author in 02.2019

To dig in detail, the main body also uses the clear water moulding method to present the natural and simple concrete texture without decoration. In the simple structure, the seemingly closed interior is designed with dozens of triangular lighting windows, introducing skylight and generating rich light and shadow changes over time. The whole garden is planted with a whole cherry blossom forest. The east side of the library is surrounded by shallow water. At night, the water surface reflects the straight window frame and the indoor light and shadow, and the huge display book frame creates a strong geometric, magnificent and Zen-like space.

Indeed, this kind of special combination which the building becomes a part of the whole scenic landscape originates from the Chinese traditional rural landscape, which can be traced in the traditional Chinese painting. It's well known that, in traditional Chinese painting, the buildings are always in an ambiguous condition that almost of them are symbolized by a roof or a wisp of smoke which signifies that there are villagers living there. So that all of these elements combines into so-called Zen and traditional Chinese aesthetic spirit (Shi Shouqian, 2015).





Image 14(on the left). The aerial photography of Liangzhu Art Center

Source<sup>12</sup> : from The Roof Culture®.

Image 15 (on the right). Imitated painting of Peach Blossom Spring ( Zhao Songxue, n.d.)

Source<sup>13</sup> : from Yacang Auction (2005).

### **6.1.2. Three Main Contents and Seven Propositions--fermenting the Dialogic Happenings**

It's reasonable that, the orientation of Liangzhu Center of Art is more like an art museum hub, that it to say, under this symbolized “Big Roof”, it's expected to make the creation and innovation. Based on its design of its interior function, Liangzhu Art Center has three main content sectors as “exhibition”, “theater” and “library”. To set out

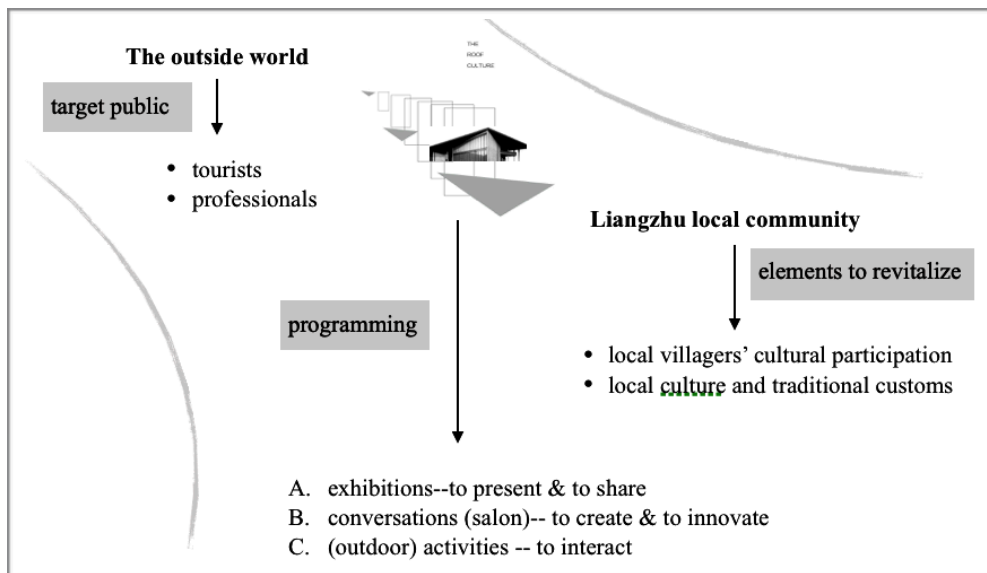
<sup>12</sup> Available from <http://hz.bendibao.com/xiuxian/2019321/74727.shtm>

<sup>13</sup> Available from <https://auction.artron.net/paimai-art37161129/>

from these three main content, the museum propagates “Seven Propositions”(published voucher, 2019) as the following:

1. To explore avant-grade art and culture.
2. To active and connect communities, no matter in office buildings or traditional neighborhood.
3. It’s not only a platform for art, but also a ground for thoughts.
4. Meet all the people you want to know in the salon.
5. To be a volunteer, sharing your heart with the same kind.
6. To discover more possibilities of reading.
7. A good film will meet the night audience.

**Diagram 2. Re-division of “Seven Propositions”**

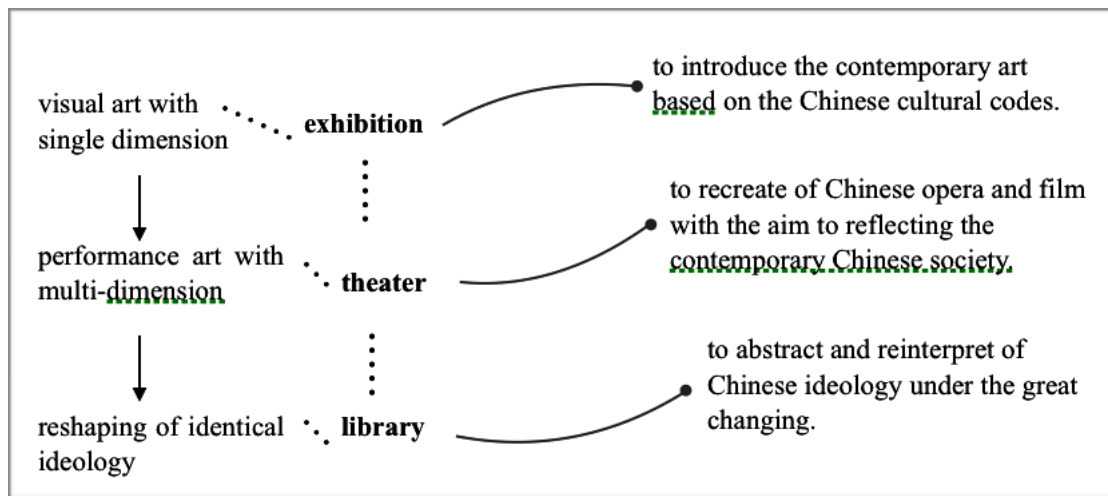


*Note:* own collaboration based on the on-the-spot investigation by the author in 02/19.

As the above figure illustrates, among Liangzhu Art Museum’s seven propositions, that is to say, to sum up the network of relationship among these seven propositions, they are the relationship between the museum and the public and the relationship between the museum and the Liangzhu village. In the relation of Liangzhu Art Museum and the public, it shows us its target publics which are combined with three principal groups, they are the group of tourists, the group of professionals in the field of arts and the group of local residents in Liangzhu village. From another perspective, these seven

propositions also shows the relationship between the museum and the village. In this relationship, the museum plays a role as middleman which offers a place to connect the outside world to the rural area. It offers a kind of possibility to reconstruct and to re-interpret Chinese traditional art and culture. To focus on its concrete contents of these three main sectors, there is a progressive relationship among the “exhibition”, the “theater” and the “library”.

**Diagram 3. progressive relation among “exhibition”, “theater” and the “library” of Liangzhu Centre of Arts**



*Source:* own collaboration based on the on-the-spot investigation by the author in Feb. on 2019.

For what demonstrates on diagram 3, Liangzhu Center of Arts subdivides its core contexts among these three major contents. Referring to the sector of exhibition, this is the truth that, the exhibition hall does not has its own permanent collection holdings. Instead, the museum particularly introduces international art exhibitions based on the “resident’s project” which requires all the artists to communicate and create their works which contain the local context of Liangzhu village. Among these exhibitions, like the French photographic exhibition “MANTRA, PAYSAGES PARALLELES” in 2016, Spain artist Domènec Corbella solo exhibition “MARES” in 2017, 2017 Hangzhou Liangzhu Big Roof International Moving Image Exhibition “URBAN NOMADISM”, Black Cat (Theater) Festival - Avant-grade Art Exhibition in 2018, all of these influential art exhibitions has two common characteristic lines. For those foreign artists, all of them have the background of study of Chinese culture, and in their works, it’s distinguishable of Chinese cultural codes and the expression of Zen spirit. Meanwhile,

for those Chinese artists they should have foreign educational background so that in their artistic works. It's recognizable for the assimilation of Chinese culture and the western artistic skills in particular.



**Image 16. Photography of Exhibition Hall of Liangzhu Center of Arts**

*Source<sup>14</sup>: from report of Qianjing Evening News*

Referring to the sector of “theater”, the museum has long-term cooperation with famous theater studios in China which mainly concentrate on the experimental creation rooted in the Chinese contemporary society which reveals the psychological illness of urban youth covering various different social issues about struggling living conditions in cities, young adults’ anxiety, the painful love, etc. Also in theater, it holds chamber music concerts with frequency.

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<sup>14</sup> Retrieved  
from <http://qjwb.zjol.com.cn/images/2016-08/29/qjwb20160829a0007v01b009.jpg>



Image 17. Photography of one chamber music in Liangzhu Center of Arts' theater

Source<sup>15</sup>: from its official press



Image 18<sup>16</sup>. Photography of Gao Xiaosong during a salon in Xiaoshu Library

Source : from Liangzhu Center of Arts' wechat platform

<sup>15</sup> Retrieved  
from <http://qjwb.zjol.com.cn/images/2016-08/29/qjwb20160829a0007v01b009.jpg>

<sup>16</sup> Retrieved  
from <https://mp.weixin.qq.com/s/dEMTgOhBRayxkPFk6wiQWg>

### 6.1.3. Beyond the Roof: A Crisscross Between the Outside and the Local Community

In tourist districts or tourism scenic area, it's a typical question about how could the local residents and the tourists co-exist not only maintain the single trading relationship. In the case of Liangzhu Art Centre, the museums has given mature considerations of all the respects which can deepen the interaction between the tourists and the local people conveyed from its three main content sectors which have been mentioned before.

For the part of exhibition, to take “2019 Liangzhu Great Cold (24th solar term) · Winter Exhibition” as an example, it's an exhibition held by the local residents. it's a contemporary exhibition according to the pattern design of this exhibition. In this multi-mode exhibition, the text content is from the Chinese customs of the 24 sola terms with the connection to the Chinese new year. During this special exhibition, the museum cooperating with Liangzhu Nature School and Gudao Academy of Classical Learning in Liangzhu, exposit local residents' photography works, the co-elaborations of Chinese classical painting of the resident painters and their students and a weekend village Fira around the topic with Liangzhu's special purchases for the Chinese Spring Festival.

**Table 9. The programing of 2019 Liangzhu Great Cold(24th solar term) · Winter Exhibition**

| <b>The name of activities</b>                 | <b>The mode of activities</b>                         | <b>The invited participators</b>   | <b>The content of activities</b>                          |
|---|---|--|---|
| Solar terms in Winter--photography exhibition | photography exhibition                                | Exhibitors: Liangzhu villagers<br>participators: for all                   | Image / foto recording of happenings in Liangzhu's winter |
| Chinese painting creation                     | Exhibition of paintings                               | exhibitors: Resident artists and learners<br>participators: for all        | Chinese paintings of winter scenery                       |
| <i>The Notes of Nature</i>                    | Exhibition of paintings                               | exhibitors: students from Liangzhu Nature School<br>participators: for all | paintings of winter scenery in Liangzhu                   |
| Solo exhibition of Qianwei                    | Exhibition of traditional Chinese landscape paintings | exhibitors: Chinese landscape painter - Qianwei<br>participators: for all  | paintings of winter scenery in Liangzhu                   |

*Source:* own collaboration based on the raw information published on its official platform.



**Image 19. A series of photography of activities held in Liangzhu Center of Art**

*Source: selected from Liangzhu Center of Arts' wechat platform.*

About the sector of theater and outdoor activities, the most representative one is a series of *Big Roof's evening parties*. Every year, the museum would hold a topic festival or a seasonal evening party to celebrate and appreciate the nature and the picturesque scenery in Liangzhu. In the end of 2018, the museum celebrated “*Liangzhu's Evening Party--About the Definition of Niceness*”, this series of party through the Chinese ancient fable written by Chuang-tzu who was an influential Chinese physicist to recall the willingness to the rural peace. In its pretext of this evening party, it's said that,

*“In the world of traffic, those payments seem to be slightly larger than what we get. The city is no longer a beautiful representative in the concept of modern life. Instead, it has been crowded out in everyone's minds in various poses. The pursuit of a better life has become distant and hasty, and the definition of those papers seems to have become an incomprehensible noun loses its meaning.*

*Now, we are looking back from the unreachable distance, focusing on the things that are already around us, from the grass and the wood to the moonlight that can be seen, from digital socialization to the temperature that can be shaken, feeling the nature and life brought to Our beauty, set aside all concepts and benchmarks, and walk into life itself.”*

(The pretext of 2018 Liangzhu village's evening party, 2018)

Meanwhile, through this festival season, the museum collaborated with Liangzhu (Archaeology) Museum, organized the village weekend's Fira with the aim to expand cultural and creative products particularly oriented to jade article, which is the symbol of Liangzhu archaeological culture.

Through this form of village Fira, the ancient identical symbols of Liangzhu culture have been reenforced by the way of design and creation of traditional artistic crafts. This kind of cultural participation organized voluntarily by the Liangzhu community's residents builds in the bridge from the current to the past and at the same time it allows new refresh elements as the outside world to enrich the traditional cultural connotation.

About the last sector of library, actually, the museum has two non-profit libraries, one is a brand library called Xiaoshu library, and the other is Liangzhu village's public library. It's quite intriguing that, the museums designed the "volunteer project" which invites all the Liangzhu citizens to participate the operation of library and also raised a donation of book drive.

To sum up, all the crisscrosses that have encountered under this big roof of Liangzhu Art Centre has one aim to prove the cultural participation from village's citizens. And these actions to inviting all the interests to involve themselves into this cultural village in the south rural China definitely had cultivated the seed of innovation and transformation about traditional Chinese rural culture with its territorial identical codes which were embodied on the local conditions and customs, thus it can finally result the cultural diversity based on the same general national environment but been outstanding by the local uniqueness.



## 6.2. The Ambition to Reshape a Geographical Figure of Chinese Traditional Spirit: a Dream Visit to *the Peach Blossom Spring*

Commonly, *Peach Blossom Spring* is regarded widely as the original model of Asian utopia. In China, it's identified precisely as daoist utopia shaped ideologically by the famous Chinese poet Tao Qian (aka Tao Yuanming, 365–427) with its unique characteristics of Chinese utopianism, which is formatted and synthesized particularly by the dreamful imagination and reclusive ideology in his poem of *Peach Blossom Spring*.

Meanwhile, it should be confirmed that, the image of *Peach Blossom Spring* firstly derived from Chinese poem in Wei and Jin dynasties had been widely spread in Asia not only by means of poems but also operas, paintings and films when reshaping and re-patterning this image of a wish to the ideal rural life. In new era, this traditional spirit in China's society has been re-explored and reinterpreted in the various fields represented by the research of Chinese literary, the research of *Peach Blossom Spring's* geographical model and also the research of rural tourism with its publicity of escaping noisy urban lives.

To focus on the field of rural tourism, it had already caused over-exploitation of this literary image. According to the statistics, till 2010, there are more than thirty rural tourist regions named itself as "*Peach Blossom Spring*", and almost of such rural tourist zone advertises the slogan of Chinese ecological aesthetics. However, to date back the essential theme of this poem, the vital appeal of Tao Qian is a classless relationship among the people in a rural wonderland. The natural scenery could be put at the second place as the rendered atmosphere.

Hence, in the case of Liangzhu Centre of Art, its unique value for the social environment around is its intention to reestablishing a new "classless" relationship in

nowadays' China between the urbanites and villagers by playing a leading role in connecting the traditional rural customs to contemporary urban society and infusing new blood into traditional Chinese rural symbolic imagination.

### 6.2.1. The Original Text from *the Peach Blossom Spring* by Tao

#### Qian

The Peach Blossom Spring (Chinese: 桃花源記; pinyin: Táohuā Yuán Jì; literally: 'Source of the Peach Blossoms') was a fable written by Tao Yuanming in 421 CE about a chance discovery of an ethereal utopia where the people lead an ideal existence in harmony with nature, unaware of the outside world for centuries. In the English translation edited by the renowned Hokkien Chinese writer, translator, linguist, philosopher and inventor, Lin Yutang (1940), it described as,

*“During the reign of Taiyuan of Chin, there was a fisherman of Wuling. One day he was walking along a bank. After having gone a certain distance, he suddenly came upon a peach grove which extended along the bank for about a hundred yards. He noticed with surprise that the grove had a magic effect, so singularly free from the usual mingling of brushwood, while the beautifully grassy ground was covered with its rose petals. He went further to explore, and when he came to the end of the grove, he saw a spring which came from a cave in the hill, Having noticed that there seemed to be a weak light in the cave, he tied up his boat and decided to go in and explore. At first the opening was very narrow, barely wide enough for one person to go in. After a dozen steps, it opened into a flood of light. He saw before his eyes a wide, level valley, with houses and fields and farms. There were bamboos and mulberries; farmers were working and dogs and chickens were running about.”*

(Lin Yutang, 1940)

At the beginning of this poem, the peach blossom forest with beautiful and quiet, “beautifully grassy ground covered with its rose petals” (Lin Yutang, 1940) is used as a foundation to outline an ideal rural life scene leading a simple and natural world. There,

everything is so innocent, so beautiful, without no pressure of tax, no threat of war, no worries of reputation, neither no intrigue. Even a noisy voice could not be heard.

On the second paragraph, Tao Qian wrote,

*“The dresses of the men and women were like those of the outside world, and the old men and children appeared very happy and contented. They were greatly astonished to see the fisherman and asked him where he had come from. The fisherman told them and was invited to their homes, where wine was served and chicken was killed for dinner to entertain him. The villagers hearing of his coming all came to see him and to talk. They said that their ancestors had come here as refugees to escape from the tyranny of Tsin Shih-huang (builder of Great Wall) some six hundred years ago, and they had never left it. They were thus completely cut off from the world, and asked what was the ruling dynasty now. They had not even heard of the Han Dynasty (two centuries before to two centuries after Christ), not to speak of the Wei (third century A.D.) and the Chin (third and fourth centuries). The fisherman told them, which they heard with great amazement. Many of the other villagers then began to invite him to their homes by turn and feed him dinner and wine. After a few days, he took leave of them and left. The villagers begged him not to tell the people outside about their colony.”*

(cited in Lin Yutang, 1940)

In this part, Tao expressed his wish of the friendly and sincere relationship between people in village. After entering Taoyuan Wonderland, the land, house, then from far and near, from Jing and people, Tao described the life of peach blossom spring characteristics, dressing and happy life, outlines an ideal rural life scene. Moreover, the people who live there are actually ordinary people, a group of people who take refuge, not gods, but only retain the true meaning of nature more than the world; their peace, tranquility and happiness are all achieved through their own labor. There is neither longevity nor treasure in the peach blossoms, only a scene of farming.

At the end of this poem, Tao designed an opening end that,

*“The man found his boat and came back, marking with signs the route he had followed. He went to the magistrate’s office and told the magistrate about it. The latter sent someone to go with him and find the place. They looked for the signs but got lost and could never find it again. Liu Tsechi of Nanyang was a great*

*idealist. He heard of this story, and planned to go and find it, but was taken ill and died before he could fulfill his wish. Since then, no one has gone in search of this place”.*

(cited in Lin Yutang, 1940).

This is the most mystical ending that, it is hard to find a fairyland, and the people in peach blossom spring are not willing to return to the “outsiders”. For this wonderland, the secular people have no need to look for it, but Tao Qian had never stopped pursuing it. What’s more, Tao Qian is not just looking for people to confirm that it is a real existence, therefore, at the same time as the virtual scene is written, there is a virtual reality, and there are some places that seem to be nothing but non-existent, and there are many things that make people unable to find the answer. The plots of the people in peach blossom spring and the plots of "no way to go" and "unsuccessful results" at the end of the story, illusory and confusing, are the most interesting of these topics. What it implies to the world is that, it seems to be in the secular world, but also in the utopia world. It can only be obtained inadvertently and cannot be intentionally sought. This illusory and spiritual area has always been covered with a mysterious veil. It is difficult to reveal the world by asking the travelers and testing the dust.

In a word, Tao Qian’s *Peach Blossom Spring* is a complete depiction of ideal life and classless social patterns, In *Peach Blossom Spring*, he imagined a comfortable and self-sufficient paradise: away from the dust, quiet and rich, simple and simple, full of human happiness. As a traditional literary subject and image, "*Peach Blossom Spring*" has become a Chinese cultural symbol of seclusion and escaping, and reproduces vitality in later poems, words, texts and songs during various centuries till now. Such kinds of reinterpretation in different contexts precisely used in distinctive aspects is an implicit pursuing of the former well-recognized traditional Chinese cultural identity. The core literati spiritual seeking for the Chinese could never be changed although dazzled by the cover of modernity.

### 6.2.2. The Ideological Transformations of Image of *Peach Blossom Spring* in Chinese Traditional Painting

Abstracted from Tao Qian's *Peach Blossom Spring*, there are several vital plots that would shape the image of "*Peach Blossom Spring*" in Chinese traditional painting. The first one is the "*fisherman suddenly came upon a peach grove*" and encountered the entrance of this wonderland. Then, he experienced such peaceful and classless independent and isolated colony. Finally, because he hadn't keep his promise, the fisherman could never found this peach blossom spring anymore. These four main plots with its developing line as "encounter", "break his promise", "get lost" actually are very common in Chinese fable defined as the type of fairyland story, however, the depiction of creekside view with falling peach blossom provides a visual climax, which let the fairyland "opened" to the secular people. Thus, the later almost Chinese paintings with the theme of *Peach Blossom Spring* are based on these four different plots. At the same time, due to the influences of Tao Qian's *Peach Blossom Spring* on traditional Chinese painting, it arose a popularity to retrospect the earlier version about the image of "*Peach Blossom Spring*" in traditional Chinese painting.

Among the different versions of "*Peach Blossom Spring*", there are four typical models of such Chinese traditional paintings, the first is the model of landscape of magical fairyland of Taoism, which is quite differ from Tao Qian's version. In the later 11th century, questioning the nature of *Peach Blossom Spring's* fairyland, it gradually became a trend in the Chinese scholar culture represented by Su Shi (8 January 1037 – 24 August 1101) with his new interpretation of "humanization". He denied *Peach Blossom Spring* as a fairyland, but proved that it could exist in the height of the world, and reveals the optimism and expectation of this wonderland. The second reinterpretation of original Tao Qian's version transferred its focus into the rural landscape combined with earlier fairyland scenery to present a sense of country lifestyle which is more secular. At the same period, which surged another version of reinterpretation of Tao Qian's text was demonstrated obviously by Chinese ancient customs pattern to re-identify the image of "Peach Blossom Spring" during that time.

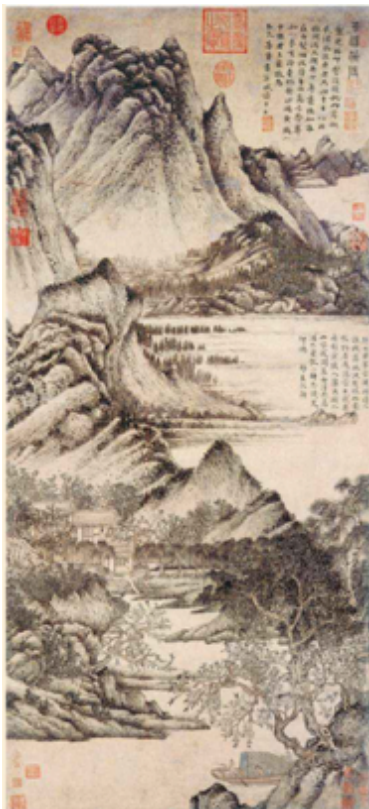


**Image 20. Chinese traditional painting Peach Blossom Spring, by Ma Hezhi (Southern Song Dynasty(possibly)).**

Conserved in the Palace Museum in Taipei.

Source: from She Shouqian (2015). *The Moving Peach Blossom Land: Landscape Painting in the East Asia World*. Image. p.749.

Nevertheless, the above painting was also recognized as one type of court painting in Song Dynasty which has a sense of nostalgic spirit to memorize and return the customs image of *The Book of Songs* by its painting techniques, especially for those bureaucrat to express their political ideals. The fourth reinterpreted version is the description of reclusion and landscape. It was a popularity among Literati circle in south China during 14th century with a tendency to visualizing the painted image in concrete rural territories. This model is a complete opposition to Tao Qian's first version. Later, the image of *Peach Blossom Spring* was utilized to create an artificial environment, which advertising the lifestyle of upper class with seclusion ideals in landscape garden.



**Image 21. Chinese traditional painting 花溪漁隱 (huaxi yuying), Wang Meng (Yuan Dynasty)**

Conserved in the Palace Museum in Taipei.

Source: from She Shouqian (2015). *The Moving Peach Blossom Land: Landscape Painting in the East Asia World*. Image. p.762.

In the above painting, it's clear to see that, the blow depicts the image of the first plot in Tao Qian's *Peach Blossom Spring*. Instead, the fisherman was changed by the hermit who was living in the county house which is figured in the lower part of this painting. And the boater here has already symbolized as the code of hermit's seclusion. the cultural connotation of this painting has already transferred into the simple wish of this peaceful county life in the secular society. It also demonstrates that, the hermits in his era could escape from the outside world and live without political interference but a free life.

To sum up, from the original version by Tao Qian's *Peach Blossom Spring*, this *Peach Blossom Spring* cultural image accompanied by different interpreted version by means of Chinese traditional landscape painting has shifted from the personal sense of loss of the fairyland to the positive attitude to recontribute the secular wonderland in this earthliness to arrive the co-existence of the reality and the ideal.

### **6.3. The Modern Peach Blossom Spring in Liangzhu**

#### **Center of Arts**

As the same, the medias to convey Chinese cultural semiotic symbols in the case of Liangzhu center of Arts are all included in its three main sectors and "exhibition", "theater" and "library". the differences of expressive methods compared with its exterior presentations of contemporaneity is the interior medias which particularly are these traditional cultural writing codes, they are more like identical fragments to maintain and fetch the essential and eternal Chinese cultural identity. Like the exhibitions once held in art gallery of Liangzhu center of Arts, in the end they all convert an ideological abstraction of Chinese traditional philosophy. Sometimes it can may confused and covered by the facial contemporary technical performing and exhibition, however, the nuclear cultural appeals can never be changed.

Meanwhile, the strategical plan of Liangzhu Art Centre is quite pioneering. That is to say, in a broad sense, Liangzhu Art Centre is one part of communal facilities in Liangzhu cultural village by China Vanke Co.,Ltd. with its final goal of build an international brand of ecological urban platform inserted in an historical rural district. In essence, it's a real estate strategy with the support of local government to fulfill the ambition of rural revitalization. All the design including the reconstruction of Liangzhu (archeology) Museum is about rural tourism in new era. In such sense, Liangzhu Art Centre can not be considered as an individual private art museum, instead a part of this community. Furthermore, the reinterpretation of traditional image of *Peach Blossom Spring* inspires Liangzhu Art Centre which gives Liangzhu Art Centre more possibility of its orientation and the eternal spirit of seclusion changing and redefining under new linguistic context and new definition of urban-rural life.

### **6.3.1. The Reinterpretation of Peach Blossom Spring Image**

With the proposal of the real existence of the ideal image of Tao Qian's *Peach Blossom Spring*, the academic circles in China had proposed that, the headstream of *Peach Blossom Spring* should be in the south of China originated from the Miao nationality's ancient village. Meanwhile, due to the policy guidance in recent years' China, the upsurge of rural tourism has been raised all over the country. And cultural tourism as a profound cultural experience, cultural tourism has become more more favored. According to The World Tourism Organization's definition of *cultural tourism*, the appeal to cultural tourism mainly focuses on the travels that occur because of the provoked interests in its lifestyle and thoughts, specifically, where provides opportunities for visitors to appreciate, experience and feel the deep connotations of the local culture of the tourist destination through certain specific carriers or expressions, thereby to complete the goal of enriching tourists' experience (Huang Shaohu et al., 2011).



Among the various types of model of this cultural tourism sources, the construction of *Peach Blossom Spring* is a typical model in Chinese rural cultural tourism. As the above chapters have illustrated, this *Peach Blossom Spring* cultural image had experienced a series of transformation and reinterpretation through several periods and also had been enriched its cultural connotation influenced by metamorphosed social environments. During this process of transformation, the schools of literature labeled as poems with the topic of *Peach Blossom Spring*, Chinese landscape paintings depicted four plots in Tao Qian's poem, the influence of taoism during a certain period demonstrated by its image of fairyland in particular, and the evolved indeed *Peach Blossom Spring* rural villages.

However, to observe the utilization of this *Peach Blossom Spring image*, the current rural tourism optionally picked the part of natural poetic imagery beauty to aim to create a delightful joy effected on the sense of vision. Meanwhile, the political ideal of classless society and the personal wishes to transform its individual role between the secular world and the wonderland under a co-existence condition have been weakened certainly. That is to say, in the field of rural tourism in current China, the expression of this *Peach Blossom Spring* image is mostly and temporarily rests on the artificial rural landscape. All the around cultural services are aimed to establish a luxury tourist district, with little human cultural connotation. The relation between tourists and rural tourist zone is still stays on the single direction of offering and accepting, rather than a relation of interacting.

in the case of Liangzhu Center of Arts, it's clearly visible that, the planning and construction of Liangzhu Art centre, Hangzhou follows the image of *Peach Blossom Spring* not only for its geographical and scenic composition but also took consideration to the human relationship between the outsider and the local villagers. To deepen the above analysis about this case, the following map shows clear construction of direction which includes obvious artificial design to cater the original model of the image of fairyland in this secular society.



**Map 8. The location of Liangzhu Art Centre, 3D**

*Source:* from the online search engine of Google map.

From the above map, the main symbolic elements as river, farmland, picturesque landscape are all in this Liangzhu village. The first original plot of “unexpectedly to encounter the entrance of peach groves” in Tao Qian’s *Peach Blossom Spring* is perfectly restored, although the peach trees here are replace to sakura.



**Image 22. effect picture of Liangzhu Centre of Arts**

*Source*<sup>17</sup> : from The Roof Culture

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<sup>17</sup> Retrieved from <http://hz.bendibao.com/xiuxian/2019321/74727.shtm>

To consider the symbolic meaning of sakura, the intention of Tadao Ando to plant sakura can be interpreted as the creation of extreme romance in a brand sense and also gives a kind of modernity and exotic sensation. What's more, the metaphor of "big roof" and its architectural constructer symbolize the spirit of a real reclusion of taoism, which also can be interpreted as the modest and undisturbed wishes under this big roof.

From another perspective combined with its programming, the design of its all program strategy is derived from a nuclear relationship between the outsider and the local villagers, which is indicated by the fisherman and the colony man in Tao Qian's version, and here in the case of Liangzhu Art centre, this relationship is transformed into the outsider or better to say the tourists and the local residents in Liangzhu village.

Although, the planing of Liangzhu Art centre is included in the rural plan of Liangzhu cultural village, the roles between this museum and its tourist district have been shifted mutually. That is to say, the revivification of traditional image of *Peach Blossom Spring* is returning to the concentration on its human connotation rather than the superficial landscape. The most important and precious value of Liangzhu Art centre here in nowadays' China is to make dialogs between the urban and the rural peoples happen, this interaction could be seen a new element of classless society in this contemporary world. And also, the public relation here evidentes that in rural tourist zone, it not only should exist the role play of tourists and local "retailer" with one-time consume, instead, this interactive relation which is supposed to storm by Liangzhu Art centre can also be regarded as a touchstone standing on the point of scenic spot construction of Liangzhu cultural village. The rural tourism can not still rest themselves on the reconstruction of historical heritages without cultural innovation. On its connotation of content it should be designed as a progressive stairs which gives an experiences of exploration that ultimately hidden in Tao Qian's *Peach Blossom Spring*.

### **6.3.2. The Reinterpretation of Contemporaneity Mirrored on Liangzhu Center of Arts**

In brief, the case of Liangzhu center of Arts, Hangzhou represents a new model of today's China's private art museums from the perspective not only of its standardized operational model but also the efforts to innovate the traditional Chinese connotation. Meanwhile, it creates an original leading role in the mapping of Liangzhu cultural village, that is to say, the museum has positively shifted the traditional role of China's private art museums in the tourist districts as a vanity project with hollow content in the sake of contemporary art to a vital functional element to stimulate the local vitality. Besides this viewpoint, the museum also participates itself as one of the members in the village rather than an isolated and individual private art museum.

It's quite intriguing that, Liangzhu center of Arts has explored various distinctive roles to extend its functions and competitiveness to distinguish itself from the others China's private art museum. And one of the pioneering creation is that, the museum makes itself as a visible bridge to attract and guide the thither creators particularly those professionals in China Art Academy, Liangzhu campus as the engine or we can say the protagonist of the fisherman in Tao Qian's *Peach Blossom Spring* allegory to explore this secular wonderland and let the outsider hold such wish of this ideal peaceful and eremitic county life.

And what is the most decisive that, Liangzhu center of Arts itself is an integrated completeness with the common contemporaneity in the sense of the expressive techniques in contemporary art under the general background of globalization and its artistic faith to reembody the Chinese cultural semiotic symbols under a new linguistic content of the questionable co-existence between the urban and the rural lifestyles and the point of assimilation.

It has to say, the contemporaneity is the mostly chose by those Chinese private art museums in recent years. To look into the reasons, it should be various, nevertheless,

the economical price of contemporary artistic works could be the vital cause. And also, not like Chinese public art museums, Chinese private art museums face directly to the artistic market, so it have to always keep its vanguard character to possess its competitiveness. The same as Liangzhu center of Arts, the design of its programming lines and the selection of its contents demonstrates this appeal point. For its non-profit art gallery, the exhibited artistic works are all the reflection on the contemporary society with Chinese cultural codes influenced, integrated and questioned under the cultural globalization, one of the most characteristic elements is the endless inquiry to its personal and clear cultural identity in nowadays' China. Meanwhile, it follows the internationalized and standardized visual and performing arts' expressive techniques to complete the dialogical communications instead of avoiding the extra-circle.

In the case of Liangzhu center of Arts, it decides three main sectors for its programming contents. The first is exhibition which based on its factional design-Big Roof (non-profit) art gallery. All the art exhibitions that have been exhibited referring to the issues of the contemporary world from a global perspective as other contemporary art museums in nowadays. The second is performing which the museum called itself as "theater", about this sector, the audiences could see its contemporaneity more clearly, that is to say, the cooperation between the museum or the hall of theater in the museum and those popular experimental Chinese theater studios contributes to the revealing of the urban psychological diseases and trying to explore the solutions of such problematic inner world in this fast-paced city life. For the third sector of "library" which can be defined as ideological activities, which itself already conveys the characteristics of contemporaneity.

And also, this contemporaneity of Liangzhu center of Arts represents on its internationalized operational model in cultural industry. It attaches very importance to the brand cooperation for its financial sources and its own brand publicity and "Big Roof". To imitate the western model, the museum is inclined to build a contemporary art and culture hub in Liangzhu with the methods of offering the majority of cultural services of activities and education services. As what have been observed that, the museum tends to transform itself as a center for all the cultural exhibitions, performance and festival activities at the same time the basic and representative function of

conservation and collection have been weakened. It can not be easily defined Liangzhu center of Arts as a normal and traditional private art museum, but a delegated Chinese private art museum in current society even in Chinese rural area, which exactly mirrors the shifted focus of urban development to the rural re-exploration.

# Chapter 7. Conclusions

## 7.1. Conclusion to Case Studies

According to the chronological line, this work has introduced three significant tide of waves of Chinese private art museums under the global background of cultural inclusion and exclusion in contemporary China sanded on the “post-colonial” time. Based on these historic revolution of Chinese private art museums from the various perspective which embodied on different historic era in modern China, the shift of role and its westernized operation model of Chinese private art museums is gradually being caught sight in publics’ eyes. As what these three case studies have illustrated to us, this series of processive tide of waves demonstrates a vivid presumption of the mutual interaction between the rapid growth of China’s private art museums and the mapping of global contemporary arts, which also verifies the general hypothesis of this work.

Meanwhile, provoked by the necessity of Chinese traditional aesthetic tendency, the requirements of re-exploring national identities are asked to all the Chinese private art museums in particular. Can be seen as one of powerful evidence of the reactions of Chinese private art museums to reverse the globalization. For what is hypothesized, the turning point of China’s private art museums is when the desire of expression about the Chinese own regional and national art cultures is being provoked. That is because that, the functional role play of nowadays’ Chinese private art museums is re-defined as one of the most vital elements for China’s public cultural undertakings. In this reason, bonded with the development of private capital in China’s urban areas, the construction plan of these private art museums is preferably added into urban-rural plan as a cultural engine to lead a movement of population. Thus, till now, being represented by the latest case of Liangzhu Art Cultural Center, Hangzhou, which is newly opened in 2016 to public, illustrates an original ecological platform model for Chinese private art museums which gives very considerations to both its contemporaneity and local

identities of Liangzhu historic heritage under the framework of global cultural industries.

When dating back to the first emerge of China's private art museums, it could be labeled acutely as a resistance and struggle to free themselves after the constraint of the Great Cultural Revolution in 1976. During that first wave, the moment for these first Chinese private art museums is the initial activation of Chinese private capital, the founders of this first group of Chinese private art museums were mainly overseas educative investigators. At that time, to found a private art museum still was a very personal business to satisfy a personal ambition in a certain sense. From a perspective of the historical process of arts, the first group artists of contemporary art were searching the routinization of their artistic creation, which at that period was named as experimental arts in 1990 years. Therefore, from here “breeding” the idea of constructing a settled place to exhibit these art works which were mostly expressing the very sensible territorial political issues and critics. In such sense, the facilitation of holding an exposition is relatively a single direction, which means there were tripartite among the artists, the spare-time curators and the founder of the museum, and sometimes such experimental exhibitions were not allowed to all the public, instead, were open to the in-group source. Thus, at that moment, the foundation of such non-profit art museums is a comparatively personal conduction or in another word, it was an eventually hit without any direct governmental regulation neither policy guidance to make it legitimation. Such absence of policies had just had an underlying problem for its operation. On the other hand, to jump out of the domestic perspective, the final decision to turning to the western operation model in fact was influenced by the expansion of global arts. Through the former analysis, here should be no doubt about the final conclusion of first surge of China's private art museum. That is to say, it is the coefficient result with the development of domestic private capital and the affect of expansion of global arts, which at the initial had trapped in a delimma where the past practices had shown that the complete standardized western operation model cannot be approached. And such operation condition of these first group of private art museums totally depended on its belonged companies' economic condition which also was still remained as a great problem demanding prompt solution during the second wave of Chinese museum fever on the future.



With the continuous deepening of Reform and Opening Up in modern China, the effects of joining WTO in 2001, the globalization penetrating in cultural aspects affects Chinese artistic market notably. On the one hand, the private art museums during that second period were sparing no effort to imitate the western operational model of private art museums in order to principally fix the financial sources problems, on the other hand, owing to the international curator system, it emerged a great mass fervour of biennial system, continuing the tendency of toppling foreign exhibitions by means of direct importing without any localization. In the case of Today Art Museum, Beijing, it's a representative instance on the aspect of westernization of operational model, according to its administrative structure, there are clear functions which each targets on the distinctive group of stakeholders. Also it divided a profit department as souvenir store, coffee bars, etc. such relative supporting facilities that are belong to Antaeus Group, instead, Today Art Museum as an independent department has its own administration authority. Later, as this museum fever had arrived its peak, accompanied with the hot phenomenon of bargain in Chinese auction market especially in article of antique and contemporary arts. However, with such facially hot artistic markets, these spectacular architectural art museums were becoming a holly odds standing on the most metropolis in China. What can seldom be awarded is that, at the same time establishing these private contemporary art museums, there are the same amount of private art museums were closing their doors in China due to various reasons.

In 2012, the opening of Long Art Museum, Shanghai had once attracted public's eyes. This time what people were discussing was not only about its giant architectural space with "two city, three museums", but also the unique "red theme" collection and its original programing about topical special annual exhibitions. This programing design and collection selection are observed as the return to the Chinese cultural codes. In detail, the "red theme" collection from modern Chinese painting to the contemporary abstract painting forms the keynotes of the status of Long Art Museum among Chinese private art museums in the contemporary era. That is to say, from now, such sign had emerge from the surface, that under global cultural background, this group of China's private art museums is trying to reinterpret a new definition of the interior content of "contemporaneity". This contemporaneity is more likely expressed by the tolerant

attitude towards all the cultures stood on China's territory. Meanwhile, the artistic creation tends to utilize contemporary visual techniques to break up the barriers of a perception of exotic art aesthetics but insisting on maintaining the local cultural identities which are normally symbolized and externalized by several fragmental cultural codes with their linguistic contexts. What is also worth of remarking is that, leaded by Long Art Museum, those major Chinese private art museums have united a national association of China's private museum for the academic and institutionalized promotion. Hence, the remarkable shift in its international standardized operation model has been sure as the pace of cultural institutionalization in Chinese private museums.

Although, these private art museums are exploring the way forward in practice. The problematic issues of the absence of direct policy guidance in the field of private museums are still waited to resolve. During these years, an amount of private museums searches the indirect cooperation with the local governments to apply the governmental funds for public cultural projects. For this reason, the function of China's private art museums is transforming to the public services with combines the role that is similar to an art and cultural museum hub.

In 2016, to respond the central governmental policy of "rural cultural tourism", China Vanke Co.,Ltd. , one of the most powerful real estate companies in China targets its aim to the historical rule village Liangzhu. From the whole construction plan, Vanke are building Liangzhu's cultural village, which includes the last case of this work, Liangzhu Center of Arts. It was a little confused at the initial about the orientation of this so-called art center. Nevertheless, what Liangzhu Center of Arts demonstrates is exactly a new model of Chinese private museums in current China, a museum hub which in Vanke's publicity is an ecological cultural platform. It has to say, the very unique values of Liangzhu Center of Arts mainly has two aspects. One is the new transformed interpretation of "contemporaneity" in Chinese private art museums. Besides what have been gained during the third wave, what Liangzhu Center of Arts is redefining is its "under Big Roof" and "beyond Big Roof" strategical conception for its cultural brand. That is to say, besides the traditional function of museum to materialize and visualize the history, Liangzhu Center of Arts gives the museum a new role of creating dialogical interactions among different groups of publics. Such interactive communications

convey by outdoor activities organized by local villagers directing to active local artistic market and finally be a Liangzhu's name card which also at the same time connects the progressive exploration to Liangzhu's jades culture that discovered by its cultural heritage ruins. Also from this standpoint, the significance of "contemporaneity" in the case of Vanke's Liangzhu Center of Arts has one more derivative meaning that is the power of innovation and connection to the local archaeological culture embodied by Liangzhu's jade culture. After the awakening of China's private art museums' own identities, China's private art museum turns to seek a new constructive attempt which would respect on the original contextual landscape to re-create traditional images through dialogical activities beyond the tangible roof of museum allowing the museum to immerse in the surrounding ambience as a plot in order to complete a kind of scenario reappearing which involves the public as a creator and participator of re-told stories to finally maintain one of the core importance of the function of museums--its narrativity to always keep the cultural civilization vivid. All of these characters have indicated a new model of China's private art museum which had been already named as a "museum hub" outside the world.

Meanwhile, to establish a natural connection between human innovation and rural landscape, Vanke's Liangzhu Art Cultural Center re-dig out the eternal traditional image of Tao Qian's *Peach Blossom Spring* to deepen its various symbolic roles which finally transformed into the place perfectly annotates a traditional seclusion spirit in Chinese Taoism in nowadays' urban life. And also Liangzhu Art Cultural Center expresses its wishes and demonstrates its capacity to build a visible and real *Peach Blossom Spring* in this secular world, at the same time, this museum co-exists with its picturesque Liangzhu village rather than an individual building. It offers all the necessity to fulfill people's spiritual pursuits.

## 7.2. General conclusions

During almost thirty-year exploration of China's private art museum, the transition of its role play has been noticeably occurred as a result of the externalized "breakout" of social movements after China's Cultural Revolution. The late 1980s was commonly sympathized as a very node of the initial history of Chinese contemporary art. On the side of the river of the history of China's private art museum, the period of late 1980s probably is the most vivid and precious memory for China's private art museums. In this group of China's private art museums, we could see the very raw desire of soothing the pains left by China's Cultural Revolution overflowing from those artists and critics with their very political and avantgarde art languages at that time. Meanwhile, the reference to the western mode operation gave a fresh blood to China's new private economy. It was a very unique moment that you could see for the first time, under the roof of China's private art museum, the Chinese individual willingness and emotional reflex were provoking and coexisting with the very passionate and innocent wishes for learning and accepting the western mode to get away from the suffering of a cynical breakdown of belief, .

As a natural law of the artistic development, the accelerated development of China's private art museums also have spurred its boom in the last decades. Frankly, it's a weaving of various entanglements which trickily reflected on chart 1. Under the domestic scope, it's decisively the result of the sprawl of urbanization and the cultural industry which the local government had targeted to improve the cultural undertakings by means of establishing museums in order to expanding the public education. On a global view, the moving of contemporary art worlds and art markets in non-western countries and regions met its appropriate time in China thanks to China's entrance to WTO in 2001.

It's not far to seek that, since that time, all the attentions attracted by China are firmly focused on its unbelievable economic growth. Due to the reform and opening policy in 1978, the private economy in China had already sprouted. Biding and collecting art paintings and art crafts is accepted as an investment. At the same time, the increased amount of private art museums was overwhelmingly surpassed the growth of public

museums in China. More figuratively to say, that is exactly the turning point of China's private art museums, characterized by its later market-driven export of Orientalism. Very intriguingly, we witness the historical parallel accompanied with the aroused question of if is another new expansion from the Western countries in postcolonial time. China once was named as world's factory now may have another nickname as "the site of world's art museums". It's a quite ironic way for China's private art museums to its premiere in the world's museum stage precisely for its astonishing spectacular architecture rather than a very Chinese taste of its exhibitions inside. In such sense, China's private art museums had just lost their first chance to reediting a modern Chinese language in arts systematically.

Because of China's political system, it's an irreputable fact that, for China's private art museum, the so-called identity may only be figured by its own collection with very strong Chinese characteristics and cultural labels. however, the current situation facing in front of China's private art museums is the lack of its own art collection partially owing to the financial problem but also the fact of the overloaded artwork auction markets. So we could see an evident inclination to materialization and patrimonialization of China's non-material cultural heritages. To what extent, the governmental intervention also orientates to the reinforcement of traditional Chinese cultural values which are detailed by the restore of Chinese subcultures in rural areas embodied by the rural cultural tourism precisely in recent years. However, the question about how to interpret the Chinese contemporary art is still the first target for China's private art museums, after all, the fundamental role for China's private art museum is still the public education more truly the "achievement exhibition" of curators' buying from rigid art markets at the same time asserting the uniqueness of meaningless abstractness which just recalls an old-fashion story of *The Emperor's New Clothes*.

Once again to jump off the regional contemporary art territory in China, there still a series of instance between western countries and non-western countries, also among these non-western countries due to the conflicts of geopolitics. The core issue of such mapping of contemporary art under the global scope could never alter, instead, it's always a trial of exclusion and inclusion in ideology conveyed by so-called contemporary arts. Due to the new explanation added to "contemporary arts", all forms

of contemporary art expression tends to present an odd character reinforced by a very abstract image and original intention of creation which appropriately goes along with the goal of non-boundary of globalization. As sometimes, the more abstract in art creation, the less cultural backgrounds are required. Hereto, the circulation of global artware markets could be much more freely in different regions and countries under a global scope. Meanwhile, the invented traditional cultural identities are more frequently utilized on the issue of geographically neighboring countries considered as a political weapon for some problematic geopolitical conflicts. To once mention again the traditional Chinese image of *the Peach Blossom Spring*, this traditional Chinese image had already evolved into various reinterpreted Asian traditional image by Japan and Korea in the use of enrich their own religious context.

To go back the core issue of this work, through the history of the development of China's private art museum, these historic three waves could definitely be seen as three remarkable revolution in China's private art museum's history under the global background of cultural assimilation. During these decades of year, the hint to imitate westernized model is clearly observed. In despite of that, because of the difference of state institution, the private capital in China could not simply follow the suit of the occidental, which is exactly what tells us through its past history. To a certain extent, the future road of Chinese private art museum is still be unclear in its microenvironment, however, what should be convinced that, as the example has shown by Vanke's Liangzhu Art Cultural Center, China's private art museums are creating more opportunities to its role play particularly on the function of public cultural services guided and cooperated by the governmental part. The social role of China's private art museum could not be the same as Chinese public art museums instead, it should continue its way on the innovative multiple roles between the essential issue of its vanguard's spirits and the new connotation of Chinese traditional psychology.

To mention that opening question once more, which is more significant for China's private art museums in this irreversible global mapping? Which should be preferred between "the contemporary Chinese art" and "the Chinese contemporary art" ? How could these China's private art museums reinterpret not only these fragmental artistic works but also their own roleplay in this tremendous transformation happening in global

museums as one interior part which treated as another branded and identified artistic material in fact. For the future pace, the turn point may be focused on the issue of how these private art museums present itself as a whole cultural completeness to the world, rather than to exhibit separated art works to construct itself as a tough fortress.

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- **Search engine**

[https://www.google.com/?gws\\_rd=ssl](https://www.google.com/?gws_rd=ssl)

<http://crai.ub.edu/en/>

<http://xueshu.baidu.com>

- **Website of database**

<http://www.stats.gov.cn>

<http://data.stats.gov.cn/search.htm?s=1993博物馆>

- **Government Websites**

<http://english.gov.cn>

<http://m.xinhuanet.com>

<http://www.scio.gov.cn/xwfbh/xwfbh/index.htm>

- **Official website of museums**

<http://www.thelongmuseum.org>

<http://www.todayartmuseum.com>

# List of Interview

1. Semi-structured interview to Ying Chaojun<sup>18</sup>.

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<sup>18</sup> Partner architects of Architecture-Studio-France and co-responsible and design director of Architecture-Studio-China.

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