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Heaven.Earth.Human: Through the Imagination of Fire, Water, and....

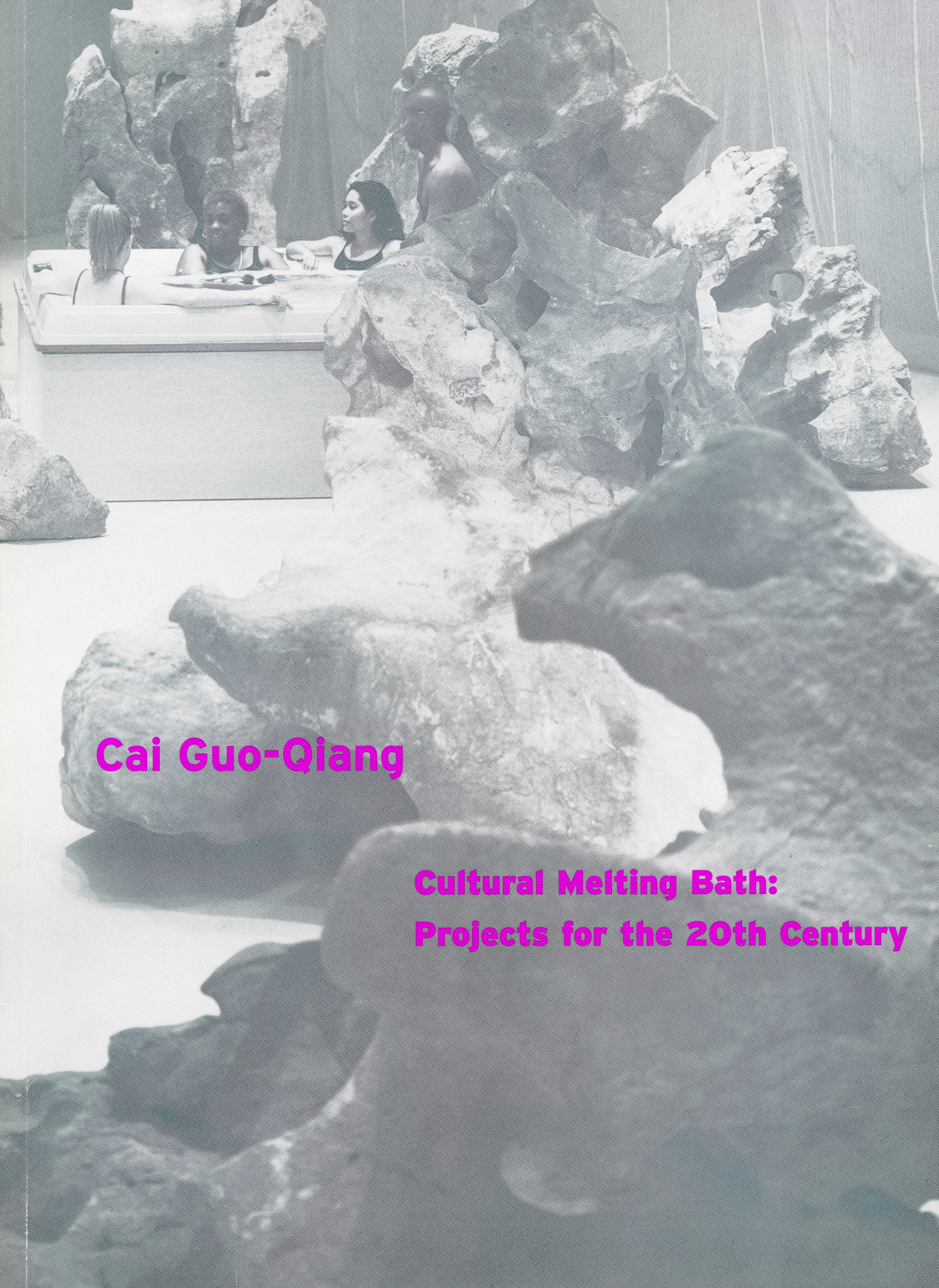
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Cai Guo-Qiang

**Cultural Melting Bath:
Projects for the 20th Century**

Cai Guo-Qiang

Cultural Melting Bath

Projects for the 21st Century

August 7 - October 25, 1997

Contemporary Currents

47th St.

Quincy Museum of Art

Curated by

John Pether, Curator

Quincy 1997

QMA

Quincy Museum of Art

Quincy, New York City

Cai Guo-Qiang

**Cultural Melting Bath:
Projects for the 20th Century**

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Contemporary Currents
at the
Queens Museum of Art

Essays by

Jane Farver, Curator

Reiko Tomii



Queens Museum of Art
New York City

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Notes to the Reader

Chinese and Japanese names are presented in the traditional fashion, with the family name first, followed by the given name. Exceptions are made for those who primarily reside outside China or Japan and adopt the Western system.

In transliterating the Chinese language, the pinyin romanization system is employed. In certain cases, as with *qi* (*ch'i*) and Xun Zi (Hsün-tzu), transliterations in the older Wade-Giles system follow in parentheses. The two systems also differ in word-breaks, e.g., *fengshui* (pinyin) and *feng shui* (Wade-Giles). For Japanese names and words, macrons are used to indicate long vowels, as in Yūko; commonly known city names (e.g., Tokyo, Osaka, Kyoto, and Kobe) are given without macrons.

Heaven·Earth·Human: Through the Imagination of Fire, Water, and ...

Reiko Tomii

We may thus understand the possibility of connecting a material element like fire with a type of reverie which governs beliefs, passions, ideals, and the philosophy of an entire life. It is meaningful to speak of an aesthetic of fire, a psychology of fire, and even an ethics of fire. A poetics and a philosophy of fire condense all these lessons.

Water and Dreams Gaston Bachelard¹

Cai Guo-Qiang (b.1957) is an artist of contemporary persuasion. His allegiance to the generations of "post-studio" practitioners, to borrow Carl André's terminology,² cannot be mistaken. For the past ten years he has employed a range of unconventional materials, most notably gunpowder and Chinese medicine, to create large-scale outdoor events and indoor installations, primarily outside his homeland of China. While his work is richly informed by his Chinese heritage both materially and philosophically, he is engaged with fundamental issues that are at once timeless and pressing: whence did we come, what are we, where are we going? He dares not pretend to have answers to these eternal questions, instead he offers us a way to grapple with them by reinterpreting the place of humans in a broad context of the history of all civilizations and in the infinite expanse of the universe within which our planet is but a tiny entity.

Cai's ambitious but humbling endeavor has taken the form of a wide array of works since 1989. Although it often reveals his talent for creating works of great emotional impact, the vocabulary he employs, be it a sheepskin raft or exotic *Taihusu* rocks, may not be at first glance so familiar or obvious for its cultural specificity.³ Yet the artist, who is at once comfortable with the ancient cosmology of Taoism and the cutting-edge physics of chaos theory, strives to "achieve universality while starting from one's own culture,"⁴ in an era of unprecedented globalization

Typology of Cai's Work

A diverse body of work by Cai consists of three project series and other works that are not grouped under any series title. (See Project History for a detailed listing.) In the first series, *Projects for Extraterrestrials* initiated in 1989, he has made paintings with gunpowder, by exploding it "on a canvas that is the earth."⁵ These pyrotechnic ventures, which helped make his presence known, took place primarily in Japan and Europe, with a notable exception in China, none so far has been realized in this country. The artist's boundless imagination and the immense scale of the series are amply illustrated by the 10th entry, *Project to Extend the Great Wall of China by 10 000 Meters*—or roughly six and a quarter miles, for which he drew a sparking line on the remote Gobi Desert in 1993 (pls. 1–2). In addition to the series for extraterrestrials, intended to urge fellow earthlings to "have a dialogue with the universe,"⁶ he has also conceived a handful of *Projects for Humans* to be realized, say, on the moon in "the far future when humans will have departed the planet earth."⁷ Together the two series address the theme of the universe.⁸

Since 1993, Cai's attention has turned more to what he calls the "inner universe"—human life and, by extension, the land that sustains it⁹—as he has added the ancient art of *fengshui* (literally "wind and water") and Chinese herbal medicine to his arsenal. *Fengshui*, a geomantic system of knowledge based on



Figure 1. Ten-foot-high lion stone sculpture from Fujian Province, imported for *A Cosmic Diagram: Fengshui Project for Mito*, 1994, and actually installed on site in 1995 to press down the evil *qi* of the city

qi (*ch'i*; invisible energy), has become another way for Cai to work with the land, not so much to activate it (a function of gunpowder) as to heal it, with the possibility of pragmatic applications. *A Cosmic Diagram: Fengshui Project for Mito City* of 1994 is one such example, actually implemented in part with the cooperation of local businesses (fig. 1). Chinese herbs have rarely been made into an independent work in Cai's oeuvre. As a rule, medicinal tea is actually served or bottled herbal tonics are dispensed through a vending machine, with the prescription(s) posted alongside, as a part of an installation work. A notable exception is an ensemble of twelve herbal collections prescribed for the twelve months of the year, called *Calendar of Life*, also from 1994 (fig. 2).

Other works with no series title, along with the recent *Projects for the 20th Century* prompted by his move to the United States in 1995 (pls. 3–4), form yet another thematic group: history and civilizations, Chinese or otherwise, that human beings have created and destroyed on this planet. This group mostly comprises indoor installations related to disparate subjects, ranging from automobiles (*Wailing Wall*, 1992, fig. 36) to A-bombs (*Projects for the 20th Century*), from local topographies (the Iwaki project, 1994, fig. 37) to East-West relations (two related to Genghis Khan, 1996, fig. 11; and one at this year's Venice Biennale, fig. 12).

It is interesting to note that the three themes of Cai's work in fact correspond to *tian-di-ren*, or



Figure 2. Installation view of *Calendar of Life*, 1994, at Gallery APA, Nagoya, Japan

"Heaven, Earth, Human," the three spheres that constitute the world in Chinese thought. The first group, related to the universe, is clearly aimed at the sphere of Heaven; the second, concerning life, symbolically belongs to that of Earth, for, in *fengshui*, the earth's *qi* is considered to equally influence the environment and life in it; and the third, involving history and civilizations, is associated with affairs in the Human sphere.¹⁰ Furthermore, the artist started his endeavor with Heaven, the most abstract of the three, using fire, and progressed to Earth, employing water (*fengshui* and tea/tonics); along the way, he has developed various means to tackle Human, with which he seems to be more and more preoccupied since the Great Wall project.

Heaven: Lessons in Fire

The *Projects for Extraterrestrials*, Cai's first mature work, did not come to the artist overnight: it took him five years after his discovery of gunpowder as a medium to launch the first project and, more importantly, a few more to comprehend its possibility to the fullest extent.

In the early 1980s, when younger Chinese artists, as he recalls, increasingly became aware of modern and contemporary movements in Western art,¹¹ Cai was studying stage design at the Shanghai Institute of Drama. (See Biographical Notes for Cai's life before 1989.) Around 1984, Cai, an aspiring artist, was himself in search of a material that would afford "a sense of liberation."¹² From the beginning, fire, one



Figure 3. *Shadow: Prayer and Grace*, 1986, gunpowder, oil, ink on canvas, 155 x 300 cm

of nature's five essentials,¹³ attracted Cai. Among other things, he tried ceramics, a welding torch and flaring sticks of firework (to puncture a canvas) almost unknowingly following the footsteps of such predecessors as Yves Klein (who painted with a torch) and Lucio Fontana (who punctured his canvases). However, they all failed him because "my eyes remained in control of my hands." Gunpowder, which produced varying chance effects when exploded on canvas, turned out to be the most promising. Better yet, it was charged with historical implications. One of China's early contributions, which imperial alchemists happened upon in their search for the elixir of life to immortalize emperors, it turned into a tool of destruction in world history. The duality of explosives was no abstract notion to a child of Quanzhou in Fujian Province, while his hometown manufactured firecrackers that were used in festivities, it suffered during the fifties and early sixties from air raids and artillery attacks from Taiwan right across the strait.¹⁴

The gunpowder paintings, however, remained an "experiment for myself alone," never shown in public at the time in China, they might have been construed as "a rebellious gesture or a patriotic act of upholding the Chinese legacy," contrary to his humanistic awareness evident in his 1986 canvas on the tragedy of Nagasaki (fig. 3). Only after his arrival in Japan in December 1986 did he begin to exhibit his gunpowder paintings. There he found an audience appreciative of his attempt to express "the infinitude of life. through the confrontation of two opposing principles—destruction and creation *yin* and *yang* of

the universe."¹⁵ The painting process itself embodies the medium's inherent contradiction. After a careful distribution on the support laid flat on the floor, gunpowder is detonated under a cover blanketing the large area, its purpose is to cause an explosion by applying pressure as well as to suppress excessive burning (fig. 4). Still, gunpowder was confined in its service for creation to the spread of canvas or Japanese paper, which Cai has preferred for its nuanced response to fire. In order to have the medium realize its literally "explosive" potential in art to the fullest extent, the artist had to deepen his understanding of its essence and promise.

In December 1989 an invitation to produce an outdoor work stirred Cai's dormant imagination as a theatrical designer. The blast he created on the riverbank in Fussa, a western suburb of Tokyo (fig. 5) launched not only the *Projects for Extraterrestrials* series but also propelled him to reflect on the true metaphysics of gunpowder, which could be revealed only in its unhindered blast: "at the moment of an explosion Heaven Earth Human—all beings forget the self. time-space stops, or returns to the primeval moment of beginning. All merges with the cosmic *qi*. In a flash, eternity is achieved."¹⁶ In the projects to follow, it became Cai's task to devise a setting to effect an interplay of the human soul and the universe on the earth, with an explosion as its catalyzing. Not always lead, actor. To enhance the instantaneous impact of explosion, the artist usually plans the duration of the explosion by seconds, rather than minutes, and prefers fast-burning fuses

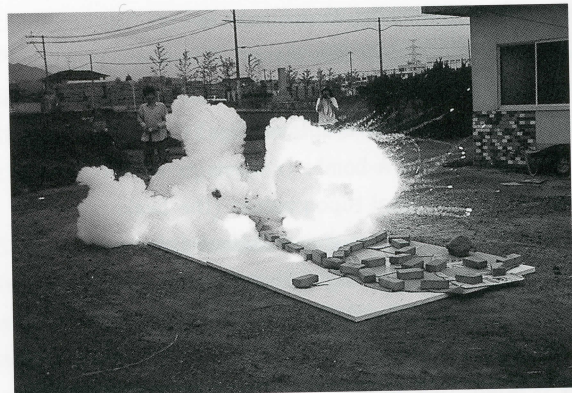


Figure 4. Cai making a gunpowder painting, 1991

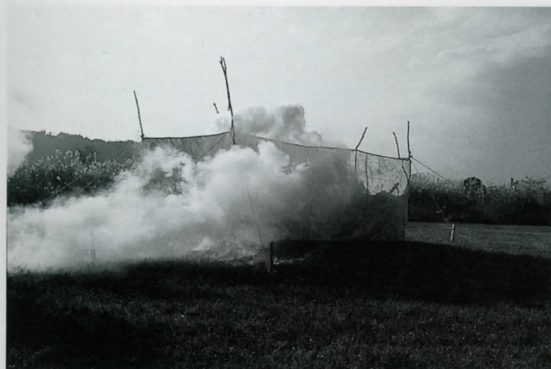


Figure 5. *Project for Extraterrestrials No. 1*, 1989, in Fussa, Japan

(e.g., at 20 to 100 meters per second).¹⁷ It is not Cai's intention to create an object of aesthetic contemplation, something to be gazed at.

Insomuch as Cai has made fanciful reference to outer space in his series of arresting outdoor events, his goal does not lie in theatricality for its own sake. The site-specific dimension of his projects helps to keep them from regressing into mere spectacles; each project is molded not only by spatial specificities of the physical site but also by the historical and sociocultural frameworks of the locale he works in. Moreover, in the case of the gigantic Great Wall project (No. 10) of 1993, his concern for humanity as a whole added a conceptual significance: a collaboration of many peoples from different lands would nullify the historical and political verity of the border that had separated peoples since the line of defense was erected under the Qin Dynasty's First Emperor (r. 221–210 B.C.), and an explosion would signal a peaceful expansion of the sole man-made object on our planet visible from space.¹⁸

His huge-scale "paintings on the earth" no doubt place Cai in the lineage of Land Art. Differences abound between those pioneers who ventured into faraway landscapes in the late sixties and early seventies and Cai, who follows them in the nineties. For one, whereas the Western artists strove to close the gap between culture and nature in their dialectics, Cai operates in the continuum of the two, which he highlights. Instead of enumerating the differences, however, it is worthwhile to recognize the

shared interest that unites Cai and such predecessors as Robert Smithson: the incorporation of time in art. In particular, Smithson, with whom Cai feels a great affinity, not only piled boulders and dirt but also layered a multiplicity of time—time of mythology, prehistory, geology, and entropy—in *Spiral Jetty* (1970),¹⁹ whereas Cai reenacts the primeval moment of the Big Bang through each instance of explosion. The time thus present in their works is not of real life but of a kind that transcends individual human existence.

Toward Earth and Beyond: Water Heals

Working on earth, as a physical site, almost inevitably leads one to work *with* Earth, that is, a larger environment, and/or human life in it. For example, after *Spiral Jetty*, Smithson was preoccupied with "land reclamation" plans for industrial sites, in which, incidentally, he incorporated water.²⁰ In Cai's case, he first worked with Earth employing water in 1992 when his project *Fetus Movement II (Project for Extraterrestrials No. 9)* was assigned to a barbed-wire-enclosed field within a military base near Kassel, Germany. The sinister implication of the site was not conducive to his life-affirming concept. After all the proposals to amend the situation were rejected by the exhibition organizers, he took recourse in the wisdom of *fengshui*, deciding to counter fire (i.e., firearms, an element of *yang*) with water (an element of *yin*). He dug a circular canal, letting in water from, and returning it to, the river running parallel to the site, and thus demarcated a "healthy womb"²¹ for the project (fig. 24). "Water flows, and land won't rot", so Cai quotes from *fengshui*. Given the pragmatic nature of *fengshui*, Cai has found further applications in his individual works: for example, in the following year when he laid 10,000 meters of fuses for the Great Wall project, he followed the site's topology as if to imitate the ancient *fengshui* masters who had located what is called a "dragon meridian," or mountain ridges where the good *qi* flows, for their Great Wall assignments.²² As with the Mito project mentioned earlier, should the occasion arise in the future, a broader, social application might be possible.



Figure 6. Service of medicinal tea at *The Dragon Meridian*, 1993, at P3 Art and Environment, Tokyo

Another type of water, introduced on the occasion of the Great Wall project, was Chinese herbal medicine, which is water-based, in contrast to gunpowder, which is *huoyao*, literally “fire medicine.” For some 50 people who participated in the project through a group tour organized by two travel agencies, one in Tokyo and another in Jiayuguan, Gansu Province, where the project was to take place, Cai wanted something to help acclimate them to the harsh desert environment. Upon his request, a specialist in Jiayuguan prescribed two kinds of infusion using local herbs, one, taken before the project, would invigorate the mind and body and another, taken afterwards, would sooth the excited soul. In addition, the medicine was served prior to the project in the presence of a 100-meter-long dragon made of fabric, at the P3 Art and Environment, an alternative space associated with a Zen temple in Tokyo and a collaborator with Cai on the project. Those who could not accompany him were at least able to “internally” experience the site and the project by drinking the tea (fig 6) Thus the work, partaken in by the gallery-goers, transformed their bodies into a part of the work itself²³

Compared with the lofty ideas expressed in the philosophy of fire, the lessons in water may appear rather prosaic. However, “water medicine” helps people stay fit, and “wind and water” helps land remain balanced, all in all water keeps the “inner universe” in harmony. By using water, Cai taps our primal memory: at the dawn of human history, experience taught us the medicinal worth of plants and instinct

directed us to places favorable for human life. A cup of medicinal tea offered at Cai’s installation symbolizes a passage to this memory, which different cultures varyingly repressed, preserved, or even organized into a system of pragmatic knowledge. Cai’s art is an invitation to open ourselves to a new possibility for our future, not unlike one, perhaps, that Joseph Beuys extended to the world through his *7000 Oaks* (1982–87) While the shaman of the West hoped to continuously “raise ecological consciousness” through his living “social sculpture,”²⁴ the *fengshui* apprentice in the East points to the ills of contemporary society. Their differences are indeed parallel, for ecology is a science which studies the relationships between organisms and their environments, the age-old subject of *fengshui*; each draws on his own culture in an attempt to achieve a larger goal by borrowing power from nature.

Human (1): Terms of Engagement

Over the decade, as Cai’s work evolved, the weight of the human factors has significantly increased. Granted, his project is not an aesthetic object that can be sold or collected: the *Projects for Extraterrestrials*, once launched, all entered the collection of the universe and are now on their way to encounter their next audiences. Still, on the more mundane human level, people who participated in, say, the Great Wall project, by laying explosives in the desert or ingesting herbal medicines, and who experienced the explosion with all five senses—in fact, 30,000 to 50,000 of them were present—do own a part of it by having become a part of it.²⁵ In a sense, each project is never complete without involvement of people, unlike *Spiral Jetty* and other major land works, which are sparsely peopled.

Similarly, Cai’s indoor installations are far from a sum of discrete objects to be appreciated by the static viewer. As is often the case with works of a participatory nature, the visitor is required to be a part of the work, to experience it. Moreover, in his work, it is as though he prepared a stage set or even a miniature theme park, into which visitors were enticed to play a role in a story he narrated for



Figure 7 Installation view of *Mao*, 1996, at Louisiana Museum of Modern Art, Humlebaek, Denmark

them. In the recent exhibition at the Louisiana Museum in Denmark, visitors literally walked through the story of China's distant and recent past, which was occasionally enlivened by children who carried red paper lanterns, taken from the memory of the artist's own childhood (fig. 7).

Cai pushed the possibility of engaging people in his work to the furthest degree in his Iwaki project, which culminated in a museum exhibition and an outdoor event in 1994. Instead of bringing his idea to the site, he decided to develop ideas on the site—employing an ultimate site-specific modus operandi: “Grow my work in this land, have a dialogue with the universe from here, create a story of the era with people living here.”²⁶ In many visits he made to the coastal city of Iwaki, some 120 miles northeast of Tokyo, he talked to local citizens (he is fluent in Japanese), ranging from the city museum's staff to art people, from city hall officials to members of fishing and other industries, who all became his willing collaborators. Along the way, he learned the city's topography and incorporated it in formulating the concepts for his work. The location of Iwaki, the closest point to North America in Japan, inspired *From the Pan-Pacific: Horizon Project*, the 14th of the *Projects for Extraterrestrials*. Its fishing, shipbuilding, and salt-refinery industries were represented by three works that involved ships (fig. 37), the cut-flower business suggested the use of chrysanthemum tea. The project committee, independent from the museum, was formed in April 1993, and among other

things promoted a campaign to “Sponsor 1 Meter of Fuse at ¥1,000.”²⁷ Cai moved to Iwaki later that year but the implementation began before then, during the summer, while the artist was away in France, chrysanthemums were cultivated. Once he got back, the artist and volunteer individuals and businesses labored in full force (fig. 8), the local newspapers and TV stations eagerly reported on each turn of events. All these efforts resulted in the 5,000-meter-long running belt of fire that floated 2,500 meters offshore and the installations that left no space of the museum, inside and out, unoccupied.

The dimension of social organization in Cai's Iwaki project recalls Beuys's *7000 Oaks*, in which the call to “sponsor a tree” was issued and the direct action initiated by him goes on, as the planted 7,000 trees grow taller year after year. Cai's modus operandi also parallels Christo's broad-based mobilization of people. What differentiates the two artists coming out of the Communist order is the Bulgarian-born Christo's perceived penchant for public controversies,²⁸ which strikes a clear contrast to the synergy engendered between the Chinese-born Cai and the people of Iwaki. The project committee, not the artist himself, came up with the idea of asking local residents to turn off lights for a launch of *Horizon Project*, which



Figure 8. Cai and volunteers excavating the ship on the beach of Iwaki, fall of 1993

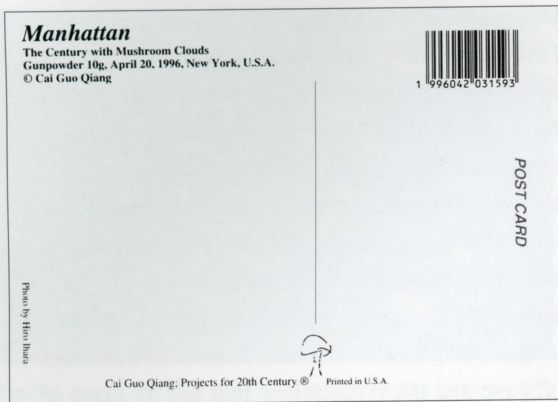


Figure 9. Reverse side of *Manhattan* (plate 3)

in turn inspired him to conceive *Placid Earth (Project for Extraterrestrials No. 18)*, a project for the whole world to turn off lights during the last second of this century and the first second of the next.²⁹

Human (2): The New World

Many “stories of the era” Cai has “created with people” bear Human relevance, that is, relevance to history and civilizations. His Human concern has been put in a sharper focus since his move from Japan to New York in September 1995,³⁰ which meant to him a departure from the Far Eastern cultural sphere. In his own reckoning, the artist “now tends to think in terms of the political and social as well as the universal” and “desires more than before to make works that communicate through visuality.” This again is a reflection of his site-specific credo, “thinking of the connection between the work and the place/time.” The projects he has undertaken for the past two years appear to fall into two types: one, more conceptually embodied, touches on the theme of America, the protagonist of this century, and the A-bomb, the fire of our time; another deals with East-West relations, prominently featuring the dragon, the icon of the East.

Conceptualism is not a new area for Cai, who in 1994 invented a “myth” that humans had created the A-bomb but decided *not* to use it when realizing its “loathsome results” (*Project for Extraterrestrials No. 12*) In the spring of 1996, for his “Manhattan” project, which launched the *Projects for the 20th*



Figure 10. From *The Century of Mushroom Clouds Playing Cards: Mushroom Poker 2000*, 1996, playing cards, 3 1/2 x 2 1/2"

Century, he conducted field research at the former nuclear test site in Nevada (active 1951–93) and vicinities of Manhattan, with an excursion to the Great Salt Lake to pay homage to the late Robert Smithson. The focus of research was to inspect the nuclear-ravaged site as a potential “tourist” spot in the near future.³¹ Characteristically, as Cai sees it, the irony of this fire lies in its duality—it effected the worst tragedies in human history, yet its “monumental and beautiful” images easily overshadow the “eroding” Land Art works not far from the Nevada site.³² If Smithson aspired to reclaim contemporary ruins of technology (industrial mining), Cai envisions reclaiming the polluted ruins of civilization (A-bombs), but both choose to do so through their art, through the imagination of art. Perhaps what imparts relevance to Cai’s hand-held version of miniature mushroom clouds is not his lone acts but his confinement of them to the realm of mechanical reproductions—photographs, video, and tourist postcards (pls. 3–4, fig. 9). If so, *lingzhi* mushrooms prescribed on Cai’s playing cards will indeed “detoxicate” the curse of 14 “beautiful” nuclear images used in the same pack and “activate immunity” of our imagination (fig. 10)³³

While the nuclear aftermath—reality of this century—requires a conceptualist treatment, the dragon—the fantastic but ubiquitous creature that symbolizes the Eastern cosmology—demands a tangible incarnation. The heavenly beast, however, is not exempted from Cai’s reinterpretation. The artist in the past

employed the motif in accordance with traditional symbolism: for example, the term “dragon meridian” (i.e., flow of good *qi*) was employed as the title of his 1993 exhibition at P3, and the “dragon bone” (i.e., ship’s keel) of the abandoned vessel was used in the 1994 Iwaki project with the term kept in the work’s subtitle (fig. 37). Now, Cai has transformed the dragon into a vehicle of Asia’s rising power. It may be a reminder of the westward campaign of the Mongols in the 13th century, as in *Cry Dragon/Cry Wolf* (1996, fig. 11), or the incongruity of advanced technology and ancient civilization, as in the beaten-up pagoda-cum-rocket of *The Dragon Has Arrived!* (fig. 12), presented at the Venice Biennale this summer. What kind of story does Cai now tell us in these works loaded with many meanings? Obviously, the dragon (Asian countries) cannot stay in the heavens (the other side of the Pacific Ocean) forever; when it comes down to earth (this side), it becomes reality for humans (us). Or, can the dragon’s flight be a parable for the journey Cai’s creative imagination



Figure 12. *The Dragon Has Arrived!* at the 1997 Venice Biennale

has taken from Heaven to Earth to Human for the past ten years? Then, Cai, too, has arrived here, inviting us to plunge into the bath of his imagination.

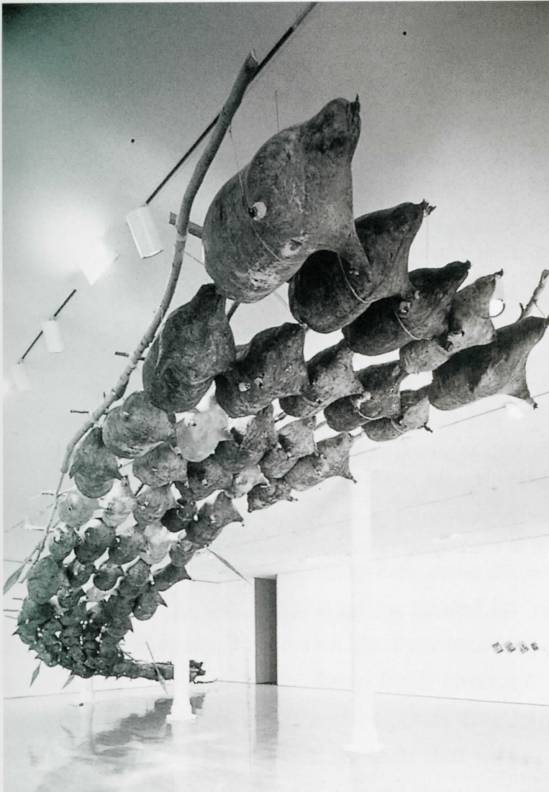


Figure 11. *Cry Dragon/Cry Wolf: The Ark of Genghis Khan*, 1996, at Guggenheim Museum SoHo, New York

Reiko Tomii, an art historian, specializes in postwar American and Japanese art.

To my father, who instilled in me a reverence for Chinese civilization

Notes

Full citations of references indicated by alphanumeric codes, such as E.1996, can be found in Selected Bibliography. All Japanese sources are translated or retranslated by the author.

1. *L'Eau et les rêves: Essai sur l'imagination de la matière*, 1942; excerpted in *On Poetic Imagination and Reverie: Selections from Gaston Bachelard*, trans. Collette Gaudin (Dallas: Spring Publications, 1987), 36.
2. Phyllis Tuchman, "An Interview with Carl Andre," *Artforum* 8, no. 6 (June 1970), 55. Andre's "cliché about myself" was appropriated by John Baldessari for a course title at CalArts, as reported by Coosje van Bruggen in *John Baldessari* (New York: Rizzoli, 1990), 57.
3. For example, see Robert C. Morgan's comment on Cai's 1996 work, *Cry Dragon/Cry Wolf* in "The Hugo Boss Award 1996" (E.1996).
4. Unattributed quotations by the artist are drawn from the author's conversations with him in New York on May 3, 1996, and May 6, 16, 23, and 30, 1997.
5. Cai, statement in *Calendar of Life* (A.1994).
6. Ibid.
7. Cai, interview in *Primeval Fireball* (A.1991).
8. The division of Cai's oeuvre into three themes as outlined here is based on Hasegawa Yūko's analysis in *Chaos* (A.1994), 24b.
9. Cai added a dimension of the earth/environment to the traditional Eastern conception of life as the "inner universe." This usage by Cai first appears in *The Dragon Meridian* (A.1993).
10. Cai agrees with the author's interpretation. In *fengshui*, the theory of *tian-di-ren yi qi* states that the one (*yi*) and the same *qi* governs Heaven, Earth, and Human; see Watanabe Yoshio, lecture transcript, in *Foramu fusui* (A.1994), 7. Among Chinese philosophers, Xun Zi (Hsün-tzu) specifically links Man and culture in the "trinity" formulation; see Fung Yu-Lan, *A Short History of Chinese Philosophy* (New York: The Free Press, 1948), 144.
11. Cai, interview in *Primeval Fireball* (A.1991). For Chinese art in the early eighties, see also *China Avant-Garde* (B.1994) and *Fragmented Memory: The Chinese Avant-Garde in Exile* (Columbus, Ohio: Wexner Center for the Arts, 1993).
12. Cai, panel discussion in *Cai Guo-Qiang*, A.T.E. Workshop Report (A.1992), 3.
13. The "five elements" or "five agents" (*wu xing*) as posited in Chinese cosmology consist of water, earth, wood, metal, and fire, as opposed to the four elements (fire, air, water, and earth) in Western tradition. See Fung, *A Short History*, 131–33.
14. Cai, panel discussion in *Cai Guo-Qiang*, A.T.E. Workshop Report (A.1992), 3; and *Primeval Fireball* (A.1991).
15. Cai, interview in *Primeval Fireball* (A.1991).
16. Ibid.
17. For a variety of unforeseeable technical reasons, the planned duration of a given project does not always correspond to the actual duration.
18. Cai, statement in *Project for Extraterrestrials No. 10* (B.1994), 97.
19. For Smithson's writings on *Spiral Jetty*, see *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley and Los Angeles: University of California Press, 1996). Cai knew a little about Smithson's work while in Japan; he obtained Smithson's anthology after he came to the U.S.
20. See "The Works," especially Nos. 69, 71, 73–74, in Robert Hobbs, *Robert Smithson: Sculpture* (Ithaca: Cornell University Press, 1981).
21. Cai, statement in *Project for Extraterrestrials No. 9* (B.1992).
22. Cai, interview in *Bijutsu techō*, no. 671 (E.1993), 121, 128.
23. Cai, statement in *The Dragon Meridian* (A.1993).
24. Joseph Beuys's 1982 statement is quoted throughout the Web pages devoted to *7000 Oaks* posted by the Dia Center for the Arts, accessible from www.diacenter.org/ltproj/7000/newtrees.html (as of June 6, 1997).
25. This project can be indirectly experienced through a book (see note 18) and a video published by P3 as well as a CD accompanying *Performance Anxiety* (A.1997).
26. Cai, statement in *From the Pan-Pacific* (A.1994), 2. The catalogue and a video produced by Iwaki's Kiroku Eizōsha document the process of Cai's Iwaki project in detail.
27. See the brochure published by the committee, *Project for Extraterrestrials No. 14* (A.1993).
28. John Beardsley, *Earthworks and Beyond: Contemporary Art in the Landscape* (New York: Abbeville Press, 1984), 119, 122.
29. See *From the Pan-Pacific* (A.1994), 76.
30. Cai came to New York, with a one-year grant from the Asian Cultural Council, to participate in the International Studio Artists Program of The Institute of Contemporary Art/P.S. 1 Museum.
31. Cai, statement in *The National and International Studio Artists Program 1995–96* (A.1996), 34.
32. Cai, statement posted in *Crab House* (1996) and incorporated in the playing cards manufactured for *Dome* (1996), both in *Projects for the 20th Century*.
33. Prescription, also taken from *Crab House*.