

cultural ecologies

Three thin, slightly curved lines in teal, orange, and black colors are positioned horizontally across the middle of the slide, behind the main title and subtitle.

symposium and workshop
hong kong 2006

Organizing Major Art Events and Building New Models for Cross-Cultural Exhibitions

Three decorative lines are positioned below the title: a thin black horizontal line, a teal line that dips slightly in the center, and an orange line that rises slightly towards the right.

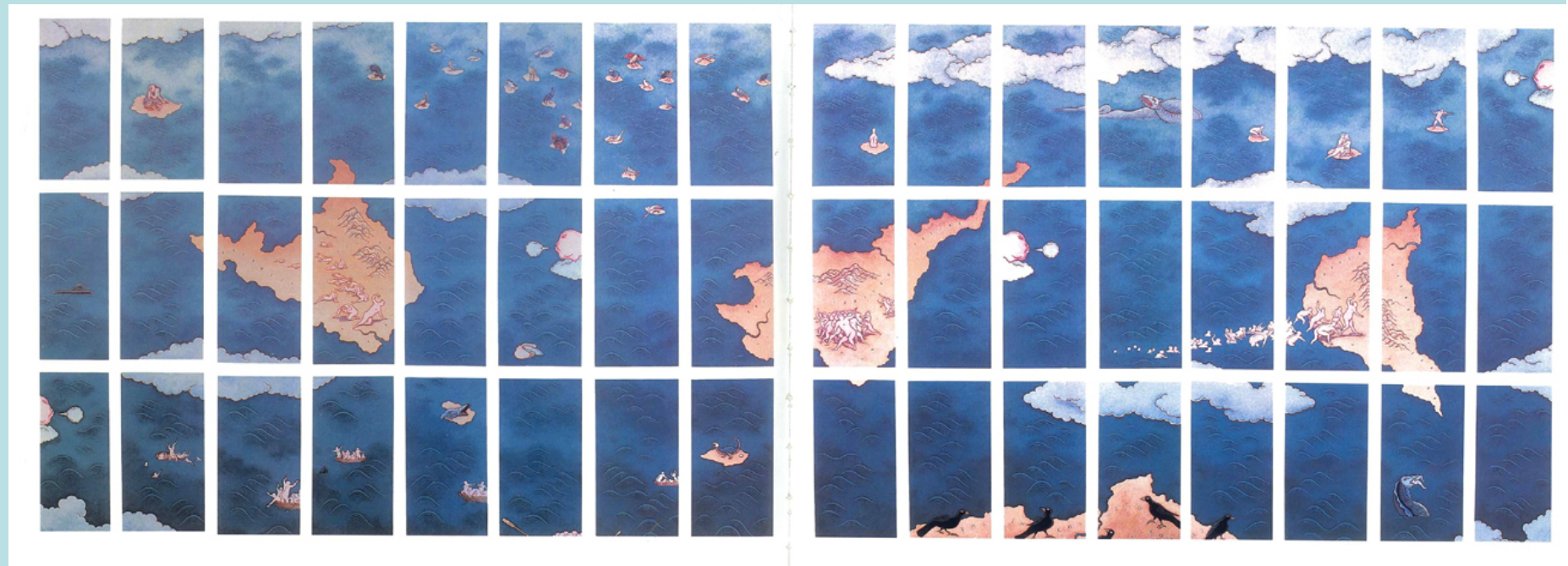
Caroline Turner

Deputy Director, Humanities Research Centre, Australian National University









Dow Island, 2002, Guan Wei [Source: *Witnessing to Silence: Art and Human Rights Exhibition Catalogue*]



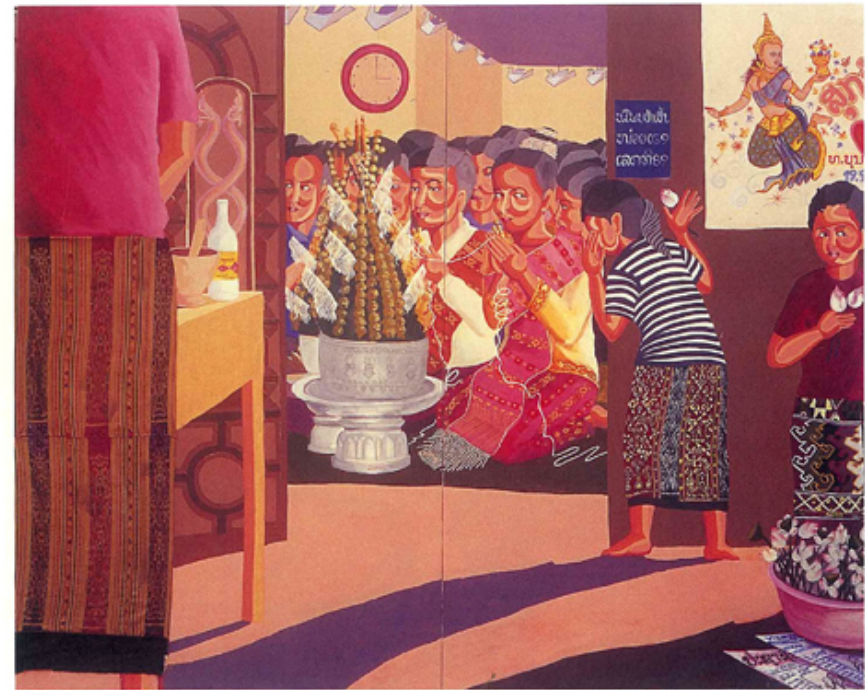
We Can Make Rain But No One Came to Ask, Video, 2005, The Atlas Group / Walid Raad (Lebanon/USA)
[Photo: Asia Art Archive]

Kham Tanh Saliangkham

Born in Vientiane, 1973
Lives and works in Vientiane

カム・タン・サリアンカム

1973年ビエンチャン生まれ
ビエンチャン在住



004
時間 (カラベラ)
Time (Kalavea)
2002



参考
福岡アジア美術館の2001年度前期レ
ジデンス事業に参加したカム・タン・
サリアンカムは、3か月のあいだ福岡に
滞在し、作品制作や交流活動を行った。

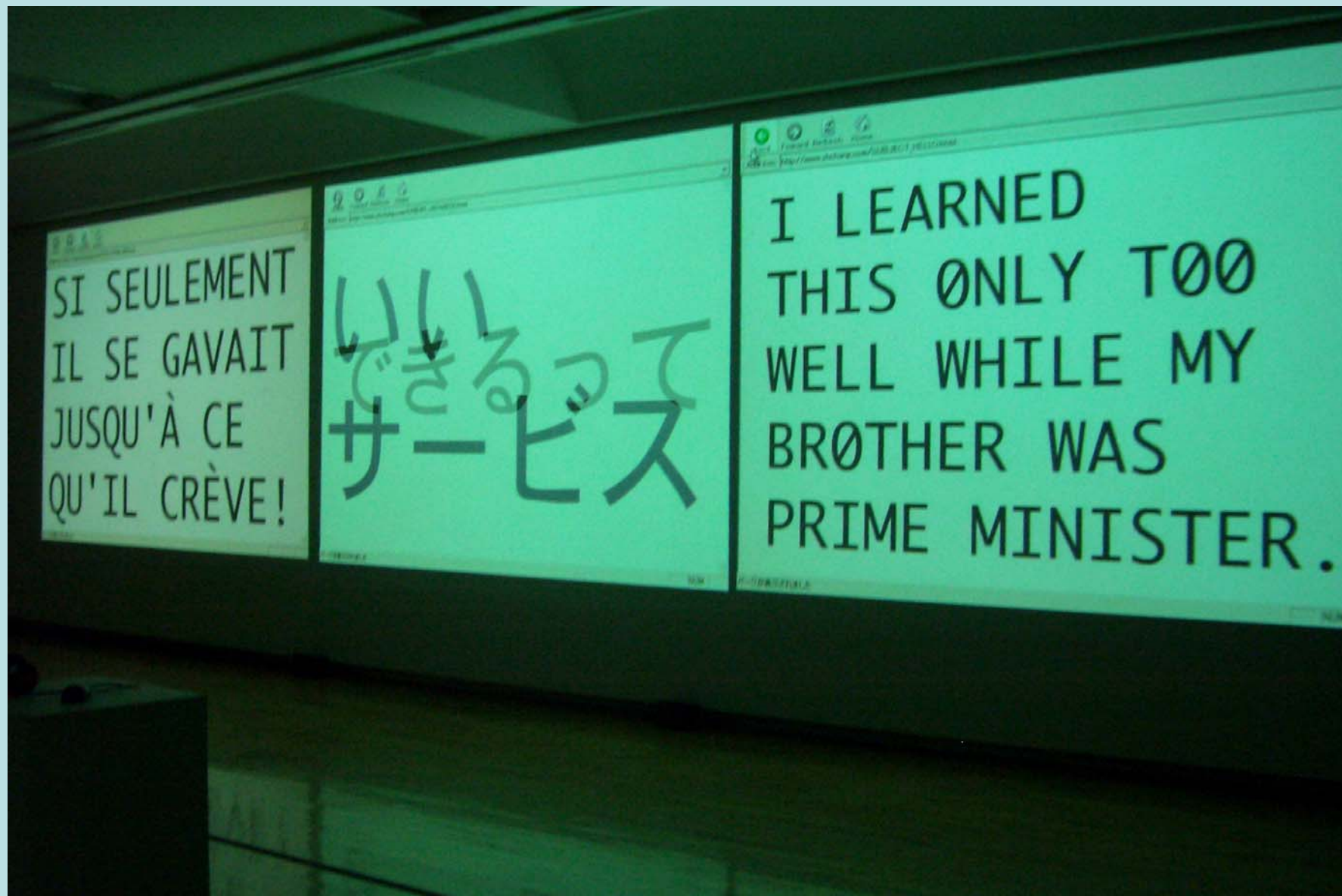
- 九州産業大学芸術学部の今藤恵子教
授のもとで絵画を学ぶカム・タン
- 美術館のスタジオでの制作風景
- 美術館のギャラリーでパフォーマンス
「バクシー」を行う

reference
Kham Tanh Saliangkham participated in the
Fukuoka Asian Art Museum Residency
Program 2001 and stayed in Fukuoka for 3
months to create works and have art
exchange activities.

- He joined in a class of Prof. Imaizumi Kenji
of Faculty of Art, Kyushu Sangyo University.
- A scene of painting in the FAAM studio.
- Baci was performed with the audience in
the gallery.

Kham Tanh Saliangkham

[Source: Fukuoka Asian Art Triennale 2002 Exhibition Catalogue]



YOUNG-HAE CHANG HEAVY INDUSTRIES [Photo: Asia Art Archive]

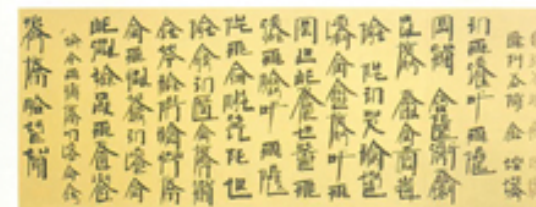


3. 「方塊字書法教室」 1996-1998 混合媒介裝置 臺北藝術大學 何浩明、黃子
"Square Word Calligraphy Classroom" 1996-1998 mixed-media installation
Queensland Art Gallery, Brisbane, Australia

他用英文方塊字書法的「藝術為人民」幾個字寫在傳統的現代博物館製作的旗子上，掛在博物館的進口處，它具有反體制意味，雖然不像七十年代以來，西方觀念藝術家如漢森、哈克（Hans Haacke）和Daniel Buren等人那麼激進，Haacke和Buren等博物館本身、策展人和收藏品作為媒介材料去批判藝術體制化。

在近期作品中：他在「英文方塊字書法」中將博物館變為教室，使西方觀眾學習如何寫英文方塊字書法，傳統的低級文人藝術變為普及文化的實用工具。

他在《讀風景》中將傳統文人畫的抽象表現和西方藝術的寫實再現、觀念藝術的文字講述，以及當代裝置形式合為一體。更重要的是運用了觀眾習慣性可見



4. 「方塊字書法」 1996 混合媒介裝置 臺北藝術大學 何浩明、黃子
"Square Word Calligraphy" 1996 mixed-media installation, Taipei Art Museum, Taipei, Taiwan

4. 「方塊字書法」 1996
混合媒介裝置 臺北藝術大學 何浩明、黃子
"Square Word Calligraphy" 1996
mixed-media installation, Taipei Art Museum, Taipei, Taiwan
Square Word Calligraphy written by
gallery visitors was displayed
continuously during the exhibition,
changing the relationship between the
art and its audience.

experiences of Xu Bing's generation in their years of being sent down to countryside and grass-roots living has permanently engrained in Xu Bing an adversarial mentality towards "labor" authority. He will always want to rebel.

Looking from the perspective of the needs of our times and Xu Bing's own strengths, we can discover the value and the effectiveness of Xu Bing's critical approach. Because Western contemporary art is still a

Square Words – New English Calligraphy, 1996, Xu Bing

[Source: The Third Asia-Pacific Triennial of Contemporary Art Exhibition Catalogue]



For Those Who Have Been Killed, 1992, Dadang Christanto
[Source: The Third Asia-Pacific Triennial of Contemporary Art Exhibition Catalogue]



***Hi Inlander (Hello Native)*, 1998-99, Mella Jaarsma**

[Source: The Third Asia-Pacific Triennial of Contemporary Art Exhibition Catalogue]



***Crossing*, Installation, 1999, Cai Guoqiang** [Source: Cai Guo-qiang, Phaidon, 2002]

Images compiled by the Asia Art Archive