During the 1980s, China began opening up to the world and was entering an era of economic and cultural reformation. Under this influence, Chinese avant-garde art transcended conventional artistic practices and developed new forms of creative expression. What role did history play in shaping this avant-garde movement? What influence did these artistic practices have on the post-1980s generation of artists? Directors from all over the world have attempted to capture by lens this pivotal period in Chinese art history. Beginning in May, and running through August, the Asia Society Hong Kong Center will screen two Chinese arts documentaries each month at the Miller Theater.
Organizer

Asia Society Chinese Arts Documentary Series

 TICKETING INFORMATION
購票詳情

Tickets are available at Asia Society Hong Kong Center’s box office and online at www.asiasociety.org.hk
門票於亞洲協會香港中心及網頁www.asiasociety.org.hk發售

PROGRAM ENQUIRIES
節目查詢

Asia Society Hong Kong Center
亞洲協會香港中心
Tel: 2103 9511
Email: programhk@asiasociety.org

SCRENNING VENUE
放映場地

Miller Theater (Former Magazine B)
亞洲協會香港中心

August 9, 2013 Friday
Registration 18:15; Screening at 18:30;
$50 Asia Society members;
$65 Non-members

“I think (by seeing the film) the audience will first gain some knowledge about who I am and what kind of issues I am always concerned about as an artist.” - Ai Weiwei

Named by ArtReview as the most powerful artist in the world, Ai Weiwei is one of China’s most celebrated contemporary artists and its most outspoken domestic critic. In April 2011, when Ai disappeared into police custody for three months, he quickly became China’s most famous missing person. Having first risen to international prominence in 2008 after helping design Beijing’s iconic Bird’s Nest Olympic Stadium and then publicly denouncing the Games as party propaganda, Ai’s critiques of China’s regime have ranged from playful photographs of his raised middle finger in front of Tiananmen Square to searing memorials of the more than 5,000 schoolchildren who died in shoddy government construction during the 2008 Sichuan earthquake. Against a backdrop of strict censorship, Ai’s witty use of the social media to inform his followers has turned him into an Internet champion.

Ai Weiwei: Never Sorry

From Jean-Paul Sartre to Teresa Teng: Cantonese Contemporary Art in the 1980s

August 23, 2013 Friday
Registration 18:15; Screening at 18:30
Followed by a discussion* with Huang Xiaopeng, Artist & Anthony Yung, Director
$65 Asia Society members;
$80 Non-members

The 1980s was a seminal period in the history of contemporary art in China. However, the contribution and experimentalism of the art scene in South China, in particular Guangzhou and Shenzhen, have generally been overlooked. Due in part to the proximity of Hong Kong, western ideas from translated books and articles as well as popular culture in the form of TV shows and Canto pop, flooded Guangdong at the end of the Cultural Revolution. This influx of new ideas and popular culture sparked great excitement, debate and experimentation in the arts. This documentary bears witness not only to the reading fever that gripped the Chinese art world in the 1980s. It also highlights the experimentalism and verve of artists and critics in South China whose contributions to the development of contemporary art have been long lasting and deep. Join artist, Huang Xiaopeng and Anthony Yung, Director, for a post-screening discussion.

*Post screening discussion conducted in Mandarin

Screening of
From Jean-Paul Sartre to Teresa Teng: Contemporary Cantonese Art in the 1980s is co-presented with