2 Shanghai's art in fashion

The contemporary Chinese art/fashion system

Since opening, the shopping mall and cultural complex *Xintiandi* has hosted a number of retailers claiming connections to *old Shanghai* or even more specific ties to the city's cultural heritage.[1] The complex has housed international hair salon Vidal Sassoon, owned by a descendant of Sir Victor Sassoon, a wealthy Sephardic merchant who played a seminal role in building Republican Shanghai's International Settlement; and Layefe, a designer housewares store and fashion label founded by Chen Yifei, a prominent Shanghai-based painter active during the Cultural Revolution and the first Chinese artist to gain international fame in the post-Mao era.[2] Yet the business most emblematic of *Xintiandi*'s self-proclaimed East-meets-West and Old-meets-New spirit is the fashion house and retailer Shanghai Tang (Figure 2.1), founded in 1994 by Sir David Tang, a Hong Kong–born, British-educated entrepreneur, author, and prominent collector of contemporary Chinese art. Claiming to be a "global ambassador of contemporary Chinese Chic" and "the only Chinese 'Haute Couture' house with a unique fusion of east meets west," Shanghai Tang combines details of traditional Chinese clothing with "imperial tailoring skills," *old Shanghai* style, and contemporary cosmopolitan fashions.[3] In Shanghai Tang, like at *Xintiandi*, pastiche tends to cover over present-day socioeconomic tensions, such as those arising from the reestablishment of class divisions, vying conceptions of local and global identities, and anxieties about Shanghai overtaking Hong Kong as the region's primary economic powerhouse. This chapter analyzes Shanghai Tang's hybrid imagery as an obfuscation of Shanghai's socialist past and a seductive promotion of its late-capitalist present. In the chapter's latter half, I examine the international promotion of contemporary Chinese, and especially Shanghai-based, art by Shanghai Tang's founder. I consider David Tang's art patronage as fueling what I call the contemporary Chinese art/fashion system, in which multinational fashion corporations sponsor contemporary Chinese artworks, often as glorified advertisements.[4]

The fashion industry, with its emphases on speedy turnover and maximum profits, has become infamous as one of the world's biggest polluters and exploiters of labor in developing countries.[5] In response, marketers devise

Shanghai Tang at *Xintiandi*, developed by Shui On Land and designed by Wood and Zapata; Skidmore, Owings, and Merrill; and Nikken Sekkei International, built 1997–2002. **2.1**

campaigns to promote fashion's softer side and cultural benefits, including the corporate sponsorship of contemporary Chinese art. Since the late 1990s, numerous Chinese artists have collaborated with overseas fashion designers: Cai Guo-Qiang contributed to Japanese designer Issey Miyake's fall 1999 collection; Yang Fudong directed *First Spring*, a short film for Italian company Miuccia Prada's 2010 menswear line; and Shanghai's Rockbund Art Museum, in cooperation with German fashion house Hugo Boss, launched an award for contemporary Asian artists.[6] It is important to recognize issues of cooptation in relation to these collaborations, especially as fashion corporations tend to exploit art trends and exoticize non-Western cultures.[7] Indeed, this chapter discusses how Shanghai Tang and French fashion brand Christian Dior have capitalized on Shanghai's modernist past, quelling the revolutionary strands of 1920s–30s *haipai* (*Shanghai style*) toward the propagation of consumer desire. However, I also consider instances in which artists struggle to revive the *haipai* belief that art and design hold the potential for social critique and transformation, even, or perhaps especially, while operating within a transnational art/fashion system. I present a series of projects by Shanghai-based artist Liu Jianhua, who has been supported by both David Tang and Christian Dior. Resisting the fashionable aestheticization and depoliticization of the loaded East-meets-West trope, Liu Jianhua's works critically confront globalization in

a Chinese context and the globalization of art in Shanghai. While embedded in contemporary art/fashion nexuses, Liu Jianhua's art nevertheless foregrounds disillusionment with altered cityscapes and environmental destruction, and in some cases subverts the norms of globalized manufacturing by reviving artisanal sectors left out of the twenty-first-century rise of the People's Republic of China (PRC) as the world's primary exporter of mass-produced goods.

Cultural hybridity and overseas exchange

As evidenced by Shanghai Tang and *Xintiandi*, numerous Hong Kong–based and other overseas Chinese investors and entrepreneurs have, since the early 1990s, been successfully claiming stakes in Shanghai's inevitable emergence as a competitive financial capital. In discussing the historical and current relations between Hong Kong and Shanghai, anthropologist Helen Siu singles out Shanghai Tang:

> In the late 1930s and early 1940s … Hong Kong and Shanghai, competitors and partners linked by historically global networks, shone behind the grim shadows of war and political terror with charged commercial energies. Taken for granted were the circulation of cosmopolitan populations and their brashly luxurious cultural styles—film, opera, fashion, cuisine, markets, and the underworld of crime and political intrigue. Such mutual modeling has continued in the non-fictional commercial world today. Shanghai Tang, a Hong Kong–based fashion chain founded by Cambridge-educated Sir David Tang, stands out in the global consumer market. It specializes in re-orientalizing Shanghai chic at the high end, with a colonial touch and a postmodern twist.[8]

This "re-orientalizing of Shanghai chic" depends upon Shanghai Tang's ability to embody multiple modes of hybridity—cultural, temporal, and sociopolitical. These modes of hybridity, formed within a retail enterprise, continuously capitulate to the fashion industry's demands of generating fresh products, consumer desire, and economic profit. In 2006, David Tang sold Shanghai Tang to Richemont, a Swiss luxury-goods company that owns numerous internationally sold high-end brands, including Cartier, Chloé, Dunhill, and Montblanc. As such, Shanghai Tang's brand of hybridity should be considered not only across cultures and times but also in terms of the transnational movement of capital. How does Shanghai Tang's hybrid style reflect mainland China's post-1989 economic shifts?

The fashion label operates a number of "Art Deco concept stores" in Shanghai, Hong Kong, New York, Paris, London, and Madrid, some of which include a Shanghai Tang Café. These concept stores stylistically align themselves with *old Shanghai* through the use of Art Deco interior design and architectural details prevalent in Shanghai's foreign concessions of the semicolonial

era, as seen in the *Xintiandi* location. In describing the opening of Shanghai Tang Café at *Xintiandi*, a columnist for *Zing* magazine writes:

> Shanghai Tang presents something beyond fashion and food—an experience and a culture. It's saying that luxury is within reach and everywhere in details. … A subtle scent of ginger flowers … floats and mingles with the fragrance and the old Shanghai music, which builds a sensational connection and continuously lulls you back … The decorations are all about Chinese elements. … Chinese handicrafts like silk, embroidery uncovers and brings out the unique witty humor and richness of Shanghai culture to the fullest. Tradition and elegance combine, different yet harmonious … the perfect match with Shanghai Tang's concept of combining tradition with modern fashion.[9]

In addition to experiencing the combination of tradition and modernity in Shanghai Tang's luxurious multisensory stores, a shopper can order a tailor-made *qipao* (traditional Chinese dress commonly worn in Republican-era Shanghai), which will be updated through its form-fitting qualities (shorter and tighter than its historic counterparts), contemporary colors (e.g., bright fuchsia, orange, teal), and stylish additions, such as a waist-cinching belt. The company's tailors are described as multigenerational artisans employing "ancient techniques," and their fathers are identified as *old Shanghai* master tailors who successfully fled to Hong Kong during mainland China's volatile Maoist years. A company-issued statement reads, "Much of the Shanghainese tailoring skills and fashions were lost during the Cultural Revolution with now only a fragment of houses employing the ancient techniques, Shanghai Tang being one of the last bastions."[10] Shanghai Tang thus connects its brand both to traditional China and *old Shanghai*, while distancing itself from the PRC's socialist past and especially the Cultural Revolution. However, while rejecting the social and economic tenets of the Cultural Revolution, there are instances in which Shanghai Tang's designs and marketing campaigns stylistically reference Mao era fashions. These references transform the Maoist ideologies of the Cultural Revolution into commercialized aesthetics, while presenting a palpable veneer of stylistic and temporal hybridity that contributes to the reestablishment of Shanghai's cosmopolitan status.

In 1997, Shanghai Tang released an advertisement on the back cover of a special souvenir issue of *TIME Asia* (a subsidiary of *TIME* magazine), published just prior to the July 1 Hong Kong handover from British colonial rule to PRC sovereignty (Figure 2.2). As uncertainties about Hong Kong's post-handover identity mounted, Shanghai was emerging as an increasingly powerful financial capital. A number of overseas Chinese investors relocated from Hong Kong to Shanghai and/or increased travel between the two cities. In the early to mid-1990s, the relationship between Shanghai and Hong Kong hovered tenuously between one of threatening competition and mutual support.

2.2 Advertisement for Shanghai Tang featuring actress Gong Li. On back cover of *TIME Asia* (Special Souvenir Issue: "Hong Kong 1997").

The *TIME Asia* issue focused on the anxieties and speculations surrounding the impending transfer of power. Major themes covered included the implications of the "One Country, Two Systems" policy that the PRC's central government promised would define relations between Hong Kong and mainland China for the next fifty years, Hong Kong's sustainable future as a leading international financial center, and the fears and biases of Hong Kong residents. The issue reported the results of a poll, which suggested that "at least one-third of Hong Kong's 6.4 million residents are prepared to leave if things go wrong," and "more than half the [Hong Kong] population believes mainland immigrants are rude, ignorant, unclean and unable to adapt to Hong Kong's culture. For their part, new arrivals [from mainland China] tell pollsters that

their hosts are materialistic, selfish and uncaring."[11] Such comments betray prejudices informed by categories of class and cosmopolitan status, which had, during the PRC's socialist era, divided people from Hong Kong and mainland China, even while many of those living in Hong Kong would identify themselves as overseas Chinese.

The Shanghai Tang advertisement features the actress Gong Li—the first mainland Chinese actress to gain international renown in the post-Mao era.[12] Standing in the corner of a wood-paneled interior, the actress wears one of Shanghai Tang's characteristic hybrid fashions. Her outfit synthesizes a *power suit*, a tailored jacket and matching pants typically worn by professional women in the United States, and a *Mao suit* (中山装/*Zhongshan zhuang*), the obligatory uniform of the Cultural Revolution, as referenced in the jacket's centered line of buttons, high neckline, short turndown collar, and decorative details suggestive of flap pockets.[13] The Shanghai Tang suit, however, overturns the ideological underpinnings of the Mao suit, which embodied mass-produced uniformity, proletarian functionality, gender neutrality, and adherence to Maoist doctrine. While the Shanghai Tang suit is relatively modest (only the flesh of the actress's hands and face are exposed), it is, unlike intentionally loose-fitting Mao suits that aimed to shape a gender-neutral body, individually tailored to accentuate Gong Li's famed curves. Bright orange and dazzling gold replace the Mao suit's hues of workers' and soldiers' uniforms: grey, blue, and khaki. The Shanghai Tang suit appears made of embroidered silk or lace, and the jacket's buttons resemble opulent pearls. Gong Li's necklace, comprised of multiple strands of crystal balls worn tight like a choker, recalls Buddhist prayer beads. As opposed to the Mao badges ubiquitously worn during the Cultural Revolution to express loyalty to the nation's supreme leader, Gong Li wears a thick gold ring on her left ring finger, suggestive of wealth, and, following Western conventions, devotion to her husband.

Her styling recalls that of the jeweled movie starlets featured in Shanghai's Republican-era calendar posters and magazines, as exemplified by the January 1929 cover of *The Young Companion*, on which US-born Chinese actress Anna May Wong appears with a flapper bob, silk shawl over *qipao*, manicured nails, golden and pearlescent rings, and shiny gold bracelets (Figure 2.3).[14] Evoking Shanghai's extravagant 1920s–30s style, Gong Li, even while in a pseudo-Mao suit, stands in stark contrast to the values of mainland China's socialist period, especially defying the adamant rejection of luxury items as capitalist excess during the Cultural Revolution. In an oft-recounted anecdote, Wang Guangmei, the wife of leader Liu Shaoqi, was admonished for wearing pearls during her 1963 trip through Southeast Asia. When Liu fell out of favor during the Cultural Revolution, Red Guards publicly shamed Wang by dressing her like a prostitute and forcing her to wear clownish pearls made of

2.3 Cover featuring Anna May Wong. On *Liang You/Young Companion*, no. 34 (January 1929).

Ping-Pong balls. A 1966 *Peking Review* article described the mandates placed on individual style in Shanghai:

> The revolutionary workers and staff of Shanghai barber shops have adopted revolutionary measures in response to the proposals of the Red Guards: they no longer cut and set hair in the grotesque fashions indulged in by a small minority of people; they cut out those services specially worked out for the bourgeoisie such as manicuring, beauty treatments and so on. In those shops which sold only goods catering to the needs of a small minority of people, workers and staff have taken the revolutionary decision to start supplying the people at large with good popular commodities at low prices.[15]

Cover featuring Jiang Qing, *Fine Arts War News*, no. 3 (May 1967). Chinese Cultural Revolution collection, Box 6, Hoover Institution Archives. **2.4**

A 1967 cover of the mainland Chinese bulletin, *Fine Arts War News* (美术战报/*Meishu zhanbao*), features Mao's wife and Cultural Revolution leader Jiang Qing. Clad in a unisex Mao suit, Mao badge, and communist cap, Jiang Qing visually embodies the model Maoist woman (Figure 2.4).[16] She appears in a black and white photographic cutout over a red background, on which are drawn characters and episodes from the Eight Model Plays (八个样板戏/*Ba ge yangban xi*)—a series of officially approved plays performed in the 1960s–70s that incorporated traditional Beijing opera and European-style ballet to tell stories of anti-feudalist and anti-imperialist uprisings. Her

right hand clutches a radiating book, Mao's watershed 1942 "Talks at the Yan'an Forum on Literature and Art," and the cover quotes this popular excerpt:

> In the world today all culture, all literature and art belong to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are, as Lenin said, cogs and wheels in the whole revolutionary machine.[17]

Comparing these images of Jiang Qing and Gong Li reveals how ideological battles have been fought by objectifying women's bodies both during the PRC's Maoist era, when the government mandated gender neutrality as a marker of socialist equality, and during the post-socialist period, when private companies re-sexualized women to propel capitalist consumption. In the Shanghai Tang advertisement, Gong Li stands tall and poised with clasped hands, a position that alludes to one of Mao's standard poses. Despite this and references to the Mao suit, the Shanghai Tang advertisement, like the brand, reveals the capitalist, individualist, and transnational values that reemerged forcefully within mainland China throughout the 1990s–2000s, and which came into collision with the preceding Mao era's socialism, communism, and nationalism. Gong Li's pensive gaze is directed off into the distance, suggesting a worldly outlook and contemplations of the future. In the foreground sits the movie star's foil—a young man in a cook's uniform. The picture is cropped so that only half of the cook's face, which gazes directly at the viewer, can be seen. Gong Li's wealth and high social standing, signaled by her international celebrity status, high-quality accessories, and upscale attire, stand in stark contrast to the cook's lowly position. Seated in front of the actress, who pays him no notice, the cook wears a white hat and slightly stained uniform. The juxtaposition between these two figures visually embodies the return of a class-based society and resulting economic inequalities of China's post-socialist years. By the mid-1990s, a strong domestic service economy had developed in mainland China, especially in cities like Shanghai, and those people of means hired servants, including nannies, cooks, and drivers, of which there was a labor surplus. By including the figure of a cook in the advertisement's frame, Shanghai Tang's purported stylistic references to *old Shanghai* become overshadowed by the economic similarities of China's pre-socialist semicolonial capitalism and turn-of-the-twenty-first-century Chinese Communist Party (CCP)-sponsored capitalism. While acknowledging the return of class hierarchies, the Shanghai Tang advertisement, through its seemingly harmonious blend of stylistic and temporal references, ultimately obfuscates the class-based and local/foreign tensions that defined Republican Shanghai and that reappeared in the city in the 1990s–2000s.

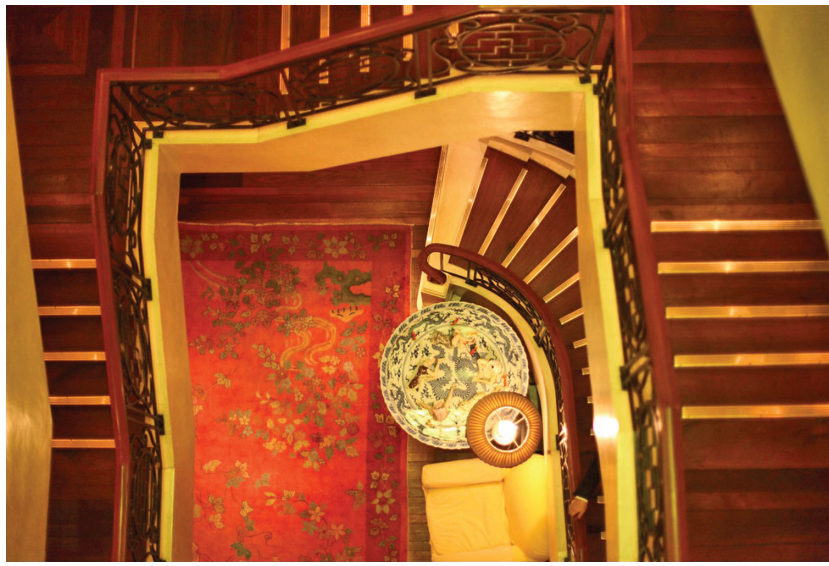
China's new art

As an avid art collector, David Tang, founder of Shanghai Tang, became one of the most influential figures in defining the field of contemporary Chinese art within an international context. Tang recalls that when he first began collecting contemporary oil paintings from mainland China, he stood alone amid a sea of "traditional snobbish collectors [who] maintained their aloofness with the classical ink scrolls. … Happily for me," he continues, "these snobs have all been proved wrong. … Chinese modern and contemporary art has risen like a meteorite. … Of course there is a difference between art and the market. But having a good market at least suggests good art." [18] For Tang, the sudden growth and market success of contemporary Chinese art, which peaked in the early 2000s, resulted in large part from a newfound sense of hope amid mainland China's economic boom. He writes:

> The nation of China, with its economic overdrive, has in the last 10–20 years become a nation of hope—hope amongst each and every individual—hope none dared to dream of, say, in the times of Mao. All this release of optimism has given artists across the country an opportunity to release their own imagination and expression. No wonder in recent years, that Chinese art has become unmistakably more imaginative and expressive.[19]

Chinese hope, as Tang describes it, is intimately linked with the post-socialist promise of financial success. Tang effectively notes a general shift among Chinese artists, who, after 1989, tended to abandon thinking of art as a political tool, unified through collective styles, in favor of conceiving of art as individualistic expression, and, as many Shanghai-based artists have reminded me, as a financially profitable enterprise.[20] In line with these new artistic and commercial values, Tang widely exhibits his private collection of contemporary Chinese artworks in exclusive commercial spaces. For instance, numerous pieces are displayed in Tang's illustrious China Club—an elite private dining club in Hong Kong's Old China Bank building, decorated in Shanghai Tang's signature *old Shanghai* style (Figure 2.5).[21]

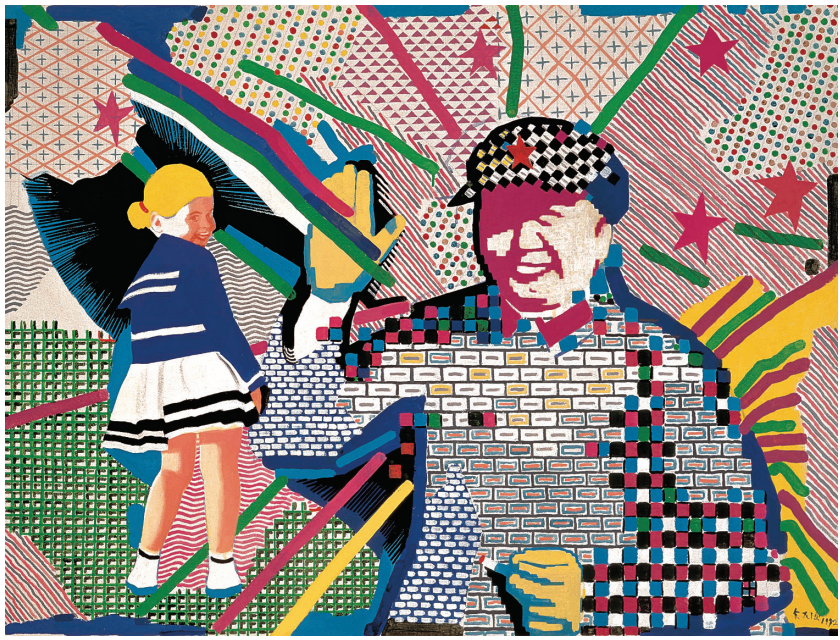
In 1993, many of the artists represented in David Tang's collection were included in the watershed exhibition "China's New Art, Post-1989," the first major instance in which "non-official" Chinese art traveled outside of mainland China. The exhibition was initially held at Hong Kong's Hanart TZ Gallery, named after the gallery's owner and exhibition curator Johnson Chang Tsong-Zung, and later traveled to sites throughout the United States, Canada, and Australia.[22] Co-curated by Chang and Beijing-based curator Li Xianting and assembling works by fifty-three Chinese artists, the exhibition highlighted thematic categories, such as "Political Pop" and "Cynical Realism," that largely defined the canon of contemporary Chinese art as it is



2.5 David Tang's China Club in Hong Kong displaying a sculpture from Liu Jianhua's series *Merriment*, 1999–2000.

now generally understood by foreign curators, collectors, gallerists, and other art professionals.

"China's New Art, Post-1989" supports a contemporary Chinese art/fashion system, in which fashion and garment-industry leaders such as David Tang, who received special thanks in the exhibition catalogue, play important roles. Many of the artworks included in the exhibition followed the hybrid logic of fashion brands like Shanghai Tang, integrating stylized references to China's socialist past. Featured in "China's New Art, Post-1989," Shanghai-based painter Yu Youhan and his student, Wang Ziwei, produce large-scale oil and acrylic paintings of Chairman Mao. Cast by the curators of "China's New Art, Post-1989" as among the most influential works in the late 1980s–90s "Political Pop" movement, paintings such as Yu Youhan's *Waving to the World* (1992) (Figure 2.6) combine iconic images of Mao, culled from the heroic socialist-realist portraits of the 1950s–70s, with flattened painted surfaces and decorative details, such as bright color planes, repetitive patterns, and floral motifs. In addition to referencing the popular imagery of the Cultural Revolution, namely the ubiquitous images of Mao, both series appropriate modernist and postmodernist aesthetic elements, including the expressionistic color palette of French artist Henri Matisse and US pop artist Andy Warhol's flattened surfaces. Warhol, who many contemporary Chinese painters tout as a model, culled materials from mass media and advertising and produced large



Yu Youhan, *Waving to the World*, 1992. Acrylic on canvas. 86 × 115 cm. **2.6**

quantities of silk-screen prints, including portraits of Mao during the years of the Cultural Revolution.

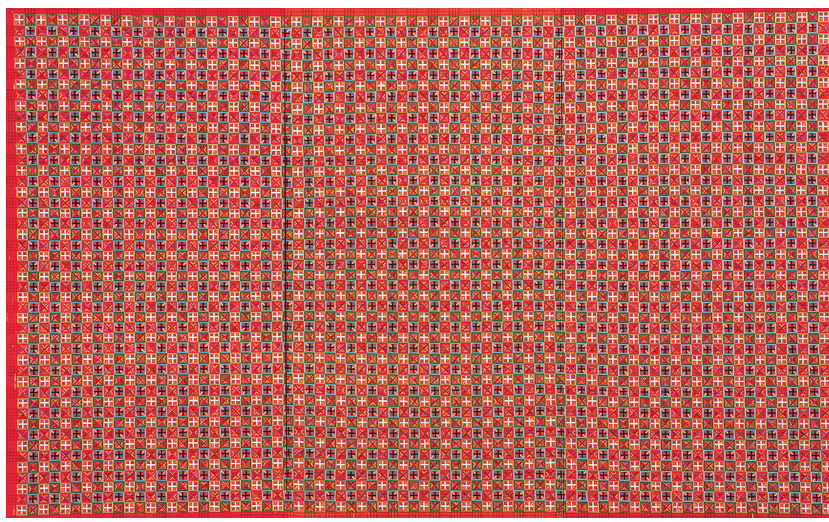
While most non-Chinese viewers tend to read Yu Youhan and Wang Ziwei's paintings as disparaging deconstructions of the cult of Mao, the artists themselves publicly maintain more ambivalent, and even admiring, relationships to their subject. Wang Ziwei, for instance, writes of Mao in this positive light:

> I prefer reading books by Mao Zedong to philosophy books. Mao's understanding of freedom is much more profound than that of an intellectual. Sometimes, cultural issues become too complicated. Images of red flags seem very warm. Mao cares for the masses and communicates with them. This is quite a Pop attitude.[23]

Whatever these "Political Pop" paintings transmit, messages that necessarily vary depending on viewers' own subject positions, the works contribute to the establishment of a relatively fixed system of symbolization and aesthetic references commonly found within the mainstream pantheon of contemporary Chinese art. The collapsing together of specifically Chinese content, especially imagery from the Cultural Revolution (e.g., portraits of Mao, heroic portrayals of peasants, workers, and soldiers), and foreign-influenced styles (e.g., Warhol-like pop art) was one of the most salient features of the contemporary Chinese

art exhibited abroad during the 1990s–2000s and seen throughout Shanghai's newly minted contemporary art galleries and museums. This "Political Pop" model of East-meets-West hybridity, while synthesizing cultural differences at an aesthetic level, ignores the violent conflicts that accompanied Mao's rise as a totalitarian icon. By reproducing Mao's authoritative picturing, made more benign through the addition of flowers and pastel colors, such paintings project an appearance of cultural cohesion that neglects to account for the neocolonialist undertones of imposing French and US styles on stereotypically Chinese content.

Somewhat of an anomaly in the pantheon of contemporary Chinese painting, Shanghai-based artist Ding Yi, also included in "China's New Art, Post-1989," offers a more abstract approach to his hybridizing of Chinese and foreign references. Ding Yi's ongoing series, *Appearance of Crosses* (1992–Present), is comprised of geometric oil paintings all deriving from the appearance, duplication, and juxtaposition of the symbol of the cross, which, in Chinese, is the written character for ten (十/*shi*) (Figure 2.7). Ding Yi's paintings rely on the basic horizontal and vertical strokes of Chinese calligraphy and the monastic repetition demanded by the medium's study, while also owing much, as the artist readily acknowledges, to Western European paintings of the early twentieth century, especially works by Dutch artist Piet Mondrian.[24] In contrast to the intentionally flattened surfaces of Yu Youhan and Wang Ziwei's "Political Pop" paintings of Mao, Ding Yi's experiments with crosses/tens and selection of colors based on



2.7 Ding Yi, *Appearance of Crosses*, 2000. Acrylic on tartan. 260 × 420 cm, in three pieces. Image courtesy of artist and ShanghART Gallery.

potential for striking optical effects result in intricately layered compositions that offer an illusory sense of depth. Unlike many of his peers, Ding Yi insists on painting his canvases himself, rather than using assistants or outsourcing the work to painting production facilities. He works methodically at a consistently slow pace, producing about one painting per month, or a total of twelve per year. While some critics have read this deacceleration as a resistance to Shanghai's, and China's, fast-paced development, Ding Yi sees his artistic methods as forging a connection to his own lived experience. In an interview with curator Hans Ulrich Obrist, Ding Yi stated, "Unlike those artists with a team of assistants I want to keep painting my paintings by myself from the beginning until the end. This is how I make them resemble the outside world."[25]

In terms of influence, Ding Yi cites the urban surrounds of Shanghai as a particularly motivating force:

> I'm thinking critically about what it's like living in a city like Shanghai, where everything is a bit bright and loud. A lot of things here are really superficial—the lights, the appearance of the city as a whole. … In Shanghai, the colors around you—on the street, in advertisements—are fighting all the time. It's not a peaceful city. There's shouting everywhere, and that gives rise to excitement. I want my work to express this kind of reality.[26]

The artist also identifies Shanghai's modern art and design history as a source of inspiration. Rather than resort to pastiche or aestheticized appropriation, Ding Yi's art structurally aligns with *haipai* as developed by artists like Pang Xunqin (discussed in Chapter 1) in the 1930s. Educated at the Shanghai Arts & Crafts School, Ding Yi's training in product design and advertising has clearly impacted his aesthetic concerns, apparent in the serial and machinic qualities of his meticulously hand-painted canvases. While primarily situated in the realm of fine art since the 1990s, Ding Yi's practice is also more broadly conceived as one that blurs the boundaries between art and design, both in terms of how his paintings function formally and also through recent experiments with and future plans for projects that mesh art, architecture, and public sculpture.[27] Demonstrating his commitment to public art, in 2002, Ding Yi made *Cross Bridge*, an eight-meter-long bridge using his signature cross motif, which was installed in Shanghai's Pudong district (Figure 2.8). In discussing the bridge project, Ding Yi states, "It was both sculptural and architectural. … For me, this bridge project is very important, part of a much larger scheme for which I've proposed many ideas. The ones I've realized have had a functional quality, such as bus stops and structures for an electrical plant. Otherwise, it's very difficult for art to enter this sort of environment."[28] Ding Yi conceptualizes his efforts to bring art into the everyday environment of urban Shanghai as linked to the city's Republican-era past and utopian *haipai* experiments that

2.8 Ding Yi, *Cross Bridge*, 2001. Site-specific Lianyang Community Project.

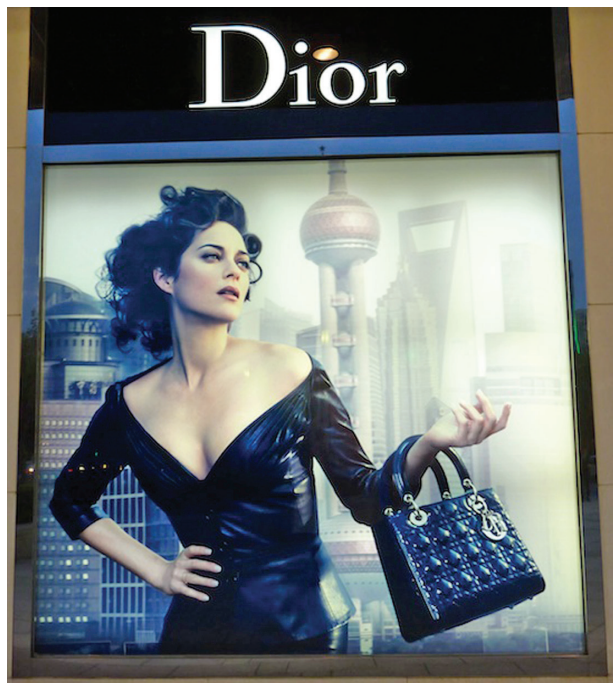
aimed to bridge art and design. In an interview with me, he proclaimed with hopeful enthusiasm, "Today, in Shanghai, there is a little bit of the flavor of 1930s Shanghai."[29]

Old-fashioned Shanghai

Propagating superficial, romanticized visions of *old Shanghai* has become a major marketing tool within Shanghai's sites of multinational capitalist consumption. Shanghai Tang, through its founder's promotion of contemporary Chinese art, has also helped construct an art/fashion system in which multinational fashion brands and local art become increasingly intertwined. In the case of Shanghai, it is no coincidence that overseas fashion companies began forging collaborations with local artists and constructing marketing campaigns in China's booming financial and fashion capital just as the appetite for foreign luxury goods was growing increasingly voracious. Consider Christian Dior, which, like Shanghai Tang, is today owned by a multinational umbrella company—LVMH Moët Hennessy Louis Vuitton SE—the world's largest luxury-goods conglomerate run by French businessman Bernard Jean Étienne Arnault, himself a prominent art collector. In 2013, Christian Dior held "Esprit Dior," an exhibition at Shanghai MOCA, displaying Dior garments from 1947

to the present, arranged thematically and alongside artworks by eight contemporary Chinese artists.[30]

The "Esprit Dior" exhibition followed an advertising campaign revolving around *Lady Blue Shanghai* (2010), a sixteen-minute film made by US director David Lynch (Figure 2.9).[31] The short film featured prominent Shanghai locations, including the Huangpu River and its opposing waterfronts: the Bund, the former heart of the US and British-run International Settlement, lined in colonial architecture built up in the 1920s–30s with foreign capital; and Liujiazui, Shanghai's flashy financial district of the Pudong New Development Zone (east of the Huangpu River), whose development was fueled by CCP investment and post-Mao policies of economic liberalization.[32] *Lady Blue Shanghai* stars French movie star Marion Cotillard as a foreigner visiting Shanghai on business. Following the opening credits, which appear over a still shot of the Lujiazui skyline, the camera pans the facade of Shanghai's Hotel Metropole—an iconic Art Deco building commissioned by Shanghai's wealthiest foreign industrialist, Victor Sassoon, and built in 1934 by the British architectural firm Palmer and Turner.[33] Viewers see Cotillard enter the hotel lobby, ascend the elevator, and walk the long narrow hallway toward her room. As she nears her door, she hears 1920s tango music. She enters her room and



Christian Dior Advertisement featuring Marion Cotillard and Shanghai's Lujiazui Skyline, 2010. **2.9**

realizes the music is coming from a record player inside. She stops the record. Suddenly, lights flash and a large cloud of smoke appears, dissipating to reveal a Lady Dior handbag, illuminated on a small gold footstool. Terrified, Cotillard calls the front desk. "Someone is here," she tells the guard, "someone is in my room."[34] The clerk sends up two security guards dressed in black suits. Cotillard recounts to the guards her uncanny experience that day, explaining that, while it was her first visit to Shanghai, she had the distinct sense that she had been there before. The feeling came over her when she visited Lujiazui's Oriental Pearl Radio and Television Tower. The film flashes to a blurry shot of the top of the tower, illuminated by colorful lights and a full moon. Cotillard explains, "I had learned [the tower] was inspired by a poem … about different sized pearls falling on jade. … I thought I heard the sound. As I looked up at the tower I felt … I had been here before in Shanghai. This feeling came over me as I heard the pearls falling and hitting the jade. … It seemed as if suddenly I was in the old Shanghai."[35] The 1920s tango music plays again over footage of *shikumen* homes, winding alleys, and narrow stairways, filmed in soft focus. Cotillard enters a room of *old Shanghai*, lavishly decorated in red drapes, wallpaper, carpets, lamps, furniture, and knickknacks.[36] A tall Chinese man in a suit enters the room, putting his finger over his lips and whispering hush. He approaches Cotillard and they kiss passionately. Then they run out and down an alley, past a rickshaw and 1920s model car, on stone roads and under porticos. They cross the Waibaidu Bridge, a steel structure near the Bund, which brings them back to the present, marked by footage of Shanghai's LED-soaked cityscape, elevated roads, and modern buildings made of glass and concrete. "I can't be here," the man says as the camera swirls around leaving trails of lingering light. The pair run up to a rooftop above the Huangpu River. Cotillard's lover pulls back. "I can't be here. I wish I could. … It's all very beautiful, so beautiful," he exclaims looking at the towers of Lujiazui and the neoclassical buildings on the Bund, one of which appears with a superimposed digital billboard projecting Cotillard dancing with the mysterious Dior handbag. "I have to leave," the man repeats. "But please, I love you," she says. "And I love you." He walks backward, as if pulled by some invisible force. He holds out a bouquet of blue roses before fading away. The film then returns to Cotillard and the security guards in her hotel room. Shaken, she walks over to the handbag and opens it to find a blue rose in full bloom. She takes the flower and sniffs it longingly before clutching the bag in a powerful embrace. In this blatant instance of commodity fetishism, cultural and temporal hybridity function to promote multinational capitalist consumption. *Old Shanghai*, classical Chinese culture, and post-socialist Shanghai are collapsed together as Cotillard suspects she has lived a past life in Republican Shanghai while visiting the Oriental Pearl Television and Radio Tower, Lujiazui's most iconic building erected in 1994, and learning that the architectural design references

Bai Juyi's Tang Dynasty poem *Song of Pipa* ("Pearls, big and small, fall into a jade tray").[37] Conspicuously, Lynch's short film positions Cotillard's Chinese lover as stuck in *old Shanghai*, while the French actress, blue rose, and Lady Dior handbag are able to transcend time and become contemporary.

Broken social sculptures

Even in the face of such an unabashedly exoticizing advertisement, fashion brands like Christian Dior and contemporary Chinese artists have, in recent years, collaborated in a more mutually beneficial terrain than the acknowledgement of Orientalism and corporate cooptation would suggest. However counterintuitively, fashion brand commissions and exhibitions in retail spaces sometimes afford artists the chance to work without the market demands fueling Shanghai's private art museums, many of which resort to leasing exhibition space to the highest bidder, often doubling as venues for corporate events. Furthermore, fashion houses can offer alternatives for artists striving to make work outside of the CCP's particular programs and agendas that drive many of Shanghai's state-supported museums. For instance, Fudan University professor, curator, photographer, and art critic Gu Zheng recently organized a series of exhibitions in a second-floor gallery located in Shanghai's Bottega Veneta retail space near the Bund, featuring some of China's most experimental contemporary artists, including Shanghai-based sculptor Liu Jianhua.[38]

Like the previously mentioned painters Yu Youhan and Wang Ziwei, Liu Jianhua has been collected and promoted by David Tang.[39] In addition to this patronage, Liu Jianhua has teamed up with Christian Dior. In 2008, Christian Dior held an exhibition at Beijing's Ullens Center for Contemporary Art, "Christian Dior and Chinese Artists," featuring over 100 couture pieces and Dior-inspired artworks by twenty contemporary Chinese artists.[40] For the Beijing exhibition, Liu Jianhua displayed *Regular/Fragile: Starlight* (Figure 2.10), an installation of dozens of rows of porcelain replicas of handbags, shoes, and perfume bottles, situated under golden *D*s, *i*s, *o*s, and *r*s hanging like a sparkling mobile. In the aforementioned "Esprit Dior" exhibition held eight years later at Shanghai MOCA, Liu Jianhua hung 3,000 ceramic Dior perfume bottles from the ceiling. While acknowledging Liu Jianhua's embeddedness in a contemporary Chinese art/fashion system, it is also important to recognize that his ceramic installations did not start or end with these Dior commissions. As such, Dior's sponsorship of these brand-oriented iterations should be further considered as a form of financial support that extends to the artist's wider practice.

Liu Jianhua began the *Regular/Fragile* series in 2000. The original version was presented at the China Pavilion of the 2003 Venice Biennial, and comprised thousands of handmade porcelain objects resembling commodities

2.10 Liu Jianhua, *Regular/Fragile: Starlight*, installation at "Christian Dior and Chinese Artists," Ullens Center for Contemporary Art, Beijing, China, 2008.

such as hammers, milk cartons, handbags, high-heeled boots, baseball caps, soda bottles, toy airplanes, and thermoses. Since then, Liu Jianhua has continued to exhibit versions of *Regular/Fragile* in large-scale installations both in China and internationally, covering entire gallery floors or outdoor spaces with his porcelain commodity-lookalikes that sometimes creep up onto furniture and walls. Conjuring mainland China's seemingly incessant flows of mass-produced goods, the uniformly bluish-white porcelain objects, devoid of use value, appear like the ghostly residue of commodity culture and late-capitalist production, capable of churning out more and more things at ever increasing rates by utilizing low-paid labor in developing nations. The title, *Regular/Fragile*, remarks on the fragility of porcelain, which in similar works Liu Jianhua further accentuates by smashing objects to pieces. *Regular/Fragile* also registers the illusory nature of the values we assign to commodities (e.g., stability, permanence, undying pleasure) and the fragility of the globalized networks supporting capitalist manufacturing.[41]

As with many contemporary Chinese, and especially Shanghai-based, artists, the work of Liu Jianhua has been primarily framed in terms of Chinese content and cross-cultural meanings. Look, for instance, to the literature surrounding his early series from 1999–2001, *Obsessive Memories* and *Merriment*, which depict Ming Dynasty–style porcelain plates, sofas, and

headless, armless women's bodies clothed in *qipaos*, dresses oft associated with *old Shanghai*. A gallery-sponsored catalogue of the artist's work describes *Obsessive Memories* in relation to Chinese and Western aesthetic motifs and symbols:

> Qipao has been the most symbolic representation of Chinese women, which would … arouse [viewers'] mysterious fantasy and desire for control. The sofa often brings to mind words like modern, power, money, sexy, comfort, the West, etc. The combination of these two visualized and totally different models brings a seemingly endless impact to one's imagination.[42]

The key to the series' meaning, readers are told, lies in Liu Jianhua's juxtaposition of seemingly incongruous cultural elements, especially Chinese *qipaos* and Western sofas. In the description of Liu Jianhua's *Obsessive Memories*, "China" is symbolized by a traditional woman's dress that conjures mystery, fantasy, desire, and patriarchal control, while "the West" is symbolized by a modern sofa conveying the presumably Western values of power, money, sex, and comfort. Here, the symbolic norms of the contemporary Chinese art/fashion system are maintained, as cultural categories are reductively defined and set in simplistic binary oppositions. Yet, while these juxtapositions of "traditional China" and "modern West" are evaluated primarily at the levels of form and subject matter, elsewhere the catalogue hints at different, more material ways in which these categories intersect and become complicated.

Readers are told that Liu Jianhua produces many of his projects, including *Regular/Fragile*, in the artist's hometown of Jingdezhen, China's historic capital of porcelain production since the Han Dynasty (206 BCE–220 CE).[43] From the late 1970s through the mid-1980s, in the aftermath of the Cultural Revolution, Liu Jianhua learned the craft of porcelain production while working in the manufacturing section of the Jingdezhen Pottery and Porcelain Sculpting Factory. He later studied sculpture in the Fine Arts Department of the Jingdezhen Pottery and Porcelain College. In the ensuring years, Liu Jianhua utilized his practical training in porcelain production to confront social and environmental issues related to China's fast-paced development. In *Transformation of Memories* (2003), for instance, Liu Jianhua created a series of porcelain casts of fallen trees in his hometown. The porcelain figures stood like broken memorials to the old trees that were cut down during a massive urbanization project undertaken to celebrate Jingdezhen's 1000th birthday. For the artist, the fallen trees were like corpses dotting the increasingly unfamiliar landscape of his hometown, which he hardly recognized after having been away through the 1990s and early 2000s. A catalogue writer explained:

> Before, Liu Jianhua had been proud to live in a country that respected and cherished its own tradition. But with … economic development and …

> accelerating transformation towards the so-called "international metropolis," people have become apathetic and neglectful of traditional culture and (the) living environment, leaving them with a sense of emptiness. … (As) cities get more homogenous … people (grow) apathetic and "cold" towards each other.[44]

Liu Jianhua's art addresses environmental degradation while lamenting the social relations he sees as languishing amid China's post-Mao era modernization.

Simultaneously, the artist creates new social exchanges by employing modes of production that operate somewhat in parallel to the mechanics of globalization that projects such as *Transformation of Memories* seek to critique. Since the early 2000s, Liu Jianhua has cultivated a career as an internationally recognized contemporary artist, eventually settling in Shanghai, where he currently works as a professor in the Sculpture Department of the Fine Arts School of Shanghai University. He maintains a massive studio in Shanghai's recently built Taopu Arts District with multiple full-time assistants, and also a production workshop in Jingdezhen that employs local artisans on a project-to-project basis. Jingdezhen, historically a town of artisans in which generation after generation master the art of porcelain production, has been largely left out of the sweeping development that engulfed China's eastern coastal cities when Deng Xiaoping opened them as New Development and Special Economic Zones, paving the way for foreign investment and enormous factory complexes that manufacture massive quantities of goods at low cost.

Liu Jianhua is one of many artists to utilize porcelain producers and facilities in Jingdezhen. Most internationally known among numerous others is Ai Weiwei, who employed some 1,600 residents of Jingdezhen to produce one hundred million painstakingly produced, hand-painted porcelain sunflower seeds for a large-scale installation designed for the Tate Modern's Turbine Hall in London in 2010. Unintentionally, Ai Weiwei's *Sunflower Seeds* also raised environmental issues. The project originally filled the grand Turbine Hall; viewers were invited to frolic through the seeds, even pick them up and play with them. By feeling the seeds' individualized textures and seeing up close their hand-painted, hand-crafted qualities, Tate-goers in London might grasp a connection between the imported objects and their labor-intensive, highly skilled production, a connection long lost under the conditions of globalized, mass-produced manufacturing. However, soon after the exhibition opened, the seeds, which emitted dust particles when handled and walked upon, were deemed hazardous and relegated to a roped-off side room, where viewers could only gaze upon them from a distance.[45] Unexpectedly, this failed interactive reception highlighted the disconnect between consumption and production under globalization, as well as the discrepancies between what counts as toxic in developing versus developed nations.

Ai Weiwei and Liu Jianhua's methods might initially appear to follow Chairman Mao's order to artists to "go among the masses of workers,"[46] or else to mimic the more recent outsourcing operations of multinational corporations, such as Christian Dior and Shanghai Tang. But by insisting on highly skilled artisanship and working with porcelain, a craft Liu Jianhua honed through decades of study, he reverses the logic of mass production, reinvigorating Jingdezhen's artisan-based economy that has suffered both under the extremism of the Cultural Revolution and in the face of the PRC's subsequent rise as the world's factory. Liu Jianhua's ongoing work in Jingdezhen engages mainland China's and the world's dramatically changing society through the use of decentralized, industrialized, and pre-industrialized—handmade and craft-based—modes of production, while fostering collaborations with local artisans whose unique skills have been all but rendered obsolete by the forces of globalization and the so-called Made-in-China phenomenon. By maintaining a workshop in Jingdezhen, a place whose inhabitants continue to learn and pass down a specialized craft, Liu Jianhua contributes to an economy that has been isolated from the financial growth concentrated in China's large cities like Shanghai. Art projects like these fashion new economic opportunities and social configurations, and as such they should be understood as a kind of social sculpture of global proportions, in which social meanings are found not only in the art objects' aesthetics and symbols but also in the differing responses they provoke in a variety of cultural contexts, and in their travels from Jingdezhen to Shanghai to cities across the world, as well as in the hands that crafted these objects, reminding us of the many hands that make and transnationally transport most of the things we use daily.[47]

For his inclusion in the 2006 Shanghai Biennial, Liu Jianhua presented *Yiwu Survey*, an installation made from part of a shipping cargo container affixed to a wall to appear as if it were jutting through the gallery. Out of the open container spilled a mountain of small objects, including inflatable toys, clocks, plastic wastebaskets, calculators, and bicycle helmets—the same kinds of objects that Liu Jianhua casts in porcelain in *Regular/Fragile*. He had purchased the objects from Yiwu, a relatively small southeastern Chinese city of 1.2 million people in Zhejiang Province and the world's capital of small commodity wholesales. The onslaught of objects spilling out of the cargo container served as a relatively small reminder of the magnitude of China's export industry. At the time of the Shanghai Biennial, in the city of Yiwu alone, more than 1,000 cargo containers filled with labor-intensive and cheaply manufactured goods shipped out to 212 foreign countries daily.[48] The items of *Yiwu Survey*—inexpensive and made in China—are not what art or design historians generally classify as designed objects. As Matthew Turner argues in "Early Modern Design in Hong Kong," "Design literature is almost exclusively concerned with the First World," as historians of design leave much out of the canon, including

both mass-produced objects and objects from developing nations.[49] And yet *Yiwu Survey*, with its hundreds of small commodities from Yiwu, appeared in the 2006 Shanghai Biennial, which was titled "Hyper Design" and promoted as "exploring the complicated, overlapping social liaison and cultural meanings hidden behind the phenomenon of 'Design.'"[50] Within this frame, Liu Jianhua transformed apparently *non-designed* objects into contemporary artworks. The project highlighted mainland China's position as the epicenter of globalized mass production, while flexing the artist's expanded role as consumer and designer.

In a photographic project completed a year prior, *The Virtual Scene* (2005), Liu Jianhua presented Shanghai's iconic Huangpu Riverfronts—the Lujiazui skyline and Bund—as blurred backdrops for poker chips stacked like unsteady skyscrapers (Figures 2.11–2.12). In *The Virtual Scene*'s sculptural iteration, the artist modeled an entire metropolis out of poker chips, some of which were stacked with dice to resemble iconic Shanghai buildings, mocking the glamorizing pretenses of China's fast-paced urbanization and speculation. As he created these photographs and models, Liu Jianhua was at work on a large-scale exhibition to be presented amid the actual settings represented in *The Virtual Scene*. Displayed at the Shanghai Gallery of Art in the upscale art/fashion complex Three on the Bund,[51] Liu Jianhua's 2007 project *Export—Cargo Transit* tackled the uneven conditions of the international art world and the environmental harm incurred by disparate global economic development (Plate 3). Overlapping with the 2006 Shanghai Biennial, *Export—Cargo Transit* consisted of a series of "sculptures" and "paintings" made out of garbage imported into mainland China from developed nations, such as the United States and

2.11 Liu Jianhua, *The Virtual Scene*, 2005. Color photograph.

Liu Jianhua, *The Virtual Scene*, 2005. Color photograph. **2.12**

Britain, encased in plexiglass and labeled "Art Export." As with *Yiwu Survey*, *Export—Cargo Transit* utilized readymade tactics that have clear ties to movements in the Western European and US-dominated canon of modern and contemporary art history, including Dada and Arte Povera. In an interview with me, Liu Jianhua recognized his appropriation of such strategies, while emphasizing above all else *Export—Cargo Transit*'s connections with the broader economic and political implications of globalization and the PRC's role as chief exporter of consumer goods and importer of consumer waste.[52]

On the gallery walls surrounding the encased detritus of *Export—Cargo Transit* appeared appalling stories, culled from both Chinese and foreign news articles, on the import of trash, like this 2007 British report of a Chinese town where trash and recycling items are sent:

> In Lianjiao's recycling plants they melt plastic down into molten lumps. It gives off fumes that can cause lung disease. Smoke stacks bellow clouds of chemicals that hang above the town. Poisonous waste pours directly into rivers, turning them to a stagnant black sludge. Entire families live amongst the filth. We visited yard after yard filled with rubbish from across Europe. We watched a container truck unloading household waste from France. Another yard specialized in German plastic. Next door we found a container-load of household rubbish just off the boat from Britain. Plastic waste is now one of Britain's biggest exports to China. Container ships arrive in Britain from China loaded with consumer goods. Many of them go back packed full of British waste.

And this report from ABC News:

> Most of the world's electronic trash, especially old computers, is dumped in China, causing severe environmental problems and illness among residents. … About 80 per cent of the world's electronic rubbish is transferred to Asia every year, 90 per cent of which ends up in China.[53]

These reports were juxtaposed against the legislation of the Basel Convention, negotiated and adopted by the United Nations Environment Program in 1989, which should have prohibited developed countries from exporting toxic waste to developing ones. As Liu Jianhua's exhibition highlights, the Basel Convention's accords have proven difficult to enforce and are in many cases explicitly ignored.[54]

Export—Cargo Transit revealed the unequal relations between the PRC and supposedly more developed Western European and North American nations, while offering a wider reflection on and critical response to urbanization, globalization, and resulting environmental hazards. Furthermore, while playing with the reimportation of foreign trash as contemporary art by foreign, non-Chinese collectors, the project self-reflectively confronted the globalization of contemporary art and Liu Jianhua's own conflicted position as a Chinese artist operating in a transnational art world. As described to me, the artist, keenly aware of how his career initially benefited from a predominantly Western European and North American art market's demand for the *new*, in this case contemporary Chinese art, encouraged foreign collectors to purchase works from *Export—Cargo Transit* while discouraging Chinese collectors. [55] Liu Jianhua thus steered his art's distribution and circulation, further contributing to the work's cross-cultural meanings. The crux of this project lay in the artist's ability to demonstrate the links between the international trade of products for mass consumption, the refuse created by bloated consumer societies, and the transnational trade of art as luxury item.[56]

Export—Cargo Transit was exhibited amid rising concerns over China's environmental problems and alarming news reports, such as subsequent reports citing outdoor air pollution as contributing to 1.2 million premature deaths in China in 2010 and the story of 16,000 dead pigs found floating in the Huangpu River, a chief water supply lining the Bund and the Shanghai Gallery of Art.[57] While sometimes taking local environmental problems as starting points, Liu Jianhua's projects also operate in critical parallel to the increasingly globalized conditions that create a fertile breeding ground for ecological trauma. Collecting commodities and trash and using artistic modes of manufacture that resemble, but ultimately depart from, the operations of multinational capitalist production, Liu Jianhua acutely represents the globalization of Shanghai and of contemporary Chinese art. His works call attention to the disconnects between bombastic state-sponsored development programs and their negative local impacts. Projects like *Export—Cargo Transit* further demonstrate the disparities between developed and developing nations, implicating the former in the ecological and social crises of the latter. Repackaging imported garbage, selling it as art, and employing seemingly outmoded artisanal labor, Liu Jianhua creates new economic microcosms, casting alternative social formations that challenge the conditions of globalization and its hazardous environmental effects.

Notes

1 See Chapter 1 for a discussion of *Xintiandi*.
2 Chen Yifei is one of the few figures whose artistic activities in mainland China successfully spanned the 1970s through the early 2000s. During the 1970s, Chen Yifei was mostly well respected as a socialist-realist oil painter. After the 1980s, he became one of the best-selling Chinese artists of his time. He was one of the first artists of his generation to study abroad in New York City, where he maintained an active gallery-based career. In the 1990s, Chen Yifei began experimenting with filmmaking while also managing a popular magazine, fashion brand, modeling agency, and the (now closed) retail store Layefe at *Xintiandi*.
3 Shanghai Tang website, http://www.shanghaitang.com/en/shanghai-tang, accessed June 1, 2011. Shanghai Tang has retail outlets around the world, including two locations in Shanghai's former French Concession.
4 The phrase I employ here, "Contemporary Chinese art/fashion system," refers to Roland Barthes' 1967 text *The Fashion System* (*Système de la Mode*) (New York: Hill and Wang, 1983), a semiotic analysis of fashion magazines that theorizes the links between fashion trends and capitalist movement.
5 The brutalities of the globalized fast-fashion industry, in particular, were highlighted by the tragic death of over 1,000 garment workers in the 2013 collapse of the Rana Plaza factory complex in Bangladesh. For an account of this event and other critical issues surrounding the fashion industry, see the documentary *The True Cost*, directed by Andrew Morgan (United States: Life is My Movie Entertainment Company, 2015). In *Gomorrah* (2006/2008), a novel-turned-film featuring poorly paid undocumented Chinese workers in Naples producing "Made in Italy" couture, we are reminded of the link between high fashion and exploited labor. See Roberto Saviano, *Gomorrah: A Personal Journey into the Violent International Empire of Naples' Organized Crime System*, trans. Virginia Jewiss (New York: Picador and Farrar, Straus and Giroux, 2006), and *Gomorrah*, directed by Matteo Garrone (Italy: Fandango and RAI Cinema, 2008), DVD.
6 Other projects by Yang Fudong and Cai Guo-Qiang are discussed in Chapters 3 and 4, respectively.
7 See, for example, many of the designs featured in the Metropolitan Museum of Art exhibition, "China: Through the Looking Glass," which is discussed in this book's final chapter.
8 Helen F. Siu, "Retuning a Provincialized Middle Class in Asia's Urban Postmodern: The Case of Hong Kong," in *Worlding Cities: Asian Experiments and the Art of Being Global*, eds. Aihwa Ong and Ananya Roy (Malden, MA: Wiley-Blackwell, 2011), 133.
9 Stella, "Shanghai Tang Café, Modern Chinese Cuisine," in *Zing* (February 2010): 5.
10 Shanghai Tang website.
11 John Colmey, "Everything You Wanted To Know About The Handover (But Were Afraid to Ask)," in *TIME* (Special Issue: Hong Kong 1997), 115.
12 Gong Li was made internationally famous for her leading role in director Zhang Yimou's *Raise the Red Lantern* (1991).

13 For a study of Mao suits, see Valery Garrett, *Chinese Dress: From the Qing Dynasty to the Present* (Rutland, Vermont: Tuttle Publishing, 2008), 218–222.

14 Anna May Wong's cosmopolitan identity stirred great interest within China, the United States, and Western Europe. In July 1928, shortly before *The Young Companion* published Wong on its cover, the German philosopher Walter Benjamin published a short article on the actress, whom he had interviewed while she was in Berlin. See Walter Benjamin, "Gespräch mit Anna May Wong: Eine Chinoiserie aus dem Alten Westen," ["Interview with Anna May Wong: A Chinoiserie from the Old West"] in *Die Literarische Welt* [*The Literary World*] 4, no. 27 (July 6, 1928): 213.

15 "Guided by Mao Tse-tung's Thought," 18.

16 美术战报/*Meishu zhanbao* [Fine Arts War News], like much of the era's newspapers and magazines, was published in Beijing as opposed to Shanghai. During the Cultural Revolution, Shanghai continued producing a great amount of visual materials, especially posters, but by the 1960s, the publishing industry that had flourished in Republican-era Shanghai was largely replaced by state-controlled publishing houses in Beijing, the PRC's political capital. This particular publication was published out of the China Industrial Art Institute (中央工艺美术学院/*Zhongyang gongyi meishu xueyuan*), founded by the artist Pang Xunqin (discussed in Chapter 1) before he was denounced and removed from his post. The white text printed on the cover's upper right corner reads: "向江青同志学习,向江青同志致敬!"/"*Xiang Jiang Qing tongzhi xuexi, xiang Jiangqing tongzhi zhijing!*" ["To learn from Comrade Jiang Qing, To Pay Respect to Comrade Jiang Qing!"]. Jiang Qing's hat, bearing the revolutionary communist star, conceals her hair, which would have been cut in a short, unisex style, as was the expectation for married women. Younger women typically wore their hair in braids. Mao badges, in addition to other Mao memorabilia, such as posters, figurines, lighters, and dishware, proliferated throughout mainland China during the years of the Cultural Revolution. Worn or displayed as talismans, such objects revealed reverence for Chairman Mao, establishing what has come to be called *the cult of Mao*.

17 The text on the cover is written in Chinese. Translation is taken from McDougall, trans. and ed., *Mao Zedong's Talks at the Yan'an Conference on Literature and Art*, 299.

18 David Tang, *Chink in the Armour* (Hong Kong: Enrich Publishing, 2010), 208–209.

19 Ibid.

20 Among numerous similar comments, artist Ding Yi told me, "I think it's a good thing to be an artist in Shanghai. We all drive Audis," Ding Yi, interview by author, April 29, 2010, audio recording, Ding Yi's Studio, Shanghai, China.

21 China Club's Long March Bar (named after the historic military retreat of the Red Army) houses art and cultural relics from the Cultural Revolution, including woodcut prints of Mao Zedong, workers, peasants, and soldiers; propaganda posters; and pro-CCP figurines. The Club's main stairwell and atrium features artworks by some of China's most well-known contemporary artists, including oil paintings by Wang Guangyi and Zhang Xiaogang.

22 Additional venues included Hong Kong Arts Centre (Hong Kong S.A.R.), Hong Kong City Hall (Hong Kong S.A.R.), Melbourne Arts Festival (Melbourne, Australia), Vancouver Art Gallery (Vancouver, Canada), University of Oregon Art Museum (Eugene, United States), Fort Wayne Museum of Art (Fort Wayne, United States), Salina Arts Centre (Salina, United States), Chicago Cultural Centre (Chicago, United States), and San Jose Museum of Art (San Jose, United States).
23 Wang Ziwei, *China's New Art, Post-1989*, ed. Valerie C. Doran (Hong Kong: Hanart TZ Gallery, 1993), 34.
24 Ding Yi, interview by author.
25 Ding Yi, interview in Hans Ulrich Obrist, *Hans Ulrich Obrist: The China Interviews* (Hong Kong and Beijing: Office for Discourse Engineering, 2009), 152.
26 Ibid., 150.
27 Ibid.
28 Ibid.
29 Ding Yi, interview by author.
30 The artists featured in "Esprit Dior" included Shanghai-based artists Liu Jianhua (discussed in the following section) and Zhang Huan (whose work for the Shanghai World Expo is described in Chapter 4).
31 This was the third installment of a series of short noir films commissioned by Christian Dior, which launched on the company's website in May 2009. The first two films were *Lady Noire*, directed by Olivier Dahan; and *Lady Rouge*, directed by Jonas Akerlund.
32 See further reflection on the Bund and Lujiazui in Chapter 4.
33 See reference to this building in Chapter 1's discussion of the montage sequence in Yuan Muzhi's *Street Angel*.
34 David Lynch, *Lady Blue Shanghai* (Shanghai: Christian Dior, 2010), Christian Dior website.
35 Ibid.
36 The room appears like a chamber in the Shikumen Open House Museum at Xintiandi discussed in Chapter 1.
37 Designed by Shanghai Modern Architectural Design Company Ltd., the Oriental Pearl Television and Radio Tower (东方明珠塔/*Dongfang mingzhuta*), built from 1991 to 1994, stands as Lujiazui's most iconic building. Composed of eleven large and small spheres, the biggest of which house a revolving restaurant and observatories clad in bright pink glass, the Pearl Tower resembles Western European counterparts such as the Belgian Atomium, made for the 1958 Brussels World's Fair, while making allusion, as Cotillard remarks, to the classical Tang Dynasty poem written by poet Bai Juyi (772–846).
38 Gu Zheng's writings are cited in the Introduction and in Chapter 4.
39 A sculpture from the artist's *Obsessive Memories* series, for instance, is on display in Tang's exclusive China Club in Hong Kong.
40 The artists featured in "Christian Dior and Chinese Artists" included Wang Du, Zhang Huan, Huang Rui, Li Songsong, Zhang Dali, Xu Zhongmin, Liu Jianhua, Lu Hao, Wang Qingsong, Yan Lei, Zhang Xiaogang, Wen Fang, Shi Jingsong, Wang Gongxin, Shi Xiaofan, Liu Wei, Rong Rong & Inri, Tim Yip, Qiu Zhijie and Ma Yangsong.

41 In other works, such as *Dream*, which responded to the 2003 crash of the Space Shuttle Columbia, Liu Jianhua literally smashes to pieces the porcelain objects comprising his installations, exhibiting their broken shards. See Liu Jianhua, *Dialectical Views on Social Spectacle* (Beijing and Seoul: Arario Gallery and Beijing Jinge Printing Co., 2007), 84–95.
42 Ibid., 151.
43 "He [Liu Jianhua] has gone back to Jingdezhen and to the factory where he had been working, carrying a well-defined idea in his mind, that of juxtaposing traditional patterns from different backgrounds (pottery and tailoring, for instance) combining them to express very powerful concepts." Ibid., 62.
44 Ibid., 15. Other works by Liu Jianhua directly confront urbanization throughout China, the expanded scale of our present-day commodity culture, and China's role as the world's primary manufacturer of cheap goods. *Shadow in the Water*, for instance (2002–03) presents a theatrically lit porcelain tableau of skewed architectural forms referencing soaring towers from various Chinese cities, which cast sharp and mutated shadows.
45 For a thoughtful overview of Ai Weiwei's *Sunflower Seeds* project, see John Jervis, "Sunflower Seeds: Ai Weiwei," in *ArtAsiaPacific* 72 (March/April 2011), http://artasiapacific.com/Magazine/72/SunflowerSeedsAiWeiwei, accessed September 1, 2015.
46 Mao Zedong quoted in Yoshihisa Higasa, "We Follow Chairman Mao's Revolutionary Line on Art and Literature," in *China Reconstructs* XVII, no. 4 (April 19, 1968): 32.
47 I am borrowing this term from German artist Joseph Beuys, who, in 1981, wrote of the need for a "social sculpture" amid the contemporary ecological crisis. See Joseph Beuys, "An Appeal for an Alternative" (1981), in *Documents of Contemporary Art: A Sourcebook of Artists' Writings and Theories*, eds. Kristine Stiles and Peter Selz (Berkeley and Los Angeles: University of California Press, 1996), 636–638. As a critic writes of Liu Jianhua's porcelain sculptures: "This art gives spectators profound insights into the reality of the society that surrounds us. They also make us think about the relation between art and politics. … In China … art is often inseparable from political or moral ideas. … That is why it is necessary to consider the relationship between daily life and … art, questions about an ideal society, and social commentary in art," Liu Jianhua, *Dialectical Views on Social Spectacle*, 45.
48 Liu Jianhua, *Dialectical Views on Social Spectacle*, 68.
49 Matthew Turner, "Early Modern Design in Hong Kong," *Design Issues* 6, no. 1 (Autumn 1989): 79.
50 Description of 2006 Shanghai Biennial, "World Events," Asia Art Archive website, http://www.aaa.org.hk/WorldEvents/Details/5983, accessed April 20, 2017.
51 See Chapter 4 for further discussion of Three on the Bund.

52 Liu Jianhua, interview and translation by author, Shanghai, China, September 18, 2011.
53 "Press clippings about imported trash," in Liu Jianhua, *Export—Cargo Transit* (Shanghai: Shanghai Gallery of Art, 2008), 32–33.
54 "Importing toxic waste into China is illegal, but waste dumping continues despite the convention. The China Quality News estimates that approximately 36 million metric tonnes of global e-waste ends up in China on an annual basis," Ibid.
55 Liu Jianhua, interview by author.
56 For Shanghai-based art critic and curator Mathieu Borysevicz, the most important thing about Liu Jianhua's garbage, displayed at the elegant Shanghai Gallery of Art, is "its newly contextualized status as consumable luxury item … [that] this foreign refuse re-enters the global market as a Chinese high-art commodity," Mathieu Borysevicz, "Export—Cargo Transit," in Liu Jianhua, *Export—Cargo Transit*, 47.
57 This amount is nearly 40 percent of the global total. These statistics come from a summary of data from the 2010 Global Burden of Disease Study, which was published in December 2012 in *The Lancet*, a British medical journal. See, among others, Edward Wang, "Air Pollution Linked to 1.2 Million Premature Deaths in China," *New York Times* (April 1, 2013), http://www.nytimes.com/2013/04/02/world/asia/air-pollution-linked-to-1–2-million-deaths-in-china.html, accessed April 1, 2013.