

The Certificate of Advanced Studies (CAS) in “Contemporary Chinese Art I” offers creative artists, cultural producers, and members of the general public exclusive insights into contemporary Chinese art, first-hand information about the art scene in China, and a wide range of contacts with relevant local and international institutions and actors. Coursework focuses on two key examples: The Sigg Collection and Hong Kong’s M+ Museum. Sessions build specialist knowledge and skills based on an approach to teaching and research developed especially for this programme. The research undertaken at the Institute for Contemporary Art Research (IFCAR), together with practical case studies on the development of Chinese contemporary art since the 1980s, ensure that this further education opportunity provides a completely new approach to its subject. The programme offers an attractive mixture of theory and practice. Faculty includes some of the world’s leading experts in the field.

Starting point

The Contemporary Chinese Art Award (CCAA) looks back on a fifteen-year history. The CCAA is awarded in the following categories (the first three prizes are conferred on an alternating basis to the last one):

- Life’s Work
- Best Artist
- Best Young Artist
- Best Art Critic

The list of award-winners reads like a “Who is Who?” in the current contemporary scene in China. The CAS in Contemporary Chinese Art I offers an exclusive approach to CCAA actors, The Sigg Collection, and Hong Kong’s M+ Museum (currently under construction) to explore the development of contemporary Chinese Art through this particular “case,” not only close-up but also with the broadest possible knowledge and experience.

Who should attend

Curators, artists, journalists, cultural producers, gallery owners, collectors, researchers, and teaching faculty in the field of Swiss and international contemporary art

Course objectives

The CAS in Contemporary Chinese Art I aims to

- advance knowledge and professional practice in the field of contemporary Chinese art

- define collection strategies and their dynamics since the 1990s and for the near future
- develop criteria for the critical engagement with contemporary Chinese art
- provide insights into the establishment of an exemplary museum in Asia on the scale of the Centre Pompidou or the Tate Modern using the example of Hong Kong’s M+
- clarify strategies for the siting of art institutions in Hong Kong as an example of the emergence of a cultural landscape in Asian metropolises

Course contents

Initiating what will become an ongoing research endeavour, the CAS in Contemporary Chinese Art I provides unique insights into

- The Sigg Collection as a document of contemporary Chinese art since its beginnings
- The CCAA as a narrative of the emergence of a Chinese art scene since the late 1990s
- The establishment of the M+ Museum as a politically independent flagship of contemporary Chinese art
- Curating contemporary Chinese art
- Hong Kong as an example revealing the “local” and “global” aspects of an Asian metropolis and its cultural landscape
- Art and the (art) market from the perspective of Hong Kong as a hub of the international art market

Further modules

Blocks 1 and 2 will be repeated in the autumn of 2015. A subsequent third block (consisting of Blocks 1 and 2) will be offered in January 2016.

Tuition language

English

Faculty

- Dr. Uli Sigg
- Michael Schindhelm
- Lars Nittve (Museum M+ Hong Kong)
- Pi Li (Museum M+ Hong Kong/Sigg Collection),
- Liu Li Anna (Contemporary Chinese Art Award) Art Basel
- Prof. Christoph Schenker and Team (Institute for Contemporary Art Research ZHdK)
- Prof. Christoph Weckerle (Department of Cultural Analysis ZHdK)

Course director

Michael Schindhelm is a writer, filmmaker, curator, and adviser to various international organisations (including West Kowloon Cultural District, Hongkong; Strelka Institut, Moskau; OMA, Rotterdam; Skolkovo Innovation Center, Moskau; Zurich University of the Arts).

He is the founding director of the Dubai Culture & Arts Authority in Dubai, UAE (2007). Previously he served as the director general of the Berliner Opernstiftung (2005–2007) and as the artistic director of Theater Basel (1996–2006).

Coordinator

Prof. Elisabeth Danuser, Head of Further Education, ZHdK

Fees

CHF 3’500.–

Venue

Zurich University of the Arts (ZHdK)
Toni-Areal
Pfungstweidstrasse 96
8005 Zürich

Application deadline

1 February 2015

Further information

www.zhdk.ch/weiterbildung

Program

The Sigg Collection as a Narrative of Contemporary Chinese Art

Dates Block 1

Saturday – Monday, March 28 – 30, 2015

Day 1

The Making of the Sigg Collection

- Introductory lecture
- Program overview
- The history and status of the collection
- Interactive and/or independent research work

Day 2

The Contemporary Chinese Art Award as a tool of recognition, as an archive, and as a form of Contemporary Chinese Art

- Students’ self-introduction
- Introductory lecture CCAA
- The CCAA: A critical analysis of its role in the making of the Contemporary Chinese Art scene
- Interactive and/or independent research work

Day 3

The Hong Kong M+ Museum as a unique venue for Contemporary Chinese Art

- The West Kowloon Cultural District as a strategy for shaping the cultural identity of Hong Kong
- The M+ Museum as a new kind of art institution
- Networked cultural politics (CCAA/Sigg/M+) within the general history of Contemporary Chinese Art
- Interactive and/or independent research work

Dates Block 2

Saturday – Monday, May 30 – June 1, 2015

Day 4

The Emerging Art Market of China/Asia

- Art Basel | Hong Kong (mixture of lecture, seminar, workshop)
- Interactive and/or independent research work

Day 5

Visiting the Sigg Collection

- Trip to Mauensee/Bueren, visit storage

Day 6

Student Presentations



Wang Guangyi (Photo: M. Schindhelm)



Ai Weiwei (Photo: M. Schindhelm)



Zeng Fanzhi (Photo: M. Schindhelm)

Background

China is not only a burgeoning economic superpower but also boasts astonishing artistic productivity and ambition. While the country's central government disseminates the principle of "soft power" through Confucius institutes, Chinese artists, students, and scientists across the world, while a self-confident new generation of art collectors is driving the prices of works auctioned at Christie's and Sotheby's to exorbitant heights, while even museums are mushrooming in the People's Republic, an art scene has emerged within and beyond China that meanwhile rivals the creativity, relevance, and diversity of its Western counterpart. Since the 1970s, China has brought forth various artistic streams and styles that either engage with or ignore Chinese traditions, that are either politically active or indifferent, and that have written themselves into the history and consciousness of three generations.

Along with renowned artists like Ai Weiwei, Wang Keping, and Cao Fei, the Swiss patron of the arts and collector Uli Sigg is one of the most important actors within the short history of contemporary Chinese art. Today, Sigg is considered the most important collector in the field and one of its most important experts. The precondition for Sigg's collection was the establishment of the Contemporary Chinese Art Award (CCAA) in 1997. On the one hand, initiating the CCAA has helped Sigg to acquire a unique knowledge of the Chinese art scene over the last 20 years. On the other, the activities of the CCAA jury, whose early members included Harald Szeemann, have created an unrivalled platform for the meanwhile global exchange of concepts and ideas between Chinese and international curators.

Contact

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Zürcher Hochschule der Künste
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CAS Contemporary Chinese Art 1

Executive Education on Global Culture

