

## **Cai Guo Qiang On Black Fireworks English Spanish And Catalan Edition**

Produced in close collaboration with the artist, this volume documents new projects commissioned for The Museum of Contemporary Art, Los Angeles, alongside Cai Guo-Qiang's own survey of his artistic journey and the personal cosmology that informs his work. It features a rich sampling of Cai's wonderfully diverse oeuvre, including explosion events, gunpowder drawings, and installations. Informative essays and a conversation with the artist explore Cai's influences, from traditional Chinese scrolls and his father's miniature paintings to Asian philosophy and memories of his grandmother. Including never-before-published new works and unprecedented contributions by the artist himself, this book promises to be an important reference on Cai's art for years to come.

El artista presenta eventos en los que realiza explosiones de pólvora, material vinculado a la historia de China y que él utiliza como elemento principal de su arte, sin pretender asociarlo a la idea de destrucción o violencia sino a su función original de comunicación. La exposición hace un recorrido por varios de dichos eventos, y muestra también dibujos realizados con pólvora, haciendo referencia

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al intercambio intercultural, la espiritualidad (especialmente relacionada con la filosofía oriental), y el poder de la naturaleza, utilizando metáforas -como el arco iris recreado con humo negro como alegoría de los ataques terroristas que sufre nuestra sociedad- que crean una universalidad poética.

A tribute to the Chinese artist's ambitious, internationally celebrated work. Yuriko Saito explores the nature and significance of the aesthetic dimensions of people's everyday life. Everyday aesthetics has the recognized value of enriching one's life experiences and sharpening one's attentiveness and sensibility. Saito draws out its broader importance for how we make our worlds, environmentally, morally, as citizens and consumers. Saito urges that we have a social responsibility to encourage cultivation of aesthetic literacy and vigilance against aesthetic manipulation. Yuriko Saito argues that ultimately, everyday aesthetics can be an effective instrument for directing the humanity's collective and cumulative world-making project for the betterment of all its inhabitants. Everyday aesthetics has been seen as a challenge to contemporary Anglo-American aesthetics discourse, which is dominated by the discussion of art and beauty. Saito responds to controversies about the nature, boundary, and status of everyday aesthetics and argues for its legitimacy. She highlights the multi-faceted aesthetic dimensions of everyday life that are not fully accounted for by

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the commonly-held account of defamiliarizing the familiar.

The perspective of one of the most influential contemporary artists on the complex web of conceptual and material connections between China and the Arab world. Saraab ("mirage" in Arabic) is the catalog of Cai Guo-Qiang's first solo exhibition in the Middle East. It is a journey of personal and artistic discovery that demonstrates the emotional breadth of Cai's work, from the intimate to the spectacular. Featuring the artist's characteristic use of symbols and stories about local history and transnational movements, the book is inspired by the multilayered history of the artist's hometown of Guangzhou, China, and it illuminates the long-standing but little-known relationship between China and the Arab world dating back to the ancient maritime Silk Road. It features conversations between Cai Guo-Qiang and scholars on Sino-Arab history and a monographic essay on the artist by Yuko Hasegawa, as well as images of never-before-published early works.

An epic exploration of the artist internationally renowned for his unique gunpowder art This is the first publication to synthesize the fundamental concepts and methodological pursuits behind the art of Cai Guo-Qiang (born 1957), since his 2008 Guggenheim retrospective exhibition catalog *I Want to Believe*.

Introduced through a comprehensive map and chronology and encompassing the

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visual and textual records from over three decades of Cai Guo-Qiang's career, this book showcases the work of an artist renowned for his unique gunpowder art through his Individual's Journey Through Western Art History. In a series of exhibitions at major museums and cultural sites around the world, including the Prado Museum, Uffizi Galleries, Pushkin State Museum of Fine Arts, National Archaeological Museum of Naples and Pompeii Archaeological Park, and Solomon R. Guggenheim Museum, Cai has engaged in dialogues with periods of Western art history as presented by the institutions. The series also retraces Cai's expansive journey of homecoming through dialogues with his original passion for painting, the spirit of Chinese culture and his eternal home in the Cosmos. This publication presents the culmination of Cai's Journey with the exhibition *Odyssey and Homecoming* at the Palace Museum, the first ever by a contemporary artist, coinciding with the 600th anniversary of the Forbidden City. Featuring 14 artists and one pair of artistic collaborators, *What about the Art? Contemporary Art from China* examines the contributions of Chinese artists to the international canon of contemporary art. Including works by Hu Xiangqian, Hu Zhijun, Xu Bing, Jenova Chen, Li Liao, Jennifer Wen Ma, Zhou Chunya, Yang Fudong, Liang Shaoji, Xu Zhen, Liu Xiaodong, Liu Wei, Wang Jianwei, Huang Yong Ping and Sun Yuan & Peng Yu, this volume explores each artist's unique

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formal language and methodology. Curated by New York-based, Chinese-born artist Cai Guo-Qiang to counter an over-simplified Western understanding of Chinese contemporary art as either solely market-driven or politically rebellious, *What about the Art?* aims to tell a different story. As Cai puts it: "What I always thought was missing from exhibitions about Chinese contemporary art was the artist's individual creativity, and I wanted to single that out."

Written in French and English, this exhibition catalog of the first retrospective of Chinese artist Cai Guo-Qiang, organized by the Musee d'Art Contemporaine of Lyon, is centered on the links between western and eastern culture. The catalog details the two parts of the exhibit, both of which require the observer to travel via rollercoaster or boat in order to view the works.

Revealed is an artist whose perception of space and time is defined by Chinese tradition and is regulated by a movement from sky to earth, not the inverse. A thorough discussion of each installment, color plates of works, a list of works, and a biography of the artist are included.

This foundational anthology maps the emergence of a dynamic new global phenomenon: contemporary Asian art.

Shanghai, long known as mainland China's most cosmopolitan city, is today a global cultural capital. This book offers the first in-depth examination of contemporary Shanghai-based art and design - from state-sponsored exhibitions to fashionable cultural complexes to cutting edge films and installations. Informed by years of in-situ research, the book looks beyond contemporary art's global hype to reveal the socio-political tensions accompanying Shanghai's transitions from semi-colonial capitalism to Maoist socialism to Communist Party-sponsored

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capitalism. Case studies reveal how Shanghai's global aesthetic constructs glamorising artifices that mask the conflicts between vying notions of foreign-influenced modernity and anti-colonialist nationalism, as well as the city's repressed socialist past and its consumerist present.

The Chinese Art Book is a beautifully packaged, authoritative, and unprecedented overview of Chinese art from its earliest dynasties to the contemporary generation of artists enlivening today's art world. 300 works represent every form of Chinese visual art, including painting, calligraphy, sculpture, ceramics, figurines, jade, bronze, gold and silver, photography, video, installation, and performance art. Full of surprises for readers of all levels, The Chinese Art Book breaks new ground by pairing works that speak to one another in unexpected ways, enlightening historical, stylistic and cultural connections. Concise descriptive essays place each work in context, while cross-references lead the reader on a fascinating journey through Chinese art history. The Chinese Art Book features an introductory essay by Colin Mackenzie, Senior Curator of Chinese Art at the Nelson-Akins Museum of Art, along with an accessible summary of Chinese political and cultural history, a comprehensive glossary defining technical terms, and an illustrated timeline.

Twenty years of experimental art from a globalized China Published on the occasion of the largest exhibition of contemporary art from China ever mounted in North America, organized by the Solomon R. Guggenheim Museum, Art and China after 1989: Theater of the World explores recent experimental art from 1989 to 2008, arguably the most transformative period of modern Chinese and recent world history. Featuring over 150 iconic and lesser-known artworks by more than 70 artists and collectives, this catalog offers an interpretative survey of

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Chinese experimental art framed by the geopolitical dynamics attending the end of the Cold War, the spread of globalization and the rise of China. Critical essays explore how Chinese artists have been both agents and skeptics of China's arrival as a global presence, while an extensive entry section offers detailed analysis on works made in a broad range of experimental mediums, including film and video, ink, installation, land art and performance, as well as painting and photography. Featured artists include Ai Weiwei, Big Tail Elephant Group, Cai Guo-Qiang, Cao Fei, Chen Zhen, Chen Chieh-jen, Ding Yi, Geng Jianyi, Huang Yong Ping, Kan Xuan, Rem Koolhaas/OMA, Libreria Borges, Liu Wei, Liu Xiaodong, New Measurement Group, Ou Ning, Ellen Pau, Qiu Zhijie, Shen Yuan, Song Dong, Wang Guangyi, Wang Jianwei, Yan Lei, Yang Jiechang, Yu Hong, Xijing Men, Xu Bing, Zeng Fanzhi, Zhang Peili, Zhang Hongtu, Zhang Xiaogang and Zhou Tiehai. An appendix includes a selected history of contemporary art exhibitions in China, artist biographies and a bibliography.

Through a series of lively and absorbing portraits of iconic modern Chinese leaders and thinkers, two of today's foremost specialists on China provide a panoramic narrative of this country's rise to preeminence that is at once analytical and personal. How did a nation, after a long and painful period of dynastic decline, intellectual upheaval, foreign occupation, civil war, and revolution, manage to burst forth onto the world stage with such an impressive run of hyperdevelopment and wealth creation—culminating in the extraordinary dynamism of China today? *Wealth and Power* answers this question by examining the lives of eleven influential officials, writers, activists, and leaders whose contributions helped create modern China. This fascinating survey begins in the lead-up to the first Opium War with Wei Yuan, the nineteenth-century scholar and reformer who was one of the first to urge China to borrow ideas from the

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West. It concludes in our time with human-rights advocate and Nobel Peace Prize laureate Liu Xiaobo, an outspoken opponent of single-party rule. Along the way, we meet such titans of Chinese history as the Empress Dowager Cixi, public intellectuals Feng Guifen, Liang Qichao, and Chen Duxiu, Nationalist stalwarts Sun Yat-sen and Chiang Kai-shek, and Communist Party leaders Mao Zedong, Deng Xiaoping, and Zhu Rongji. The common goal that unites all of these disparate figures is their determined pursuit of fuqiang, “wealth and power.” This abiding quest for a restoration of national greatness in the face of a “century of humiliation” at the hands of the Great Powers came to define the modern Chinese character. It’s what drove both Mao and Deng to embark on root-and-branch transformations of Chinese society, first by means of Marxism-Leninism, then by authoritarian capitalism. And this determined quest remains the key to understanding many of China’s actions today. By unwrapping the intellectual antecedents of today’s resurgent China, Orville Schell and John Delury supply much-needed insight into the country’s tortured progression from nineteenth-century decline to twenty-first-century boom. By looking backward into the past to understand forces at work for hundreds of years, they help us understand China today and the future that this singular country is helping shape for all of us. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY ST. LOUIS POST-DISPATCH “Superb . . . beautifully written and neatly structured.”—Financial Times “[An] engaging narrative of the intellectual and cultural origins of China’s modern rise.”—The New York Times Book Review “Informative and insightful . . . a must-read for anyone with an interest in the world’s fastest-rising superpower.”—Slate “It does a better job than most other books of answering a basic question the rest of the world naturally asks about China’s recent rise: What does China want?”—The Atlantic “The portraits are beautifully

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written and bring to life not only their subjects but also the mood and intellectual debates of the times in which they lived.”—Foreign Affairs “Excellent and erudite . . . [The authors] combine scholarly learning with a reportorial appreciation of colorful, revealing details.”—The National Interest

Provides a deeply researched account of contemporary Asian art movements, focusing on the work of a select group of internationally renowned and politically engaged artists.

How new media and visual artists provide alternative ways for understanding and visualizing the entanglements of media and the environment in the Asia-Pacific. Images of environmental disaster and degradation have become part of our everyday media diet. This visual culture focusing on environmental deterioration represents a wider recognition of the political, economic, and cultural forces that are responsible for our ongoing environmental crisis. And yet efforts to raise awareness about environmental issues through digital and visual media are riddled with irony, because the resource extraction, manufacturing, transportation, and waste associated with digital devices contribute to environmental damage and climate change. *Screen Ecologies* examines the relationship of media, art, and climate change in the Asia-Pacific region—a key site of both environmental degradation and the production and consumption of climate-aware screen art and media. *Screen Ecologies* shows how new media and visual artists provide alternative ways for understanding the entanglements of media and the environment in the Asia-Pacific. It investigates such topics as artists' exploration of alternative ways to represent the environment; regional stories of media innovation and

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climate change; the tensions between amateur and professional art; the emergence of biennials, triennials, and new arts organizations; the theme of water in regional art; new models for networked collaboration; and social media's move from private to public realms. A generous selection of illustrations shows a range of artist's projects.

“[Ron Rosenbaum] is one of the most original journalists and writers of our time.”

—David Remnick In *The Shakespeare Wars*, Ron Rosenbaum gives readers an unforgettable way of rethinking the greatest works of the human imagination. As he did in his groundbreaking *Explaining Hitler*, he shakes up much that we thought we understood about a vital subject and renews our sense of excitement and urgency. He gives us a Shakespeare book like no other. Rather than raking over worn-out fragments of biography, Rosenbaum focuses on cutting-edge controversies about the true source of Shakespeare's enchantment and illumination—the astonishing language itself. How best to unlock the secrets of its spell? With quicksilver wit and provocative insight, Rosenbaum takes readers into the midst of fierce battles among the most brilliant Shakespearean scholars and directors over just how to delve deeper into the Shakespearean experience—deeper into the mind of Shakespeare. Was Shakespeare the one-draft wonder of Shakespeare in Love? Or was he rather—as an embattled faction of textual scholars now argues—a different kind of writer entirely: a conscientious reviser of his greatest plays? Must we then revise our way of reading, staging, and interpreting such works as *Hamlet* and *King Lear*? Rosenbaum pursues key partisans

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in these debates from the high tables of Oxford to a Krispy Kreme doughnut shop in a strip mall in the Deep South. He makes ostensibly arcane textual scholarship intensely seductive—and sometimes even explicitly sexual. At an academic “Pleasure Seminar” in Bermuda, for instance, he examines one scholar’s quest to find an orgasm in *Romeo and Juliet*. Rosenbaum shows us great directors as Shakespearean scholars in their own right: We hear Peter Brook—perhaps the most influential Shakespearean director of the past century—disclose his quest for a “secret play” hidden within the Bard’s comedies and dramas. We listen to Sir Peter Hall, founder of the Royal Shakespeare Company, as he launches into an impassioned, table-pounding fury while discussing how the means of unleashing the full intensity of Shakespeare’s language has been lost—and how to restore it. Rosenbaum’s hilarious inside account of “the Great Shakespeare ‘Funeral Elegy’ Fiasco,” a man-versus-computer clash, illustrates the iconic struggle to define what is and isn’t “Shakespearean.” And he demonstrates the way Shakespearean scholars such as Harold Bloom can become great Shakespearean characters in their own right. *The Shakespeare Wars* offers a thrilling opportunity to engage with Shakespeare’s work at its deepest levels. Like *Explaining Hitler*, this book is destined to revolutionize the way we think about one of the overwhelming obsessions of our time.

One of the U.S. government's leading China experts reveals the hidden strategy fueling that country's rise – and how Americans have been seduced into helping China

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overtake us as the world's leading superpower. For more than forty years, the United States has played an indispensable role helping the Chinese government build a booming economy, develop its scientific and military capabilities, and take its place on the world stage, in the belief that China's rise will bring us cooperation, diplomacy, and free trade. But what if the "China Dream" is to replace us, just as America replaced the British Empire, without firing a shot? Based on interviews with Chinese defectors and newly declassified, previously undisclosed national security documents, *The Hundred-Year Marathon* reveals China's secret strategy to supplant the United States as the world's dominant power, and to do so by 2049, the one-hundredth anniversary of the founding of the People's Republic. Michael Pillsbury, a fluent Mandarin speaker who has served in senior national security positions in the U.S. government since the days of Richard Nixon and Henry Kissinger, draws on his decades of contact with the "hawks" in China's military and intelligence agencies and translates their documents, speeches, and books to show how the teachings of traditional Chinese statecraft underpin their actions. He offers an inside look at how the Chinese really view America and its leaders – as barbarians who will be the architects of their own demise. Pillsbury also explains how the U.S. government has helped – sometimes unwittingly and sometimes deliberately – to make this "China Dream" come true, and he calls for the United States to implement a new, more competitive strategy toward China as it really is, and not as we might wish it to be. *The Hundred-Year Marathon* is a wake-up call as

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we face the greatest national security challenge of the twenty-first century. Making art relevant to everyday life, **EXPLORING ART: A GLOBAL, THEMATIC APPROACH, 5E** provides a solid foundation of art basics and then presents art from across time and around the world through themes such as religion, power and politics, sexuality, mind and body, mortality and immortality, nature and technology, and entertainment and visual culture. Art Experiences features in every chapter and an all-new Chapter 15, Art in Your Life, draw explicit connections between art and students' lives, illustrating how art is all around us as well as providing suggestions for interacting with art. Timelines with thumbnail images help students easily draw chronological connections between works, and detailed world maps illustrate geographical relevance. In addition to new works, the fifth edition offers expanded representation of contemporary artists from around the globe. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Commissioned to celebrate the 150th anniversary of Central Park, Cai's Light Cyclefireworks display lit the New York sky with a circle of explosions on a September night in 2003. This 24-page accordion book documents it all from planning to performance, executed by the famous Grucci fireworks family. Separating the book's hardbound cloth covers reveals a continuous folded sheet with reproductions of Cai's gunpowder drawings (made by burning scant gunpowder on paper) on one side and

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photographs of the event and text on the other. In an interview, the artist compares his drawings to "love-making" and explains some technical aspects of his displays, such as a computer chip in each explosive shell.

In *Minor China* Hentyle Yapp analyzes contemporary Chinese art as it circulates on the global art market to outline the limitations of Western understandings of non-Western art. Yapp reconsiders the all-too-common narratives about Chinese art that celebrate the heroic artist who embodies political resistance against the authoritarian state. These narratives, as Yapp establishes, prevent Chinese art, aesthetics, and politics from being discussed in the West outside the terms of Western liberalism and notions of the "universal." Yapp engages with art ranging from photography and performance to curation and installations to foreground what he calls the minor as method—tracking aesthetic and intellectual practices that challenge the predetermined ideas and political concerns that uphold dominant conceptions of history, the state, and the subject. By examining the minor in the work of artists such as Ai Weiwei, Zhang Huan, Cao Fei, Cai Guo-Qiang, Carol Yinghua Lu, and others, Yapp demonstrates that the minor allows for discussing non-Western art more broadly and for reconfiguring dominant political and aesthetic institutions and structures.

From the most exciting individual in American theater" (Newsweek), here is Anna Deavere Smith's brass tacks advice to aspiring artists of all stripes. In vividly anecdotal letters to the young BZ, she addresses the full spectrum of issues that people starting

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out will face: from questions of confidence, discipline, and self-esteem, to fame, failure, and fear, to staying healthy, presenting yourself effectively, building a diverse social and professional network, and using your art to promote social change. At once inspiring and no-nonsense, *Letters to a Young Artist* will challenge you, motivate you, and set you on a course to pursue your art without compromise.

2011 Updated Reprint. Updated Annually. United Arab Emirates Oil & Gas Sector Business & Investment Opportunities Yearbook

As the accompanying publication to the largest exhibition of contemporary art ever assembled in the U.S., the *Prospect.1* New Orleans catalogue is one of the most sought-after art books of 2008-09. Featuring new illustrated essays on New Orleans and its place in twenty-first century America by *Prospect.1* organizer Dan Cameron, art historian Barbara Bloemink, journalist Lolis Eric Elie and curator Claire Tancons, the book also includes a fully illustrated section on each of the 81 participating artists, who include William Kentridge, Trenton Doyle Hancock, Fred Tomaselli, Cai Guo Qiang, Sanford Biggers, Tony Fitzpatrick, Amy Sillman, Malick Sidibe, Clare E. Rojas and Monica Bonvicini, among many others. Locating contemporary art in the cauldron that is New Orleans adds a new dimension to the book and its visuals: It's an incisive statement on art making and humanity today. Dan Cameron, the Director and Curator of *Prospect.1* New Orleans, is an international New York-based curator who was inspired to organize an exhibition in New Orleans shortly after Hurricane Katrina in

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2005. Cameron has been a frequent visitor to New Orleans since the late 1980s, and he organized the 1995 New Orleans Triennial for the New Orleans Museum of Art. In May 2007 Cameron took on the position of Visual Arts Director at the New Orleans Contemporary Arts Center (CAC), one of the leading venues for new art in the South, and a principal venue for Prospect.1 New Orleans.

Edited and with text by Melissa Chiu.

"This publication was produced by the Smart Museum of Art, The University of Chicago, on the occasion of the exhibition *The Allure of Matter: Material Art from China*, curated by Wu Hung with Orianna Cacchione."

"Featuring 70 works in various media--paintings, calligraphy, photographs, woodblock prints, video, and sculpture--that were created during the past three decades, *Ink Art: Past as Present in Contemporary China* will demonstrate how China's ancient pattern of seeking cultural renewal through the reinterpretation of past models remains a viable creative path. Although all of the artists have transformed their sources through new modes of expression, visitors will recognize thematic, aesthetic, or technical attributes in their creations that have meaningful links to China's artistic past. The exhibition will be organized thematically into four parts and will include such highlights as Xu Bing's dramatic *Book from the Sky* (ca. 1988), an installation that will fill an entire gallery; *Family Tree* (2000), a set of vivid photographs documenting a performance by Zhang Huan in which his facial features--and his identity--are obscured gradually by

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physiognomic texts that are inscribed directly onto his face; and Map of China (2006) by Ai Weiwei, which is constructed entirely of wood salvaged from demolished Qing dynasty temples." --

An alarming, deeply reported analysis of how close--and how often--the world has come to nuclear annihilation, and why we are once again on the brink.

Shanghai, long known as mainland China's most cosmopolitan city, is today a global cultural capital. This book offers the first in-depth examination of contemporary Shanghai-based art and design – from state-sponsored exhibitions to fashionable cultural complexes to cutting edge films and installations. Informed by years of in-situ research, the book looks beyond contemporary art's global hype to reveal the socio-political tensions accompanying Shanghai's transitions from semi-colonial capitalism to Maoist socialism to Communist Party-sponsored capitalism. Case studies reveal how Shanghai's global aesthetic constructs glamorising artifices that mask the conflicts between vying notions of foreign-influenced modernity and anti-colonialist nationalism, as well as the city's repressed socialist past and its consumerist present.

"An exploration, celebration, and commemoration of Odyssey, a monumental gunpowder drawing by world-renowned contemporary artist Cai Guo-Qiang installed at the Museum of Fine Arts, Houston. The book narrates the literally explosive creation of Odyssey through a combination of text and photographs"--Provided by publisher.

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Science and art are increasingly interconnected in the activities of the study and conservation of works of art. Science plays a key role in cultural heritage, from developing new analytical techniques for studying the art, to investigating new ways of preserving the materials for the future. Following on from the 2014 title *Science and Art: The Painted Surface*, this book consists of a series of chapters written together by scientists, art historians, conservators, curators and artists dedicated to conservation, execution techniques, languages and conceptual topics. *Science and Art: The Contemporary Painted Surface* largely covers execution techniques, material's conservation and languages of artists, representative of twelve different countries, all protagonists of the development of innovative significant techniques and methodologies. The book opens with a focus on widely historicized artists, such as Jackson Pollock, Lucio Fontana, Enrico Baj, Piero Manzoni and Joseph Albers. Its core is dedicated to the work of major worldwide renowned living artists, in a perspective that, while considering the Sixties as the historical starting point of contemporaneity, does not neglect to offer a view on the work done in the immediately preceding years. Several interviews with artists are included. Final chapters are dedicated to contemporary design, net art, and painted surfaces in contemporary architecture. Presented in an easily readable form for a large audience, the book guides readers into new

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areas uncovered by the link between science and art, and will be of interest to artists, art historians and curators, as well as those who appreciate art. Reviews of *Science and Art: The Painted Surface* 'Science and Art provides an excellent read for art historians, who will instantly recognise the famous pieces that have been studied, while giving them insight into how a painting was constructed, what it is made from, or how the colours would have looked when they were freshly painted.' *Chemistry World*, 6 November 2014 'Science and Art is recommended for students, teachers, and the general public who are interested in chemistry or other sciences and art, as well as applications of the former to the latter.' *J. Chem. Educ.*, 2016, 93(5), 810–810

Cai Guo-Qiang, a Chinese artist known throughout the world for his exciting performances with fire, presents in this volume the works created in Naples as part of the project "In the Volcano". With these works, resulting from his "explosion workshop", the artist created a short circuit between our present and the memories of ancient Rome. Cai Guo-Qiang, as a modern Prometheus, plays with his mastery in dominating the fire, and drawing on the powerful and suggestive traditions of the oriental world he crafts pyrotechnic works and performances with which he invites us to rediscover the inescapable bonds between the classical past and the modern sensibility, and in particular between

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the explosion that in 79 A.D. destroyed Pompei - paradoxically preserving it for us - and artistic creation.00Exhibition: Museo Archeologico, Naples, Italy (23.02-20.05.2019).

Profiles thirty Chinese artists who were born during the mid-1970s and their work, lists the milestones made in the country from this time period to the present, and discusses social issues affecting China today.

This publication celebrates an artist at the height of his international career. The highly anticipated exhibition 'Cai Guo-Qiang: Falling Back to Earth' will be accompanied by a richly illustrated catalogue, tracing QAGOMA's unique history with this globally renowned artist, from his early-career works from 'The Asia Pacific Triennial of Contemporary Art' in 1996 and 1999 through to the presentation in 2013 of his major new works. Essays by Australian and international authors will explore the exhibition's interrelated themes of nature, spirituality and globalisation, and focus on Cai's new works, documented here for the first time. With writing also by Cai Guo-Qiang on his collaborations with children from around the world.

Past in Reverse: Contemporary Art of East Asia brings together the work of twenty-two established and emerging artists and artists' groups from mainland China, Taiwan, Hong Kong, Japan, and South Korea. Displaying a broad range

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of strategies and trends in East Asian art today, the works also reveal a variety of methods by which these artists access the traditions and forms of the past to address contemporary conditions. Influences of past and present, East and West, merge within the interrelated cultural identities that define the globalized world. Throughout his career, Chinese artist Cai Guo-Qiang (born 1957) has used the motif of the boat to represent the exchange of knowledge across cultures. In his latest monograph, "A Clan of Boats," Guo-Qiang gathers his use of the motif into a single compilation and speaks for the first time about the many works he has created with boats throughout the course of his artistic career. "I am actually a vessel myself," he writes in this volume; "I left home a long time ago, the centuries-old harbor city of Quanzhou. I sailed to Shanghai first, and then to Tokyo, New York, and the rest of the world, further and further, shuttling between different ports, different natural sceneries, cultures, and histories." The book includes an essay written by art critic Karen Smith and two interviews (conducted ten years apart) by Hans Ulrich Obrist.

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