

For immediate release

## Free Lecture and screening: China and the World: New Views on Recent Chinese Art

Thursday January 21, 2016  
Lecture: 6pm; Screening: 7:30pm  
Vancity Theatre, 1181 Seymour St, Vancouver BC  
This event is free and open to everyone



**January 7, 2016, Vancouver, BC** – The Vancouver Art Gallery in partnership with China Global and VIFF Vancity Theatre present *The Morning Time Disappeared* (2014), a 55-minute film by the Beijing-based artist Wang Jianwei, and a lecture, *China and the World: New Views on Recent Chinese Art*, by Alexandra Munroe, Solomon R. Guggenheim Museum Samsung Senior Curator, Asian Art and Senior Advisor with a special introduction by Zheng Shengtian, Adjunct Director for the Institute of Asian Art. This event is presented as part of the Vancouver Art Gallery's Institute of Asia Art, a comprehensive initiative to advance scholarship and public appreciation of art from Asia through exhibitions, public programs and collections.

Wang Jianwei, *The Morning Time Disappeared*, was created on the occasion of the artist's solo show at the Guggenheim Museum in 2014 as part of The Robert H. N. Ho Family Foundation Chinese Art Initiative. This artwork is a recent acquisition of the Vancouver Art Gallery, made possible as a gift of the Solomon R. Guggenheim Foundation in connection with The Robert H. N. Ho Family Foundation Chinese Art Initiative and China Global: The Vancouver Society for Promotion of Chinese Art & Culture.

**About the artist: Wang Jianwei**

Wang Jianwei is one of the leading artists of the avant-garde and experimental art movements in reform-era China. Born in 1958 in Sichuan Province, he became a pioneer of video and installation art in China in the early 1990s. Wang is recognized as an influential thinker and cultural catalyst in China for his writings and contributions to the public discourse on contemporary art and culture. Wang's art practice examines the contact between art and social reality. His highly innovative artworks consider space and time in elaborate ways, connecting theatre, visual art and film. *The Morning Time Disappeared* is inspired by Franz Kafka's novella *The Metamorphosis* and explores the transformation of contemporary China, looking at how the boundary between reality and fiction can become blurred and abstracted.

**About the lecture: *China and the World: New Views on Recent Chinese Art***

Over the last three decades as China has experienced tremendous change, contemporary art has also become a globalized phenomenon. The rise of international biennials across Asia and the Middle East and the increased representation of non-Western artists in such venues as the Venice Biennale and dOCUMENTA have promoted new transnational and decentered models of modern and contemporary art that challenge the loaded binaries of East versus West, centre versus periphery, and originality versus derivation. Corresponding to the widespread circulation of post-colonial, postmodern, and globalization cultural theories, global contemporary art, including Chinese experimental practices, uses a variety of conceptual, abstract, realist, and pop languages to explore and critique new notions of time, space, nation, and identity—conditions that have both local meaning and international relevance. The arc of this history provides the framework for this lecture, showing how Chinese artists have been both agents and skeptics of China's emergence as a global presence. It also looks at how the presence of Chinese art and artists on the global scene has impacted the evolution of the art inside China even as it has upended global understandings of the contemporary.

**About the speaker: Alexandra Munroe**

Alexandra Munroe, Ph.D., is Samsung Senior Curator, Asian Art and Senior Advisor, Global Arts at the Solomon R. Guggenheim Museum and Foundation. A pioneering authority on modern and contemporary Asian art and transnational art studies, she has led the Guggenheim's Asian Art Initiative since its founding in 2006. She convenes the museum's biannual Asian Art Council, a curatorial think tank, and heads The Robert H. N. Ho Family Foundation Chinese Art Initiative. As Senior Advisor, Global Arts, she helps to guide the Foundation's intellectual and institutional agendas for expanding its purview to study, acquire, and exhibit art from beyond the western world.

Munroe has organized the award-winning and critically acclaimed Guggenheim exhibitions Gutai: Splendid Playground (2013, co-organized with Ming Tiampo), Lee Ufan: Marking Infinity (2011), The Third Mind: American Artists Contemplate Asia, 1860–1989 (2009), and Cai Guo-Qiang: I Want to Believe (2008). Other exhibitions and publications include Yayoi Kusama: A Retrospective (1989), The Art of Mu Xin (2002), YES YOKO ONO (2000), Little Boy: The Arts of Japan's Exploding Subculture (2005), organized with Takashi Murakami. Her groundbreaking survey and textbook *Japanese Art after 1945: Scream Against the Sky* (1994) is recognized for initiating the field of postwar Japanese art history in the United States.

Raised in Japan, Munroe is former Vice President of the Japan Society, New York, and former director of its museum. She holds a BA from Sophia University, Tokyo, an MA from the Institute of Fine Arts, New York University, and a Ph.D. in History from New York University, where her research was in modern East Asian intellectual history. She serves on the advisory boards of Asia Art Archive, Hong Kong; LEAP, Beijing; Jnanapravaha Mumbai, Rockbund Art Museum, Shanghai; and UCCA, Beijing. She is a trustee of the Aspen Music Festival and School, the Institute of Fine Arts, New York University, and the United States-Japan Foundation, and is a member of the Council on Foreign Relations, New York.

Image credit:

Wang Jianwei, *The Morning Time Disappeared*, 2014, single-channel video with sound, Collection of the Vancouver Art Gallery, Gift of the Solomon R. Guggenheim Foundation in connection with The Robert H. N. Ho Family Foundation Chinese Art Initiative; The gift of edition 2/5 to the collection of the Vancouver Art Gallery was made possible in part by China Global

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