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Autore	Tselichtchev Ivan
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Dominant Shareholders: A New Mentality, a New Mode of Action  
Concluding Remarks; 5: Structural Transformation: Labor Relations; Overview: Directions of Change and New Challenges; Evolving Practices and Way of Thinking; The Signs of a New HRM System; Building Sustainable Labor Relations; Concluding Remarks; 6: Regional Integration and Prospects for the East Asian Community; The Interdependence of East Asian Economies; East Asia's FTAs; Regional Institution Building: ASEAN Plus Three; The Creation of the East Asian Community: Dilemmas  
East Asia's Integration Pattern: A "Do-What-You-Can-Do" Community  
Part 2: Nations; 7: China: A New Heavyweight; A Few Basics; Postwar Development; Structural Reforms; Present Performance; Three Super-Challenges; The Upgrading Game; Foreign Trade; FDI and the Business Environment; Concluding Remarks; 8: Hong Kong: Ten Years with China; A Few Basics; An Historical Perspective; Postwar Development; Present Performance; Foreign Trade; FDI and the Business Environment; Concluding Remarks; 9: Taiwan: A Center of Advanced Manufacturing; A Few Basics; Postwar Development; Structural Reforms  
Present Performance  
Foreign Trade; FDI and the Business Environment; Concluding Remarks; 10: South Korea Reformed: Challenges for a Newly Developed Nation; A Few Basics; Postwar Development; Structural Reforms; Present Performance; Foreign Trade; FDI and the Business Environment; Concluding Remarks; 11: Singapore: Globalized, Entrepreneurial, Diversified; A Few Basics; Postwar Development; Structural Features; Present Performance; Foreign Trade; FDI and the Business Environment; Concluding Remarks; 12: Malaysia: Developed by 2020?; A Few Basics; Postwar Development; Structural Reforms  
Present Performance

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Sommario/riassunto

Asia was probably the biggest economic sensation of the post-war decades. The breathtaking success of Japan was followed by a remarkable rise of "four tigers", then ASEAN founder states and then China. The Asian miracle became a commonly accepted definition of this success. In the late 1970s and especially 80s it became clear that the balance of power in the world had changed. Politicians, businessmen, scholars began to talk about "the new Asia Pacific age" and Asian economic model, different from and, maybe, even superior to Western capitalism. However, in 1997-98 the Asian economic crisi

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2. Record Nr.	UNINA9910495661003321
Autore	Lazarus Anny
Titolo	La critique d'art chinoise contemporaine : Textes et contexte // Anny Lazarus
Pubbl/distr/stampa	Aix-en-Provence, : Presses universitaires de Provence, 2021
ISBN	979-1-03-656679-0
Descrizione fisica	1 online resource (542 p.)
Collana	Arts
Soggetti	Art art contemporain critique artiste art Chine
Lingua di pubblicazione	Francese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	Depuis 1979, les critiques d'art chinois ont accompagné le développement de l'art contemporain, participant à la renaissance de la vie intellectuelle durement éprouvée sous le règne de Mao. Cet ouvrage présente d'une part le paysage intellectuel dans lequel s'est construite la discipline, et d'autre part les textes théoriques et leur réception dans le milieu académique. Attirés au départ par la pensée occidentale, un champ référentiel qui s'étend de Platon à Danto, les critiques chinois se sont tournés ensuite vers le corpus classique, pour forger des outils « propres à la Chine » afin de ré-écrire une histoire de l'art contemporain chinois délivrée du carcan post-colonial, mais au risque de se prendre au piège d'un nationalisme insidieux encouragé par le Parti communiste. Que ce soit Gao Minglu, Li Xianting, Wang Lin ou encore Wang Nanming, tous questionnent la méta-critique, le sort et l'essor de la modernité et du postmodernisme, les discours historiques ou l'art abstrait et ses liens avec la calligraphie. Qu'ils récuse les concepts occidentaux jugés inaptes pour interpréter l'art chinois ou recourent aux concepts classiques, qu'ils défendent une démarche universelle et

condamnent les artistes et les critiques qui brandissent leur identité chinoise, ils aspirent à un art « au service du peuple », produit par des artistes intégrés à la société. Leurs écrits attestent de la vitalité de la critique d'art contemporaine chinoise.

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