

1. Record Nr.	UNINA9910480558103321
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Titolo	Staging art and Chineseness : the politics of trans/nationalism and global expositions // Jane Chin Davidson
Pubbl/distr/stampa	Manchester : , : Manchester University Press, , 2020
ISBN	1-5261-5051-4 1-5261-3979-0
Descrizione fisica	1 online resource (xiii, 210 pages, 16 unnumbered pages of plates) : illustrations (some color)
Collana	Rethinking art's histories Manchester scholarship online
Disciplina	709.51
Soggetti	Video art - China - Exhibitions Art - Exhibition techniques Art, Chinese Art - Exhibitions - Political aspects Nationalism and art Video art China Exhibition catalogs. Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Also issued in print.
Nota di bibliografia	Includes bibliographical references (pages 196-203) and index.
Nota di contenuto	Front Matter -- Dedication -- Contents -- List of plates and figures -- Acknowledgements -- Introduction: staging art and Chineseness -- Chineseness as a theoretical, historical, and political problem in global art and exhibition -- Patty Chang and the transnational cinematic subject of Chineseness -- Environment, labor, and video: (eco)feminist interpellations of Chineseness in the work of Yuk King Tan, Cao Fei, and Wu Mali -- The dialectical image of empire -- The archive of Chineseness: the global exposition and the museum -- Select bibliography -- Index
Sommario/riassunto	This book addresses the politics of borders in the era of global art by exploring the identification of Chinese artists by location and

exhibition. Focusing on performative, body-oriented video works by the post-1989 generation, it tests the premise of genealogical inscription and the ways in which cultural objects are attributed to the artist's residency, homeland or citizenship rather than cultural tradition, style or practice. Acknowledging historical definitions of Chineseness, including the orientalist assumptions of the past and the cultural-mixing of the present, the book's case studies address the paradoxes and contradictions of representation. An analysis of the historical matrix of global expositions reveals the structural connections among art, culture, capital and nation.

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