

## Privacy Settings

We use cookies to optimize our website and our service.

- ☒ Functional
- ☒ Statistics
- ☒ Marketing

Save

Functional only

Accept all

WEBSITE  
[HTTP://EN.SHANGHAIBIENNALE.ORG/](http://en.shanghaibiennale.org/)

COUNTRY  
[CHINA](#)

DISCIPLINE  
[VISUAL ARTS](#)



On the theme of Rehearsal, the 8th Shanghai Biennale invited artists from around the world to reflect on crisis and constraint in contemporary art. **Why Rehearsal ?** The last two years have witnessed the latest global crisis. As if on cue, almost concurrently, an unprecedented crisis also befell contemporary art on a global scale. This one is no spiritual crisis experienced by modernists in the depths of their individual creativity, but a malarial torpor endemic to today's world, or alternatively, a malaise of the system – the fact that the creativity of individual artists fails to match that of the system of artistic production, and by a wide margin. Artists cannot rid themselves of the sinking feeling that they are in the system's employment, made to order by society at large. Everywhere we look, artists are coplaying their roles. The 8th Shanghai Biennale raises the following question: What is suppressing and constraining the power of the heart in the economic and political context of contemporary art? Is it because of the 'invisible hand' of the art world? Or is it because of 'trends' in the international art market? Should we blame all the identikit mega-exhibitions worldwide? Or the omni-present mass culture? Artists are becoming more and more constrained and boring and we are dragged into a 'post-history' malaise. So how should we describe this state clearly? How can we get out of the dilemma of creation in the context of an art system constituted by seamless and endless international dialogue, mega exhibitions, art fairs and transnational capital? How do we identify the internal frontiers of the 'art world' hijacked by global capitalism while we are ourselves part of it? Is contemporary artistic

practice capable of generating a new system of production beyond the throttles of institutional critique and social participation? **PARTICIPATING ARTISTS** Bottoebruno (Italy), Cai Mingliang (Malaysia), Carlos Garaicoa Manso (Cuba), Chourouk Hriech (France), Delphine Balley (France), Anton Vidokle (U.S.) + Liam Gillick (U.K./U.S.), Guan Wei (Australia), Inga Svala Thorsdottir (Iceland), Issac Julien (U.K.), Josef Trattner (Austria), JR (France), Jun Nguyen-Hatsushiba (Japan/Vietnam), Liane Lefaivre (Austria) + Li Kaisheng (Mainland), Marlene Mocquet (France), Michael Lee Hong-Hwee (Singapore), Nikhil Chopra (India), Ouka Leele (Spain), Raqs Media Collective (India), SO-SO-LIMITED (U.S.), Superflex (Denmark) + The Propeller Group (Vietnam), Tom Nicholson (Australia), VERDENSTEATRET (Norway), Vincent Olinet (France), Yeon Doo Jung (Korea), Yuki Onodera (Japan), Yves Bernard (Belgium), WHW (Croatia), Zhou Yi (Italy),Chen Jiere (Taiwan). Mainland: Liu Qingyuan, Liu Wei, Liu Xiaodong, Lv Shanchuan, Made In, Ma Liang, Mu Baiyang, Qiu Zhijie, Shen Ligong, Tang Hui, Wang Jianwei, Wang Mai, Wang Xiaoshuai, Wu Shanzhuan, Xia Yang, Yang Fudong, Zhang Huan, Zhang Hui. **Curatorial Team: FAN Di’An, LI Lei, GAO Shiming**  
**Curator: GAO Shiming**

Similar content

POSTED ON  
11 JUN 2016

Chinese Whispers  
exhibition in Bern and  
Vienna



POSTED ON  
16 NOV 2014

10th Shanghai  
Biennale



POSTED ON  
04 OCT 2011

The Fourth Guangzhou  
Triennial



POSTED ON  
19 DEC 2018

Guangzhou Triennial  
2018



POSTED ON  
21 APR 2014

China's largest private  
museum opens in  
Shanghai



POSTED ON  
16 FEB 2012

Shanghai | 'Boy'  
contemporary portrait  
exhibition



ABOUT ASEF CULTURE360

culture360.asef.org brings Asia and Europe closer by providing information, facilitating dialogue and stimulating reflection on the arts and culture of the two regions.

[MORE ABOUT ASEF CULTURE360](#) | [FAQ](#)

