

ASIAN CULTURAL COUNCIL BENEFIT AUCTION
CAI GUO-QIANG: *THE BUND WITHOUT US No. 2*



Cai Guo-Qiang (b. 1957, Quanzhou, China; based in New York)
The Bund Without Us No. 2
2014
Gunpowder on paper
306 x 202 cm (120.5" x 79.5")

This work was created on the occasion of Cai Guo-Qiang's 2014 solo exhibit, *Cai Guo-Qiang: The Ninth Wave*, at the Power Station of Art in Shanghai. *The Bund Without Us No. 2* is part of a series made for the exhibition's tour de force, a colossal drawing that re-imagines the Bund taken over by nature. The artist has freely incorporated subject matter from Shanghai School paintings of late 19th century China; for instance, Wu Changshuo's mandarin ducks swimming next to lotus, as seen above. With these references, Cai conjures the spirit in the literati paintings of the era, when people lived more in harmony with nature than now, amidst our zeitgeist of high technology.

Proceeds from the auction of *The Bund Without Us No. 2* will benefit the Asian Cultural Council for the continuation of the ACC Cai Fellowship, which allows two Chinese artists each year to participate in individually tailored six-month fellowship programs in the United States. In addition to customized programming, Cai Fellows have special access to Cai and his New York studio.

CAI GUO-QIANG: THE NINTH WAVE
POWER STATION OF ART, SHANGHAI,
AUGUST 8, 2014 – OCTOBER 26, 2014

Cai Guo-Qiang: The Ninth Wave is the Power Station of Art (PSA)'s first solo exhibition by a living artist. The exhibition unapologetically sheds light on one of the greatest challenges faced by mankind: Earth's current environmental and ecological crisis. This is a pressing concern in China—and the world at large—and one increasingly addressed in contemporary art. However, with the attention of the public distracted for various reasons, environmental issues in art today have not received the attention they did in the 1960s, when important artworks, marking meaningful and far-reaching explorations of our relationship with nature, by international contemporary artists were widely recognized.

Cai Guo-Qiang: The Ninth Wave not only tackles environmental issues, but also addresses mankind's relationship with nature, relating it to the poetics of traditional Chinese aesthetics and philosophy. The works in the exhibition present different facets of humanity's nostalgia for a primordial landscape and a spiritual homeland. PSA's building, a former electrical plant, serves as a powerful backdrop for an exhibition that focuses on our interaction with nature. Occupying galleries on the first and second floors of the museum, *Cai Guo-Qiang: The Ninth Wave* includes eleven major works embodying the diversity of media for which the artist is well known. Specially commissioned for the exhibition, six of these—including one of the artist's signature "explosion events"—comprise a new suite of gunpowder drawings, installations, and multimedia video works, making *The Ninth Wave* one of the artist's most ambitious exhibitions in recent years. The opening explosion event, entitled *Elegy*, can be watched online here: <http://vimeo.com/103547331>

SELECT PRESS COVERAGE

"Cai Guo-Qiang's "The Ninth Wave" Blasts Off in Shanghai," *randian*. http://www.randian-online.com/np_review/cai-guo-qiangs-the-ninth-wave-blasts-of-in-shanghai/

"Cai Guo-Qiang Smashes Records in Shanghai," *artnet News*. <http://news.artnet.com/in-brief/cai-guo-qiang-smashes-records-in-shanghai-85113>

"Cai Guo-Qiang Sends Ark of Undead Animals Up Huangpu River—What?," *artnet News*. <http://news.artnet.com/art-world/cai-guo-qiang-sends-ark-of-undead-animals-up-huangpu-river-what-63763>

"China's Pollution Crisis Inspires An Unsettling Art Exhibit," *NPR*. <http://www.npr.org/blogs/parallels/2014/08/21/342189261/chinas-pollution-crisis-inspires-an-unsettling-art-exhibit>

"Q. and A.: Cai Guo-Qiang on Art, the Death of Nature and China's Modern Reality," *The New York Times*. http://sinosphere.blogs.nytimes.com/2014/09/03/q-and-a-cai-guo-qiang-on-art-the-death-of-nature-and-chinas-modern-reality/?_php=true&_type=blogs&_r=0

"《蔡国强：九级浪：火药焰火盛会》，燃点 http://www.randian-online.com/zh/np_review/cai-guo-qiangs-the-ninth-wave-blasts-of-in-shanghai/

"林明杰：蔡国强就该挨骂", 99艺术新闻 http://news.99ys.com/news/2014/0813/9_179771_1.shtml

"蔡国强：上海滩上掀起《九级浪》", 文化中国 http://cul.china.com.cn/zt/tbgz/2014-08/14/content_7147571.htm

"《白天焰火》引发九级浪，蔡国强怎么说？", 纽约时 <http://cn.tmagazine.com/culture/20140818/tc18caiguoqiang/>

CAI GUO-QIANG



Cai Guo-Qiang's oeuvre of gunpowder drawings, pyrotechnic spectacles, and large-scale installations has captivated and inspired audiences around the world, and has earned the artist a reputation for dreaming up daringly ambitious projects with the tenacity to bring them to life. His work is widely acclaimed for its emotional depth, intellectual rigor, and for finding unexpected beauty in the violence of explosions.

Cai was born in 1957 in Quanzhou City, Fujian Province, China. He was trained in stage design at the Shanghai Theater Academy, although his work has since crossed multiple mediums, including drawing, installation, video, and performance art. While living in Japan from 1986 to 1995, he explored the properties of gunpowder in his drawings, an inquiry that eventually led to his experimentation with explosives on a massive scale and to the development of his signature explosion events. Drawing upon Eastern philosophy and contemporary social issues as a conceptual basis, these projects and events aim to establish an exchange between viewers and the larger universe around them, utilizing a site-specific approach to culture and history.

Cai was awarded the Japan Cultural Design Prize in 1995 and the Golden Lion at the 48th Venice Biennale in 1999. He received the 7th Hiroshima Art Prize (2007), the 20th Fukuoka Asian Culture Prize (2009), and the Association Internationale des Critiques d'Art (AICA)'s first place for Best Project in a Public Space for *Cai Guo-Qiang: Fallen Blossoms* (2010). He curated the first China Pavilion at the 51st Venice Biennale (2005) and held the distinguished position of Director of Visual and Special Effects for the opening and closing ceremonies of the 2008 Summer Olympics in Beijing. In 2012, Cai was honored as one of five Laureates for the prestigious Praemium Imperiale, an award that recognizes lifetime achievement in the arts in categories not covered by the Nobel Prize. He was also among the five artists who received the first U.S. Department of State Medal of Arts award for his outstanding commitment to international cultural exchange.

Cai has held solo exhibitions at the Metropolitan Museum of Art, the Guggenheim Museum, the National Art Museum of China, Guggenheim Bilbao, Mathaf Arab Museum of Modern Art, the Los Angeles Museum of Contemporary Art, Zhejiang Art Museum, Faurschou Foundation, Queensland Art Gallery, and the Power Station of Art. He currently lives and works in New York City.



THE ASIAN CULTURAL COUNCIL

The Asian Cultural Council (ACC) is a non-profit foundation that supports excellence and exchange in the arts. Established in 1963 by John D. Rockefeller 3rd, ACC has been a leader in cultural exchange in the arts between the United States and Asia and amongst the countries of Asia for 50 years. ACC awards grants and creates tailor-made cultural exchange programs for artists, scholars, and arts and humanities professionals to engage in cross-cultural dialogue, research, and training in the U.S. or in another country in Asia to share and further enrich their talents.

ACC has awarded over 6,000 grants to artists and art professionals, many of whom received support in the early stages of their careers and are now leaders and pioneers in their fields. ACC's extensive alumni network includes such luminaries in the visual and performing arts as Cai Guo-Qiang, Kengo Kuma, Lin Hwai-min, Takashi Murakami, Basil Twist, Yayoi Kusama, Robert Wilson, and many more. ACC is headquartered in New York City and maintains offices in Hong Kong, Manila, Taipei, and Tokyo.

CAI GUO-QIANG AND THE ASIAN CULTURAL COUNCIL

ACC first came to know Cai Guo-Qiang in 1991 when he was living in Tokyo. His distinctive early works had already captured the attention of the art community in China and Japan, yet he was hungry for new knowledge and experiences. When he applied for an ACC grant in 1995, he wrote in his proposal:

"I am not interested in the concepts and methodology of creating artwork that searches for a middle road between the extremes of East and West. What I am aiming at is to study the essence of Eastern and Western cultures in the past, deal with various problems found in this planetary era, and endeavor to create a new civilization towards the future."

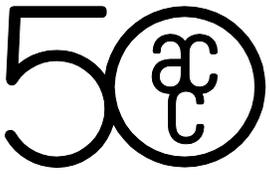
Cai's ACC fellowship brought him into the International Studio Program at MoMA PS1 for a one-year residency in 1995-96, during which time he was inspired by new ideas and encounters. It was at this point in his career that he became pre-occupied with the image of the atomic bomb as a true monument of the 20th century and sought to better understand its impact on contemporary life and art. ACC arranged for his visit to the Nevada Atomic Test Site, and the experiments and images he recorded there became the basis of his *The Century with Mushroom Clouds*, part of the acclaimed *Projects for the 20th Century* series.

Since his fellowship, Cai has given back to ACC in myriad ways, most notably through the 2012 establishment of the ACC Cai Fellowship. As ACC marks its 50th anniversary, Cai hopes that his gift of *The Bund Without Us No. 2* will inspire fellow ACC alumni to support future generations of artists to experience extraordinary opportunities and artistic exploration in the U.S. and Asia.

For more information about ACC, please visit: www.asianculturalcouncil.org

SELECT ACC GRANTEES

<u>Country of Origin</u>	<u>Name</u>	<u>Discipline</u>	<u>Grant Year(s)</u>	
Cambodia	Chinary Ung	Music	Multiple grants 1971-2013	
China	Cai Guo-Qiang	Visual Art	1995, 1996, 2012	
	Chen Kaige	Film, Video & Photography	1986, 1987, 1988	
	Yang Meiqi	Dance	1986, 2002	
	Shen Wei	Dance	1995	
	Tian Mansha	Theater	2004, 2006	
	Hong Kong	Ho Hing Kay, Oscar	Visual Art	1992
	Hon Chi-fun	Visual Art	1969	
	Ko Tin-lung	Theater	1987, 1995	
	So Yuk Wa, Louisa	Theater	2008, 2009	
	Wong Wucius	Visual Art	1971	
India	Natvar Bhavsar	Visual Art	1965	
	Ravi Shankar	Music	1964	
Indonesia	I Wayan Dibia	Dance	Multiple Grants 1980-1998	
	Amna Kusumo	Multiple Disciplines	Multiple Grants 1997-2006	
	Sardono Kusumo	Dance	Multiple Grants 1997-2006	
	Martinus Miroto	Dance	Multiple Grants 1992-2008	
Japan	Hasegawa Yuko	Museum Studies	1991, 2001	
	Ichiyonagi Toshi	Music	1967, 1968	
	Kuma Kengo	Architecture	1985	
	Murakami Takashi	Visual Art	1994, 2005	
	Nawa Kohei	Visual Art	2004	
	Takemitsu Toru	Music	1968	
	Tanaka Min	Dance	Multiple Grants 1983-2007	
	Yokoo Tadanori	Visual Art	1968	
	Korea	Yoo Duk Hyung	Theater	Multiple grants 1966-2009
		Paik Nam June	Visual Art	1965, 1970
	Kim Whanki	Visual Art	1964	
Philippines	Roberto Chabet	Museum Studies	1968	
	Jose Maceda	Music	Multiple grants 1974-1995	
	Grace Nono	Music	2007, 2008	
Singapore	Sen Ong Keng	Theater	Multiple grants 1998-2014	
Taiwan	Lin Hwai-Min	Dance	1978, 2006, 2007	
	Liu Kuo-Sung	Visual Art	1966	
Thailand	Klunchun Pichet	Dance	2000, 2010	



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<u>Country of Origin</u>	<u>Name</u>	<u>Discipline</u>	<u>Grant Year(s)</u>
United States	Marina Abramovic	Visual Art	2006
	Merce Cunningham	Dance	1964
	Buckminster Fuller	Architecture	1978
	Martha Graham	Dance	1974
	Mantle Hood	Music	1964, 1967
	Harvey Lichtenstein	Theater	1984
	Barbara London	Film, Video & Photography	1995, 1997
	Meredith Monk	Theater	1997, 2000
	Ellen Stewart	Theater	Multiple grants 1971-2000
	Jennifer Tipton	Theater	1998, 2001, 2005
	Basil Twist	Theater	2003, 2014
	Robert Wilson	Theater	1981, 2004