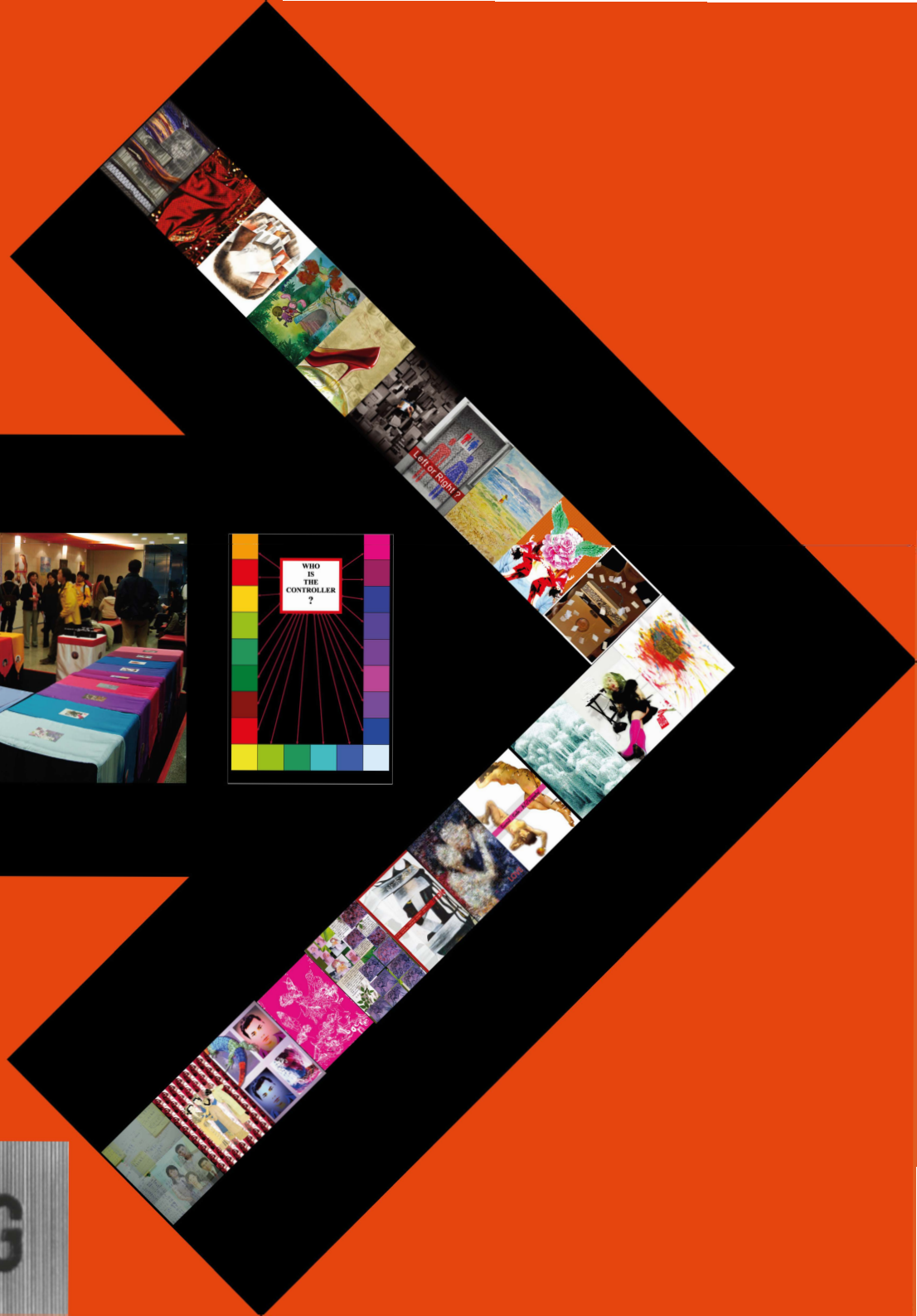
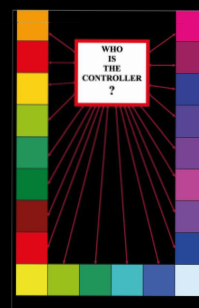




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Index

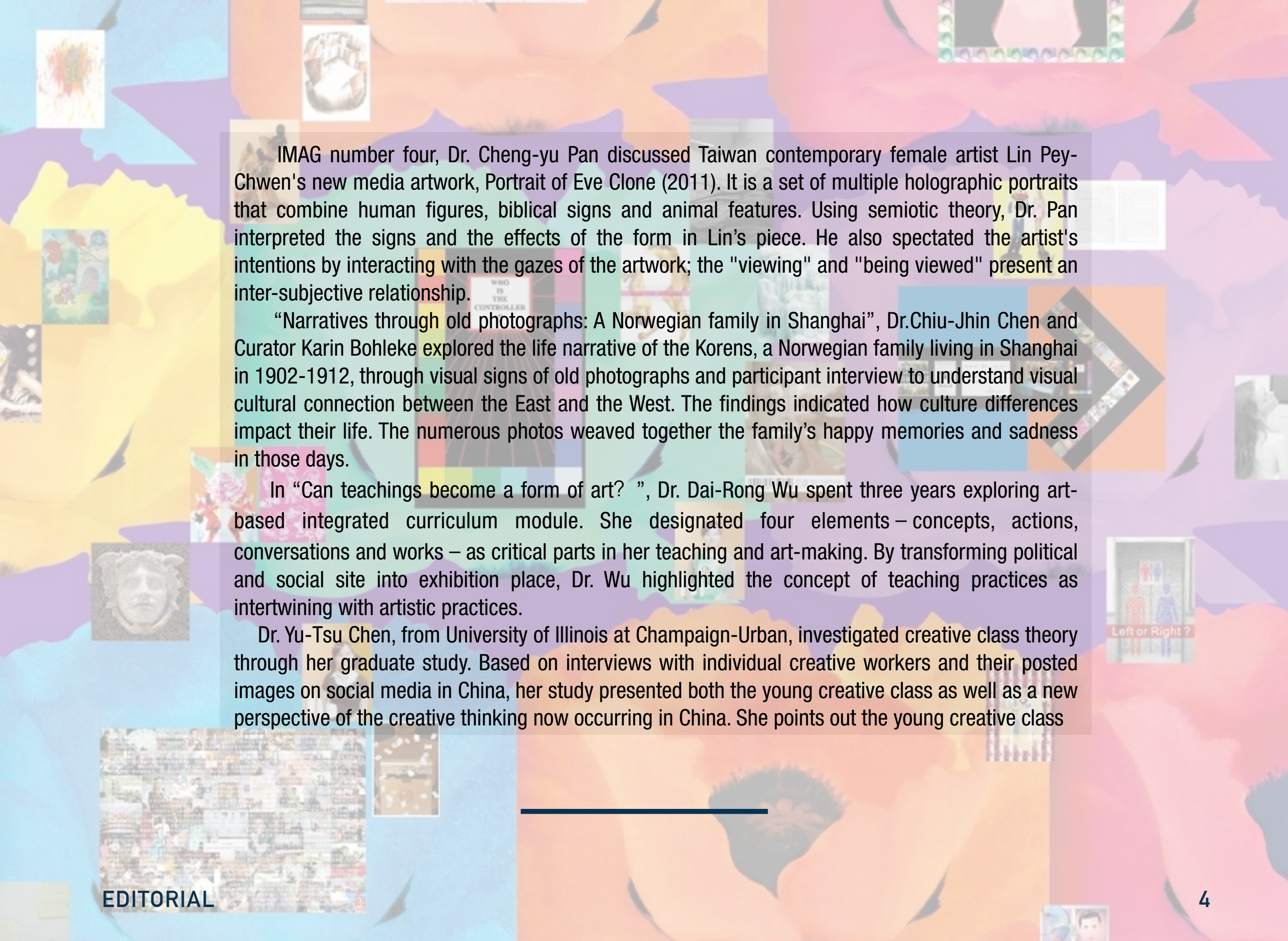
Editorial - N.º4-IMAG By Jo Chiung Hua Chen	03
The Gaze from the Apocalypse: An Analysis of Lin Pey-Chwen's Portrait of Eve Clone By Cheng-yu Pan	07
Narratives Through Old Photographs: A Norwegian Family in Shanghai By Chiu-Jhin Chen & Karin Bohleke	17
When Teachings Become Form: Concepts-Actions-Conversations-Works By Dai-Rong Wu	29
Faces of the Young Creative Class in China By Yu-Tsu Chen	41
City Space and the Pulse of Creativity By Yu-Hsiang Chen	54

N.º4-IMAG

By Jo Chiung Hua Chen



IMAG's mission is to provide a visual platform, which, in line with the constitution of InSEA, will help foster international cooperation and understanding, and promote creative activity in art through sharing experiences, improving practices, and strengthening the position of art in all educational settings.



IMAG number four, Dr. Cheng-yu Pan discussed Taiwan contemporary female artist Lin Pey-Chwen's new media artwork, Portrait of Eve Clone (2011). It is a set of multiple holographic portraits that combine human figures, biblical signs and animal features. Using semiotic theory, Dr. Pan interpreted the signs and the effects of the form in Lin's piece. He also speculated the artist's intentions by interacting with the gazes of the artwork; the "viewing" and "being viewed" present an inter-subjective relationship.

"Narratives through old photographs: A Norwegian family in Shanghai", Dr. Chiu-Jhin Chen and Curator Karin Bohleke explored the life narrative of the Korens, a Norwegian family living in Shanghai in 1902-1912, through visual signs of old photographs and participant interview to understand visual cultural connection between the East and the West. The findings indicated how culture differences impact their life. The numerous photos weaved together the family's happy memories and sadness in those days.

In "Can teachings become a form of art? ", Dr. Dai-Rong Wu spent three years exploring art-based integrated curriculum module. She designated four elements – concepts, actions, conversations and works – as critical parts in her teaching and art-making. By transforming political and social site into exhibition place, Dr. Wu highlighted the concept of teaching practices as intertwining with artistic practices.

Dr. Yu-Tsu Chen, from University of Illinois at Champaign-Urbana, investigated creative class theory through her graduate study. Based on interviews with individual creative workers and their posted images on social media in China, her study presented both the young creative class as well as a new perspective of the creative thinking now occurring in China. She points out the young creative class



as well as a new perspective of the creative thinking now occurring in China. She points out the young creative class share similar values toward life and work with the Western creative class in three ways. First, they work hard and play even harder for stimulating new ideas; Second, they treat their body as an arena for creative expression; and third, and they are much more critical than their contemporaries.

How creativity is enacted in daily life is a central contemporary art educational issues. Senior High School art teacher Yu-Hsiang Chen constructed and taught a city space-based curriculum. He guided his high school students to observe their living spaces and use technological approach to create their artworks. It is interesting that based on personal experiences and thinking, students creates different imaginative scenes and city stories. From students' artworks, we could easily find how images and meanings embodies creativity.

The Gaze from the Apocalypse: An Analysis of Lin Pey-Chwen's Portrait of Eve Clone

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來自末世的凝視：林珮淳〈夏娃克隆肖像〉作品評析

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摘要

本文就林珮淳的新媒體藝術創作〈夏娃克隆肖像 / Portrait of Eve Clone〉進行探討。作為台灣近代美術史上的關鍵註腳之一，這件全像印刷肖像作品揉合了人 / 獸特徵、聖經寓言和先端科技。我們首先將從符號學的角度來解析作品所承載的各個元素及其意義指涉，即作品中源自聖經的符碼，配合形式和技術的運用，所帶來的加乘效應。這其中，全像印刷作為一種全新的媒介，其對於物件光場的完全紀錄，將使藝術家、作品及觀眾的「觀點」發生根本性的變化。因此在本文後半部，我們轉換角度，從觀看經驗來切入作品，以「凝視」為核心，討論觀眾與作品之間「看」與「被看」的互動關係，試圖從中揭露作品的本質。除了作為觀者來思考作品，我們也希望透過此一互為主體的關係，多少理解藝術家的意圖，或至少一窺創她所採取的「立場」。

關鍵字：肖像，全像攝影，聖經符碼，觀看，視角，互動性

Abstract

This article discusses Lin Pey-Chwen's new-media artwork, Portrait of Eve Clone (2011), a set of multiple holographic portraits that combine human figures, biblical signs and animal features. It starts by analyzing the significance and references of the work through the lens of semiotics. This will be done by analyzing the signs derived from the Bible, and the effects brought about by the technologies and form of the work. In the second part of the article, we will shift to the visual experience and focus on "Gaze" to discuss the interaction between "viewing" and "being viewed". Aside from analyzing the work as spectators, we hope to, more or less, grasp the artist's intentions, or at least get a glimpse of the stance taken by the artist through this intersubjective relationship.

Keywords: portrait, holography, biblical signs, gaze, view angle, interactivity

Introduction



Figure 1: Lin Pey-Chwen, Portrait of Eve Clone, holographic printing, 2010. © Lin Pey-Chwen

This article discusses Lin Pey-Chwen's new-media artwork Portrait of Eve Clone, one of the pivotal presentations in *Dancing with Time - Artists: 40 Years × Taiwan Contemporary Arts*. The exhibition, co-organized by Kaohsiung Museum of Fine

Arts and Artist Magazine in 2015 and based on *Taiwan Contemporary Art Historiography: Artist Magazine 40 Year Anniversary Edition* (published in the same year), presents the development of contemporary art in Taiwan over four decades. Listed as a pivotal artwork of 2011 in the art historiography and exhibited in one of the four main exhibition areas named "Trans-disciplinary and Unconfined (2005-2014)", Lin's work clearly occupies an

important niche in Taiwan's art history. However, as far as the author knows, no in-depth and comprehensive analysis of each element in the work has been conducted so far. Therefore, this article attempts to take a closer "look" at her piece of work from this angle.

Starting from Signs

Portrait of Eve Clone is presented as a set of multiple portraits that marry human

figures with exterior features of insects or animals, such as scales and bulged cutin. The foreheads of each portrait are carved with the number "666" in different linguistic signs. These lexicons take spectators through time and space and address moral issues. Suffice it to say, these lexicons, or symbols, are able to travel through time. To begin with, Eve is the well-known wife of Adam appearing in the first chapter, *The Book of Genesis*, in the Bible, and the forefather of mankind. Lured by the snake, Eve committed the "Original Sin" by eating the forbidden fruit, which would give mankind wisdom and the power to overtake God. In the work, the fine and flawless faces of the portraits that secretly reveal their mystic sexiness are reminiscent of that dangerous lure. On the other hand, the holograms constructed through cutting-edge technologies has laid bare the nature of the "lure": the highly advanced technologies in modern times.

Another intriguing sign is that Number of the Beast is marked in different languages on each portrait. In the *Bible*, Ancient Babylon is often used as a metaphor for human civilizations' characteristic of arrogance, obsession with development, and inability to control the outcomes. In *The Book of Genesis*, the ancient Babylonians once attempted to build the sky-high Tower of Babel to showcase their greatness. To stop these arrogant people, God divided them into different ethnic groups that speak different languages. At last, the construction fell flat due to poor communication. Therefore, the doomed Ancient Babylon is often referred to as "*the great whore that sits on many waters*" "*with whom the kings of the earth have committed fornication, and the inhabitants of the earth have been made drunk with the wine of her fornication.*" From top to bottom, people of the country succumbed to the mindset of endless development and became trapped. The

"*many waters*" seated upon are in fact "*many peoples, and nations, and tongues*",¹ meaning the vices spread across the world.

Does it mirror our modern technological civilization?

Perhaps the forbidden fruit enabled technological development to trump faith. From the perspective of Marshall McLuhan, specialization has greatly divided human development, and has gradually detached the pursuit for knowledge from moral values. From the Romantic Period onwards, "*The new technique of control of physical processes by segmentation and fragmentation separated God and Nature as much as Man*".² Consequently, the tragic outcomes of greed and indulgence are manifesting themselves, as evidenced by global warming, smog, extremism and declining moral values...

¹ Apocalypse, 17:1-15

² M. McLuhan, 1964: p. 191.



Figure 2: Portrait of
Eve Clone at Digital
Attraction, FZ15
Animation & Story
Callary, 20115-16.
© Lin Pey-Chwen

The number 666 and the beast skin of the portraits squarely reflect those tragic outcomes. In the last chapter of the New Testament, "The Book of Revelation", a "beast" joins forces with humans in their war against God prior to the end of the world. Featuring seven heads and seven horns, this beast came to the earth and required those who had faith in him to mark "666" on their hands and foreheads. This mark is known as "The Mark of the Beast". Here, the artist combined the "beast" and "humans", as shown by the marked foreheads and the blended human / beast bodies. In addition, the Clone in the title inevitably leads spectators to think about cloning, animal organ transplant, and gene modification, among other highly-controversial technological issues.

From the beginning of mankind (Eve in Genesis) to the end of history (the beast in Revelation), *Portrait of Eve Clone* travels through civilizations by way of parables in

the Bible, unfolding the concerns over humans' inherent fetish for lust, as well as the pursuit of unchecked scientific development.

Image Reproduction Technology

The technology applied in the work is a developing yet revolutionary one called "holographic printing". Different from traditional photography, it does not use lens for "photographing" the object. In this way, only light from one direction can be taken in. By using sensitive elements, holography directly documents all information of the reflected light onto the surface of the object. The information is then fully reconstructed through film, hence holography. By observing holographic photos from different directions, we're able to see different angles of the object, thereby forming a three-dimensional view.

The Stealthiness of Subjectivity

The biggest difference between holography and traditional photography is that while cutting traditional photos, the picture would be cut subsequently, leaving only a partial image in the cut photo. On the other hand, no matter where we cut a holographic photo, the configuration of the captured object remains the same in whichever direction. The surprising effect is achieved in that each display unit of holographic photos preserves all image information of the object. Lin's holographic work reconstructs a complete 3D light field that exists "behind" the planar medium. Hence, the portraits in the picture are out-and-out replicas, unconstrained by frames.

During the 1930s, Walter Benjamin analyzed the artificial reproducibility of photos and movies, two new media in his time (See *Walter Benjamin Essays* by W. Benjamin) and reckoned that mechanical reproductions wipe off the "aura" of the

original work - the mark of its unique existence. Nowadays, the prowess of "digital replication" has even taken the spread of images to another level where the existence of an "aura" is no longer a concern, insomuch as the objects in the picture often do not come from the real world. For example, the origin of a holographic bird on the credit card is no more than a 3D image without any reference to reality.

The new "problem" presented by holography is that it pushes the conventional pursuit of perspective effects in Western arts to its limits, creating a full reproduction of space. The most serious consequence is that this technology removes any predefined "perspective". Traditionally, the artist's perspective has been the key to a piece of work, be it traditional paintings, photography, or traditional literature. Holography challenges this concept. By creating a

whole space, the artist deliberately shied away from the subjectivity of the view angle, making the forming of "perspective" fully dependent upon the interaction between spectators and the work. As such, it turns out that we could no longer interpret a piece of work from a single aspect. And this warrants the fact that interpretation must be multidimensional and open to different opinions- a dispersed, decentralized state that is similar to the nature of hypertexts.

Figure 3: Portrait of Eve Clone, Taipei Fine Arts Museum, 2015. ©LI Jing-wei



The gaze

Next, we start from the author's visual experience, trying to dive into the core of the work. But can personal feelings be used as parameters? Phenomenologically speaking, a "sensation" is in fact the ticket to understanding matters. Edmund Husserl stressed that what we should do has never been exploring the "fait" (truth) of matters. Rather, we can only get closer to the "essence" through clarifying the "phenomena". The phenomena, as referred to herein, means the way a matter presents itself within the flow of consciousness of the observer. In other words, the "vécu" (real life) that the observer experiences as subject isn't insignificant personal feelings, but the key to the existence of the matter: essence lies within phenomena. Though reality is beyond reach, we could perhaps sort out certain general principles from our experience to manifest the essence of the work.

While we're viewing the work, the figure in the picture looks back at us. This method has been applied in countless paintings from remote antiquity. The difference is that we must stand in front of this kind of painting to feel the gaze of the figure, whilst the gaze of the figures in Lin's work dynamically follows the spectators at all times, rendering the feeling of "being viewed" even more realistic.

Being viewed by the work, we couldn't help but approach the issue of "subjectivity", since viewing isn't possible without being a subject. In the case of this work, spectators, used to stand in a dominant position as a subject, have backed down, while the "subjectivity" of the portraits creeps into the relationship between the both through their eyes. In fact, we do not think that the virtual portraits really have what it takes to become subjective; rather, we use the eyes projected by the work as clues to lead us to the subjectivity on "the other end": the

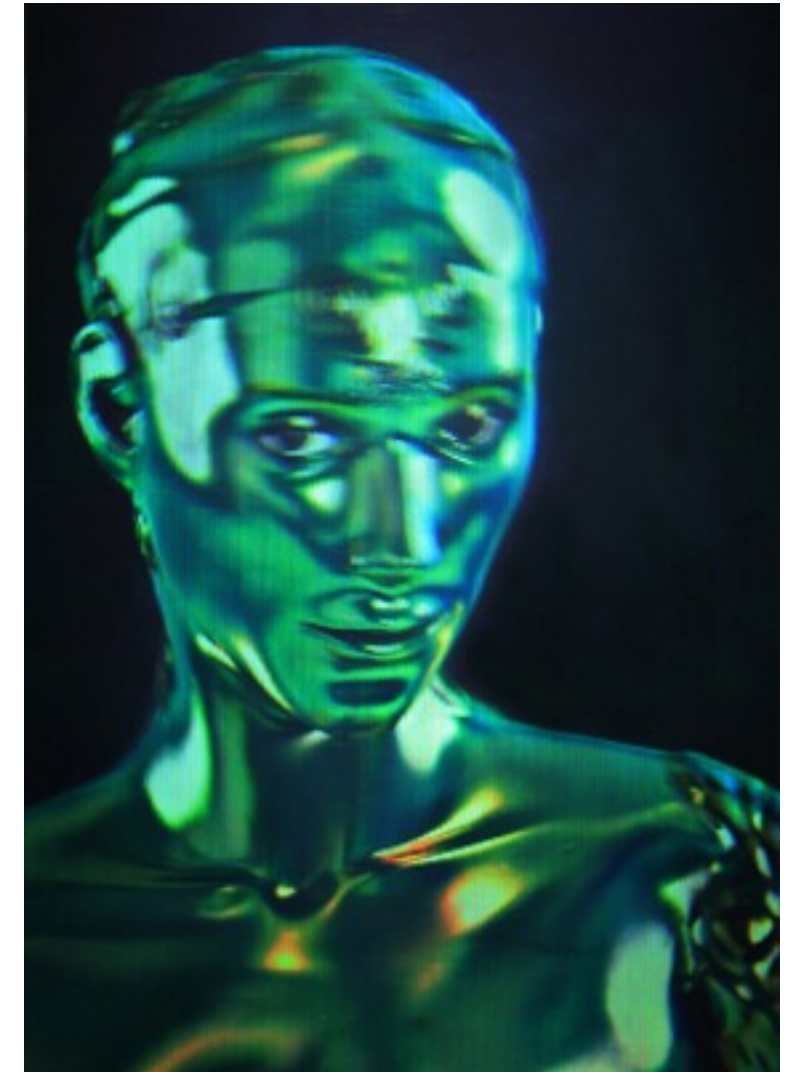


Figure 4: Portrait of Eve Clone, gaze of one of the figures. © Lin Pey-Chwen

artist herself. Through the incarnation of the creator (the portraits' eyes), we hope to get a glimpse of the artist's position and intentions.

The eyes also conjure up an intriguing experience of mine. One time I was snorkeling around the outlying islands of Taiwan. At that time, not a soul could be seen in the ocean, and I was enveloped by an expanse of murky water. Suddenly, a giant fish appeared right before my eyes and stared silently at me. The tremble I felt at that moment continues to haunt my mind until now. Viewing is a subjective act. In contrast, being stared at by a stranger is downright uncomfortable. As I looked closely at Lin's work, this kind of unease set in again. Holographic printing is dependent upon changes to spectators' viewing angles. By skillfully utilizing this property, the artist makes the figures in the work "follow" the spectators, thereby successfully creating an unspeakable uneasiness.



Figure 5: Portrait of Eve Clone, International Festival of Electronic Art 404, Platforma, Moscow, 2014. ©Kuo Wei-peng

In addition, the mysteriously profound expression of the figures confounds anyone who attempts to interpret their eyes (she? he? or it?) as they seemed tender but persistent, showing no apparent evil intention; yet not a trace of goodwill can be felt. They are a lure, a ghostly confusion. Surprisingly, the slightly upturned mouth and the calmness makes me feel that these figures have, in an eerie way, some kind of anticipation, understanding or sympathy of our meeting. The gaze comes from an "other" that is strange, justifiably handsome, androgynous (even if it is named Eve by the artist), orc-like, and with vague roots and intentions. Moreover, it is "fake" and virtual.

But how do the eyes of virtual figures create such sensations? Perhaps it wasn't all my illusion. Rather, it is probably because of the viewing attitude towards the masses, the applied techniques, and herself, adopted of and by the artist, that have

been hidden behind the screen of creation. Through the work, we see that the artist, as an "other", gazes from "there" to "here", an act that is neither human nor realistic, indicating the stance the artist has taken as an outsider. Without the stance, art would never become critical.

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Narratives Through Old Photographs: A Norwegian Family in Shanghai

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摘要

本文採用質性研究法，研究者探討柯爾（Koren）家族，一個挪威家庭1902-1912年在上海的生活敘事，從中了解到東西文化交會的情況。柯爾先生是一個國際航線的船長，因為工作的需求，他在1902年把家庭（本人、太太、長女）從挪威搬遷到中國上海，當時他的長女二歲，其後又生了二個兒子。經過十年，一方面是因為長女從國際小學畢業，要返回挪威上寄宿中學；另一方面因為柯爾太太有外遇，導致柯爾夫婦離婚，所以家庭成員陸續搬回挪威。這十年之間，柯爾家族在上海或挪威拍了很多照片。研究者藉由老照片的視覺符碼和參與者訪談，探討柯爾家族的生命故事，並了解到柯爾家族在異國的天空下有快樂的回憶，有異質文化的衝擊，也有不能回首的難過。

關鍵字：Koren家庭、老照片、上海、視覺文化

Abstract

With the use of qualitative method, the researchers explored the life narrative of the Korens, a Norwegian family living in Shanghai in 1902-1912 through visual signs of old photographs and participant interview to understand visual cultural connection between Eastern and Western. Mr. Koren was an international shipping captain. He relocated his family from Norway to Shanghai in 1902 when his daughter was two years old. The family decided returning to Norway when the daughter turned 12 and was preparing to enter boarding school. Meanwhile, Mr. Koren divorced his wife, Gyda in 1912 due to her affair with another man. Part of the family began returning to Norway in that same year. In the 10-year span, the Korens took many photographs in both Norway and China. The researchers inquired the life stories through visual codes in the family's old photographs and participant interviews, which indicated the family's happy memory, cultural impact and sad emotion altogether under the foreign sky.

Keywords: Koren family, old photographs, Shanghai, visual culture

The Beginning of Adventure

When I was writing my book “Bridal dress traditions and changes: Narratives through the Taiwanese old wedding photograph” in 2012, I went to Fashion Archives & Museum at Shippensburg University, Pennsylvania to seek historical bridal dresses for references. While there, I had the pleasure to meet the museum director Dr. Karin Bohleke (Karin).

Karin is from Norwegian heritage. Karin and her mother immigrated to Canada in 1967. Karin went to USA for graduate study and received a Ph. D at Yale University. After getting married, she resided in Pennsylvania and has been working at the museum.

Karin showed me some of her family historical photographs that were taken in Norway and China. I am interested in old photograph narratives, and asked her if I could use these photographs as my next

research subject and have her being my interviewee and co-author.

Adventure in Shanghai: Koren Family’s Life Story

The material of this study was provided by Karin. For narrative convenient, the first generation surname Koren was used as the family name. Research object mainly focuses on the second and the third generations. Study material includes family photographs taken in Norway and China in 1902-1914, participant interviews (face to face and emails), information written in the albums and some family implements.

The third generation of Korens,

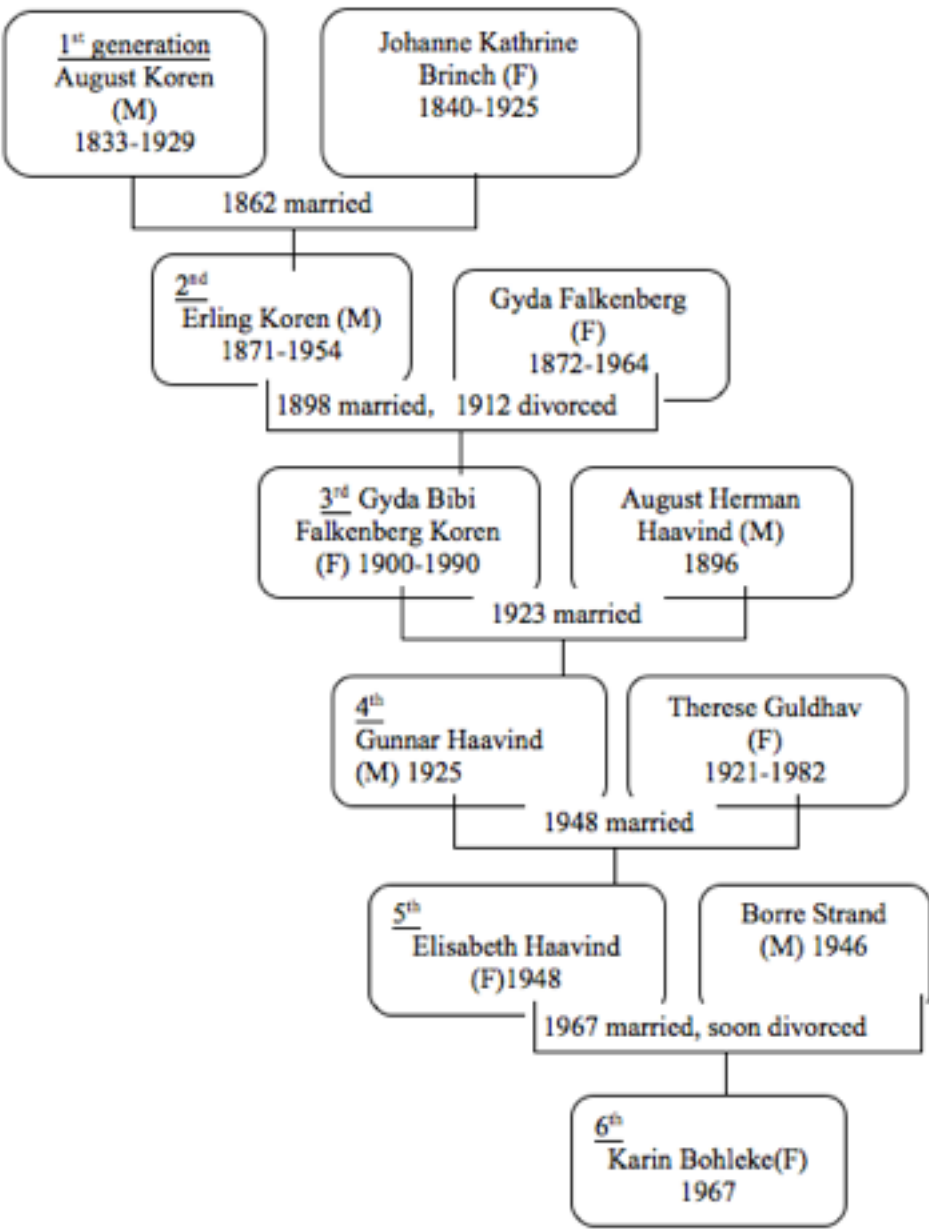


Fig. 1: Koren family tree

Gyda Bibi Falkenberg Koren (Bibi) (1900-1990) passed away when Karin was 23 years old. Because of the intimate relationship between Karin and Bibi and Karin's hobby of keeping historical objects, the Koren family gave most of the family photographs and daily implements to Karin after Bibi's passing.

The information provided was based on Karin's observation and conversation with the older generations; information written in the albums by her family; and sources from Koren family tree book, *Slekten Koren*, published in 1942 in Oslo.

Koren family tree is outlined in Figure 1.

The 2nd generation, Erling Koren (1871-1954) was a sea captain and "kontorsjef" (literally "office chief" in Norwegian). As a seaman eventually promoted to captain, he sailed on a number of vessels for a number of different shipping companies. Sometime before

Christmas 1894, he obtained a post on the newly built ship "Bogstad" under Captain Thorbjørnson, sailing out of Oslo. The ship belonged to the company of Fearnley & Eger.

For the next three years, he sailed to Japan and China and became the first officer on the ship "Oslo" that sailed to East Asia. In 1904, he was on the ship "Sentis," owned by Camillo Eitzen & Co., which was taken by the Russians in Port Arthur in 1904. The captain and the crew had to abandon the ship as there was no time for them to take all their personal belongings. Afterwards, he worked for the shipping agency Thoresen & Co. in Shanghai.

After Shanghai opened the port in 1843, the commerce grew vigorously. In 1850, American Purvis & Co. had built the shipyard in Shanghai. Soon after, many companies followed. Gradually, Shanghai became the most important commercial port of China and the largest commercial

port in Asia at the end of 19th century (Liang, 2010). In maritime transport, the steam ship had already accounted for 86.9% of merchant ship in 1890s in Shanghai (Tang, 1996). A lot of merchant ship companies began to set up in Shanghai.

Erling located his family to Shanghai in 1902. They lived on Markham Road (麥根路, known as Moling Road now秣陵路), which was south to the Shanghai Railroad Station.

Figure 2 depicts Erling taken in Shanghai in 1904. On the bottom of the photograph is "Ying Cheong SHANGHAI."



Fig. 2: Erling, 1904, Shanghai

Ying Cheong (英昌), Pow Kee & Co. (寶記), Sze Yuen Ming & Co. (耀華), and K. T. Thompson (同生) was four famous photographic studios in Shanghai in the beginning of the 20th century (Cheng, 2013).

Erling married Gyda in 1898 in Oslo. Gyda was beautiful, elegant and had good taste in fashion. Gyda's personality was vivacious and attractive. Erling and Gyda had three children. The oldest one was daughter Bibi. The second and the third children were

both boys, Erling Falkenberg Koren (Erling II, 1904-?) born in Demark and Leif Falkenberg Koren (Leif, 1906-?) born in Shanghai.

Bibi was the only child of the family before her brothers were born, naturally she attracted a lot of attention and had many photographs taken with her family. (Figure; 3- Figure 6).



Fig. 3: Bibi and parents, 1902, Norway



Fig. 4: Bibi and grandfather August, 23 May 1903, Norway



Fig. 5: Bibi and mother Gyda, 1903, Norway



Fig. 6: Bibi and mother Gyda, 1903, Norway

Erling sailed over the world. He was always seeking exotic merchants from foreign countries to please his family. Fig. 7, Bibi wearing a kimono and posing with a Japanese doll.



Fig. 7: Bibi and Japanese doll, 1904, Shanghai

Right before the second child arrived Gyda took Bibi back to Europe. Bibi's brother Erling II was born in Copenhagen on 6 November 1904.

Fig. 8, Generations of Koren family holding photos, which became a funny scene of photos-in-photo. August and his wife are in the front row, with Gyda's mother Bestemor Falkenberg holding a baby on her lap.

Gyda is in the back row to the left, and Erling is in the back row to the right. Bibi is in the front row to the right.



Fig. 8: Generations with photos, 1904, Norway

After Erling II was born, the family went back to China again. Bibi received her early education at the international school in Shanghai, where she began learning English and French. Bibi also spoke Chinese, having learned it from the Chinese servants.

Bibi told Karin that her nanny had bound feet. She knew she could misbehave and

get away with it because she could run and her nanny couldn't. Fig. 9 is Chinese nannies with three children.



Fig. 9: Bibi, brothers, and nannies, 1906, Shanghai

Besides Japanese Kimono, Erling also brought Sami fur for his children (Fig. 10).



Fig. 10: Bibi and Erling II, 1906, Shanghai

Erling and Gyda took the children out for a carriage ride during Christmas in 1909. Two coachmen were Chinese men whom had long pigtails. At the time, many common Chinese male still had long pigtails. Fig. 11 is the first photograph taken outdoor in the

family albums. Some words are written on the left bottom of the photograph board "Ying Cheong, PHOTOGRAPHER, CANTON ROAD, SHANGHAI, CHINA."



Fig. 11: Koren family, 1909, Shanghai

Due to the unpredictability of life, Christmas in 1909 was probably the last holiday the Koren family spent happily together in Shanghai.

Fig. 12 is Chinese servants and their family taken outside of Koren's house in the winter.



Fig. 12: The servants, 1910, Shanghai

Fig. 13 is Koren children with Chinese children. Erling II and Leif wear Sami fur. The Chinese children wear traditional mandarin cotton-padded jacket. All of them are dressed up.



Fig. 13: Bibi and brothers with Chinese children, 1910, Shanghai

Erling spent much time away from his family at sea. As a result, when he was home, he wanted to stay in and spend all his time with his family. But Gyda had a different personality; she still wanted to go out and partied all the time even when Erling was there. The differences in personalities were part of the strains on their relationship.

Gyda met Thorvald Hansen (Thorvald), a Danish Consul-General for Norway in China. They went out together a lot.

Fig. 14, Gyda riding astride instead of using lady's side-saddle. This is a sign she was a very progressive woman. At that time, many women still rode side-saddle and would not wear divided skirts because they were too much like men's pants.



Fig. 14: Gyda and Thorvald, 6 Mar. 1910, Shanghai

In China, gardens used to be owned by the royalties or wealthy families and were not opened to public. There were no public gardens until Westerners began to build gardens in their concession in the late Ching dynasty. At the time, the Chinese were not allowed to be in concession garden (Chang, 2007).

Since Thorvald was an embassy staff, he was well-off materially and enjoyed his leisure time. He went out with rickshaw and spent time at many gardens (Fig. 15).



Fig. 15: Thorvald at rickshaw, Shanghai

Fig. 16 was a gift Gyda gave to Thorvald. There are some words wrote down by Gyda "To my dearest friend Thorvald. Your Gyda. Vedbaek, 1 August 1910" on the back of photograph. According to these words, Karin guessed Gyda was probably already having an affair with him at this point. Koren family was about to break. Gyda brought

her children home ward-bound from China in 1910.



Fig. 16: Gyda to Thorvald, 1910, Vedbaek, Denmark

Fig. 17 was taken in Copenhagen Denmark. Gyda looking sad and three children have complicated moods on their faces. It is obviously different with the previous happy joyful photographs. For children, they left China and their parents would be separated soon, their life would be much different thereafter.



Fig. 17: Gyda and children, 1911, Denmark

For Bibi, happy childhood was coming to an end. She graduated from the international school in Shanghai. Some photographs in the album were taken as she and her mother were returning to Norway to put Bibi into Thorvaldsens boarding school (Fig. 18).



Fig. 18: Bibi in boarding school, 1913, Norway

After her divorce from Erling in 1912, Gyda married Thorvald on 3 June, 1913. The wedding announcements are in the album. The translation of the French on the wedding announcement: Madame Gyda

Koren, born Falkenberg, has the pleasure to announce to you her marriage with Mister Thorvald Hansen, Consul-General of Norway in Shanghai and Consular Judge for China. The marriage took place in Paris.

After Gyda and Thorvald married, they went back to China and stayed at Thorvald's residence. The house they stayed most likely belonged to the Norwegian government since he was the Consul-General for Norway (Fig. 19).



Fig. 19: Shanghai House I

The building is western style. The foreign people in Shanghai used to gather up in concession territory. They did not contact with the ordinary Chinese people often except nannies or servants, so they still kept their lifestyles as they were in their motherlands.

Happy time was short and goes fast. After Gyda and Thorvald married for half a year, Thorvald developed heart disease and became very ill (Fig. 20).



Fig. 20: Thorvald sick, 4 Jan. 1914, Shanghai

Thorvald passed away soon after (Fig. 21). Gyda married Erling with very different personalities for 14 years (1898-1912). Gyda remarried Thorvald and was much happier, but the time was so short. She became a widow at the age of 42.



Fig. 21: The flowers at Thorvald's funeral, 1914, Shanghai



Fig. 22: Shanghai House II

Most likely due to Thorvald's death, the national flag of Norway at his house was at half -mast (Fig. 22).



Fig. 23: Gyda mourning, 1914, Shanghai

Gyda looking sad (Fig. 23). Gyda went back to Norway after Thorvald's death; she probably had to move out from the Shanghai residence so the new Consul-General could move in. Before the three children grew up, they stayed with Gyda.

After the divorce, Erling stayed in Shanghai alone. He came back to Norway in 1915, where he worked henceforth as a department head for A/S Den chemical company in the Northern Maritime Department. He retired in 1940. He never remarried.

At the beginning years spent in Shanghai, the Koren family had a wonderful and happy life. They were financially well-off, had rich manpower at a foreign land. After Gyda and Erling divorced and children grew up, this family was like birds flying into different directions. The life in Shanghai became collective memory of the family who had cultural abundance as well as

impact, and both happy and sad emotion under the foreign sky.

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When Teachings Become Form: Concepts-Actions-Conversations-Works

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當教學成為形式：觀念－行動－對話－作品

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摘要

教學能否成為一種創作的形式？

2014年起，研究者與學生透過跨領域課程，與臺北榮譽國民之家中的韓戰反共義士，開展迄今為期三年的藝術教育與社會實踐。三年課程累積了不同向度的知識生產，而2016年結合「美術館教育專題」課程的《義家藝館》教學暨創作計畫，則是回應法國哲學家Félix Guattari 的提問：教室有沒有可能成為一件藝術作品？

藉由生態博物館與教育性策展的雙重路徑，研究者所策劃的《義家藝館》，希望能讓充滿歷史情調與動人故事的義士之家，在國際博物館日成為面向公眾的生活博物館；同時，藉由教學、創作與研究的長期進駐，讓臺北榮家轉化為藝術發生的第一現場。是而，看似展覽策畫的《義家藝館》，實則為教學實務與藝術實踐兩者兼具，相互交融與涵養的歷程，並體現授課教師作為一藝術家教師，提證其教學可視為某種形式的「過程藝術」之案例。

本文題名受1969年展覽《當態度成為形式（作品－觀念－過程－情境－資訊）》啟發，在思索當教學成為形式時，研究者試圖提出觀念、行動、對話與作品等，作為界定其教學之所以為創作形式的四項關鍵要素。這四項要素並非依序或漸次出現，而是在其教學暨創作歷程中反覆出現並相互融滲，於是以「連字號」連結此四項要素，強調「共時存在」的特質。

關鍵字：藝術家-教師, 過程為本的藝術, 教學即藝術

Abstract

Can teachings become a form of art?

The exhibition project, When Home Becomes a Museum, is driven to respond to the question posed by Félix Guattari (1995), namely, "how do you bring a classroom to life as if it were a work of art?" This exhibition has become a place where teaching practices intertwine with artistic practices. It is also a living example of how an instructor as artist-teacher demonstrates her teaching as a form of process-based art.

The instructor designates four elements – concepts, actions, conversations and works – as critical parts in her teaching and art-making. Rather than taking place in sequence, these elements constantly appear, disappear, and reappear throughout the art-based learning process. Hyphens are accordingly used to denote the nature of these elements in this exhibition project.

As the title of this text is inspired by the form of the 1969 landmark exhibition, When Attitudes Becomes Form (Works-Concepts-Processes-Situations-Information), it seeks to exemplify strategies and mediums facilitating these evolving elements in this particular teaching and artistic practice.

Keywords: artist-teacher, process-based art, teaching as an art

Introduction

In 1954, nearly 15,000 POWs from China during the Korean War made a life-changing decision – to come to Taiwan. Upon arrival, they had anti-communist tattoos marked on their bodies to pledge loyalty to the Chiang Kai-shek administration and were then given a collective identity as “Anti-Communist Martyrs”. Their defection of communism for freedom was once distinctly written in Taiwan history. Yet, with the passage of time, their stories were rarely told and almost forgotten.



Figure 1 An anonymous oil painting at the in-house museum representing the scene inside the room, in which the Anti-Communist Martyrs

(defectors) critically decided to resist brain washing of communism and got freedom to come to Taiwan finally.



Figure 2 The statue of the Anti-Communist Martyr (a.k.a. The statue of the Liberal Man)

Can an exhibition project in which teaching and art-making are equally important help to unfold these stories before all these Anti-Communist Martyrs are gone? If the answer is positive, what elements are we looking for in this teaching and art-making process? As an artist-teacher, the instructor argues that concepts, actions, conversations and works drawn out from discussion-based teaching practice and process-based art practice are the pivotal

elements in this teaching and art-making process. These elements constantly appear, disappear, and reappear in the evolving process of her teaching and art-making, depicting how her teaching practice embodied through an exhibition project is possibly considered as a form of artistic practice.

Concepts

The exhibition project, *When Home Becomes a Museum*, aims to turn the Taipei Veterans Home (TVH), where living, solitary and homeless Anti-Communist Martyrs are currently settled, into a living museum and to bring participatory art experiences to these Anti-Communist Martyrs. By doing so, the instructor believes that forgotten histories and stories can be shared and learned in an artistic manner, and be passed down from generation to generation. In addition, the project itself is not only a teaching practice to the instructor, but also an artistic practice, which resonates with the question posed by Félix Guattari: How do you bring a classroom to life as if it were a work of art?

Actions

An action, according to Max Weber, is social if the acting individual takes account of the behavior of others and is thereby oriented in its course (Jary & Jary, 2000). As *When Home Becomes a Museum* is a site-specific exhibition project, any action-taking cannot avoid considering social others in its development.

This semester-long exhibition project has been performed in the course of "Special Topics on Art Museums and Learning Theories" at the graduate level in Spring 2016. Students are requested to co-curate the exhibition with the instructor. The project's mission is twofold – to interpret historical objects from Anti-Communist Martyrs, and to share their personal stories through works of participatory art. Under this premise, the curatorial team composed of the instructor and 13 students takes museological and ethnographical approach to conduct field research on historical objects displayed in the nearly neglected in-house museum at the TVH with the Anti-Communist Martyrs. Meanwhile, a derelict self-cooking place is renovated into a studio for participatory art practice. Re-named as *Art Cooks*, the studio has become a

space of embodying and empowering the original spirit of place – make-it-yourself. And since participatory art is another story-telling form of this exhibition project, the curatorial team invites 10 Anti-Communist Martyrs at the TVH to take part in the process of art-making that is based on their life experiences and personal stories.



Figure 3 Students conduct interviews with the Anti-Communist Martyrs at the TVH.



Figure 4 Students accompany the Anti-Communist Martyrs to walk around the display at the in-house museum at the TVH.



Figure 5 A derelict self-cooking place is renovated into a studio for participatory art practice.



Figure 6 Re-named as Art Cooks, the studio has become a space of embodying and empowering the original spirit of place – make-it-yourself.

Conversations

Conversations play the role as a catalyst in this exhibition project. Through conversing with the Anti-Communist Martyrs, the curatorial team collects memories and stories of objects and produce art out of conversations. In facilitating conversations and mutual understandings between those Anti-Communist Martyrs and the curatorial team, artist journals are intensively used

in this learning and curatorial process. The students employ artist journals to document their learning and curatorial development, such as field research notes, post-interview reflections and intangible social interactions related to this exhibition project. The artist journals also allow students to visualize any emergence of creative ideas and the evolvement of concrete concepts occurred during conversations. Further, they function as personal spaces of exploring feelings and experiences, as well as documentations of potential artistic practice. As Pablo Helguera puts in his *Education for Socially Engaged Art* (2011) that if an artist's intention is to truly understand verbal exchange with others, s/he must gain a nuanced understanding of the relationship between art and speech and reflect on the way in which one affects the other. The use of artist journals supports the above claim. This empowers students to visually detect subtle sequence changes in mutual relationships.



Figure 7 In a conversation, an Anti-Communist Martyr shares the picture story of his personal anti-communist tattoos taken by a photojournalist with the students.

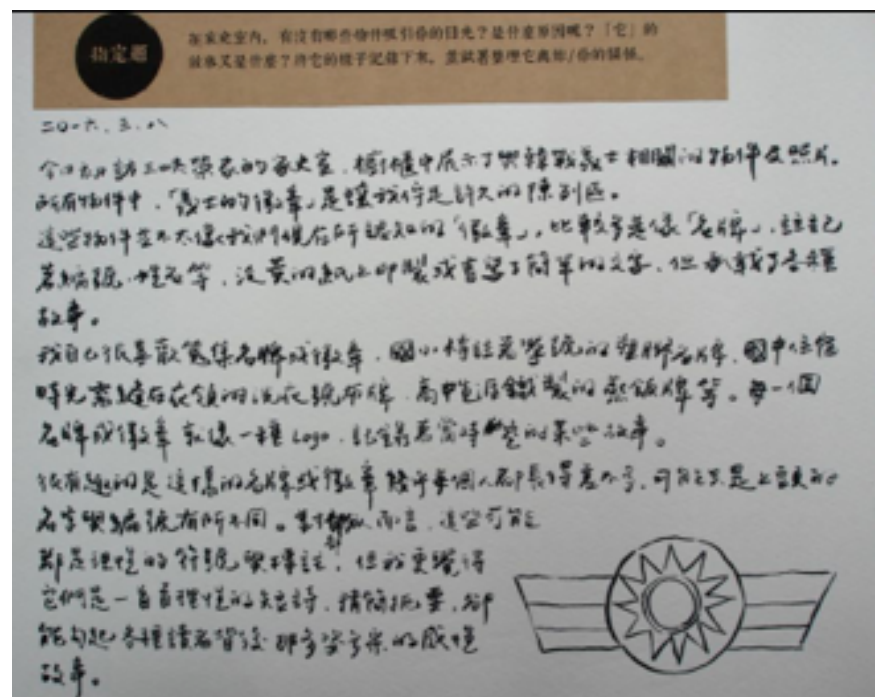
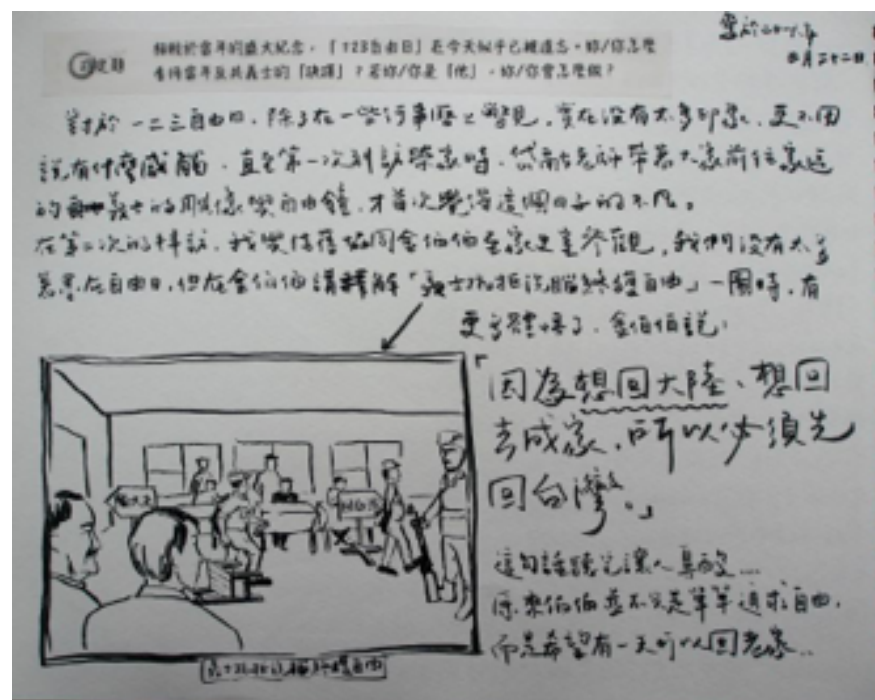


Figure 8 In a student's artist journal, she makes literal and visual responses to conversations occurring in the field research (upper left and right figures). She also sketches some objects which impressed her in her first visit to the in-house museum where a de-contextualized display is presented (lower left and right figures).

In addition, to assess and to evaluate the progress of exhibition development, selected pages from artist journals are circulated among the curatorial team. Viewing at each other's journal, students are able to share, discuss, and give feedback. This allows each team member to better understand challenges and difficulties that may lie ahead in conducting the following field research and in curating the exhibition.

Works

The highlight of the When Home Becomes a Museum is the opening followed by a half-day guiding tour led by the curatorial team. Due to the policy of access control at the TVH, the event taking place in the weekend of International Museum Day is by invitation only. An audience of nearly 50 people participated this event. The curatorial team divided the audience into three groups, and took the groups traveling through the following three individual areas, Area A, B and C, of the exhibition project.

Area A is located within the outdoor freedom park, in which the timeworn statue of the Anti-Communist Martyr and Liberty Bell are displayed and re-interpreted in a contemporary manner. This area motivates the audience to reconsider the international relations among Taiwan, Northeast Asia and the international society over half a century ago. It is also an overture of the Anti-Communist Martyrs stories which will be told in the next area.



Figure 9 In the Freedom Park (Area A), a curatorial team member shares the stories behind the statue of the Anti-Communist Martyr.

Area B is located within the in-house museum, where the curatorial team produces a historical narrative of the Korean War based on selected objects and the field research. This area continues the storyline beginning in the preceding area. Through selected objects such as blood stained flag and images of body tattoos on Anti-Communist Martyrs, the curatorial team unfolds the past of the Anti-Communist Martyrs, narrating the reasons why they would make such a life-changing decision to come to Taiwan.



Figure 10 Inside the in-house museum (Area B), a curatorial team member raises questions about the painting in which a historical scenario of the prisons of war is re-presented.

Area C, the Art Cooks studio, in which documents and progressing works of two participatory art projects are displayed to tell the present stories of the Anti-Communist Martyrs at the TVH. In this area, objects, images, acrylic paintings and even a reproduced scene of an artist studio are metaphors of mutual relationships between the curatorial team and Anti-Communist Martyrs developed in this project. In so doing, the audience could reflect on what else we can do with these living histories.

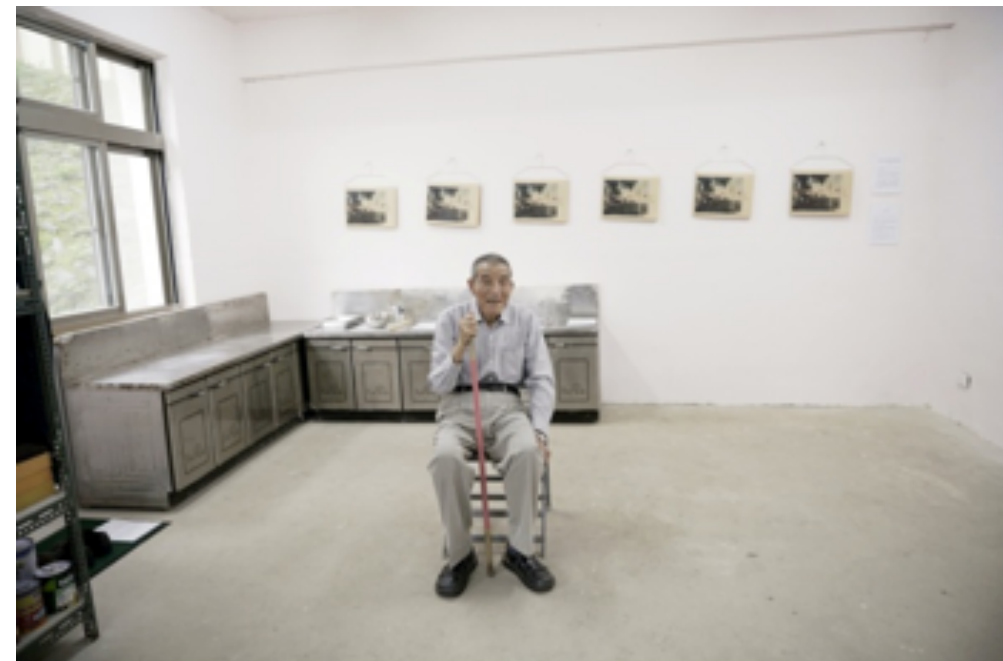


Figure 11 At the Art Cooks Studio (Area C), an Anti-Communist Martyr who is the co-author of one participatory art project is about to give a tour of his photographic works.



Figure 12 In the other participatory art project taking place at the Art Cooks Studio, the artist re-presents the working studio of her project, Conversing Relations.



Figure 13 Note-taking (left) and how verbal conversation is converted into visual work (left) in project Conversing Relations.

Afterthoughts...

In these three areas, works of various art forms such as narratives of objects, documents and images of field research, and acrylic paintings of participatory art practice embody the making of social relations in this exhibition project. Through these material works produced in the development process, the audience is able to decipher how two generations exchange their life experiences, personal stories, and hence generate collective narratives of objects and works of art.

Each material work is not only an artwork itself, but also a fragment that forms a larger process-based artistic practice – When Home Becomes a Museum, whose primary concern is not the product, but the process in which actual doing and how actions can be considered as an work of art. In this regard, the intangible but actual actions such as the converting of space and the guiding tour, or conversations, or improvisations are artworks without materialized form. They take place in the teaching and art-making process and may produce some by-products such as documents, images and video clips. Yet,

these by-products are not the principal interest of process-based art. What really matters is the process itself.

Conclusion

To conclude, the exhibition project, When Home Becomes a Museum, is to suggest a possibility of considering teaching as a form of art. This text has no intention to devalue teaching; instead, by means of integrating elements from teaching and art-making, it aims to extend the imagination of teaching, and to embrace the dynamics often times occur in the process of art-making.

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Faces of the Young Creative Class in China

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中國年輕創意階級的樣貌
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摘要

創意不再只是某種特定的人格特質或者特定的作品；在當代的脈絡下，創意更常應用於與社會變遷、商業、都市化相關的多種實踐。在世界各地興起的創意階級就說明了一種追求創意以振興經濟發展的全球性浪潮。作為世界第二大經濟體，中國正向世界展示他們對這一波經濟變革的決心，而中國的年輕創意階級就是這場經濟變革中不可或缺的份子。本研究透過正式/非正式訪談7位中國的年輕創意工作者並援引其在社群網路上發佈的圖片，試圖一窺中國年輕創意階級的樣貌與目前正在進展中的創意轉向。本研究發現中國年輕創意階級與西方有許多相似處：他們熱衷工作更熱愛玩樂，因為高體驗性的玩樂生活能激發創意靈感。其次，他們視身體為創意展現的競技場。最後，他們跨國工作的背景令他們較同齡人更具批判性思維。

關鍵字: 創意階級, 理查.佛羅里達, 創意, 八零後, 中國

Abstract

Creativity is no longer merely a fixed personal trait or output; rather, in the contemporary context it has been applied to multiple practices bound by social changes, business, and urbanization. Emergence of the creative class worldwide illustrates the global trend of pursuing creativity on the merit of economic development. As the second largest economic entity in the world, China is showing its intention for the next economic revolution, and their young creative class is an integral part of this economic change. Based on formal/informal interviews with individual creative workers in China juxtaposed with images they posted on social media, this study presents both a snapshot of the young creative class as well as a broad view of the creative turn now occurring in China. The study found that the young members of the creative class share similar values toward life and work with the Western creative class in three ways: they work hard and play even harder in order to create the experiential atmosphere for stimulating new ideas; they see their body as an arena for creative expression; and they demonstrate more critical thinking than their contemporaries, attributing this ability to their overseas experiences.

Keywords: creative class, Richard Florida, creativity, the post-80s, China

Era of the Creative Class

The emergence of the creative class signals an era nurtured by the prevalence of the Internet and the maturity of globalization. This “flattened world” (Friedman, 2005) has not only greatly reduced the cost of manufacturing for better designs, it has also produced a more accessible and affordable quality of life (Pink, 2005). These changes have led to major shifts in many aspects of human life. Sociologists in the United States have been aware of these transformations since the 1990s. Brooks (2000) observed that a fusion of two distinct social classes—the bourgeois and bohemian (aka the Bobos) have become a trendy, lifestyle merging into the urban scene. Florida (2002) researched the emergence of the creative class and indicated that the new social structure is the pillar of a successful creative economy. To nurture the future creative labor force, art education has long been recognized as the site for cultivating

creativity, but creative self-expression alone is apparently inadequate for today’s needs. In response to the era of the creative economy, art educators have recently advocated cultivating divergent/critical thinking, entrepreneurship, interdisciplinary cooperation, problem-solving skills, social interaction, and risk taking through contemporary art-based approaches rather than merely training students for testing and standards (Delacruz, 2011; Efland, 2010; Freedman, 2007, 2010; Parsons, 2010a, 2010b; Smilan, 2007; Zimmerman, 2009).

Members of the creative class possess intangible creative capital for making their living. Florida (2002) classified the core of the creative class as those working in the arts, design, music, education, science, and engineering— people who “produce new forms or designs that are readily transferable and broadly useful” (p. 11). The creative class also shares similar tastes and

attitudes toward life and work. Moreover, Florida (2002), identified four of their characteristics: (a) they prefer a no-collar workplace where the atmosphere is rather free and relaxed; (b) they desire multidimensional life experiences in order to index themselves as “creative”; (c) they pack work and play together with many creative stimuli; and (d) they tend to live in or form a community in order to connect with other creative minds to reinforce their identities and generate ideas. Dramatic global shifts have also catalyzed the birth of the creative class in China. According to the national Twelfth Five-Year-Plan, the creative sector was expanding and estimated to contribute 3% to 5% to the country’s GDP by 2015 (Hong, 2011). However, who comprises the creative population? Do they have similar values as their Western counterparts, or do they differ in some ways?

The Young Creative Class in China

This study defined the young Chinese as those born after 1980 (aka the “post-80s”). This generation has witnessed China’s cultural and economic shifts in Deng Xiaoping’s Open Door Policy. The post-80s are the only child in their families due to the enforcement of the One-Child Policy launched in 1978 and also grew up in a relatively stable and affluent environment as the country’s economy strengthened and opened up. Scholars argue that these 24- to 35-year-old adults have bridged the closed and xenophobic China to a nation described as a globalized powerhouse (Elegant, 2007). Also, dramatic social changes have caused this special demographic group to have different viewpoints and attitudes compared to the previous generation (Moore, 2005). No different from the same age group around the world, the post-80s’ childhood experiences were filled with Disney

cartoons, Nintendo, Japanese manga, and the boom of personal computers; now as adults they are immersed in the explosion of the Internet and social media with smart phones like elsewhere.

Furthermore, this study adopts Florida’s definition of the creative class as people devoted to the creative sector. The 7 participants of this research were artists, jewelry designer, photographers, graphic designers, interior designers, and fashion designers working in downtown Shanghai who were born between 1980 and 1986. Interview questions mainly focused on their attitudes toward work, lifestyle, social interaction, creativity, education, and their thoughts regarding some of their posts on social media. To illustrate a part of the creative class’s life and some of their ideas, a few images were selected and analyzed along with the texts from the participants’ posts on WeChat (the most popular social media in China). These images were viewed

as mirrors of the young creative class’s preferences and lifestyle rather than references of the participants’ creativity.

The study found the young Chinese members of the creative class shares three significant commonalities. First, they work hard and play even harder in order to create the experiential atmosphere for stimulating new ideas. Second, they see their body as an arena for creative-expression. Third, they demonstrate more critical thinking than their contemporaries and considered it a result of receiving education outside of China or their frequent overseas travel.

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critical thinking than their contemporaries and considered it a result of receiving education outside of China or their frequent overseas travel.

Work hard, play even harder

In China the norm for the young creative class is to hold multiple jobs and work over 12 hours a day. To earn enough money to support what they love to do, and also to maintain their inclination to work with different groups of people, it is not unusual for them to hold several jobs concurrently. For example, among the research participants an independent interior designer owned a European antique shop, a photographer founded a gallery, and a fashion designer ran a yuppie coffee house, a place where people who have same interests gather. In terms of work patterns, the young Chinese creative class, just like the creative class identified by Florida (2002) and Currid (2007), tired of staying in



offices with the 9-to-5 routine, prefer a more relaxing working atmosphere with a relatively flexible schedule. Interestingly, many of them described themselves as night owls who start their day at 1:00 p.m. and keep working until late at night. They have a fabulously active nightlife but their delayed biological clock makes them feel they live in a different time zone. Figure 1 is artwork made by Nana (26y, jewelry designer) posted on WeChat with the text "Getting up early in the morning makes me feel sick..." (03/19/2016).

Figure 1.

Furthermore, the young creative workers tend to blend work and play. For most of them, working is fascinating, challenging, full of fun, and any kind of play facilitates their work. They like to create a playful and relaxed working environment and believe it helps to generate ideas. Figure 2 shows Viko (26y, photographer) and her colleagues making funny faces at her studio. She said: "a playful workplace inspires creative thinking (10/31/2015)"

Away from the workplace, periodic travel is one of the types of play they consider a must-have ritual for inspiration. Almost all of the participants claimed that travel is significant for creative minds and they travel overseas at least twice a year. Figure 3 represented Miaomiao's (28y, felt artist) adventure in Turkey noting that: "to travel is to start an unexpected adventure, to expose yourself to danger that you would never encounter in China (06/13/2015)".



Figure 2



Figure 3

The body as an arena for creative-expression

These young creative workers are very concerned about their appearance. According to the participants, they saw their body and clothing style as an extension of their creativity, personality, and profession. Among them, it was very common to see females exhibiting a masculine style, wearing very short hair and simple/neat clothing or males wearing tattoos and messy hairstyle to accent their persona. These body images may fall into another stereotype but looking good and creative helps to make the creative workers look reliable to their clients. Florida (2002) noticed the growing awareness of seeing the body as a form of art among younger creative class in the United States, and he argued that it was not only a shift of personal aesthetic, but also a way to market themselves to prospective partners or customers. Figure 4 shows the participant,

Shawn (27y, fashion photographer), tattooing himself in his friend's shop. He shared this image with a description on his profile: "You are cool enough that you don't need recognition from others (08/15/2013)".



Figure 4

The young creatives are also bored with the popular mass-produced fashion with its similar patterns and cuts, so they prefer

wearing clothes and accessories either made/redesigned by themselves or found in flea markets. "Vintage" was the term they frequently used to refer to the recycled fashion that carries a valuable historical sense and meaning and that also became a visual characteristic of this group. Figure 5 shows Yutaka (28y, fashion designer) and his wife wearing his own designs with vintage accessories they found in Japan.



Figure 5

Critical thinkers

The young creative workers demonstrate more critical thinking than other young Chinese. For example, instead of being obsessed with posting selfies and food pictures on social media, they show more concern about issues related to social justice, intellectual property rights, education, freedom of speech, and human rights. Although posting sensitive statements on social media sometimes causes some trouble (the post may be deleted by China's Internet censorship, the user account may be suspended, or even worse), the young creatives know how to navigate the gray areas. Figure 6 is a photo posted with the title "#JATB" by Haihai (31y, graphic designer) in response to a social event: new officials called Jin-An-Te-Bow appeared in Shanghai's streets to secure people's safety and direct traffic. According to Haihai, the JATB wore white jackets to look like the storm troopers in Star Wars,

and his intention was to criticize the safety guards acting like cold robots that had inconvenienced him and made him feel under surveillance. Haihai said that by looking at the simple image with the concise hashtag people who were aware of this social event would understand his point.



Regarding the issue of education, none of the participants recognized that the art education they received in China had significantly contributed to their creative work. Critical thinking is crucial to nurture creativity, but the participants claimed that the schools mostly neglected this area of education. Viko said the education she

received in China trained her to be a “docile sheep” and compared it to the education she experienced in Canada that let her grow as a “wild hungry wolf.” According to Viko, the Chinese teachers taught her how to get the best solution without wasting time in making mistakes, whereas the Canadian teachers encouraged her to be bold, critical, and learn from her mistakes. It was this latter pedagogy that influenced her to become a creative worker. It is noteworthy that for a short period of time 5 out of 7 participants had received some education in foreign countries, including Canada, Japan, England, Singapore and the United States; moreover, most of them were fluent in English and frequently traveled abroad. They felt their overseas experiences facilitated their ability to think critically and allowed them to better understand China through a different lens.

Figure 6

Emergence of the creative class in China announces a new, desired lifestyle in tandem with new type of developing economy. Although China has been criticized for restraining creativity in some areas, it hasn't slowed down the pace of the growing creative economy. As the second largest economic entity in the world, the changing China has showed the world its intention for its next economic revolution, and these young, creative people are an integral part of this economic change.

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City Space and the Pulse of Creativity

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城市空間與創意脈動
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摘要

在全球化的影響之下城市變成重要節點，城市空間愈來愈場景化，創意人才在這些節點間不斷流動。城市有許多的樣貌，就像一個複雜的人類集合情境。當人與空間這兩個元素碰撞在一起，不論對城市氛圍是寫實的還是批判的，後現代的藝術教育可以扮演的角色就是找出個體內在與外在世界的連結與探索。本文介紹一個關於城市空間本位的課程模組以及學生的作品，透過數位影像與手繪圖像，反映出他們對城市現象的觀察與回應。

關鍵字：城市，影像，藝術教育

Abstract

Under the influence of globalization, cities have become important nodes, city space has turned increasingly "scenified," and creative people constantly float between these nodes. A city has various faces, just like a complexity with the aggregation of people. When the two elements, human and space, clash together, despite the realistic or critical city atmosphere, the role postmodern art education can play is to explore and find out the connection between what is within the individuals and the outside world. This article introduces a city space-based course module and its students' works, which reflect their observation and response to phenomenon in the city through digital images and hand-drawn pictures.

Keywords: city, image, art education

Features of a city often include intensive humanistic landscapes, fast-transmitted global culture, self-dominant consciousness of residents, as well as diverse community culture. With various facets of a city, how we view a city in fact is quite similar to the way we see the complexity with the aggregation of people.

According to Jacobs (1984), one crucial factor that determines the liveness of a city is the diverse culture, and it is through its constant attraction of talented people that enables a city to develop. Csikszentmihaly (1996) suggested that cities with grand academic and commercial centers tend to act like magnets, attracting people with ambitions to make their names in cultural fields. In such a sense, a city is a stage where one's creativity can be focused on and demonstrated. As we are now in an era of fast-globalization, the special environment of a city along with the floating creative people has thus become an issue worth discussing. The holistic impact of globalization includes aspects of both environment and culture. Since we are currently in the process of large-scale urbanization (Castells, 2011), and there are increasingly more population and activities centralizing in metropolitan areas, globalized cities have



Figure 1. Art work by WANG, AI-LAN

been regarded as important nodes in many discourses concerning globalization.

With such importance of cities, Florida (2002) explained the relationships between creative people and the competitiveness of global cities, and he further emphasized that the social atmosphere in a city also plays a role in influencing the flow of creative people. Florida also defines such creative people as "creative class." According to Florida, the creative class can be classified into "super-creative core", including leaders of cultural thoughts such as scientists, engineers, professors and artists, and "creative professionals," namely high-tech specialists, business managers, management consultants and medical personnel. Suggested by Florida, it is technology, talent and tolerance that decides the classification of the above-mentioned creative class.

In recent years, while Florida has his points in creative city and creative class, Patt (2008) discussed from a critical stance and argued that in Florida's discourses regarding creative class, people of Bohemianism have been considered to be an aid in city development, and images of cities are changed with creativity and cultural

art so as to attract investments and the aggregation of high-tech industries as well as creative people, but in addition to all these, there is in fact the lack of a long-term program of cultivating creative individuals or art workers.

In fact, to view from perspective of art education, students can explore humanities and aesthetics. To focus on the real environment, teachers may relate the curriculum to the space and culture outside the school. For instance, teachers can help students understand the culture and true space around the campus, and further guide them to form their cultural identity or critical attitude toward certain phenomenon in their own ways.

Art, to some extent, is the representation of elements in the real environment by humans in a formalized way. Art comes from life, and is practiced in life as well. Therefore, one of the dimensions of art education is to equip individuals with art literacy in the everyday life.

According to Dewey (1934), art enriches our experiences in life; Eisner (1989) also believed the abilities of art are required through learning rather than born in nature, and he emphasized the importance of well-designed curriculums so as to arouse appropriate learning of art.



Figure 2. Art work by YE, YING-XUAN



Figure 3. Art work by JIAN, CHENG-HAN

Therefore, aesthetics is about all the ways humans think of art and beauty, analyze the relationships among art, culture, and lives, and the exploration and connection between what is within individuals and the physical world. In other words, art education is the combination of aesthetics and educational research to explore the relationships among art, culture, and lives with greater views, to understand the educational value of aesthetic experiences, and to thoroughly criticize cultural phenomenon in the society.

In the past when Disciplined-Based Art Education (DBAE) was dominant, only technical issues were practiced and dealt with in the subject matter. However, it is stressed in the critical/social-oriented aesthetic inquiring that in art education and curriculums, only through the understanding of the history and development of the society, economy, culture, and knowledge can one truly comprehend the meaning and value of beauty (Pinar et al, 1995).

Hence, when teachers are practicing courses under the national curriculum guidelines, it is vital for them to first build the connection between the curriculum and the

authentic environment. In the era of globalization, the body of knowledge motions rapidly within new media and the actual space, so from the postmodern education perspective, art education should also focus on the instability, the discontinuity, and the relativity of knowledge, and pay more attention to the interaction of individuals' experiences.



Figure 4. Art work by WANG, WEI-XIANG

relativity of knowledge, and pay more attention to the interaction of individuals' experiences.



Figure 5. Art work by HUANG, YU-ZHEN

The students' works in this article were collected from a researcher-instructed preceding class of a city-space oriented curriculum under the High-scope Project of Ministry of Science and Technology. The course puts great emphasis on students' close observation of city space and environment so as to explore interesting issues. As a result, students are required to step out of the classroom and observe the visual images in the space around, record these real images with the use of digital tools such as cellphones or cameras. These digital images will later be combined with hand drawn pictures.

The theme and concept for the creation is important, so before creating, I hope students can carefully observe things around in their city lives. Only with consciousness and thoughts will they be able to further think of the form they will like to perform. Every student has different thoughts and arrangement of ideas. Some associate with visual images in thinking, others attempt to create unique atmosphere of the city, and still others reflect the unreasonable phenomenon in the city through their works.



Figure 6. Art work by TSAI, CHENG-TA

During the process of creating, students need to learn to have an overall arrangement between digital images and hand-drawn pictures, which is a part that often leads great differences in the final grading. According to Eisner (2002), one of the elements students can learn from art is “the rightness of fit.” Some works may lose tension due to the improper arrangement. For instance, sometimes students may have their hand-drawn pictures, which tend to be more subjective, occupy most part of the picture, causing the digital image of the real space to become simply the background of the image. When this happens, the teacher will ask students to pay attention to the harmony between the two or have a better balance of lines and colors between hand-drawn pictures and digital images. Sometimes, as digital images are of high resolution, their combination with may appear to be awkward if the hand-drawn pictures are not exquisite enough. Therefore, the form and fineness of the picture should all be put into considerations when students are creating their works.

To conclude, the works students created all reflect how they think of the real space. Each piece represents their knowledge and viewpoints toward the city space.

During the process, seeds of creativity may be planted as the teacher walks out of the classroom to explore the city space and environment with the students, and together we constantly re-explore different phases of the real space. Therefore, neither the doors of the classroom nor the wall of the campus should be the limit to students’ learning. It is through natural environment as well as the real space of human activities that enables the creation and appreciation in art education to take shape and enhances students’ art literacy through practicing in the real space in life.

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