

**Art Basel Conversations** | Tuesday, September 12, 2006 | National Art Museum of China

TRANSCRIPT | **CHINA: NEW OPORTUNITIES IN  
THE GLOBAL ART ARENA**

How can China benefit from the global interest in contemporary art?  
How can the trend be made sustainable? What is China's position  
in the current contemporary art system? What are the conditions for  
China to become a global art destination? Which are the factors  
that determine the international image of contemporary art from China?  
What are the obstacles for international diffusion of contemporary  
art from China? What are the opportunities for the international art world  
in China? How will the global art world change with the rise of China?  
What are the lessons to be learned from the China art experience?  
What international impact do biennials and art fairs in China have?  
Why do some international collectors focus on art from China?  
Are they encouraging or limiting domestic collecting? What are the  
opportunities of art clusters like 798 and how do they affect international  
collectors and curators? How can China get more access to art created  
globally? Where are the differences in artistic values between  
China and the West?

SPEAKERS | **AI WEIWEI**  
**FEI DAWEI**  
**ELENA FOSTER**  
**HUANG DU**  
**HANS ULRICH OBRIST**  
**OU NING**  
**CRAIG ROBINS**  
**WANG HUI**  
Hosts | **FAN DI'AN**

**Ai Weiwei**

Artist, Curator, and Architect; Beijing, China

Ai Weiwei is, as an artist, architect, and designer, perhaps the most influential figure of his generation. The trajectory of his career in many ways mirrors the trajectory of Chinese art. He grew up with his father, the poet Ai Qing, in exile in Xinjiang before coming to Beijing to study. He played a role in 1979's Stars, the first avant-garde movement in China, before moving to New York in 1981. He spent thirteen years there, soaking up the city's intellectual and bohemian atmosphere with friends as diverse as the poet Allen Ginsberg and Chinese expatriates Xu Bing and Chen Kaige. Returning to Beijing in 1994, he produced a series of collaborative books – *Black Book*, *White Book*, *Grey Book* – which gave a sense of momentum and community to an art scene that as yet lacked a market or even space for exhibitions. In 1999, he designed his own house, and the grand, severe design – part Bauhaus, part Cistercian abbey – became a benchmark for contemporary domestic architecture in China, leading to important architectural commissions, including (in collaboration with Basel-based architects Herzog & de Meuron) the National Stadium being constructed for the 2008 Beijing Olympics. In 2000, the *Fuck Off* exhibition he curated (with Feng Boyi) alongside the Shanghai Biennale launched a new generation of Chinese artists. He has also exhibited at the Kunsthalle Bern, Switzerland (2005); Caermerklooster, Ghent, Belgium; the 15th Biennale of Sydney (2006); and *Between Past and Future*, International Center of Photography & Asia Society, New York and Museum of Contemporary Art & Smart Museum, Chicago, IL, USA (2005).

**Fei Dawei**

Curator and Director, Ullens Foundation; Beijing, China and Paris, France

Fei Dawei is a key figure in the generation of Chinese curators that emerged in the 1980s and went overseas in the following decade. Born in 1954 in Shanghai and resident in Paris since 1989, exhibitions he has curated or co-curated include: *China/Avant-Garde*, Beijing (1989); *Magiciens de la terre*, Centre Pompidou, Paris (1989); *Chine demain pour hier*, Aix-en-Provence (1990); *Exceptional Passage*, Fukuoka (1991); and the Lyon Biennale (2000). He has taught at the Guangzhou Academy of Art and École des Beaux-arts in Paris, and served on the jury of UNESCO's art awards. In 1999 the French Ministry of Culture made him a Chevalier des arts et des lettres. He has also published the benchmark monograph on Cai Guo-Qiang's work (Thames & Hudson, 2000). Since 2002 he has been working with the major Belgian collector of Chinese art, Guy Ullens, to set up an art foundation in Beijing to open in 2007.

**Elena Foster**

Editor, *C International Photo Magazine* and Chairman/CEO, Ivory Press; London, UK

Elena Foster (née Ochoa) was trained as a psychologist at the University of Madrid and was for over two decades Professor of Psychopathology at Complutense University. She has been a visiting scholar at UCLA, Cambridge University, and the University of Chicago. In Spain, she also worked as a journalist for TVE, Radio Nacional, and the prestigious national daily *El País*. In London, she founded Ivory Press, which produces special editions by major international artists like Anish Kapoor, Anthony Caro, and Richard Long. She is also chairman of the Tate Gallery's International Council. In 2006, she launched *C International Photo Magazine*, an ambitious biannual photography magazine distributed by subscription in two bilingual editions, English/Chinese and Spanish/Japanese. She is married to the architect Norman Foster, with whom she has two children.

**Huang Du**

Curator, 2006 Shanghai Biennale; Beijing, China

Huang Du was born in Lintong, China in 1965 and is based in Beijing. He was the editor of *Meishu* magazine from 1988 to 2001. His major curatorial projects include: the 26th Bienal de São Paulo's Chinese pavilion (2004); assistant curator for the Chinese pavilion at the 50th Biennale di Venezia (2003); *Making China*, New York (2002); and *Post-Material: Interpretations of Everyday Life by Contemporary Chinese Artists*, Beijing (2000). In 1997 he received the Art Prize of the Lenbach-Haus in Munich. He is currently the Chinese member of the curatorial team behind the 6th Shanghai Biennale (2006).

**Hans Ulrich Obrist**

Co-director of Exhibitions and Programs, Director of International Projects, Serpentine Gallery; London, UK

Hans Ulrich Obrist was born in 1968 in Zurich, Switzerland, and currently lives and works in London. In 1993, he founded the Museum Robert Walser and began to run the Migrateurs program at the Musée d'Art Moderne de la Ville de Paris where he served from 1998 until 2006 as Curator for Contemporary Art and where he has in recent years co-curated the monographic exhibitions on Olafur Eliasson, Philippe Parreno, Steve McQueen, Jonas Mekas, Yoko Ono, Anri Sala, Rirkrit Tiravanija, and Doug Aitken. In April 2006, Obrist became co-director of Exhibitions and Programs, and director of International Projects of London's Serpentine Gallery, a collaboration which began with a Thomas Demand exhibition and the Rem Koolhaas pavilion and will continue with a major exhibition of Chinese contemporary art in October.

From 1991 to the present Obrist has curated or co-curated numerous international exhibitions including: *World Soup, the Kitchen Show*, St. Gallen (1991); *Gerhard Richter*, Nietzsche Haus, Sils Maria (1992); *Hotel Carlton Palace*, Paris, 1993; *The Broken Mirror* (with K. Koenig) Vienna Festival (1993); *Manifesta 1*, Rotterdam (1996); *Cities on the Move*, Secession Vienna and CAPC Bordeaux (1997), and Hayward Gallery, London/ Kiasma, Helsinki/Bangkok (1999); 1st Berlin Biennial (1998); *Antwerp Open* (1999); *Mutations: Evenement culturel sur la ville contemporaine*, Arc en Rêve, Bordeaux (2000-2001) and TN Probe, Tokyo (2001); *Utopia Station*, 50th Venice Biennale (2003) and Haus der Kunst, Munich (2004); *Yang Fudong and Jim Lambie*, The Moore Space, Miami (2003).

In 2005 Obrist was co-curator of the 1st Moscow Biennale, the 2nd Guangzhou Triennale, and of *Uncertain States of America* (Astrup-Fearnley Museum Oslo). The first volume of his ongoing interview project was recently collected in *Hans Ulrich Obrist Interviews* (Milan: Edizioni Charta/Pitti Imagine, Florence, 2003). *Do It (Revolver)*, the first how-to book on making art, was inaugurated at Art Basel Miami Beach, December 2004. His recent anthology, *...dontstopdontstopdontstop* was published by

Lukas & Sternberg Press in 2006. Obrist has been the founding Chairman of the Art Basel Conversations Board since 2002. He is also associate editor of *Domus* magazine.

**Ou Ning**

Critic, Designer, Filmmaker, Poet; Beijing, China

Ou Ning's multifaceted talents have made him a key figure not only in China's art world but also in design and the media. As China's most important graphic designer, he is perhaps best known for his seminal book *New Sound of Beijing* (1999) which helped define the capital's emerging rock scene, and as the organizer of *Get It Louder*, an exhibition of graphic design which takes place in Shenzhen, Shanghai, and Beijing. As an artist, he has exhibited at the Museum Boijmans van Beuningen in Rotterdam, The Netherlands; ZKM in Karlsruhe, Germany; the Hamburger Bahnhof in Berlin, Germany; the Mori Art Museum in Tokyo, Japan; The Albright-Knox Gallery in Buffalo, NY, USA; the OCAT art center in Shenzhen, China; the Guangdong Museum of Art in Guangzhou, China; and the 2002 Gwangju Biennale in Gwangju, Korea. He has organized such urban research and documentation projects as *Sanyuan Li*, 50th Biennale di Venezia (2003); Courtyard Gallery, Beijing (2004); and the Peabody-Essex Museum, Salem, MA (2005), and more recently *Dazhalan*, focusing on a district in Central Beijing and sponsored by Beijing Case, a project of the Kulturstiftung des Bundes in Germany. He is also the founder of U-thèque, an alternative cinema club, and is one of China's most popular bloggers. He lived and worked in Guangzhou until September 2006, when he moved to Beijing.

[[www.alternativearchive.com/ouning/](http://www.alternativearchive.com/ouning/)]

**Craig Robins**

Collector and Founder, Design Miami; Miami Beach, FL, USA

Craig Robins is one of the most important collectors in the United States and, through Dacra, his property development corporation, has pioneered the use of art in urban renewal. Born and raised in Miami Beach, FLA, he started collecting art while a student in Barcelona, Spain. After graduating law school, he pioneered along with a handful of other visionary developers the redevelopment of South Beach, an area of fantastic Art Deco architecture that had fallen into disrepair. Today, it is one of the world's premier tourist destinations and the location of Art Basel Miami Beach. Rather than by conventional developers, he was inspired by music producers and other creative professionals. More recently, he has been the force behind the renewal of Miami's Design District, a formerly seedy downtown area that has become a hub for furniture and design. Part of that strategy is Design Miami, a fair that coincides with Art Basel Miami Beach and since 2006 also takes place during Art Basel in Basel, Switzerland. His newest residential property project, Aqua, on an island near Miami, integrates artwork into the overall design. His personal collection includes works by Richard Tuttle, Paul McCarthy, John Baldessari (USA), Guillermo Kuitca (Argentina), Thomas Scheibitz (Germany), and Rirkrit Tiravanija (Thailand). More recently he has started collecting work by Huang Yong Ping, Liu Wei, Wang Xingwei, and other Chinese artists.

**Wang Hui**

Architect, Master planner for 798 art district; Beijing, China

In just a few years, Wang Hui has become one of China's most influential architects and one of its most recognized cultural figures. Born in Xi'an, he studied architecture at Northwest Polytechnic University. Upon graduation in 1998, he started to work for then-head of Beijing University's architectural department Chang Yung-ho's private practice, Feichang Jianzhu. From 2000 he has also been a lecturer at Beijing University's Architectural Research Center. In 2005 he founded his own practice, 2529. He has designed many art exhibitions, including *Second-Hand Reality*, Beijing (2003); *Open Sky*, Doland Museum, Shanghai (2003); the 2004 Shanghai Biennale; and *Shanghai Cool*, Shanghai (2005). His recent buildings include projects as diverse as the Swiss House in Beijing, the Today Art Museum (also in Beijing) and the Pingod primary school in Ali, Tibet.

**Fan Di'an**

Director of the National Art Museum of China, and Commissioner of the Chinese Pavilion at the 51st Biennale di Venezia; Beijing, China

Fan Di'an has been a seminal figure in China's art scene since the opening-up of the 1980s. As a curator, he has been behind such exhibitions as: *85 New Wave Art*, Beijing (1985); *China/Avant-Garde*, Beijing (1989); *New Generation Art*, Beijing (1991); *Living in Time*, Hamburger Bahnhof, Berlin (2001); the Chinese Pavilion at the 25th Bienal de São Paulo (2002); *Alors, la Chine*, Centre Pompidou, Paris (2003); *Urban Creation: 2004 Shanghai Biennale* (2004), and the Chinese Pavilion at the 51st Biennale di Venezia (2005). As professor and Vice President of the Central Academy of Fine Arts in Beijing, he has focused on Chinese art in the twentieth century, contemporary art criticism, and curatorial practice. In 2006 he became director of the National Art Museum of China (NAMOC). Besides his roles as curator, teacher, and museum director, he has played an enormously influential role in the Chinese art world, facilitating government support for contemporary artists as well as many international cultural exchanges.

Welcome | **Fan Di'an**

Ladies and gentlemen and friends, good evening. I am the Director of the National Art Museum of China, Fan Di'an. Today I am happy to welcome everyone here to the museum to participate in this conversation activity organized by Art Basel. I think that we all know that Art Basel is the most important and influential international art fair. Its distinguishing characteristic is that it not only concerned with organizing the art market, but that it is also extremely attentive to larger tendencies in the international art world. These past few years it has also expressed a great interest in Chinese contemporary art. Art Basel works to build a giant bridge between Chinese contemporary art and international contemporary art, and perhaps this is one more reason why it remains so influential. In 2005 Art Basel's organizing committee put together a conversation on Chinese contemporary art; tonight we are quite happy to be here in Beijing continuing this conversation and exchange. I am of course quite happy to see so many people from every country and place here tonight. Everyone here is part of the art world; the art world of which I speak is in the largest sense, including artists, critics, curators, collectors, and everyone who loves art. I think that before we begin our conversation, we should invite Art Basel's director, Mr. Samuel Keller, to say a few words.

Welcome | **Samuel Keller**

Thank you, good evening ladies and gentlemen. As the director it is my pleasure and privilege to welcome you to Art Basel's first event in China. We are delighted and honored by your presence. American actor and film director Woody Allen once said, "ninety per cent of life is showing up." After many, many years of artists, galleries, curators, collectors, and journalists from China showing up in Basel, we thought it was about time for us to show up in China. Artworks from China have been on show in Basel almost since it was founded in 1970. But it is only in the last ten years that we see an increasingly strong presence of art from China in Basel and on international platforms. We like to contribute to that. We have, since the new century, every year in our fairs in Basel and Miami, galleries from China present. Also since last year, art magazines and museums. We had last year a Conversation in Basel with a focus on the future of the museum in China, which was moderated by Hans Ulrich Obrist. Some of the participants suggested that it might be a good idea to organize such a panel in China. Thanks to the National Art Museum of China and its visionary director Dr. Fan Di'an, this idea now becomes reality. So thank you very, very much, Dr. Fan, for your generous hospitality, and for accepting to moderate tonight's panel. I would like to express my deep gratitude also to all the participants and speakers of the panel. Our thanks goes to the Ministry of Culture of the People's Republic of China and to the Swiss Embassy for their support. Personally I would like to thank Jonathan Napack, Art Basel's advisor to Asia, and Peter Vetsch our communications director, for organizing this event, and also Peter Denger, Isabela Mora, and Phil Tinari for their help which was most appreciated. A special welcome to the CEO of our company, Mr. Renée Kamm, and to Klaus Nordenhake, a member of the Art Basel committee who specially flew in for this event. I'd also like to thank Art Basel's ambassador and support Lorenz Helbling, and my friend Mian Mian. We hope Art Basel Conversations will

stimulate an interesting dialogue between the art scene in China and in other parts of the world. We also hope that the dialogue will remain not only on the panel, but also extend to the participants and guests tonight. We hope you will enjoy the evening, and that you will enjoy it so much that it will encourage you to come and show up at our art fair in Basel next June, and if you can't wait until then, you're very welcome to come already to Miami, opening December 7. Please don't hesitate to contact us for invitations. I wish you a pleasant evening. Thank you for your attention.

In Conversation | **Ai Weiwei**  
**Fei Dawei**  
**Elena Foster**  
**Huang Du**  
**Hans Ulrich Obrist**  
**Ou Ning**  
**Craig Robins**  
**Wang Hui**

Host | **Fan Di'an**

**Fan Di'an:** Friends, our conversation tonight is composed of four small components. That is to say, four sections. The first section involves inviting the moderator of last year's conversation in Basel about Chinese contemporary art, Mr. Hans Ulrich Obrist, to introduce the theme and conclusions of that previous conversation. This introduction can provide a nice background to tonight's conversation. Mr. Obrist, please.

**Hans Ulrich Obrist:** Ladies and gentlemen, good evening. Many, many thanks to Fan Di'an, the director of the National Art Museum of China, and to Samuel Keller and Art Basel for the invitation to speak here. We thought that it could be interesting as a kind of point of departure to summarize a few of the thoughts and ideas which were the outcome of this panel on the future of the museum of China held in Basel. Actually, to situate the panel, I would like to mention that it is part of an ongoing series of panels that we organize as the Art Basel Conversations in Basel and in Miami about the future of the museum. It started first of all in 2004 with architects talking about their kind of vision of the future of the museum, and then very soon started to focus on different geographies, the future of the museum in China, another panel on the Middle East, one on the United States, now for Miami will be the future of the museum in South America. And all of this basically changed when we did this panel on the future of the museum in China, because all of a sudden, what was planned to be a panel of three or maybe four speakers became a panel of eight speakers, because of the unbelievable dynamic of the future of the museum in

China, the panel reached some form of critical mass. The idea of these panels on museums, and I'd like to mention that that's part of the think tank of which I'm part with Samuel Keller, Peter Vetsch, Isabela Mora, James Rondeau, Maria Finders, and for the China panel the very special advice of Jonathan Napack, is actually not only to show a variety of museum models for the twenty-first century, but maybe to also put these museums and museum models into contact. It's something which Daniel Birnbaum called the other night when we spoke, "the necessity for intersubjective monadology" between art institutions, quoting Husserl's 1929 Cartesian meditation. An idea that you become who you are only in relation to others. And this idea that maybe when we think about museums, we could think that museums become what they are in relation to others, and in this relation, thinking about new forms of alliances, collaborations, and dialogues. When we worked on the panel of the future of the museum in China, it became very quickly clear how fast the cultural sector in China is growing in size, in scope, and in sophistication, and that obviously goes in parallel with the country's staggering pace of economic development. When one looks at these hundreds of new museums which are planned, it seems obviously very important to look at different models, and to look also at models which do not only focus on the exterior aspect of museums, the kind of Bilbao Effect where one has a spectacular façade, but one would also start to think about what, besides this hardware, could actually be the software of these museums. Once constructed, these hundreds of new museums will definitely have an impact not only in China, but will actually impact the museum discussion of the twenty-first century far beyond these national boundaries. Architect Chang Yung-ho, who inaugurated the panel, emphasized very strongly this necessity of a variety of models. The homogenizing forces risk to make museums all over the world look the same, so he mentioned very different museums he is working on, such as a museum with Cai Guo-Qiang which is actually called SMOCA (Small Museum of

Contemporary Art) which is a kind of a recycling museum, a very, very small museum; another museum where he is working with the stage designer Zhang Li on a collection of different architectures where a city becomes a kind of a museum; and then leading to a very large-scale museum, a whole museum town he's working on in Sichuan province. When one listens to him, one would almost have the idea that it's a kind of archipelago of museums, maybe less a continent and more an archipelago.

The second speaker, Chaos Chen, spoke about her experience as a curator in numerous case studies, and emphasized strongly this notion of the museum as laboratory in relation to the past, the present, and the future, something which also played a role in our third speaker Claire Hsu's talk, Claire Hsu, director of the Asia Art Archive, talked about this whole situation in Hong Kong, where actually there was a very strong resistance in the Hong Kong context against this idea of a single developer approaching or taking over the whole museum discussion of the future. Hou Hanru followed that up by actually questioning that whole museum euphoria, and at the same time wondering if maybe planning is no longer the only way, and that maybe we are in a post-planning situation, where post-planning could also be the quality by which we think about notions of self-organization. But he was also obviously warning of these many new museums being built with zero program. And that's when the artist Huang Yong Ping entered, who besides his experience of many exhibitions has also been an advisor to the Xiamen government in discussions. And he said that when he found out that the idea was to first build and then think what one would do with the museum, he thought that maybe it would be interesting to invert the situation, to think first about the necessity of what we really need, of what art really needs, and only then to start to build. He was also talking a lot about preservation and memory, and maybe this necessity that we could also reactivate old structures, very much reminding me of something the great historian Eric Hobsbawm always said,

that we should think regarding this incredible amnesia regarding a protest against forgetting. Collector Uli Sigg actually emphasized very much the hardware/software discussion because he said that as a collector his main concern is this idea of software. It's obviously this idea of the content of the museum, and he was wondering what would happen in China with all these museums, seeing the fact that there is in many collections a gap of the twenty-five years of experimental art production, which in many cities in China are not yet in the collection, and how this gap could somehow be closed. And it's then when museum director Wang Huangsheng from the Guangdong Museum entered the discussion, and he also emphasized very strongly this whole idea of the content provider and what that actually means obviously in relation to the autonomy of the museum. He was then analyzing the Chinese situation, and was saying that as a museum director he feels that China needs also, in terms of the mix of all the things happening, an art fair, and that he thinks there is a very big necessity for an art fair in China, and that obviously is an interesting point in relation to the discussion tonight, because I thought when we prepared this afternoon that it's almost like Marlowe's imaginary museum, because here we actually have the Conversations of the art fair, but not the art fair. So maybe it's an interesting moment to think what in the Marlowe sense could be an imaginary art fair. Last but not least, collector Guan Yi spoke about his plans for the museum, using maybe also the suburbs and the physical margins of the city – he's building his own museum in Beijing – but also talking about the fact that maybe a museum should not collect everything, but that for him it is really more about going into depth and collecting a few good artists, and building their own museum. He ended his speech, and that was somehow the conclusion of the whole panel, with this wonderful idea that maybe we should less think about doing buildings and then fitting the artworks into the buildings, but actually starting from the artworks and then build the buildings around them. So he's actually collecting

very, very difficult artworks, very big artworks, and finds then the locations or places where these artworks could be hosted. So that gives hopefully a first introduction in this sort of very polyphonic discussion which happened in Basel. Thank you very much.

**Fan Di'an:** Now we would like to invite all of the speakers for tonight's discussion to take their seats on the platform; our discussion will now begin. Please.

I think that just now Hans has given a very nice introduction, providing a good description of last year's conversation. Tonight our topic is somewhat broader than last year's, which focused only on the museum. In fact, when we were organizing tonight's activity, the first topic we thought of was "New opportunities for Chinese art in the present era." "Present opportunities" is a simple way of expressing the fact that today the world seems to be paying attention to China, or rather that the world seems to be paying attention to the developmental situation of Chinese art. Through this attention, the world pays attention to China more broadly. But has Chinese contemporary art encountered real opportunities or false ones? Chinese contemporary art, if it has encountered a true opportunity, what of its own internal problems and external problems will it come to face? So tonight's Conversation is obviously broader and wider-ranging than last year's. This was also on the minds of the Basel organizing committee as they think about new questions and problems emerging in the context of global contemporary art. So tonight we will divide our conversation into three components. The first picks up on last year's topic, focusing on the relationship between museums and contemporary art in China. For this portion of the discussion, I invite three distinguished guests to speak. The first is Mr. Fei Dawei. I think that because everyone is familiar with these speakers, I don't need to give extremely detailed introductions. Our second speaker will be Mr. Huang Du, and third is again Hans Ulrich Obrist. I think tonight we have an extremely rare

opportunity before us. I hope that tonight's conversation will have no boundaries, or at least that there will not be a boundary between the speakers on stage and the audience members. After each of the speakers in each section has said their piece, we will invite the audience to enter into the conversation, expressing their own opinions on this evening's topics or opening up new ways of thinking. Who will speak first? Thank you, Fei Dawei.

**Fei Dawei:** Today I have a bit of a sore throat and a fever. Today I think that with so many people present to discuss this question of the future of the museum in China, I first want to breach over to another topic, the topic of systemization. That is to say, now that China's contemporary art has reached today's stage in its development, it cannot go back to the era before systemization set in. This is an irreversible trend. And yet when we raise this question of systemization, we should note that there are three major ways in which it does not suit today's situation. First, Chinese contemporary art itself grows out of the underground era of the 1980s and 1990s, when it existed in oppositional relation to the system. Starting from this background, how does art go about professionalizing itself, or building a system? This is a question. Secondly, systemization on the international level has in the past created a whole range of problems. This increasing mechanization of the art sphere has created problems for art, and should be approached critically. Thirdly, systemization bears a connection to institutionalization and professionalization, as well as to the emergence of so-called non-profits. However this system is at present completely driven by the market and its highs, and this seems unfitting. And yet regardless, in this present moment when the market and the economy seem to operate and even control the development of art itself, it seems to be an insufficient attitude toward art, and perhaps even damaging to art. This single tendency of market and economy determining how art is made is quite insufficient. And so we must in the next decade or two develop a system, professional and international, from all of this.

This means changing the previous attitude of art as resisting the existing cultural system. We must actively participate in the transitions that these institutions are undergoing. Otherwise, the space for artistic and cultural creation will shrink, and this will represent a loss for society as a whole.

And yet the systemization I am talking about is not mechanical or exclusive. It is not a question of moving over the Western system and beginning to use it right away. This model, this system, these institutions can draw on infinite other models. Bringing these things into China implies a process of re-creation. This re-creation results in something that is neither Western nor Chinese. The best attitude is, in the process of building this professional system, to preserve an extremely sharp insight. This operating method should work like a movement, with the potential to stimulate new dialogues. This is the best possible attitude. In this there is another question, namely is there any space for new possibilities. In China as we develop a museum system, is there any space to use Chinese culture, working through Chinese museums, as a way to express stimulating and constructive cultural opinions about the West and the rest of the world? This is to say, can we build a living conversation? This is perhaps our most important responsibility. That is all I have to say.

**Fan Di'an:** Thank you Fei Dawei. Next we will ask Mr. Huang Du to say a few words. Huang Du, although he has not formally worked in a museum, served as one of the curators of this year's Shanghai Biennale, organized by the Shanghai Art Museum. We might say that he has been part of a major event. Huang Du.

**Huang Du:** First of all, I am quite happy to participate in this kind of a discussion. I would like to introduce my personal experience, or rather, my connection with Chinese modern art. Speaking of the art museum, I believe that the role of the museum in China today is changing greatly. We have seen a situation in which several important museums have already begun paying attention to

trends in contemporary art – for example the Guangdong Museum of Art, the Shanghai Art Museum, and indeed the contemporary pavilion of the National Art Museum of China still being planned – all will produce some important events. The problem is that as I discuss the programs of the museums and the overall trends of art in China, I feel that Chinese museums face a problem that is not the external world, but rather themselves. In other words, the enemies of the museum are not located outside but inside the museum itself. One important phenomenon that I have experienced myself is the construction of software inside these museums, which is to say their human resources and their grasp of information. Because only after these human resources are in place and this information has been mastered, only then can the museum assume the role of actively instigating dialogue. In this way, even though I did participate in the curatorial work of the Shanghai Biennale, and even though the Biennale itself is quite open, with ten years of experience behind it now, still when I talked to the other international curators there were many obstacles. These obstacles were systemic in some cases, leading to unnecessary misunderstandings. In this process of museum construction in China, I think it is very important that we have an attitude of self-criticism; only in this way can we raise the competitiveness of our museums, or participate in the cultural dialogues of globalization, or build a network of cultural connections throughout Asia. Therefore, my view is that Chinese museums need strengthening in several areas. One is the international vision of museum curators. Of course this is not only a problem for the museums themselves; perhaps it involves inviting some insightful curators from outside to come to the museum and serve as “visiting curators,” in this way opening a new situation where curators are mobile and flexible. Secondly, there is the construction of the museum's database, for example the collection and analysis of information about contemporary art since the 1960s or 1980s. Of course we can't grasp all information on contemporary art, but we need to

understand the basic trends in the development of contemporary art. Thirdly, and very importantly, we need to develop our endeavors in publicity and education because I feel these to be very lacking. How do we face the public, fostering a connection between art and the public, or with the media? I think that this is something museums will need to strengthen in the future. That is all I will say.

**Fan Di'an:** Hans Ulrich Obrist, who in addition to understanding last year's conversation, has many new things to add to our conversation here tonight. Hans Ulrich .

**Hans Ulrich Obrist:** Yeah, actually it's very nice to be here again with all of you and particularly to see Fei Dawei again, because the very first week I moved to Paris, I met Fei Dawei who had just moved to Paris as well. For me the whole dialogue with China and Chinese art has always had a lot to do with dialogues with Chinese curators, and growing up in Europe in the eighties where there were all these shows curated by European curators about Asia, and starting to work with China meant always also collaborating and having a dialogue with Chinese curators. That's how the show *Cities on the Move* was spawned, which we then did with Hou Hanru and which traveled through several cities and was sort of a collaboration between a Chinese and a European curator. But maybe a few general words about the museum, and to bring us back to the question of the museum in China. One general thing is that the question of the museum in China is very complex, and I think that after having focused so much before on the exteriority, the Bilbao Effect as I mentioned before, we are now at a moment of starting to think about the interior complexity of museums, and about what really happens in museums. We have to think about collection, because I still think the main function of the museum is to be a time storage, to be a place for collection, but yet also to be a laboratory, a very vital archive for the future. And I think that exhibitions and particularly a few exhibitions I've been doing in relation to Chinese art have to

do with this idea. In relation to *Cities on the Move*, the idea was to do a kind of traveling laboratory which would change from city to city, and where the idea was not to show art from China and Asia as a kind of product and then export it, but to rather build up a kind of community, this idea that an exhibition can be a kind of community where artists would meet again and again, played an important role. And I think that in some kind of way that maybe leads also to the question of the local and the global, and obviously homogenizing forces of globalization are also at work in the world of exhibition and in the world of museum, eliminating difference, and there is a defensive reaction to that in many parts of the world in terms of defending only the local and refusing any kind of global dialogue. And for me the toolbox has always been a poet and a philosopher called Édouard Glissant, who says that we should have *mondialité* as a kind of a negotiation which would actually enhance difference through a global dialogue yet that would very much take into account local difference. Another aspect is obviously the idea of making only group shows. Having done *Cities on the Move*, I felt more and more a necessity in relation to Chinese art to actually go more into monographic exhibitions and have more in-depth presentation. I think it's a moment where there is an extraordinary opportunity to do big survey shows, one-person shows of Chinese artists, because all of these artists have participated in hundreds of group shows, but actually not that many more into depth shows. And out of that grew an exhibition we tried to do in Paris called *Camera*, which was two monographic shows, big monographic shows of two artists Yang Fudong and Wang Jian Wei, with exhibition architecture by Yung-ho Chang. And I'd like to end by maybe talking a little bit about the most recent project, which I think also has to do with some of the points that have been mentioned, which is actually *China Power Station*, a project Julia Peyton-Jones, Gunnar Kvaran and I, in collaboration with many curators and artists in China, are developing for the next three to four years, and it will be not another

museum doing another China show, but more this idea of actually doing something that has to do with sustainability, with long-term commitment. It involves the Serpentine – an exhibition organization without a collection – and the Astrup-Fearnley in Oslo, our partner, a museum with a collection. We have developed a show focusing on these different aspects; it involves exhibitions within the exhibitions, so we invited Universal Studios with Pi Li and Waling Boers to curate a show within the show, there will be Ou Ning who will curate an exhibition within the exhibition in terms of an exhibition of sound. And so in this sense it has also to do with not only doing an exhibition within one institution, but maybe to think about how exhibitions can actually develop new alliances between institutions. And when I was thinking about tonight, I really thought that Daniel Birnbaum, the great art critic from Sweden who lives in Germany, that his thesis which he wrote as a philosopher which he was before he entered the art world, can be really very useful for our thoughts about the museum in China now. Because he thinks that actually the museum, and I mentioned it before, should be about an intersubjective monadology, and what that obviously means is that many things would happen between museums, and museums would maybe learn from each other, and there could be kind of feedback loops. And that is a little bit what we are trying to do, so it will be London, and then it will be Oslo, and this China project will go into many other cities, hopefully also happening at a later stage in China, developing into what Birnbaum calls, quoting Husserl, an intersubjective monadology. Thank you.

**Fan Di'an:** Does anyone have anything to add, or any questions, for our first three speakers? I hope that the ladies and gentlemen present can use this time economically to make comments, even superseding us here on the platform.

**Shen Qibin:** I am Shen Qibin, director of the Zendai Museum of Modern Art in Shanghai. Together with the time I spent at the Duolun

Museum of Modern Art, also in Shanghai, I have been working in the museum field for nearly four years now, and have had a lot of contact with Dr. Fan and many others present tonight. As I listen to this debate about the museum, I also have my own opinions. Back then, when I began working on the Zendai Museum, which has a governmental background, I was most worried about how much space the museum would be able to give me. To what degree could it preserve scholarly fairness? To what degree could the museum be allowed academic freedom? These are prerequisites for doing anything. Of course in the process of working – I was an artist before – we discovered a great number of problems. These were problems of institution-building, problems involving operational systems, problems of consolidating social resources, problems with human resources, problems of all sorts. These problems together make me feel like I am working from a *tabula rasa*, and this is quite difficult. And yet, after three years of hard work, we should say that we have created a brand for the museum. And of course in this process we also did some adventurous things. By adventure I mean control – how to go about getting a grasp on what you are doing. I think that in this way, Chinese museums today, whether fully official or privately run, if they can solve the problems I have outlined will still have a long road to travel. Now I am working as full-time director of the Zendai MoMA, but also preparing another project of Himalayan proportions, with 160,000 square meters of built space, of which the museum and its accompanying facilities occupy 30,000 square meters, 20,000 square meters of which are devoted to the museum itself. I have also given talks about the construction of the museum in China at universities and institutions around the world. Chinese museums are truly faced with a great opportunity for construction and development, but many problems still exist. These problems are not only Chinese problems but perhaps Asian. Museums across Asia are facing the same sort of opportunities, driven by boiling economic growth in the region, and coupled with

the weakness of existing museum systems. This has allowed for a tide of opportunity in museum construction. But as the director of a Chinese museum, I think that in building any museum here in China, whether it is government-run or civilian, there are many problems. I think the most important of these is the question of the museum's self-positioning. What scholarly direction will the museum take? What are its cultural values? In this kind of a context, how do we realize these values, firming up an academic direction and insuring future development? This is perhaps the question I care most about, and so in the past when I did a magazine for the Zendai Museum, I always raised the question of how to bring an Eastern spirit more deeply into contemporary culture, including how in this process to manifest a sense of values. In this way, as a museum director, I am not willing to import an external model regardless of how mature it may be. Such models did not grow from Chinese soil, and may not be appropriate. We all know that people act in reaction to places, times, and other people. So what direction should Chinese museums take? I don't think I have heard a sufficient answer to this question from our panelists. So we are still exploring, practicing, and even though this has gone on for ten years, it is still a major question. Our new museum will be born with over 20,000 square meters. When I came today I even said I am most concerned with cultural construction and cultural promotion. Such development and promotion is rooted in the ground of political reality, so in this way I will of course direct my entire team to work under the direction of the leaders of our corporation to explore the possibilities, even as I invite experts from outside to give advice. I would like to welcome a delegation of experts to the museum specifically to hold a special conversation. So I thank everyone for this precious opportunity to say a few words. Thank you everyone.

**Fan Di'an:** Mr. Shen Qibin means to say that next year's Art Basel Conversations event will be held in Shanghai. Anyone else?

**Robert Bernell:** Can Fei Dawei talk about the Ullens Art Center plans, and how that has been affected by your experience both in France and in China?

**Fei Dawei:** Thank you for your question. Of course this project is influenced by all of the experiences I have had in my life, including the ten years I spent as a factory worker, by my time as a student at the Central Academy of Fine Arts. All of these influences bear on my present work. Since tonight's forum is not a press conference for the Ullens Foundation, I should not say too much, but I can pick up on what Shen Qibin has just said and simply state that our position is quite clear. We are a museum of contemporary art. Our program is both Chinese and international. Our structure is non-profit. We work on the model of an art museum to educate the current system. Our education and publishing arms are relatively complete. We hope in this way to have a relatively stable foundation, and from this foundation to depart in the direction of new questions and problems.

**Fan Di'an:** Is there anyone else?

**Audience:** Good evening, Mr. Fan. I live in Huajiadi, near the Central Academy of Fine Arts. They have free meals there, and I don't know precisely how many times I've eaten there. Congratulations on your move from the Academy to the National Art Museum of China. I would like to raise two questions. I work in the former Factory 798, in the Dashanzi Art District. Today as we discuss the museum, there is a concept I cannot get clear – what is the difference between a museum and a gallery? Maybe a museum is just bigger, a big gallery. This is my first question. My second question is for Director Fan, how does scholarly distinction at the museum benefit the preservation of native culture? I would like to ask you to say a few words. This is to say, so many foreign things have come to China in a friendly way. This afternoon in 798 I took part in a press conference for a new photography magazine edited by this woman (Elena Foster).

Their idea is very good, incorporating Chinese and English, as well as Spanish, in a single magazine [Note: This member of the audience is wrong: The magazine exists in two separate bilingual versions: Chinese/English and Spanish/Japanese]. What do I mean to say? What does China itself have? How do Chinese characters protect themselves in an international context?

**Fan Di'an:** Can anyone speak on this question? Huang Du? Perhaps you can answer the first question about the distinction between the gallery and the museum?

**Fei Dawei:** I think the difference between museum and gallery should be quite obvious, because a gallery sells work where a museum does not. Museums around the world run according to a set of professional principles that have perhaps not yet been translated into Chinese. We will do this translation – it is like a constitution, a manifesto of the moral principles governing museum practice. This is a foundation. And on top of this we can employ many different models that can allow artists to express themselves. The museum model should always be developing upward, but it has one point that should not change: it should not sell works. Isn't that right?

**Fan Di'an:** Hans? Anything to add?

**Hans Ulrich Obrist:** Actually I wanted to say something before in answer to a sort of previous question. There was this interesting question about models, models of museums and that sort of whole idea of *tabula rasa*. I don't know how it is in China, but if one looks at the West, what is interesting about museum models is that there is an incredible amnesia about museum models in the past, and it's a big paradox that at this moment when the museum is a kind of superstar – there has never been more discussion about museums than ever before, and in architecture and in art the museum is so widely discussed, there is a staggering amnesia about museum models from the past.

And I've always found it incredibly productive to learn from such museum models in the past. Whether it's the great Alexander Dornock, the German museum pioneer of the early twentieth century, or it's the great William Sandberg, the great pioneer of the Stedelijk Museum in the Fifties and the Sixties, or it's the great visionary Pontus Hulten and his Stockholm museum and later the beginnings of the Pompidou, it's almost impossible to find literature about these models. It's almost impossible to find the texts, so there is a paradox between on the one hand an incredible interest in museums and on the other a real amnesia about the history. And I think in a dynamic way, it's incredibly interesting to use such models from the past as a kind of toolbox. So I don't know if that makes any sense. It's also a question really if that makes sense in relation to China, if there are any models from previous decades or even previous centuries in terms of museums from which we can learn. This whole idea of again Eric Hobsbawm and his "protest against forgetting."

**Fan Di'an:** Thank you. In fact I am somewhat disappointed to be the host of tonight's conversation; as a museum director, I should be amongst the other speakers. I want to talk for a minute about the situation I face, because the National Art Museum of China is an institution with over forty years of history, located in Beijing, and the only art museum directly under national control. China is so huge, and yet it has only one museum under the jurisdiction of the national government. I think this is a rare situation seen from an international perspective. I want to talk about the museum. What kind of situation is it encountering? It encounters the real conditions of the changing ecology of the entire Chinese art system. I think that in the West, and particularly in the developed countries of Europe and North America, the museum has already undergone a century-long encounter with the modern. So this system, as Hans says, has been constantly building new models in a developmental process of forming a complete system. But more importantly, according

to my own experience observing museums in Europe, the U.S., Japan, and other such countries, they seem to be more connected to society on a broader level and thus better able to find their own position. But China's situation today is quite different from that of these developed countries that have already experienced this history. This difference can be expressed in a single phrase: when everything comes quickly, and arrives at the same time, China's art world looks disordered, or rather, there are many struggles over ground and resources, much mutual disregard. We have not arrived at a system where different players can support each other, and in doing so all reach their respective goals. For example, China today seems to give rise to countless new galleries, Chinese and foreign. These galleries must compete over the resources of the artists. Painters are first interested in galleries, not museums, because galleries can give them the possibility for continued production. For example, China has many auction houses. These auction houses, in choosing works for sale, do not go through the galleries, but go directly to the artists. This is also another particularly Chinese phenomenon. On the other hand, you have collecting. I am at once quite happy that there are so many collectors emerging, because this at least demonstrates that there is a basic understanding of the worth of art here in China. However, we cannot deny that most of these collectors work like investors, not out of their interest in art or a drive to preserve culture, or from an enthusiasm for art. Of course our society pays more attention to superstar-like phenomena, which is to say that all of these create direct challenges for a museum and a museum director. Yet on the other hand, they create challenges not just for the museum, but all of these different operating models for art and the art market will themselves come to face problems. For this reason, we must consider that if we want Chinese contemporary art to develop in a sustainable way, not only the museums must think about their path, but every sector of the art world must think about their direction at the same time. Only in this way can we

create a mutually reinforcing ecology for art. I thank Fei Dawei for what he has said. His foundation is doing an extremely important job, collecting a whole range of historical experience to think about Chinese art and contemporary art, how they can develop in a sustainable way. The most important question for him and his foundation is of academic recognition. So if the entire ecology of the art world in China, will all its systems and branch-systems, could all come together, only in this way can Chinese contemporary art have protection. If we still exist in a state of chaos, this will be extremely damaging in the end. So I will just raise this concise point.

**Charles Merewether:** (Artistic Director, Biennale of Sydney 2006) Just from my own experience having worked in Australia over the past two and a half years, one of the things that is striking to me in regard to the relation between the Biennale and the museums in Australia, was in fact the – and I can only use the word failure – on the part of the state museums to have actually engaged with the Biennale over and above a passing parade of contemporary artists over the past thirty-three years of its existence. Which is to say that there's virtually no archival record of the fifteen Biennales of Sydney which have occurred since 1975, and there are approximately forty-five works out of I don't know how many works that have been shown in fifteen biennales that have been collected by two institutions. This seems to me to be indicative of a serious problematic within Australia, but probably in fact to be symptomatic of something larger. And it would be interesting vis-à-vis what Hans is saying, and also what the other speakers have said, to think about at least one model which in my view would be groundbreaking, which would be how to construct a museum of international art in China. And of course national would be implied, but international would be fundamental in terms of constructing an archive in terms of both documentation and collecting practices. So that this idea of mobility of contemporary and international art is actually truly reflected in the collecting

and archival practices of the museum, and in this manner, then the educational component, which it seems to me is so fundamental to museums, is actually given some sort of foundation, in which then to build a truly international museum, and an international museum of international art. It then becomes a real challenge to be able to create a curatorial team and staff of expertise that is able to put to an audience a much more complex and disjunctured view of the world in terms of contemporary art, rather than producing a symptomatic reading which erases difference to create some false notion of similarity, or under one kind of rubric so that you set up a binary system in which you have Western models of what counts in terms of contemporary art, and then you'll begin to have a Chinese model as to what counts. And I think that it would be a marvelous challenge to see within China today, if that kind of binary system and that kind of very conservative logic can be broken, and you can open up a really radically new model in terms of what counts in international art.

**Fan Di'an:** Ladies and gentlemen, this section of our conversation will end here. Now we turn to the second section, which explores the relationship between contemporary art and the city. This topic can turn our earlier discussion about contemporary art and the museum onto a larger audience. For this section, we invite two guests to present. First is Craig Robins, the creator of Design Miami and a collector. He has a great deal to say in terms of art collecting and urban development. Next is Wang Hui, an architect, and a scholar of cultural architecture.

**Craig Robins:** I'm gonna switch my headset to Chinese so that I can hear what I sound like on the Chinese channel. I'm having an incredible time here. The experience brings me back to the beginning of an incredible transformation that happened in Miami. Several years before the Art Basel fair came to Miami, we had an art fair that was really not exciting, it was unenlightened, and the results were that Miami was known for fun and sun

and not for culture. It was becoming a very famous place but not a place that was about substance. And through a lot of hard work, Sam Keller and Art Basel, after many years of visiting the city and exploring the possibilities, finally were able to put together the ability to launch the Art Basel art fair. What that did was unbelievable. It was, in fact, as much as we in the community all believed in this – and I think that the Art Basel team believed in it – none of us could conceive of the impact that it would have. And the first thing I would say about this transformation is that we started with the best in the world, and so the foundation was one that came from history, experience and depth, and cultural depth. What this did for our community was first it gave us a challenge, because in order to get Art Basel to come to Miami, they could not do it themselves, the community had to really help. And so not only did they fight to come here, but we fought to help them come to our community. And the result was that everybody in the community began to think about how we could showcase our city as a great city of culture. What has emerged is that it was a first generation kind of experience, and it's very similar to the conversation we're having here tonight. It wasn't about these historical, vast, and complete institutions that we typically think of as museums; it was about private collectors beginning to form foundations and museums – private museums. And the reason for this is that in contemporary art, and I'm not talking about historical art and the kinds of richness here, but in contemporary art, the museums didn't have the art, and so at first it was this entrepreneurial spirit in the community that began to want to amass collections and showcase those collections with the catalyst of the great international art fair that brought not only international attention but people. So it was a combination of our city and an international audience. And what this did for Miami is in a very short period of time, Miami became known as one of the great international cities of culture and of substance, and it's this combination of museums – and now we're actually growing to the stage where our museums are

becoming more complete – but also private museums, cultural events, and I would describe the reason for this as, the most important thing was that this wasn't about just business, it was about a cultural happening. It was about an entire city getting together and showcasing culture. And so the message that I can bring to this community tonight, and the excitement that I have for the possibilities here is very, very high, because I think that there is also an opportunity here for this city, and the cities in China to get together and celebrate the cultural richness that's created here, but in an international context, and integrated with international art and creativity.

**Fan Di'an:** I would like to thank this distinguished guest for his speech. I think that the audience for this talk was not only those of us seated here tonight, but the mayors of many cities. So next time, I should set him up with the mayors of several Chinese cities so he can tell them how Miami, through art, expanded both its international cultural influence and its overall position. Next I will invite Mr. Wang Hui to talk.

**Wang Hui:** Good evening, everybody. Because I am an architect, tonight I might talk more about micro-level case studies, about very concrete spaces and museums and their connection to works of art. In doing our work, including the observation that this requires of contemporary art in general, we discover that more and more contemporary artists are focused on questions of space, and so the relationship between display space and the work itself has grown ever more direct. Moreover I have participated in a number of art exhibitions, sometimes as exhibition designer, and thus have done some experimental work touching on the relation between art and space. This work touches directly on our architectural practice. I feel that in terms of the relationship between art and space, we can say simply that in terms of actual work, there are two distinct attitudes. One is to move the space to the rear of the work, to make it not exist, providing a concrete

space for the display of a particular work. For example, when we talk about sound and video works, and even easel painting and installation, we have to think about what kind of spatial requirements these media present. How do you create a direct and beneficial relationship between display space and the works on display? This is one of the most pressing and concrete questions in museum design. But this is easy to understand – so many of these questions resolve themselves, for example, if the work is colored, perhaps it demands a white-cube space. I think that the second attitude toward art space is to, through the use of space, provide a kind of stimulus for works that have yet to be produced. For example, to use the dimensions and possibilities of the museum space as designed to catalyze the thinking of curators and artists. That is to say, using the special characteristics of the space to force reactions from artists, creating some very special and very specific works for display in a particular space. At the end of this month, work will finish on the Today Art Museum, which I have designed, and the design there seeks to incorporate both of these ways of working. The spaces inside are all quite pure and even monotonous, but the manner in which they are pieced together is a bit special. In the center, the most important exhibition hall is 500 meters square, and 14 meters tall. So in this design, we have been thinking about how the peripheral spaces work with this major space, for example its walls and floors, and even the exterior and roof of the building itself can all be changed to accommodate works of art in the future. In other words, some works can be hung in mid-air allowing people to observe them from 360 degrees, should this be necessary. And this imagined work could protrude from this central main space to the spaces on either side, and even penetrate the exterior walls to reach outside. This method seeks to accommodate the future, because we have no way now of predicting specifically how artists will work in a few years, or what kind of spatial requirements they will have, so all we can do is try our best to make

things convenient. When we were debating the design, I even mentioned to [Today Art Museum Director Zhang] Zikang that if an artist came along with the concept to explode the museum, we should agree, this is the kind of attitude I'm talking about.

The second question I want to talk about is something Director Fan mentioned, the relationship between the museum and the city, and this is a question we tried to research in our design work on the Today museum. I have also just finished a conceptual planning scheme for Factory 798, and we thought of this problem then as well. In planning for an entire urban area, our most direct work was to think about how to harness the historical conditions of the area and the density of growth that they have enabled, as well as the spatial connections this enables among different buildings and spaces, and even the overall links this enables with the larger city. From this foundation, we decided on the term "DNA," because this work is based on the earlier developmental trajectory of this area, mixed of course with the visual expressions of art and art space on its periphery. For example, there are lots of red bricks and glass, but who knows what the spaces of the future will look like. Actually the core question is how to use historical research to think about the goal of preservation, but not to stop on the level of preservation, but rather to use preservation as a better foundation for future development. Under this kind of situation, we believe in the history that is being made today, the future that is being structured right now. Using this kind of working method, we hope to make some predictions about the future, to provide some possible options for future development and spatial growth. So the core of our work is to provide some spatial possibilities for future growth. That has to be the most central element of our work. Then, in the work of an architect, the question of the museum requires cooperation. Contemporary art often involves interaction among different disciplines or specialties as a way of creating better art. Thank you everyone.

**Fan Di'an:** I think that Wang Hui has made an important contribution. He discusses an architectural problem, but in fact we might see his discussion of the possibility or openness of art as a broader commentary on contemporary culture and society. I don't know if anyone has anything to add about art and the city, about architecture and society. Please, we welcome your opinions.

**Yu Ding:** I am a professor from the arts administration department of the Central Academy of Fine Arts ...

**Fan Di'an:** Let me introduce him briefly. Professor Yu Ding is the Chairman of the arts administration department at the Central Academy, which is the only administrative major in China for visual arts.

**Yu Ding:** I spent six months as a visiting professor at Columbia University, so I am happy to discuss the connection between contemporary art and urban space. Because when I was in New York, I also made this sort of a presentation about the Chinese case for students, talking about the situation of art in different Chinese cities, including some smaller ones such as Xiangyang in Hubei Province and Anguo in Hebei Province. In this way I divided students into small groups and had them each take a city and create for it a plan for artistic and urban development. Without exception, from the students working on larger cities like Xi'an, Shanghai, and Hangzhou to those who were assigned smaller cities, all chose to use contemporary art as a major factor in urban development. They would think about studio space for contemporary art, the construction of a market for contemporary art, and even the construction of museums of contemporary art in these small cities. One question that I raised was: At what point does the development of contemporary art actually begin to aid in the overall development of a city's cultural and economic situation? We have many successful case studies to consult, for example Bilbao, where the Guggenheim museum saved an industrial city in decline.

In Korea, the Kwangju Biennial has aided in the development of that city. These are all successful cases. But is it the case that all cities are suited to such development through art? For example in Western China, and in small and mid-size cities around China, is there any chance for contemporary art to bring a new vitality these cities? I think that there are probably some numerical indices that could help to answer this question, for example GDP per capita must reach a certain level before art can begin to develop. I think that this question is one I should raise, and one that the experts should research. I will say no more.

**Craig Robins:** A lot of times people try to get some kind of quantifiable understanding of the economic impact that culture can have on a city. And I think that that question is slightly the wrong question, because it orients the focus toward something that's different from the reality. Great things happening in a city make a great city, and that is very often founded in serious cultural institutions or serious cultural happenings, and so it's not something where you can say, Ok, so if I do an art fair, I will make a certain amount of return, or, Is our economy now wealthy enough to re-invest in ourselves? But I think it's aspiring to be the best that any place can be, and by doing the most interesting and dynamic kinds of things, the whole city becomes more valuable, and the real value is abstract, and it's beyond something that is easily quantifiable. I think that the second part of the question really demonstrates this point. Because even when you have a city that is perhaps not immediately known as a main cultural center in the world, and we could use the example of Bilbao, which is a very interesting city, but it certainly wasn't like Madrid or Barcelona or Paris or London as being known as a major cultural city. And yet, having an incredible museum open there, in that case, interestingly with great architecture, iconic architecture, that combination made Bilbao much more famous, much more known, it brought it much more into everybody's consciousness. And it was because this great cultural institution was formed there.

**Wang Hui:** I don't actually have much to add to this. I think that Director Fan's arrangement is very interesting, to think about cities and art. I think that one important role of art is its ability to stimulate a city and its vitality, its re-growth. I think this is one very important role of contemporary art. At the same time, the flourishing of contemporary art, its development, its speed, all of this is also a reflection of the vitality already possessed by a city, a way to see where a city stands. So it is like a visual index of the city itself. As for the other questions, of how a city goes about effecting these changes, Bilbao or many cities in the U.S. or whatever the case may be, we architects think very concretely, about how to change space itself. Thank you.

**Fei Dawei:** Pardon me, I'd like to add something very simple. I think that Yu Ding's question involves another question of how we go about defining contemporary art in the first place. What is contemporary art? Does this mean that every small city must produce video and installation work, and only this will be called contemporary art? This is a question. If it is this way, I think it is wrong, because vital art is not defined by form. So I think that this question underlies the conversation we are having here today. That's all.

**Yu Ding:** Let me add something. Actually the question is of the standard of contemporary art: is this an exclusive definition, extending only to work in these originally Western media? Or can a country, in its developmental process, contribute its own contemporaneity to this definition. I think this is a question that lies below the surface of this discussion.

**Fan Di'an:** My view is that contemporary art perhaps has some standards, or some conventions that can define it, but these standards are unspeakable. To articulate them is to be mistaken.

**Hans Ulrich Obrist:** I'd actually like to come back to the previous question, which I thought I wanted to add something which I think has a lot to do with

the relation to the city, and I think it's very important to talk about the long term and the short term. And I think I'm interested in long-term effect in terms of museums. I think in this relation museums function also like schools, that can be important for whole new generations of artists, of architects, of all kinds of other practitioners. And I think to just trigger a museum which creates tourism for the moment is not enough. I think it is content which actually provides this sort of long-term idea of the sustained impact of a museum. And I think in this relationship it has to do with museums, with schools, and all these elements. And very often – and I think this is where the problem of the Bilbao effect lies – that it creates the effect of tourism which can be very positive for a city, but I think there has to be more. I think there must be content, and that the museum must trigger a long-term effect from which we all can learn.

**Charles Merewether:** I'd just like to add to Hans's point. It seems to me that great museums don't necessarily make great cities. It's a wonderful idea and it may have happened, but one can think of many museums, for example in Japan and many other places, where they've been built and they're great museums, but in fact they're not functioning within the city at all, they're empty if you go there. And I think it really comes back to Huang Du's point about the issue of infrastructure, the kind of infrastructure which is provided, a sustainable infrastructure, and also issues in terms of economy of scale. And I do think that not only in terms of museums, but also in terms of events and I come back to my most immediate experience of biennales, that it's absolutely crucial that this issue of sustainability is understood in terms of an economy of scale. And to get that wrong in terms of cities seems to me a recipe for failure.

**Fan Di'an:** Does anyone else have anything to add? In the rear.

**Li Guosheng:** Hello everyone. I am director of the Chinablue Gallery. I want to follow up on what

Yu Ding said and add my own opinion. First of all, I believe that contemporary art and economic targets have no connection. Perhaps this is just my view, but I think that looking at contemporary art as something that can save a peripheral city is something kind of tragic. I think that contemporary art reflects a country's civilization. And speaking from the present situation, it seems that the form of a museum, or what kind of promotion it should do, faces a problem which is that museums are not open enough. Museums, because they face certain administrative strictures and financial shortcomings. I think that museum directors must all be familiar with this. So I think that sometimes they have no choice but to host some mediocre exhibitions as a way of making money. I think that after director Fan arrived – when I heard the news that he was appointed director I was extremely happy – I think his promotion of contemporary art is a wonderful thing, but perhaps it came too late. So I think that perhaps the most pressing question facing museums can only be solved by tax reform. It is said that a great number of representatives on the National People's Congress have also raised this issue, given their opinions. But I feel that the Chinese government has still not emphasized this question enough. For example, our country's foreign currency reserves are now the largest in the world, and this is something the government is proud of. And yet I feel that if you do not prepare reserves of foreign currency, but of oil or something else, you would not be up against this situation today. So in terms of the government's recognition and promotion of contemporary art, you actually see a gradual opening. In this respect we have already seen great progress, but it is still not enough. I hope that the community of experts, people like Director Fan, will raise this concern. Perhaps this is something dangerous, but I still feel that there are many experts who would go to bat for this. China has a population of 1.3 billion people, and this population is full of vitality. There are many artists, but at Art Basel – because what I am talking about is the problem of Basel – at Basel, and perhaps this has to do with Basel's critical

standards, there should not be such little respect given to galleries from this great and vital nation. Of course you have your standards, but I feel that a Basel exhibition should face the limit of having no Chinese galleries. I know there are actually two represented, perhaps both of which have a close connection to Switzerland. I think this is an incredibly sad state of affairs. Many experts have come today, and it is said that there are many members of the Art Basel selection committee present as well, so I want to say, you have come all the way here to the National Art Museum of China to hold this kind of a conversation, which proves that you have great respect for China's contemporary art. But I also hope that you can take some action on this.

**Fan Di'an:** Thank you. This gentleman's words touch on a great number of questions. Because his last question touches on Art Basel, I think that Samuel Keller should respond. Why are there so few Chinese galleries, which are not entirely even Chinese, in Art Basel? What do you think of this?

**Samuel Keller:** Well, first of all you have to start somewhere. Art Basel has a history, and there are already galleries there. And we have a selection committee, which every year is hoping and trying hard to make a very serious selection. We are trying to have Art Basel as also a place that is putting a lot of emphasis on developing something long-term. Which means that we are not using galleries as ingredients for one year to come and maybe another year not, to be also not selecting galleries because of their passport. Also artists do not like to be selected because they have a certain passport; they like to be selected because they are actually doing interesting work. So there is no contingency for China as there is no number of galleries fixed from Switzerland or the United States. Many of the artists in China in earlier eras have been present and represented through galleries from Europe or the United States, and it is only in recent years that the galleries can actually afford to come and present themselves internationally. Some of the

galleries – we are very flattered that many of the galleries now do apply from China, as they do from other countries. But for reasons of space we simply cannot take all of them. Sometimes the galleries don't see that Art Basel is not the place where you start an international career, but where you actually end it. So we would also encourage the galleries to not just open the gallery and just expect that right afterwards they're accepted at Art Basel, but first start to do their work to promote their artists at home and later internationally. It is all our hope to have more and more artists and galleries from China present, but we certainly would not do it at the price of accepting them just because they are Chinese, but to accept them because they are on the highest international level. I think this is a form of responsibility Art Basel has because we do not want to use artists and galleries because they are exotic, we want to use them because they make a significant contribution. And it is in fact taking them seriously, which is why the committee is often waiting and observing a gallery for several years until they can be accepted. I hope that answers part of your question.

**Fan Di'an:** Are there any other opinions?

**Audience:** Let me speak for a minute on this question. The second part of the conversation is about the relationship between city and art. I don't think there is any relationship between art and the city. Because I think that art is itself a form of self-desire and self-entertainment. Why do I say there is no connection? Because as Director Fan just said, the question of art's use in developing cities is actually a question for mayors. But mayors are most focused on economic questions. Because only once you have money can you do more things, including art. So I think that art as a self-sufficient thing cannot have any impact on a city, unless that city has already developed good economic foundations. So as the previous gentleman just said, one needs to observe artists, but what is being observed? I think it is the artist's market potential. That's all I'll say.

**Fan Di'an:** I think we should break off this topic, because we still have three distinguished speakers who will continue this debate. Today we have spoken about the relationship between Chinese art and international art. Under what circumstances can Chinese art make use of the great opportunities now afforded to it by such wide international attention? This includes things like biennales and art fairs – in China what kind of influence can they have – this is something I think we all care about. So I'd like to introduce these last three speakers. First we have the distinguished architectural artist Ai Weiwei. Speaking strictly, Ai Weiwei cannot simply be called an architect, because he is a trans-media, interdisciplinary cultural worker. Our second speaker is Lady Elena Foster. As everyone knows, she hosted the launch of her new magazine C here in Beijing today, so that now China has another important medium by which to understand international photography. I would also like to tell our Chinese friends that Elena Foster is the wife of the famous architect Norman Foster. Our third speaker is Mr. Ou Ning. We might also say that Ou Ning has been practicing art in a way that transcends media for a long time now. Let us now hear their opinions. First I will invite Mr. Ai Weiwei to speak.

**Ai Weiwei:** Thank you. I rarely sit for so long at a meeting and then speak after listening to so many other people speak. And yet today leaves me amazed, to come to this kind of a setting and discover that not even the best director in Hollywood could create this kind of a scene. China is undergoing changes. And of course I think that the most interesting part of this event occurred before we entered this meeting room as we all stood in the setting sun on the porch of the National Art Museum enjoying the autumn sun and breeze. This made me think about what kinds of changes have actually been happening in China. What does it mean for these people to come to this place at this point in history? That is the real topic of today's conversation. I think that if we really want to know about these changes, they might come from a word

we often speak in vain: freedom. The meaning of freedom is that a country or a nation can revive itself even in the worst of times. At the same time, in doing so, it can attract the attention of other groups of people. I think that China's changes come mostly from the freedom that it has allowed in this particular era. Of course freedom has brought with it chaos, but chaos is a part of freedom, and we have no way of saying that we want freedom but not chaos. So I think that this is one important part of China's changes today. Another thing is true life. "True" is another kitschy word, but I think that it is nonetheless important. It allows us to get rid of opinions, prejudices, and past value systems of all sorts, be it so-called authority or centrality, allowing us to create new people and new cities. I think that these qualities are one important condition for us to sit here together today. I think that China, if no bigger problems emerge, will continue down this road. I believe that it will give rise to some very special dispositions, because China is very large, and it is very important to the balance of the world, and a special case in terms of economics, politics, and culture. Its uniqueness derives not only from its history, but from the modern disasters and contradictions it has experienced. These disasters and contradictions have ultimately made the world richer. In saying this I sound like a very serious person, but actually I have discovered that cultural activities like this have a special meaning: obviously they cannot make men any smarter, but they can certainly make women more beautiful. Today I see a lot of beautiful women. These beautiful women have all dressed up for this cultural event.

As for the question of museums and cities, I should say first that as an artist, I have absolutely no interest in museums. For me to say this carries no importance, and it won't destroy the theme of tonight's conversation, but I believe in what one Dadaist said many years ago, that to burn down a museum is more culturally meaningful than to build one. Today I still agree with this position. My stance is that in talking about a museum, or about

a city's renaissance, is like the question of whether you should first have brothel-goers or brothels. It reminds me of a city not far from Beijing that in order to stimulate its economy built a bunch of brothels, and on the weekends people from Beijing can drive to this city to enjoy some pleasure. But these brothels have not led to urban renaissance, nor have they developed the city's new culture. I think that this is clear. And I think that the questions of hardware and software are even less important, because Modernism represents for a country a kind of true living. If contemporary artists in China are not clear on this, if they don't know what kind of era we are living in and where we come from, I think this is very sad. Even the best banquet has to end sometime. So I believe this is a question of the soul of a nation, and certainly not a question that other people can help to answer, nor that can be solved by building a few museums no matter how big they are or how good their facilities or curators are. So I think that Chinese contemporary artists must face up to the situation today by living truly, understanding what kind of situation we are living under, what kind of things have happened. I think that if these questions cannot be clearly answered, then it is very likely that the meaning of many things will have stop on a very superficial level. China now, because of its eternal limits on its people and even its culture, requires a very long period of time to recover its humanity. I think that Modernism is not about form or method or the works of a few artists, but rather about a necessary way of living. And only this kind of lifestyle can save China, because if we don't have Modernism, then we will die under the grasp of one or another ideology. Modernism at least says that every person is free, and needs to honestly encounter his own life. That is what I want to say.

**Fan Di'an:** Elena Foster, can you please continue the conversation?

**Elena Foster:** First I want to thank Professor Fan for having all of us here, and also to Sam Keller to

organize this conversation in this place at the right time. I am not agree with you, although I like very much what you said. And also I don't agree about Miami and the comparison with Beijing. I'm not agree also with the comparison with Bilbao. For some fundamental reason Bilbao and the phenomenon of Bilbao happen as a city because it was a government who believe that the architecture can change a city. Bilbao – all my family come from the Basque country so I know quite well how it was – it was an abandoned industrial city, and the only blood was terrorism. Then, with the phenomenon of the Guggenheim and Frank Gehry, everything changed. You have to keep in mind that the first work really that was appointed there and commissioned as a permanent work was Richard Serra last year. So it was a government initiative, and it was the architecture who changed the city, not the art, the art came later, after the Guggenheim and after the initiative of the government. Miami. Miami happened because it was a community, a very strong community of private collectors. And it was a person called Sam Keller and the Basel fair who joined together and changed completely the city. And I agree with you that it still has the same identity. It is fun, fantastic in all kind of sense, and now has the cultural dimension which is more and more stronger and stronger, and attract another kind of public that before it was unthinkable, and it's growing every year. The difference with Beijing, coming here and seeing the changes since several years, not only in the building and the disappearing bicycle, and the changes in the life of the city, is that here was a soul of artists, a soul of community in the artists that I think Ai Weiwei knows beyond all of us with the Star Movement, with the Seventies, the Eighties where it was a fighting, it was a creation, it was an explosion without the visiting of tours of collectors or the conversation of all of us here. It was just a group of artists creating and creating art. Now, Beijing, I can see a great change with an implosion not only money but also foreigners, for good and for bad. I can talk as an observer, as a traveler, but also as a publisher, which is my role

here. My role here is to present this C Photo Magazine, which is the first publication in Chinese and English, and we publish mainly not only contemporary artists, but also files of artists that never has the opportunity to be known. And we try to give the same respect and quality to a very unknown artist as to very established artists. Ai Weiwei we have the honor that you published there, and we have around twenty Chinese artists.

I think that I agree with the director of the museum of the next center of arts in the factory that there is too much speed in the demand. I hear today the name of a very well-known artist and I don't say the name that has been demanded two hundred works in a year for a foundation. Perhaps he can produce it, but it's quite unbelievable that you can create in such speed and such demand. So I felt in Beijing since I arrived there and still I feel a sense of community in the artist group, a sense of soul that I cannot or could not see in another cities like Miami or like Bilbao. And it has a great, great difference. Because if we are talking about the future of Chinese art and how we can apply models from the West here and migration of models, I think that is wrong. Because here the real builders are the artists, and it is the artists that really fight for their own creation. Also I would like to talk as the chairman of the International Council of the Tate. The Tate, and here is the curator of the Liverpool Tate, is preparing a very important exhibition with works of art from Chinese artists commissioned by the Tate, and it will be open at the end of March next year. Because I think one of the guests here talk about the difficulty that the museum commission art and mainly from Chinese artists, and the Tate is having this approach and also we are developing a section of Asian art and invited people from here there with the goal of creating a department of Asian art where the Chinese art will have a great role although Ai Weiwei hates museums, but we hope that you help to create this department. And I'm open to any questions.

**Fan Di'an:** Now let's invite Mr. Ou Ning to contribute his opinions.

**Ou Ning:** Thank you. I believe that in Bilbao a museum has really brought new life to a city. But as this idea becomes more and more popular, as more and more cities want to borrow this idea, it will not necessarily remain effective. Today our topic is the influence of museums and biennales on Chinese contemporary art. But I think that biennales and independent curators emerged actually as a way of challenging a museum system that had already ossified. Because museums are all either supported by governments or private interests, and although they have great conditions – I am speaking from a global perspective – working in a museum can actually be quite refined, so museum curators actually are not under as much pressure as independent curators. So independent curators are often more convincing than museum curators. And yet according to my own limited experience, I have found that biennales are actually growing more and more depressing. Because no matter what biennale you go to, you will see the same artists and works. There are too many biennales and not enough artists, not enough works to use. Why are we still doing biennales? As I understand it, some biennales, including some in China, face financial problems. If these problems arise, isn't it a waste of time and resources? Because if you want to use biennales to develop tourism, I don't think this is the most effective thing, because there are other ways to strengthen a tourist economy. Then we are asking what the museum does, why we need them. I think the museum has two major purposes. First, it is a place to preserve history. Then, perhaps it is popular now to call the museum a place to educate the public, but I don't like the phrase public education. I would rather see it as a place for the production of knowledge or information. That is to say, as a museum, with the exhibitions you mount or the publications you produce, you don't have the power to educate ordinary people, but rather ordinary people will decide that your exhibitions are interesting, and then come to see them. In the concept of many museums, the museum itself is like a temple, a

symbol of power. It hopes that people will approach it with an attitude of worship and respect. But I think that this kind of attitude can easily lead to the ossification of the museum. I believe that the museum should be a place that encourages debate, producing knowledge and allowing ordinary people to choose their cultural projects. The masses have the power to choose. If they don't like something, they can choose not to participate, not to buy a ticket. And I think that another major concept is lacking, the concept of shared enjoyment. Because at many times museums will spend a great deal of money to collect works, but then rarely take them out of storage to share with the public. This bears relation to the present era and its development. Actually after the advent of the Internet, many works and much information has been digitized. So the question is whether the museum today still requires a physical space. If we use the best possible preservation methods, and digitize all of the works, then perhaps you could be in Guangzhou and see an exhibition in Beijing without even coming to Beijing. This is a very important concept of shared enjoyment. If museums only have these two uses, then the museum does not require a physical space. This year I went to see the Berlin Biennale, and it really got me thinking. Because Cattelan had no space in New York. He did a gallery called Wrong Gallery, but his work was rather like that of the museum. He had a magazine, and a fixed program of doing exhibitions in different locations. In this way, the museum is not a physical building situated in a particular location, but rather an entire society. An entire society, a whole street can become a giant museum. I think that using this idea to debate the concept of the museum could be meaningful. So the Berlin Biennale did not take place in a set location, or a particular building, but rather on a whole street. And the occurrence of this exhibition was tied into the everyday life of the city. I think that this kind of concept is rather interesting, that it will inspire us in what we do here in China. Thank you.

**Fan Di'an:** Just now our three speakers discussed this question from different angles. Because their opinions are quite clear, I think that they will be able to induce reactions.

**Charles Merewether:** I would like to rather strongly disagree with Ou Ning here. I actually believe that we're not in a position to be able to say there are too many biennales. How can we say that about someone else's biennale? How can we say that to a city of Istanbul that we think that they shouldn't have a biennale? It's a position of privilege to be able to say that there are too many biennales. It's a position of privilege that perhaps many of us share in being able to go to many biennales. Biennales are for, in the first instance, a local public, and very few of them see other biennales. They're for that city, at whatever level that may be. It seems to me that the value of biennales is at least two-fold, and I'll mention those two reasons. One of them would be that biennales actually challenge museums. Many museums in fact are moribund institutions. And if you take the biennales of Tirana, or Istanbul for example, they're autonomous, they're outside, they've existed outside of the museum because the museum has failed to be able to attend to contemporary art, and therefore what biennales have actually been able to bring is precisely what Ai Weiwei's addressed and what the great Brazilian historian spoke of when he spoke of art as being an experimental exercise in liberty. And it does seem to me that the potential of the biennale is to be able to enable artists to produce new work, and to be able to challenge museums and challenge the institutionalization of art through the state.

**Audience:** Ok, I just want to compliment very briefly the last statement. I'm a Brazilian curator based in Berlin. In Berlin the biennial happens on the street because it has a certain history. It started in 1992 when they had a certain project *37 Rooms*. And actually in Berlin we don't have enough museums for contemporary art, that is the problem. And the biennial itself, some years ago, part of it was presented at the entrance hall of insurance

company which was one of the sponsors. So that is why Berlin has a certain necessity of using the space on the street and actually meet where the biennial happens and organized by Kunstwerke. It has this tradition of occupying spaces just in the period after the fall of the wall. But the perspective of having certain biennials and the necessity of them in different countries and continents is very huge. One example is the large amount of biennials that we just had open in Asia in the last weeks. And there is the opportunity not for us to travel around, but to come and see a large amount of art and the diversity of it at once. Because if we had every single person traveling by themselves, they would never have the opportunity of reaching this diversity and quantity of art at the same point.

**Fan Di'an:** Very interesting. It seems that now there is no distinction between the stage and the audience, because a single question can be raised and then answered from a different perspective. Indeed I want to say that I should invent a biennale called the "at home biennale," meaning that everyone's home can become a part of the biennale. Is there anyone else?

**Pierre Huber:** My name is Pierre Huber, and I come to this country since about twelve years, and it's fantastic the way that I see the situation changing in this country, it is absolutely extraordinary. I want to say two things. One I want again to talk about the Guggenheim Bilbao, and the danger of this kind of institution, because when the architect did this it's more an attraction for the city, not for the continuity of what happened in this museum. We have a problem today, that many people travel around the world like the culture is a sort of conscience. So it's extraordinary to see today if you live in New York or some big city in the world, and you go to Bilbao, you want to find the same McDonald's, the same museum, you find the work that you have used to see, and you are scared to find something what is different. What happened in this country is extraordinary, because we need from our country to come to this country, to China, to India, or this kind of

country with another mentality, and to see the culture of this country. And it's quite difficult. The moment you arrive in this country, you learn that something happened. And the time – they need some time – and I'm just start to give a scholarship in a school in Hangzhou, because it's extraordinary, I came ten years ago and this school was completely dead, and they changed the school and now we see a sort of laboratory, which is absolutely extraordinary. And I think something is going to happen. And what I can tell you that it's very important, because today we have this sort of cultural tourism, and another generation of artists cannot be seen in any fair because the art is much more difficult. And this is going to be the future because the art is changing, and China is going to be absolutely one of the countries with all these countries, what we have from our country to really look what happened in this country because things are very interesting and I think it's fantastic. One of the best shows that I saw last year that not many people saw is the Huang Yong Ping show in the Walker Art Center, what is an example for a fantastic show, and that maybe can be difficult for us to see, it's something at our doors. Thank you very much.

**Fan Di'an:** Does anyone else have something to add? Weiwei? How about you? Some words? Are there any other opinions in our final minutes?

**Audience:** Hello, I am Geng Qinghua from Tang Contemporary Art. I am not from Beijing but from Wuhan in Hubei province. And I have experienced the changes of these cities, overturning old things and building new things. Our artists in Wuhan are also undergoing changes, asking how we can build up art in Wuhan, how we can revitalize Wuhan's history. Then we are asking if we need to build something like the Eiffel Tower or a museum like the Guggenheim as a way of revitalizing Wuhan's contemporary art in one fell swoop. But I also think that if a city or a nation does not cherish its indigenous culture, then perhaps contemporary art is an illusion. Because overturning old things is easy, but to build a new system is quite difficult. Thank you.

**Fan Di'an:** Are there any other opinions? I think that if there are no more opinions to voice tonight, we should end our conversation here. Tonight, first of all, I am very happy to welcome so many distinguished speakers here to participate in this Conversation. And of course at the same time I am very glad to have so many friends here to listen and participate as well. I know that one night's conversation cannot solve any problems or answer any questions, but tonight our speakers and attendees have voiced opinions, truly raising some new questions, and at least pointed out some phenomena happening in China. I think that the things happening in China today have international meaning, and this is a special characteristic of China in the Twenty-first century. Perhaps most of the things that happened in China in the twentieth century did not attract international attention, or become part of the international conversation. But in the Twenty-first century, China does indeed have a thousand connections to the world. In terms of our art, through biennales, art fairs, galleries, auctions, collectors, curators, critics, museums, and on and on, we can build a very close connection, even a bridge, to the world. Of course on this bridge there are different directions to travel; a bridge need not lead to one single place. But rather it creates a possibility for movement, a richness of direction, a condition for future development. Today the interesting thing about China is that there are also many friends paying attention to the situation here, and I think this is an important starting point. Of course to conclude I would like to give the microphone to Mr. Sam Keller, and ask him to make a final conclusion.

**Samuel Keller:** Thanks to all the speakers, thanks to everybody who raised a question, thanks to all of you for coming and being our guests tonight. I hope you'll be inspired and continue this dialogue tonight and in future days. Have a good night. Goodbye.

*(Translated by Philip Tinari)*

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**Tino Sehgal** | Artist; Berlin, DE  
**Edward Tufte** | Prof Emeritus, Political Science, Yale University; New Haven, CT, USA  
Orchestrator | **Hans Ulrich Obrist** | Co-director of Exhibitions and Programs, Director of International Projects, Serpentine Gallery; London, UK

**ABMB05** | **Robert Rauschenberg** | Artist; Captiva, FL, USA  
**Hans Ulrich Obrist** | Curator, Musée d'Art Moderne de la Ville de Paris; Paris, France  
**Arto Lindsay** | Musician, Producer; New York, NY, USA; Bahia, Brazil

**A36B** | **Martin Creed** | Artist; London, UK

**ABMB04** | **Janet Cardiff** | Artist; Berlin, Germany  
**Trisha Donnelly** | Artist; Los Angeles, CA, USA  
**Liam Gillick** | Artist; London, UK; New York, NY, USA  
**Jenny Holzer** | Artist; Hoosick, NY, USA  
**Jeff Koons** | Artist; New York, NY, USA  
**Paul Morrissey** | Film Director; New York, NY, USA  
**Ernesto Neto** | Artist; Rio de Janeiro, Brazil  
Host | **Daniel Birnbaum** | Rector of the Städelschule Art Academy, Director of Portikus; Frankfurt am Main, Germany

**A35B** | **Lisa Dennison** | Deputy Director/Chief Curator Solomon R. Guggenheim Museum and Guggenheim Museums; New York, USA

**Olafur Eliasson** | Artist; Berlin, Germany

**Zaha Hadid** | Architect; London, England

**Kasper König** | Director Ludwig Museum; Cologne, Germany

**Gunnar B. Kvaran** | Director of The Astrup Fearnley Museum of Modern Art; Oslo, Norway

**Bruce Sterling** | Author, Journalist, Futurist; Austin, Texas, USA

Host | **Hans Ulrich Obrist** | Curator Musée d'Art Moderne de la Ville de Paris; Paris, France

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**A37B** | **Arend Oetker** | Collector, Philanthropist; Berlin, DE  
**Marino Golinelli** | Genetic Researcher, Collector, Philanthropist; Bologna, IT  
**Agnès Troublé** | agnès b, Fashion Designer, Collector, Art Dealer, Philanthropist; Paris, FR  
**Robert Weil** | Philanthropist, Founder & Chairman Magasin 3 Stockholm Konsthall; Stockholm, SW  
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**Patricia Phelps de Cisneros** | Collector, Philanthropist, The Fundación Cisneros; Caracas, Venezuela

**Howard Rachofsky** | Collector, The Rachofsky Collection; Dallas, Texas USA

**David Rockefeller** | Collector, Philanthropist; New York, NY, USA

Host | **Richard Flood** | Chief Curator, New Museum; New York, NY, USA

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**Gottfried Honegger** | Artist, Collector l'Espace d'Art Concret, and Albers-Honegger Collection; Chateau Mouans-Sartoux, France; Zurich, Switzerland

**Pierre Huber** | Art Dealer, Collector, Collection Pierre Huber; Geneva, Switzerland

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**Yvon Lambert** | Art Dealer, Collector, Yvon Lambert Collection; Paris, France; New York City, NY, USA

Host | **Richard Flood** | Deputy Director and Chief Curator of the Walker Art Center; Minneapolis, Minnesota, USA

**ABMB04** | **Raloma Botín** | Member of the Board and Arts Committee Coordinator, Fundación Marcelino Botín; Advisor art collection Grupo Santander; Santander/Madrid, Spain

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**Ricardo Sardenberg** | Centro de Arte Contemporânea Inhotim; Belo Horizonte, Brazil

Host | **Adriano Pedrosa** | Curator, Writer, Editor; São Paulo, Brazil

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**Mercedes Vilardell** | Private Collector; Palma de Mallorca, Spain

**Francesca von Habsburg** | Chairman Thyssen-Bornemisza Art Contemporary; Vienna, AT

**Billie Milam Weisman** | Director Frederick R. Weisman Art Foundation; Los Angeles, CA, USA

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**Katerina Gregos** | Independent Curator, former Director Deste Foundation Center for Contemporary Arts; Athens, Greece

**Eugenio López** | Private Collector, President La Colección Jumex; Mexico City, Mexico

Host | **Adriano Pedrosa** | Curator, Writer, Editor; São Paulo, Brazil

## Architecture for Art

**ABMB06** | **Ryan Gander** | Artist, London, UK

**Jorge Pardo** | Artist, Los Angeles, USA

**Ai Wei Wei** | Artist, Beijing, P.R.C

Host | **Stefano Boeri** | Editor in Chief Domus Magazine; Milan, Italy

**A37B** | **Monica Bonvicini** | Artist; Berlin, Germany

**Tacita Dean** | Artist; Berlin, Germany

**Thomas Demand** | Artist; Berlin, Germany

**Angela Bulloch** | Artist; London, UK

Host | **Beatrix Ruf** | Director Kunsthalle; Zurich, Switzerland

**ABMB05** | **Doug Aitken** | Artist; Los Angeles, USA

**Kutlug Ataman** | Artist; Istanbul, Turkey

**Stefano Boeri** | Editor in Chief Domus Magazine; Milan, Italy

**Chris Burden** | Artist; Los Angeles, CA; New York, NY, USA

Host | **Terence Riley** | Philip Johnson Chief Curator of Architecture, MoMA; New York, NY, USA

**A36B** | **Vito Acconci** | Architect, Artist; New York, NY, USA

**John Armleder** | Artist; Geneva, CH, New York, NY, USA

**Andrea Fraser** | Artist; New York, NY, USA

Host | **James Rondeau** | Frances and Thomas Ditmer Curator of Contemporary Art, Department of Contemporary Art, the Art Institute of Chicago; Chicago, USA

**ABMB04** | **Kathy Halbreich** | Director of the Walker Art Center; Minneapolis, MI, USA

**Rem Koolhaas** | Architect, Oma; Rotterdam, The Netherlands

**Hans Ulrich Obrist** | Curator Musée d'Art Moderne de la Ville de Paris; Paris, France

Host | **Terence Riley** | Philip Johnson Chief Curator of Architecture, MoMA; New York, NY, USA

**A35B** | **David Elliott** | Director Mori Art Museum; Tokyo, Japan

**João Fernandes** | Director of Museu de Serralves; Porto, Portugal

**Yuko Hasegawa** | Chief Curator, 21st Century Museum of Contemporary Art; Kanazawa, Japan

**Rosa Martínez** | Co-director of the Venice Biennale 2005; Barcelona, Spain

Host | **Stefano Boeri** | Architect, Editor in Chief Domus Magazine; Milan, Italy

**ABMB02** | **Maxwell L. Anderson** | Former Director of the Whitney Museum of American Art; New York, NY, USA

**Richard Gluckman** | Architect, GMA GluckmanMayner Architects; New York, NY, USA

## Public/Private

**ABMB06** | **Jenifer Allora** | Artist, Puerto Rico

**Carlos Cruz-Diez** | Artist, Paris, FR

**Lidia León** | Director Centro Cultural Eduardo León Jimenes, Santo Domingo, República Dominicana

**Sebastian Lopez** | Artistic Director, Daros-Latinamerica, Casa Daros, Rio, Brazil and Zurich, Switzerland

**Natalia Majluf** | Director, Museo de Arte de Lima, Peru

**Ramiro Martínez** | Director, Museo Tamayo Arte Contemporáneo, Mexico City, Mexico

**Marcelo Pacheco** | Director, MALBA, Buenos Aires, Argentina

**Luis Pérez-Oramas** | Adjunct Curator, Department of Drawings, The Museum of Modern Art, New York, USA

**Virginia Pérez-Ratton** | Director, TEOR/ÉTica, San José, Costa Rica

Hosts | **Jo Costa Mesquita** | Independent Curator; São Paulo, Brazil

**Hans Ulrich Obrist** | Co-director of Exhibitions and Programs, Director of International Projects, Serpentine Gallery; London, UK

**A37B** | **Khalid Abdulhaq Al-Najjar** | Architect, [dxb] LAB; Dubai, UAE

**Hoor Al Qasimi** | Director/founder Sharjah Biennial; Sharjah, UAE

**Lulu Al-Sabah** | Writer, Canvas, International Herald Tribune; London, UK

**Samir Amin** | Director of the Third World Forum, Economist; Cairo, Egypt

**Rasem Badran** | Architect; Amman, Jordan

**Vasif Kortun** | Director, Platform Garanti Contemporary Art Center; Istanbul, Turkey

**Suzanne Landau** | Chief Curator of the Arts, The Israel Museum, Jerusalem, the Landau Foundation Curator for Contemporary Art, The Israel Museum; Jerusalem

**Dalia Levin** | Curator, Herzliya Museum; Herzliya, Israel

**Ebrahim Melamed** | Collector, Honart Museum; Theran, Iran

**Jack Persekian** | Director Al Ma'mal foundation; Jerusalem

**William Wells** | Director Townhouse Gallery; Cairo, Egypt

**Tirdad Zolghadr** | Co-curator of the 7th Sharjah Biennial, 2005; Sharjah, UAE

Host | **Hans Ulrich Obrist** | Co-director of Exhibitions and Programs, Director of International Projects, Serpentine Gallery; London, UK

**ABMB05** | **Michael Brand** | Director, J. Paul Getty Museum; Los Angeles, CA, USA

**Mimi Gardner Gates** | Illsley Ball Nordstrom Director; Seattle Art Museum, Seattle WA, USA

**Thelma Golden** | Director & Chief Curator, Studio Museum Harlem; New York, NY, USA

**Kathy Halbreich** | Director of the Walker Art Museum; Minneapolis, MN, USA

**Jill Medvedow** | James Sachs Plaut Director of the ICA; Boston, MA, USA

**Ned Rifkin** | Under Secretary for Art; Washington DC, USA

## Art Basel Conversations | Index by topics

Hosts | **Hans Ulrich Obrist** | Curator, Musée d'Art Moderne de la Ville de Paris; Paris, FR  
**James Rondeau** | Frances and Thomas Dittmer Curator of Contemporary Art,  
 Department of Contemporary Art, the Art Institute of Chicago,  
 Chicago, ILL, USA

A36B | **Yung Ho Chang** | Principal Architect of Atelier FCJZ, Head and Professor, Peking University  
 Graduate Center of Architecture; Beijing, People's Republic of China

**Chaos Chen** | Curator, Founder CHAOSPROJECTS|Visual Thinking;  
 Beijing, People's Republic of China

**Hou Hanru** | Curator; Paris, France

**Claire Hsu** | Executive Director, Asia Art Archive; Hong Kong, People's Republic of China

**Huang Yong Ping** | Artist; Paris, France

**Uli Sigg** | Collector, Advisory Board of China Development Bank,  
 Former Swiss Ambassador for China; North Korea and Mongolia

**Huangsheng Wang** | Director Guangdong Museum of Art, Ershadao Island Guangzhou;  
 Guangdong, People's Republic of China

**Guan Yi** | Collector; Beijing, People's Republic of China

Host | **Hans Ulrich Obrist** | Curator Musée d'Art Moderne de la Ville de Paris; Paris, France

A35B | **Erika Hoffman** | Private Collector, Founder of Sammlung Hoffman; Berlin, Germany

**Wilfried Lentz** | Director SKOR; Amsterdam, The Netherlands

**Beatrix Ruf** | Director/Curator, Kunsthalle Zürich; Zurich, Switzerland

Host | **James Rondeau** | Frances and Thomas Dittmer Curator, Contemporary Art,  
 The Art Institute of Chicago; Chicago, IL, USA

## The Curators' Circle

A37B | **Okwui Enwezor** | Dean of Academic Affairs, San Francisco Art Institute, Artistic Director  
 2nd Biennale of Contemporary Art; Seville, Spain, San Francisco, USA

**Douglas Fogle** | Curator of contemporary art, Carnegie Museum of Art, curator 55th Carn-  
 egie International; Pittsburgh, Penn, USA

**Hou Hanru** | Independent curator, critic, Artistic Director, Istanbul Biennale, 2007; Paris, FR

**Chrissie Iles** | Curator Whitney Biennale, 2006; New York, NY, USA

**Jose Roca** | Curator of the Biblioteca Luis Angel Arango, Bogotá, Colombia. Co-curator,  
 San Juan Poli/graphic Triennial, Puerto Rico, 2004, and Sao Paulo Bienal,  
 Brazil, 2006; Sao Paulo, Brazil

**Anton Vidokle** | Co-curator, Manifesta 6, New York, USA

Host | **Robert Storr** | Director of 52nd Venice Biennale; New York, NYC, USA

A36B | **Massimiliano Gioni** | Co-curator 4th Berlin Biennial; Berlin, Germany;  
 Artistic Director Fondazione Nicola Trussardi; Milano, Italy

**Ruth Noack** | Curator, Documenta 12, independent Curator and Art Historian

**Gilane Tawadros** | Founding Director of inIVA (Institute of International Visual Arts); London, UK

Host | **Nicolas Bourriaud** | Co-director Palais de Tokyo, Curator, Author; Paris, France;  
 Co-curator Biennale de Lyon, 2005

ABMB04 | **Rosa Martinez** | Co-director of the Venice Biennale 2005; Barcelona, Spain

**Ann Philbin** | Director and Curator, Hammer Museum of Art and Culture; Los Angeles, CA, USA

**Linda Shearer** | Alice and Harry Weston Director of the Contemporary Art Center of  
 Cincinnati; Cincinnati, OH, USA

**Sheena Wagstaff** | Chief Curator, Director of Exhibitions and Display, Tate Modern;  
 London, England

Host | **Ivo Costa Mesquita** | Independent Curator; São Paulo, Brazil

A35B | **John Baldessari** | Artist, San Diego; CA, USA

**Ute Meta Bauer** | Freelance Curator; Vienna, Austria

**Roger M. Buegel** | Exhibition Organizer, Author, Director Documenta 12; Vienna, Austria

**Catherine David** | Chief Curator, Witte de With, Center for Contemporary Art;  
 Rotterdam, The Netherlands

Host | **Jens Hoffmann** | Curator, Writer, Director of Exhibitions, Institute of Contemporary  
 Art; London, England

## The Future of the Museum

ABMB02 | **Yona Friedman** | Architect; France and Hungary

**François Roche** | R & Sie. Architects; Paris, France

**Fernando Romero** | President, Laboratorio de la Ciudad de México (LCM); Mexico

Host | **Hans Ulrich Obrist** | Curator Musée d'Art Moderne de la Ville de Paris; Paris, France

**Art Lobby** | Participants 2006/2005/2004/2003/2002

**ART LOBBY** | “Art Lobby” is a salon-style contact platform in the “Art Unlimited” Hall of Art Basel. It serves as an open and experimental space hosting various forms of activities such as personal encounters with art-world personalities and special guests, interviews, featured artists, short presentations, roundtables, opinion talks, and chance meetings. A choice selection of invited guests engaging in ongoing discussion and debate with informed visitors or commentators in passing. The activities of Art Lobby are free and open to all visitors of Art Basel.

#### Art Lobby | Guest Talks 2006

Guest Talk | **ARTnews Making Art Speak**

**Ulrich Krempel** | Director, Sprengel Museum; Hannover, DE

**Klaus Albrecht Schröder** | Director, The Albertina Museum; Vienna, AU

**Vincente Todoli** | Director, Tate Modern; London, UK

Host | **Milton Esterow** | Editorial Director, ARTnews Magazine; New York City, USA

#### Participants at Art Lobby 2006

**Véronique Bacchetta** | Director, Centre d'édition contemporaine; Genève, CH

**Joseph Backstein** | Director, 2nd Moscow Biennial of Contemporary Art, Moscow, RU

**Karin Berger** | Collector; Munich

**Daniel Birnbaum** | Rector of the Stadelshule Art Academy and Director of the Portikus Gallery, Frankfurt, DE

**Iara Boubnova** | Curator, 2nd Moscow Biennial of Contemporary Art, Sofia, BG

**Sylvie Boulanger** | Director, CNEAI – Centre National Pour l'Estampe et l'Art Imprimé; Paris, FR

**Okwui Enwezor** | Artistic Director, BIACS 2, Seville, ES

**Helmut Friedel** | Director Lenbachhaus, Munich, DE

**Dr. Ariane Grigoteit** | Director, Deutsche Bank Collection, Frankfurt, DE

**Pierre Guillet de Monthoux** | European Centre for Art and Management; School of Business Stockholm University; Stockholm, SE

**Nicole Hackert** | Contemporary Fine Arts, Berlin, DE

**Samuel Herzog** | President AICA Switzerland, Journalist; Basel, Basel Switzerland

**Naïma and Jean-Pierre Jornod** | Authors, Geneva, CH

**Xenia Kalpaktsoglou** | Director of the DESTE Foundation, Athens, Greece

**Elisabeth Kaufmann** | Galerist; Zürich, CH

**Gaston Melo** | Director, Universal Forum of Cultures Monterrey 2007; Mexico City, MX

**M/M** | Paris, FR

**Simon Moretti & Paul Heber-Percy** | DADADANDY.com, London, UK

**Jonathan Napack** | Writer and Journalist, Hong Kong, PRC

**Ou Ning** | Artist, poet, graphic designer and impresario, Canton, PRC

**Hans Ulrich Obrist** | Co-director of Exhibitions and Programs, Director of International Projects, Serpentine Gallery; London, UK

**Poka-Yio** | Artist, Athens, Greece

**María Inés Rodríguez** | Curator; Paris, FR

**James Rosenquist** | Artist; New York City, USA

**Jerry Saltz** | Critic; New York City, NY, USA

**Nicola Setari** | Editor in Chief, Janus, in conversation

**Katharina Sieverding** | Professor, Fine Arts, UDK, Berlin, Dusseldorf, DE

**Ettore Sottsass** | Artist, Designer, Architect, Milano, IT

**Marc Spiegel** | Art world journalist, Zurich, CH

**Dorothea Strauss** | Artistic Director Haus Konstruktiv, Zürich, CH

**Ute Thon** | Art Magazine, Hamburg, DE

**Phil Tinari** | BAO, Beijing, PRC

**Christoph Vitali** | Director Beyeler Foundation, Basel, CH

**Barbara Wien** | Artist, Berlin, DE

**Frehrking Wiesenhöfer** | Galerist; Köln, DE

**Augustine Zenakos** | Journalist; Athens, Greece

**Shao Zhong** | CEO, Modern Media Group; Canton, PRC

#### Participants at Art Lobby 2005

**Mariana Abramovic** | Artist; Amsterdam, Netherlands.

**Doug Aitken** | Artist; Los Angeles, CA, USA

**John Armleder** | Artist; Geneva, Switzerland

**Christophe Cherix** | Curator Cabinet des estampes du Musée d'art et d'histoire; Geneva, Switzerland

**Martine de la Châtre** | Galerie martinethibaultdelachâtre; Paris, France

**Michèle Didier** | Editor; Brussel, Belgium

**Jim Drain** | Artist; Providence, RI, USA

**Christopher Eamon** | Curator Kramlich Collection; San Francisco, CA, USA

**Didier Fiuza Faustino** | Artist; Paris, France

**Ryan Gander** | Artist; London, England

**Lars Henrik Gass** | Festival Director; Kaiserslautern, Germany

**Annet Gelink** | Annet Gelink Gallery; Amsterdam, Netherlands

**Irene Gludowacz** | Author; Munich, Germany

**Carol A. Greene** | Greene Naftali Gallery; New York City, NY, USA

**Karin Handlbauer and Donata Fuchs** | Mezzanin Galerie; Vienna, Austria; Art-Law Centre; Geneva, Switzerland

**Anthony Hayden-Guest** | Editorialist

**Samuel Herzog** | Journalist NZZ; AICA, Basel, Switzerland

**Albert Hofmann** | Scientist; inventor of LSD, Basel, Switzerland

**Renate Kainer** | Galerie martinethibaultdelachâtre; Paris, France

**Christoph Keller** | Revolver Books; Frankfurt am Main, Germany

**Pamela Kramlich** | Collector; San Francisco, CA, USA

**Joshua Mack** | Contributing Editor; Modern Painters

**Peter Mosimann** | Attorney-at-law; Chairman; Basel, Switzerland

**Maurizio Nannucci** | Artist, Florence, Italy

**Hans Ulrich Obrist** | Curator, Musée d'Art Moderne de la Ville de Paris, France

**Meet Ousseynou Wade** | Director of the 7th Dakar Biennale (Dakar), 2006

**Diana Widmeier Picasso** | Author; Paris, France

**Julian Radcliffe** | Director, Art Loss Register; London, England

**Marc-André Renold** | Attorney-at-law, Lecturer at the University of Geneva; Co-Director,

**Allen Ruppertsberg** | Artist; New York City, NY, USA

**Georg von Segesser** | Attorney-at-law; Zurich, Switzerland

**Christoph Schifferli** | Collector; Publisher Editor, Zurich, Switzerland

**Kristina Solomukha** | Artist; Paris, France

**Karl Schweizer** | Attorney-at-law; Managing Director, UBS Art Banking; Basel, Switzerland

**Marc Spiegel** | Art World Journalist

**Joanne Tatham & Tom O'Sullivan** | Artists; Glasgow, England

**Art Lobby** | Participants 2006/2005/2004/2003/2002**Judd Tully** | Editor; Modern Painters**Billie Milam Weisman** | Director and President; Frederick R. Weisman Art Foundation; Los Angeles, CA, USA**Alexander Wolff** | Artist; Berlin, Germany**Bruce Wolmer** | LTB Group Editorial Director and Art+Auction Editor in Chief**Karen Wright** | Editor of Modern Painters; London, England**Participants at Art Lobby 2004****Albrecht Lothar** | Director of L.A. Gallery in Frankfurt and Beijing; Germany, China**Berg Eddie** | Executive Director FACT; Liverpool, England**Brüderlin Markus** | Curator ArchiSKULPTUR Fondation Beyeler; Riehen/Basel, Switzerland**Craig Patsy** | Editor; London, England**Eskildsen Ute** | Director of Photography at the Wolfgang Museum; Essen, Germany**Haye Christian** | Founder of The Project Gallery; New York/Los Angeles, USA**Herzog Samuel** | Art Critic, Journalist; Basel, Switzerland**Icelandic Love Corporation, The** | Artists; Reykjavik, Iceland**Jolles Claudia** | Editor kunstbulletin; Zurich, Switzerland**Jonsdottir Edda** | Director I8 Galleri; Reykjavik, Iceland**Lakra, Dr.** | Artist; Mexico City, Mexico**Manzutto Monica** | Director Kurimanzutto; Mexico City, Mexico**Marcus John** | Film Producer, The Story Department; New York, NY, USA**Menz Marguerite** | Art Critic; Geneva, Switzerland**Nourbakhsh Giti** | Director Gallery Nourbakhsh; Berlin, Germany**Obrist Hans Ulrich** | Curator Musée d'Art Moderne de la Ville de Paris; Paris, France**Pia Francesca** | Director Francesca Pia Gallery; Berne, Switzerland**Perret Mai-Thu** | Artist; Geneva, Switzerland**Reyle Anselm** | Artist; Berlin, Germany**Ruby Andreas** | Architecture Critic; Cologne, Germany**Schindler Annette** | Director of [plug.in], Art and new Media Basel; Basel, Switzerland**Schürmann Rudolph** | Neutral, Strategic Creative Director, Partner; Zurich, Switzerland**Smith Mike** | Mike Smith Studio; New York, USA**Spiegler Marc** | Art World Journalist; Zurich, Switzerland**Sterling Bruce** | Author, Journalist, Futurist; Austin, Texas, USA**Vaney Anne Lena** | Curator, Editor; Paris, France**Waltener Shane** | Editor, Modern Painters Magazine; London, England**Participants at Art Lobby 2003****Armleder John** | Artist; Geneva, Switzerland; New York, USA**Armstrong Matthew** | Former Curator UBS Art Collection; New York, USA**Bechtler Cristina** | Private Collector and Editor; Zurich, Switzerland**Bellet Harry** | Journalist, Le Monde; Paris, France**Bonami Francesco** | Manilow Sen. Curator, the Chicago Museum of Contemporary Art; Chicago, USA**Bürgi Bernhard Mendes** | Director Kunstmuseum Basel; Basel, Switzerland**Cesar Claudio** | Founder/Chairman Cesar Foundation for the Visual Arts; USA**Elgiz Can & Seveda** | Private Collectors, Founders of 4L Contemporary Art Museum; Istanbul, Turkey**Faustino Didier Fiuza** | Architect; Paris, France**Frances Fernando** | Director Fundación Coca Cola; Spain**Glaus Bruno** | Co-Author Kunstrecht; Zurich, Switzerland**Gregos Katerina** | Curator and Art Critic; Athens, Greece**Gilbert & George** | Artists; London, England**Gschwind Rudolf** | Director Cesar Foundation for the Visual Arts; Switzerland**Herzog Jacques** | Architect; Basel, Switzerland**Herzog Samuel** | Journalist, NZZ; Basel, Switzerland**Jetzer Gianni** | Curator, Kunsthalle St. Gallen; St. Gallen, Switzerland**Joachimides Christos** | Curator OUTLOOK, Cultural Olympiad Athens; Athens, Greece**Keller Eva** | Curator Daros Collection; Zurich, Switzerland**Knüsel Pius** | Director Pro Helvetia; Zurich, Switzerland**König Kasper** | Director Museum Ludwig; Cologne, Germany**Leutenegger Zilla** | Artist; Basel, Switzerland**Marketou Jenny** | Artist; Athens, Greece**Moisdon-Trembley Stéphanie** | Free Lance Curator; Paris, France**Mosca Barbara** | British Council, Swiss Chapter; Berne, Switzerland**Nicol Michelle** | Curator, Co-Founder Glamour Engineering; Zurich, Switzerland**Obrist Hans Ulrich** | Curator Musée d'art Moderne de la Ville de Paris; Paris, France**Richner Rosemarie** | Foundation Nestlé pour l'art; Montreux, Switzerland**Rosenthaler Lukas** | Director Cesar Foundation for the Visual Arts; Switzerland**Schwander Martin** | Curator Bâloise Collection; Basel, Switzerland**Steiger Rolf** | Director Cesar Foundation for the Visual Arts; Switzerland**Studer Peter** | Co-Author Kunstrecht; Zurich, Switzerland**Szeemann Harald** | Art Historian and Curator; Tegna, Switzerland**Ursprung Phillip** | Art Historian; Zurich, Switzerland**Vitali Christoph** | Director Fondation Beyeler; Riehen/Basel, Switzerland**Volz Jochen** | Curator Portikus; Frankfurt am Main, Germany**Participants at Art Lobby 2002****Arnold Skip** | Artist; Los Angeles, USA**Beyeler Ernst** | Galerist, Museum Founder; Basel, Switzerland**Bousteau Fabrice** | Editor in Chief Beaux Arts Magazine; Paris, France**Casapietra Tiziana** | Director Attese Onlus; Milan, Italy**Costantina Roberto** | Director Attese Onlus; Milan, Italy**Delvoye Wim** | Artist; Belgium**Esche Charles** | Director of the Rooseum Center for Contemporary Art; Malmö, Sweden**Frei Georg** | Art Dealer; Zurich, Switzerland**Herzog Ruth & Peter** | Private Collectors; Basel, Switzerland**Huber Pierre** | Art Dealer; Geneva, Switzerland**Jankovski Christian** | Artist; Berlin, Germany**Koons Jeff** | Artist; New York, USA**Lamunière Simon** | Curator, Director of Version, Professor ECAL; Geneva, Switzerland**Pons Alfonso** | Private Collector; Venezuela**Rondeau James** | Associate Curator of Contemporary Art, The Art Institute of Chicago; Chicago, USA**Rubell Don + Mera** | Private Collectors; Miami Beach, USA**Ruyter Lisa** | Artist; USA**Sigg Ueli** | Private Collector; Zurich, Switzerland**Stone Howard + Donna** | Private Collectors; USA**Stooss Toni** | Art Expert and former Director of the Museum of Fine Arts; Bern, Switzerland