

Hung Keung's *Dao Gives Birth to One* (2009–2012) as a postcolonial critique of modernist art history

Sarah Sandfort

In 2008, Hong Kong-based artist Hung Keung (洪強, born in 1970) began his digital media artwork series *Dao Gives Birth to One* (道生一, *Dàoshēng yī*) (2009–2012). The artist combines new media such as digital programs and displays with traditional Chinese art forms such as ink painting and calligraphy in specific arrangements to invite the audience to participate in his artworks or even to become artists themselves. For *Dao* Hung took up the concept of the »Yellow Box,« which was developed in 2004 by Chang Tsong-zung, Gao Shiming, and Qiu Zhijie. They intended to create—for the Chinese art scene—a critical alternative to the internationally dominant (Western) modes of art museum and gallery display known as White Cube and Black Box.

This paper discusses Hung's artwork *Dao Gives Birth to One* as an instance of self-consciously deconstructive hybridity in contemporary Chinese art in Hong Kong, created for and implementing the alternative exhibition mode Yellow Box. It questions whether the Yellow Box concept could establish an alternative to Euro-American shaped exhibition modes, which were formed by »modern art«¹ and art history in the nineteenth and

1 Usually, European and American nineteenth-century and early to mid-twentieth-century avant-garde art forms are referred to as »modern art« not only to designate its time frame, but to denote an emphasis on simplified form and color and a development of abstraction. During this time modern artists in Europe and America came into contact with »non-Western art« because of colonialism. In postcolonial approaches the comparison of Western art with non-Western art is seen as a construction that is based on this »modern« period.

twentieth centuries. As I will show, it is important to establish a hybrid understanding of culture in order to analyze Hung's artwork: *Dao Gives Birth to One* includes notions about traditional Chinese thought and art such as Daoism and Chinese ink painting and calligraphy, and at the same time influences from a global art discourse about participation and individuality.

I begin the analysis with a description of Hung's artwork series and its connection to ink art and Daoism, which I will deepen in separate subsections. Integrated in cultural changes of Hong Kong, for instance, Hung rethinks influences of the »New Ink Movement« and the possibility of contemporary ink art as a Hong Kongese art form. The Chinese philosophy of Dao enables Hung to develop an opposition to modernist (Western) time lines and narratives. Finally, I will embed Hung's attempt in the Yellow Box concept.

Hung Keung's *Dao Gives Birth to One* (2009–2012)

An integral part of Hung's artistic oeuvre is the digital media artwork series *Dao Gives Birth to One* (2009–2012), in which he investigates digital art as an appropriate and effective medium for the communication and deepening of Chinese cultural awareness. The series deals with three topics that Hung described as follows in 2013:

I investigate how the Chinese philosophy of *Dao*, the manner of handling time and space in early Chinese thought and art—i.e. in traditional Chinese painting, sculpture, and the fine art of Chinese calligraphy—and the idea of the Yellow Box can together provide a novel approach to the concepts of time and space for digital art history. (Hung 2013, 1)

The following discussions will address the important aspect that Hung wants to look back in order to create something new: through an investigation of »early Chinese thought and art«—Daoism and traditional Chinese art forms—Hung hopes to establish a novel approach to »digital art history.« This approach is supposed to have validity not only for Chinese art history but for art history in a global understanding. The

Yellow Box as a recently developed Chinese art exhibition concept connects Hung's ideas with the global and international art market. Yet in a postcolonial perspective, the question is whether Hung takes up colonial thinking patterns about cultural differences to establish Chinese art as a counterpart to Euro-American art: Daoism and traditional Chinese art forms such as calligraphy are typical aspects of orientalizing identity discourses. An analysis of the digital media artwork series will illustrate Hung's demands and the embedding of the concept of the Yellow Box in postcolonial studies.

Four versions of *Dao Gives Birth to One* exist. They differ in the number of monitors (from three to 12), the installations of these monitors in the exhibition room, and the contents shown with their elements of interactivity. Beside the artworks, Hung published three texts on the series² to which I refer in the following. According to Hung, the main theme of the series is the visualization of the cycle of vigor and vitality of Dao in the universe with the assistance of digital media technology (Hung 2016a, 83). Therefore, Hung's basis for the contents of the videos shown is the beginning of chapter 42 of the *Dao De Jing*: »Dao«; »Dao Gives Birth to One«; »One Gives Birth to Two«; »Two Gives Birth to Three« and »Three Gives Birth to All Things.«³ In consideration of the Chinese characters Hung explored the concepts of *shēng* (生, gives birth) and *yī* (一, one) and concluded that *yī* in the concept of Dao represents the »unity« of the universe (Hung 2016a, 84).

In Hung's visualization the different videos present different stages of the cycle: The first scene on the first screen shows the animated and

2 Hung published *How the Traditional Chinese Idea of Time and Space Can Be Applied through Digital Moving Images* in 2013 and again in 2016 with certain amendments; he also published *Re-Appropriating the Concept of »Play-Appreciation«* and *Dao's Cyclical Sense of Time and Space through Chinese Typography in Digital Media Format* in 2016.

3 The translation of the Chinese characters differs depending on the edition. In the translation of the *Dao De Jing* by Ju Yanan in 2008 the sentences are: »The Dao produces one. One produces two. Two produce three. Three produce all creatures and things« (Zi and Ju 2008, 42).

three-dimensional Chinese character 一 (*yī*, one) flying or moving on the white monitor surface. Hung and the imhk lab⁴ developed a program for »flying animated Chinese characters« (FACC) that enables them to create different digital Chinese characters from animated brush strokes for the artworks.

Hung sees the white surface as a white virtual space or as a metaphor for the universe. He refers to the tradition of the color white in the pictorial space of Chinese rice paper which has been regarded as a »void«—an empty space rather than a color:

The concept of *void* in traditional rice paper suggests not only a sense of endless time, but a sense of infinite space as well. (Hung 2013, 6)

Hung makes the void a subject of discussion as an aspect of traditional Chinese calligraphy. According to Yuehping Yen, the recognition of the dialectic between ground (*bai*) and figure (*hei*) or, in other words, between the white paper and the black or the inked part, was articulated in essence by Chinese calligraphers around the seventeenth century (Yuehping 2005, 101). Until very recently the interpretation of this relationship as the dialectic of the void (*yin*) and concreteness (*yang*) was the way most Chinese calligraphers thought about the figure-ground relationship; but now they are often influenced by the writing of Rudolf Arnheim and have begun to adopt the (Western) figure-ground interpretation (Yuehping 2005, 102). Hung, in contrast, continues to base his work on the dialectic of void and concreteness. A possibly preliminary work of *Dao* is *Layers of Bled Ink: Time Passing* (2004–2010), in which Hung experimented with Chinese calligraphy and digital media, the white digital screen as a simulation of the concept of the void, and the opportunity to experience narratives in temporally and spatially non-linear ways.⁵

4 In 2005, Hung founded the »imhk lab« (*innov+media lab*) as a research lab which focuses on new media art and design practice in relation to research on Chinese philosophy and interactivity.

5 Hung Keung, »Layers of Bled Ink: Time Passing (2004–2010),« 2014, accessed April 7, 2017, <https://hungkeung.wordpress.com/video-screening/layers-of-bled-ink-time-passing-2004-2010/>.

The second screen represents the human impact, following how Hung understands the Chinese tradition that linguistic characters are meaningless without human involvement (Hung 2016a, 84). In the video the artist integrated human body parts such as limbs, noses, or heads in interaction with the flying animated Chinese characters 一 (*yī*, one) that generated subsequent characters such as 二 (*èr*, two) and so on. Additional screens represent different numbers of flying animated Chinese characters in interaction with human body parts. The last one occupies a special status: the characters »move on their own track with a certain system, which simulates our human activities in the chaos of the universe« (Hung 2016a, 84). In the final seconds of the digital video, everything returns to white again »with only one Chinese brushstroke left, which implies the system of our human life cycle in this universe« (Hung 2016a, 84).



Fig. 1: Dao Gives Birth to One, photograph of the installation at the exhibition Hong Kong Contemporary Art Biennial Awards, Hong Kong Museum of Art, May 21, 2009–August 1, 2010. Source: Hung Keung, »HKMA 2010,« accessed May 5, 2017, https://hungkeung.files.wordpress.com/2011/06/hk_1.png.

These explanations about the series illustrate what the concept of Dao as an ancient Chinese understanding of the emergence and the balance of the universe means to the artist. It seems to me that the delimitation of the (Western) concept of a linear timeline or development is an important point: for Hung Keung, human life in Chinese understanding is cyclic and similar to the production of art. In this sense, his artistic position is postcolonial, as postcolonial studies criticize notions of historical progress

and development and the (Western or imperial) idea of a »linear timeline.«⁶ This idea is closely linked with the Euro-American understanding of »modern art« or »modernism,« and postcolonial approaches propose thinking about the historical circumstances of art in more diverse ways. The concept of cyclic time emphasizes an indeterminate nature of progress, which gives artists more liberties in recognizing the diverse entanglements of different cultures.

Hung Keung's relation to ink art in the cultural context of Hong Kong

Hung Keung himself traces his interest in Chinese ink painting and calligraphy back to his introduction to these art forms through his parents, both of whom were literati and painters, educated in Indonesia and Mainland China in the 1950s (Hung 2015). Furthermore, Hung became familiar with the heritage of the »New Ink Painting« of the 1960s during his studies at the Department of Fine Arts, Chinese University of Hong Kong, which he completed with a BA in 1995—a time of increasing anxiety about political autonomy and cultural identity against the background of the imminent handover from Hong Kong to China.

The heritage of New Ink Painting in Hong Kong is based on artists such as Lui Shou-kwan (1919–1975), who began teaching art at the Chinese

6 In 2011 Rachel B. Jones named as the distinctive theme of European and American colonialism »a specific sense of linear time that informs the writing of history. Within this linear framework, humankind has been on an upward, evolutionary journey from the primitive cave man through to the industrialized, modern world. [...] The height of this linear timeline of history is European and American modernity, with the focus on objective, scientific, secular thought and a drive toward automation and industry.« (Jones 2011, 86) For art history, the (Western) avant-garde art movement in the twentieth century promoted tensions »between the developed and the underdeveloped, reactionary and progressive, regressive and advanced [...]. Such a discourse, however, is a heritage of classical modernity [...].« (Enwezor 2003, 58) See also Marius Meinhof's contribution (Meinhof 2017) in this special issue on the idea of linear time in mainland China.

University of Hong Kong in 1966. The movement of New Ink Art was deeply connected with concepts of modernity and modernism; Hong Kong-based curator Chang Tsong-Zung (or Johnson Chang)—one of the inventors of the Yellow Box—explains that Hong Kong after 1949, unlike »China's socialist modern experiment, [...] officially set out on a course of modernism piloted by the new Hong Kong Art Museum that was inaugurated in 1962« (Chang 2012, 18). Thus, the increasingly abstract New Ink Art was not only welcomed in the university program but also in the recently opened City Hall Art Gallery (forerunner of the Hong Kong Art Museum) at Edinburgh Place. The artists of the New Ink Painting attempted to integrate Chinese and Western art styles by using a wide range of forms and materials (Man 2011, 97). As art historian David Clarke emphasizes, the art of Lui Shou-kwan and his many students and followers was often concerned with East/West issues:

Consciously hybrid at a time when hybridity had yet to become valorized in theoretical discourse, their art sought to balance Chinese and Western elements, and even to harmonize them. (Clarke 2000, 89)

The artistic harmony, however, was disrupted because of the colonized state of Hong Kong: The people did not want to identify themselves with the »West« or Great Britain and searched for alternatives. Art historian Frank Vigneron points out an important change in the exhibition policies of the Hong Kong Art Museum from the 1960s to the 1990s: while in the beginning an interest in European and North American art and modernism was emphasized, i.e., artists such as the above-mentioned Lui Shou-kwan, in the 1990s their connection to traditional arts of China such as *guobua*,⁷ calligraphy, and ink painting was

7 In Chinese painting history, twentieth-century *guobua* (traditional Chinese painting) was discussed as antithetical to *yanghua* or *xihua* (Western-influenced Chinese painting); but then *guobua* resulted in a »neo-modern« genre of literati painting (Zheng 2016, 169). In particular in the 1950s and 1960s a reform of *guobua* took place in mainland China that followed socialist realist directives (Andrews and Kuiyi 2012; Andrews 1994).

pronounced, »something that would strictly be seen as inherently Chinese« (Vigneron 2011, 39).

Through this change, the multilayered and floating concept of Chineseness appears. It should be taken into account that mainland China, Hong Kong, and Britain as the colonizer have all had a part in defining what Chinese or Chineseness mean.⁸ The Hong Kongese revival of traditional Chinese art forms between the 1960s and 1990s is connected with the resistance against the colonizer: Hong Kong searched for proximity with mainland China to establish an indigenous culture. But nearly at the same time China and Britain signed the Joint Declaration agreeing to the return of Hong Kong to Chinese sovereignty in 1997, which initiated a time of increasing anxiety in Hong Kong about political autonomy and cultural identity. Hong Kong art of this time participated in the »desire to affirm Hong Kong identity or subjecthood and even to some extent helped give birth to it« (Clarke 2000, 91).

Additionally, in the 1990s, the art scene of mainland China pushed forward with experimental ink painting and triggered a debate between Ink Painting and the New Wave Movement⁹ about the modernization of Chinese art: on the one hand, the New Wave artists derived inspiration from Western modernism, and the very notion of an avant-garde movement came from the West; on the other, the goal of experimental ink painting was to revitalize an indigenous art tradition (Wu 2013, 23).

8 Ien Ang sees Chineseness as discursive construct: »Central to the diasporic paradigm is the theoretical axiom that Chineseness is not a category with a fixed content—be it racial, cultural, or geographical—but operates as an open and indeterminate signifier whose meanings are constantly renegotiated and rearticulated in different sections of the Chinese diaspora. [...] There are, in this paradigm, many different Chinese identities, not one.« (Ang 1998, 225)

9 The '85 New Wave Movement (*'85 xinbao yishu yundong*) linked several artist groups across China, many of whom challenged the conventional discourse on modern art. This discourse in the 1980s incorporated new fields of art practice, in particular installation and performance (Berghuis 2006: 76; Gladston 2014; Minglu 2011; Minglu 1998).

In this context the question arose whether the New Ink Art was to be understood as a local phenomenon in Hong Kong or as branch of the Chinese tradition (Man 2011, 101). The imminent handover of Hong Kong to mainland China caused a kind of absorption of Hong Kong, and Eva Kit-wah Man highlights the contemporary consequences in her studies: that »some recent publications on Contemporary Chinese art still do not include a chapter recognizing the artistic achievements [on Ink Painting, S.S.] of the Hong-Kong-based group« (Man 2011, 96). In a postcolonial view the voice of Hong Kong may have been suppressed by a new colonization.

Potentially as a countermovement, the British government intended to nurture a »Hong Kong identity« in the colony and supported the opening of the new City Hall in the 1960s which provided exhibition space for the artists of the New Ink Art (Man 2011, 97). In the 1980s, the agreed handover of Hong Kong from the United Kingdom to mainland China altered the situation and alerted local artists to the need for an indigenous culture. Although the abstract ink art of Hong Kong

was *not* initially claimed by its artists to be a sign of Hong Kong culture, and indeed was more often discussed by them in reference to Asian philosophy or an Eastern (*dongfang*) aesthetic, the curators and critics who determined its position in the artistic canon eventually discussed it in terms of Hong Kong identity. (Andrews and Shen 2012, 236)

In the 1990s, Hong Kong art was oriented toward the post-handover future and

it often used the strategy of disaffirming notions of Chinese national identity in order to open up an alternative space of Hong Kongness. One common way of doing this was to make use of language as a marker of the local. Given the considerable difference between Cantonese (the spoken language of almost all Hong Kong people) und Putonghua (the official national spoken language of China), a ready way of signifying Hong Kongness was available to artistic mediums employing the spoken word. (Clarke 2000, 90)

Following Clarke, artists such as Antonio Mak returned in the 1990s from their studies in London and made »extensive use of verbal references in an art concerned with identity issues« (Clarke 2000, 90). At that time, in 1995, Hung completed his BA in Hong Kong and strongly experienced questions of Hong Kong identity.

Subsequently, Hung experienced the handover in London while he studied abroad and completed his MA in Film and Video in 1998 at the Central Saint Martin's College of Art and Design. During his residence in London between 1996 and 1998 Hung closely followed news on the handover of Hong Kong and observed the change of its public sentiments toward this event. He queried his cultural embedding and questioned whether he was Indonesian Chinese, Chinese, a Chinese-born Hong Kong person, or Hong Kongese (Hung 2015). Later, in 2015, Hung explained for his work *Catharsis: Real but Not True*:

The transition of Hong Kong from being a British colony into a Chinese city nurtured my future direction of creation in an irrevocable manner. [...] In fact, Hong Kong has developed a unique culture that can be seen and felt from different perspectives. (Hung 2015)

Hung experienced a cultural hybridity and searched for a definition of identity—for him and for Hong Kong society. The recognition that a tradition—for example the Chinese tradition of ink painting and calligraphy—bestows, as Homi K. Bhaba wrote in 1994, is a partial form of identification: »In restaging the past it introduces other, incommensurable cultural temporalities into the invention of tradition« (Bhaba [1994] 2012, 3). For Hung, the digitalization of Chinese calligraphy constitutes a contemporary way to deal with his search for identity—both personally and generally. He reassures himself about his position about the revival of Chinese and Hong Kongese traditions which are seemingly indigenous and counterparts of Western concepts. A further aspect of this self-reassurance is Hung's thematizing Daoism.

Hung Keung's relationship to Daoism and the linear narrative of the West

The struggle with Hung's cultural embedding intensified in 2002 with a residence as a visiting scholar at the Center for Art and Media (ZKM) in Karlsruhe, Germany. In an interview produced by the Schoeni Art Gallery Hong Kong in 2012, the artist remembers his decisive experience:

I went to Germany for a year to study new media. When I returned, I realized that there was a fifteen to twenty year gap between the development of German media art and ours. [...] I did not want to return to painting or making installations. (Schoeni Art Gallery and Hung 2012)

In a postcolonial perspective, the two interesting topics in this quote are firstly, the idea of linear progress and development in (modernist) art or art history, and secondly, Hung's assessment of painting or installation art within this development.

In relation to the first topic, in his comparison of Hong Kong and German media art, Hung underlines a temporal »gap,« thereby accepting »backwardness« as a reading shaped by (neo-) colonialism, as Birgit Hopfener and Franziska Koch analyzed for contemporary Chinese art in 2012: the works of Chinese artists are often regarded uncritically as »belated« modernism or as »derivative« of or »epigones« to previous artistic processes originating in Europe and America. The authors recognize:

Such a superficial and at times neocolonialist reading ignores not only the historical entanglements and imbalances between modern China and the rest of the world, but also the restrictive premises Western modernism operates with. (Hopfener and Koch 2012, 14)

The underlying condition of traditional, modernist, or Western art history is that of a linear timeline which enables one to organize artists working in similar spaces and time periods (Jones 2011, 97) and which provides narrative coherence to the complex and often confusing set of events it seeks to describe. The exclusive fields of interest of this art history are

usually Euro-American art production and art theory. Postcolonial approaches attack the hegemony of Western concepts, values, and methods in the interpretation of works of art (Howells and Negreiros 2012, 78). Hung himself reflected the assumption of backwardness or belatedness for his own artistic creation in the following years and stated in retrospect in 2012 that digital media »in East and West spawned from different needs and aspirations. Therefore you can't tell who's quicker and who's slower« (Schoeni Art Gallery and Hung 2012). Perhaps Hung's classification depends on the continuing problem of the East/West dichotomy because it is still alive in thinking about Hong Kong art, mostly evident in the promotional materials published by commercial galleries and in the thinking of non-local critics and curators (Vigneron 2011, 31).

In addition to this idea of linear progress and development in (modernist) art or art history as the first topic, the second topic in Hung's position concerns the valuation of painting or installation art and is closely intertwined with modernist art history, as mentioned above, as Hung did not want to »return« to installation art. In postcolonial approaches the term installation art is reflected as »a solely Western art-historical construct« (Suderburg 2000, 10). Frank Vigneron stated in 2014 that in Hong Kong or mainland China, if

an installation will generally be seen as something »western« [*sic*], a painting made with the Chinese brush with Chinese ink on Chinese paper will, not surprisingly, always be seen as »Chinese« if not »Eastern«. (Vigneron 2014, 35)

Anne Ring Petersen adds in her studies that postcolonial artists

are often deeply entangled in the institutional and economic structures of the Western art world and draw on movements in Western mainstream art as [*sic*] conceptual art, institutional critique and installation art. (Petersen 2014, 131)

Retracing Hung's presentations of the digital artwork series *Dao Gives Birth to One* is interesting in relation to his entanglement with Western concepts, his involvement in the above-mentioned art scenes, and the

tendencies to maintain East/West dichotomies. In 2008, Hung exhibited his digital media series for the first time in the presentation *Mind + Soul / Sensibility x Sensation: Straddling the Emotional/Digital Divide* at Yuanfen New Media Art Space, Beijing. Curator Tony Chang invited the American artist Joe Diebes and Hung Keung to illustrate »the different perceptions of *Yuanfen* in the East and the West« (Chang 2008, 1). In Hung's work Chang saw »a bit of the Lao Tzu/Chuang Tzu Taoist concept of the »extremely profound and abstruse as a doorway to all things,« an illusory lyricism that carries on the elegant poeticism of the Eastern aesthetic« (Chang 2008, 4). This quote refers to the curator's planned comparison of Eastern and Western art which linked up with Hung's considerations in the 2000s: as explained, Hung thought for many years about a »temporal gap« and different developments of art in the East and the West and was searching for a solution.

It is noteworthy that Hung developed the digital media artwork series *Dao* parallel to his Ph.D. project completed in 2014 at the Zurich University of Arts, Switzerland, and the University of Plymouth, United Kingdom. In his dissertation, Hung discusses experimental and theoretical research approaches of digital media, design, and interactive art around the year 2000 to recognize possibly new and innovative concepts. At the same time, Hung was likely embedded in a discussion about »conservative native« and »contemporary« art, as Vigneron highlights 2014:

Even in the Fine Arts department of the Chinese University of Hong Kong, where a great deal of the techniques of Chinese painting are being taught as something »traditional«, anything else—like oil painting, »mixed media«, video works for instance—is still presented as »western« [*sic*]. (Vigneron 2014, 35)

At the beginning of his PhD research, Hung reconsidered the (colonial) dichotomies and decided to examine the concept of Dao. For instance, he participated in the exhibition *The Origin of Dao: New Dimensions in Chinese Contemporary Art* at the Hong Kong Museum of Art in 2013 and the presentation *Lui Shou Kwan & HUNG Keung: 吾。心即宇宙* at D3E Art Limited, Hong Kong, in 2014. In relation to the latter, the curators

wrote that both artists—Lui Shou-kwan and Hung Keung—were interested in exploring the notion of Daoism because for »them, Tao is not merely a philosophical model, but an in-depth world-view and a guiding moral principle of self-discovery and self-revelation« (D3E 2014). And for the context of ink painting in general the curator Maxwell K. Hearn emphasized Chan Buddhism and Daoism as »important sources of inspiration for contemporary Chinese artists« (Hearn 2013, 66).

Hung's interests mirror a kind of revival of ancient Daoist concepts that is mainly rooted in Hong Kong culture, as postcolonial film scientist Martha Nochimson stated in 2007 in relation to the film genre of gangster films in Hollywood and Hong Kong. Since the 1960s, art historical approaches demand that analyses go beyond »high culture« or »high art« and include popular movements and influences as well. Nochimson clarified in her study that in Hong Kong »the gangster genre creates a mass culture experience of an often denied perspective on modernity« (Nochimson 2007, 3). The Hong Kong gangster film genre in the 1980s took up the Daoist spirit and created the gangster protagonist as the direct descendant of the Daoist Kung Fu hero of the 1950s (Nochimson 2007, 22). Nochimson concluded that the concept of Daoism is one way to encounter the disorientation caused by modern life and to create a potential balance as »an omnipresent reality behind the illusions of materialist inconsistencies and paradoxes« (Nochimson 2007, 22). Additionally, in the Kung Fu and gangster films, the balanced Daoist view of the universe is taken up as an opposition against the dichotomies of the materialist Western world (Nochimson 2007, 71).

In that respect, Hung's considerations of Daoism could be analyzed as an attempt to break with the Western art system or to propose an alternative understanding of art. Yet it is not only opposition against the Western art scene, but also against the Chinese art scene. As curator Tony Chang emphasized in 2008, Hung's artworks reflect the tension when traditional Chinese concepts confront the »unique pop culture of Hong Kong« (Chang 2008, 1). He further notes that Hung is heavily influenced by (Hong Kong) pop culture and design. In 2010, Hung exhibited with other Hong Kong artists in the show *This is Hong Kong* at

Kuandu Museum of Fine Arts, curated by Alvaro Rodrigues Fominaya. According to the curator, the exhibition presented

a selection of artists from Hong Kong that reflect on the idea of politics, history, architecture, postcolonial issues and daily life in this territory. The moving image has been one of the areas favored with [...] intense research in the creative practice of the Hong Kong art scene, and mark [sic] a stark difference with [sic] that of mainland China, reflecting on differences in cultural background and academic training. (Fominaya 2010)

Hung's artwork *Upstairs/Downstairs: Stories of Human Activities Told in the 1,440 minutes of a 24-hour Stretch* (2010), which was presented in the show, moved close to cinematic art and in this way became part of artistic production since the 1990s in Hong Kong. Hung based the work on his experience of wandering the Hong Kong communities of Yau Ma Tei, Tsim Sha Tsui, and Mong Kok. The protagonist of the work is very important: a woman who embodies different identities by wearing six different outfits that represent twelve unique characters in the video, and leading the audience through the streets in the above-mentioned districts. Hung explained that he played »with the idea of multiple identities.«¹⁰ In this way the work *Upstairs/Downstairs* is related to the experiences of Hung as a Hong Kong artist in a hybrid cultural sphere and the question which identity is his own.

Equally, Hung makes the question of identity a subject of discussion in *Dao Gives Birth to One*. He uses simplified Chinese characters in the videos, complementing the moving images with a soundtrack of people talking. In an interview in 2012, Hung explained that he recorded everyday dialogues in Cantonese and Mandarin in Hong Kong and throughout China in order to contrast the different languages. To him, this is important because Hong Kong and China »share the same writing,

10 Hung Keung, »Title: Upstairs/Downstairs; Stories of Human Activities Told in the 1,440 Minutes of a 24-Hour Stretch,« 2012, accessed January 31, 2017, <https://hungkeung.wordpress.com/video-screening/upstairs-downstairs-project/>.

but we have a different language« (Hung in Huston 2012). Thus he picked up the tendency of negotiating difference with respect to language as it was an important topic in 1990s Hong Kong art.

As stated above, Hung's artwork *Dao* is in my perspective best described with the term installation art. Understanding the artwork series as an installation also explains Hung's attempt to break up dichotomies of modernist Western art. The point is that Hung »installs« the monitors and/or projections of *Dao Gives Birth to One* in different exhibition rooms for every presentation. Depending on the spatial conditions he arranges the screens on one or more walls and just above the floor or at the top of the wall. »Installing« is not only the gesture of hanging or positioning the work, but an art practice in itself because the site of installation and its visitors become a primary part of the work (Sudenburg 2000, 5). According to the understanding of European art history, the characteristics of installation art include its immanent dissolution of limits, its framelessness, and a strictly de-centered understanding of the subject and the viewer (Hopfener 2012, 65–67). The latter topic is very important for Hung's interactive and digital video installations as he expanded the fourth version of *Dao Gives Birth to One* at the Centre for Chinese Contemporary Art (CFCCA) in Manchester in 2012 to include the concept of »play-appreciation« (*wan shang*) through an increased role of the audience. The artist allocated four screens out of 12 to real-time interaction with the audience by installing digital cameras that captured viewers as they entered the exhibition rooms, integrating their images into the artwork and the moving images:

Thus, on the one hand the audience can simply enjoy the spiritual atmosphere created by the video installation through viewing the movement of the flying characters. On the other hand, they could also act as participants, merging into the virtual space and interacting with the flying Chinese characters.¹¹

11 Hung Keung, »HUNG Keung: Dao Gives Birth to One,« 2012, accessed January 31, 2017, <https://hungkeung.wordpress.com/exhibition/dao-gives-birth-to-one-version-iii/>.

According to my analysis of the artwork, Hung places particular emphasis on processual and transformative qualities such as different video contents and durations (between two and 20 minutes) or the interaction of the audience with the artwork through cameras. In this way, he breaks up the dichotomous relationship between the artwork and the spectator. The static, objective, and uninvolved representation of reality is questioned in favor of situations that can be inhabited by an involved and activated viewer (Hopfener 2012, 67). But in Hung's digital artwork series the viewer is not only involved and asked to participate by sharing the artwork's time and space. Moreover, viewers are themselves part of the artwork because they become figures in the interactive video and triggers for the play of the flying animated Chinese characters.

In postcolonial discourses the traditional subject-object paradigm is questioned as a Western mode of the duality of subject and object. As Eva Kit-wah Man explains in 2012:

The [Western, S.S.] discourse is different from those of traditional Daoist and Confucian aesthetics, which present the aesthetic process as a stage before the differentiation of the subject and the object and which happens in the realm of the Dao with subjective engagement. [...] Systematic aesthetics like that in Western philosophical discourse is absent in both Confucian and Daoist aesthetics, as is the separational mode of subject and object. The subject and the object are interactively involved in a functional form [...], and are ontologically dependent on each other, never polarized. (Man 2012, 168)

With the installation of *Dao Gives Birth to One* and the digital animated videos, Hung generates a situation in which the viewer is an inherent part of the artwork. Hung resolves not only the opposites of viewer and artwork or subject and object but also a static understanding of meaning. Instead the artist offers a performative understanding or concept of (cultural) meaning production insofar as every individual person construes her or his own interpretation of the artwork. Hung relates this so-called »open-ended artwork« to Czech art historian Frank Popper who in his 1975 book *Art: Action and Participation* highlighted the change in the

relationships between artist, work of art, and spectator on the basis of virtual art forms and participation (Hung 2016b, 5; Popper 1975). Yet, in my view, it should be considered that Popper constructed a timeline of (digital) works framing advances in electronic practices, thereby following a traditional perspective of art history with a narrative of invention and development.¹²

Following this description of Hung's *Dao Gives Birth to One* as an installation of moving images, the work is part of installation art in China, as art historian Birgit Hopfener explains. In her 2013 publication, she emphasizes that moving images are a preferred medium of performative negotiation of cultural differences insofar as the spatialization of moving images challenges linear time-concepts. To Hopfener, installations in general refer to culture and meaning not as static and objective identities but as processes of negotiating differences (Hopfener 2013, 251). Furthermore, she underlines that in the traditional Daoist/Chinese understanding art has to articulate the constant moving of reality and to give viewers the possibility to participate in it (Hopfener 2013, 252).

Besides the subject-object paradigm, Hung scrutinizes the conditions of exhibition that are dominated internationally today by modes such as the White Cube and the Black Box. As an alternative, Hung relies in his installation of *Dao* on the Chinese element of play-appreciation (*wan shang*, 玩賞), which means a performative understanding of meaning production in the relationship between the viewer and the artwork (Hung 2013; 2016b). This element, too, is an important topic of the exhibition concept Yellow Box, as I will explain below.

The Yellow Box as a Chinese art exhibition concept

In 2004, the concept of the Yellow Box as an alternative exhibition mode for Chinese art was initiated by the Visual Culture Research Centre of the China Academy of Art, Hangzhou. Curators Chang Tsong-zung

12 Frank Popper (1993) expressed this development as the main argument in his book *Art of the Electronic Age*.

and Gao Shiming and artist Qiu Zhijie developed the Yellow Box as a curatorial project to present Chinese calligraphy and painting in the show *The Yellow Box: Contemporary Calligraphy and Painting in Taiwan* (2004–2005), which was held at the Taipei Fine Art Museum (TFAM). In 2004, chief curator Chang Tsong-zung elucidated the curatorial background, which is related especially to the (Euro-American) mode of art museum and gallery display known as White Cube and internationally dominant today:

The term »Yellow Box« is of course coined with respect to the »White Cube«, which is a viewing space designed to display artworks of modern western [*sic*] art. The »White Cube« is a pure, well-lit, unscented and neutral space. (Chang 2004)

Chang followed statements and research in art history and art criticism that understand the White Cube as a development of European and American modern art in the nineteenth and twentieth centuries. Art historian Maria A. Slowinska refers the concept back to Alfred Barr, the first director of the Museum of Modern Art in New York. He adapted selected elements of exhibition techniques which he experienced during his travels in Europe in the late 1920s and early 1930s: a »vertical hanging of paintings [...] at eye level, further apart from each other, and on neutral (chiefly white, off white, or light grey) surfaces« (Slowinska 2014, 42). Furthermore, the paintings were arranged chronologically or thematically, no longer by size.

In 1976, the artist and critic Brian O'Doherty established the term White Cube and called for a critical reflection on this type of exhibition space. Following O'Doherty, the history of modernism or rather the history of modern art can be correlated with changes in the (Euro-American) gallery space. The aesthetics of modernism isolated the artwork from everything that would detract from its evaluation, and the exhibition space attained characteristics similar to those of the church, the courtroom, or the experimental laboratory: unshadowed, white, clean, artificial, and neutral (O'Doherty [1976] 1986, 14–15).

Since the 1980s at the latest, White Cube—and additionally Black Box with black or dark grey walls—have been important topics in postcolonial studies and art history as art exhibition concepts. Fundamental research originates from German artist and scholar Hito Steyerl, who locates the first ideas about the White Cube at the end of the nineteenth century. In 1908, Austrian architect Adolf Loos published his text *Ornament und Verbrechen (Ornament and Crime)*, in which he developed a »world in white.« In the context of modern art, Loos unfolded a contemporary and binary vocabulary and attributed the ornament to the primitive and the crime (Loos 1910). Following Steyerl, Loos's message in colonial times was—not surprisingly—that naked white walls were good, because they stand for progress, modernity, development, and fulfillment. Conversely, walls that were dark, colored, or »tattooed« with ornaments (as in the Black Box) signified the regression of humanity to crime, waste, animality, and the primitive (Steyerl 2008, 101). Although Loos did not refer to colonized people but to the so-called »Schwarzalben« in Vienna, Austria, his text and other sources¹³ established the cult of the white wall for the twentieth century, which leads to the White Cube, the dominant exhibition mode of art today. As O'Doherty wrote in 1976:

With postmodernism, the gallery space is no longer »neutral«. [...] The white wall's apparent neutrality is an illusion. It stands for a community with common ideas and assumptions. [...] The development of the pristine, placeless white cube is one of modernism's triumphs—a development commercial, aesthetic, and technological. (O'Doherty [1976] 1986, 76)

The White Cube functioned as an aesthetic guideline and defined what art is (Steyerl 2005, 135). With the development of new media such as motion pictures and movies, a new exhibition concept arose at the beginning of the twentieth century: the Black Box, based on mainly black walls, as the complete opposite of the White Cube (Steyerl 2008, 138). Associated with these terms is the Euro-American dichotomy of clean

13 For example, Le Corbusier: *L'art décoratif d'aujourd'hui*, Paris 1925 (collection of »l'esprit nouveau«).

and pure or »high« art in the White Cube as against an art of desire and mass culture in the Black Box. But contemporary (postmodern) artists and curators—as Steyerl underlines—are trying to penetrate this dichotomy by employing more complex arrangements (Steyerl 2005, 141).

Against this background and referring to contemporary (postmodern) strategies, Hong Kong-based Chang Tsong-zung considered in 2004 whether the Yellow Box—like the Black Box—could be a legitimate feature in the White Cube. He understands calligraphy and ink painting as radically different in its viewing practice to modern Western art. The exhibition *The Yellow Box* was an attempt »to discover configurations and rules for the Yellow Box, sort out theoretical parameters, and set out precautions against overly assertive curatorial interventions« (Chang 2004).

As the Taipei Fine Art Museum (TFAM) is mainly constructed like other contemporary museums—like a White Cube, following the above-mentioned characteristics—the curators experimented with the exhibition space and demonstrated different ways of exhibiting contemporary Chinese calligraphy and painting. For instance, they arranged a room with bamboo chairs besides the artworks or one with a large bed with tatami mats where the audience could peruse scrolls and folding books by the exhibited artists. A very interesting idea was a working studio where artist Yu-peng invited visitors to paint, write, or chat with him while he worked.¹⁴

Following Chang, the Yellow Box is »an interpretation of the spirit of literati art manifested in physical spatial installations« (Chang 2004). In 2015, in an interview with Lynne Howarth-Gladston and Paul Gladston, Chang added:

One of the most striking differences between the Yellow Box and the White Cube—and by extension the Black Box—is the implicit invitation to the viewer to handle and physically engage with the artwork, as opposed to the White Cube's tendency to sanctify by

14 Diana Freundl, »Thinking outside the »White Cube,«« *Taipei Times*, December 26, 2004, accessed January 31, 2017, <http://www.taipetimes.com/News/feat/archives/2004/12/26/2003216855>.

putting distance between the artwork and viewer. [...] Connoisseurs treasure the seemingly casual playfulness of art-making and art appreciation, and the term most often used is *wan shang*—meaning »play appreciation«. (Chang, Howarth-Gladston and Gladston 2015, 95–96)

Hung adopts Chang's concept as explained above: through ink painting and calligraphy as traditional art forms of the literati, and the inclusion of *wan shang* through audience participation, Hung uses the Yellow Box concept for *Dao Gives Birth to One*. Furthermore, Hung expanded the Yellow Box concept with digital media and added lectures and workshops to the exhibition in 2012—comparable with the Common Room and Yu-peng in Chang's Taipei exhibition *The Yellow Box*. But considering the illustration of Hung's artwork at the beginning of this article (Fig. 1), the White Cube mode of his installation in this particular exhibition room is obvious. We also see the arrangement of wooden chairs or stools. Following Hung, these »Chinese chairs« are »one of the major elements to implement the concept of »play-appreciation«« (Hung 2016b, 2):

The function of these forty chairs helps to bridge the connection between the virtual space (on the screen) and physical space (in the exhibition venue) for the viewers. The spatial arrangement of Chinese chairs correlates to the empty space left in Chinese characters. [...] and their visual form is considered as the matching point between empty space (negative space—yin) and solid structure (positive space—yang), depending on the direction of one's perceptions. (Hung 2016b, 2–3)

Contrary to a highly polished black-and-white aesthetic that will inspire connotations of a modernist minimalist aesthetic, at least for Western viewers, Hung tries to apply the Yellow Box concept through virtual (cameras/monitors) and physical (chairs) involvement of the viewer. Nevertheless, we see a particular medium-related aesthetic in *Dao Gives Birth to One* that might have more to do with digital moving images, screens, and projections than with the traditional ink art and material that Hung is referring to. The medium-related digital appearance counteracts some of the calligraphic or painterly characteristics that he wishes to

expose. Perhaps Hung has to face the question whether the contemporary digital medium can be appropriate for transferring traditional Chinese ink art in the way he intends.

Hung himself stated in 2016 that the emphasis on the interrelation between artwork, artist, and audience »is not only found in traditional Chinese art practice, a similar idea [...] in performance and media arts has also been established in the West at least since the 1960s« (Hung 2016b, 4). His constant examination of Western, Chinese, and Hong Kongese art has led to a particular consideration of different influences. For instance, German art historian Söke Dinkla described in detail the development of Euro-American interactive art since the 1970s (Dinkla 1997), and Hung himself became familiar with a different approach in 2002 at the ZKM in Karlsruhe.

Hung's self-consciously deconstructive hybridity forces an analysis of his artwork to reconsider his relation to »contemporaneity.«¹⁵ As Paul Gladston emphasized in 2014, a current (post-colonial) way of analyzing contemporary art within differing local and international settings is to embrace »differing approaches in relation to geographically distinct experiences and representations« (Gladston 2014b, 2) of multiple modernities. In this way, Hung's transcultural experiences in London, Zurich, and Karlsruhe are perhaps triggers for the exploration of Daoism—from his studies of ink painting in local settings to international contacts with new media and contemporary theories during his studies in London as well as digital media studies in Karlsruhe. He definitely experimented with ancient Chinese art or calligraphy for *Layers of Bled Ink: Time Passing* (2004–2010) from 2004 on, two years after his residence in Germany. Very likely his interest in self-positioning as a Chinese foreign student led him to engage with ancient Chinese art and Daoism, while exploring the media-specific potential of moving image installations back in Hong Kong has transformed this engagement to become a more particular criticism of his current situatedness. During his examination of

15 As Wu Hung (2008) emphasizes, the discussion about contemporaneity in Chinese art is also influenced by Western topics.

digital media art and ancient Chinese art in 2004, he also became aware of the Yellow Box concept and the missing link between this concept and contemporary (digital media) art.

However, as Vigneron emphasizes, the culture of the Chinese literati has been involved in a discourse about redefining a »native« form of Chinese art for the last two decades (Vigneron 2014, 29). The (postcolonial) starting point of the Yellow Box concept is in this sense an opposition against Western culture based on »indigenous« or »native« Chinese culture. In this respect, Chang explains the decision for the term Yellow Box as follows:

The term »Yellow Box« refers to the saying in the *I Ching (Book of Changes)*: »Heaven is black, Earth is yellow«. The cosmological significance of the colour yellow as the »earth colour« underscores the human experience of nature [...]. (Chang, Gladston, and Gladston 2015, 95)

But are these aspects—the reference to the literati garden, to ink painting and calligraphy, to the color yellow as »earth colour«—in the end anything different from the restrictions and ideologies of White Cube and Black Box as art exhibition concepts of the so-called West? In 2016, Hung criticizes these limitations and tries to formulate his underlying idea:

In my Dao project, there is an opportunity for audiences to transform their own culture and story through the process of making their own hands-on animated letters (English/Chinese characters). A tangible touch is created through an appeal to their own experience, which allows audiences to express their own meaning and then encourages them to play (interact) with these together with other members of the audience later in the exhibition. This exhibition space is no longer a white cube, black box or yellow box; it works through participation, immersion, creativity, and gathering hands-on experience. (Hung 2016b, 5)

Finally, this paper shows that the self-consciously deconstructive and contemporary artist involves more a critical re-motivation of the underlying

principles of the Yellow Box than its direct acquisition. Hung's work is a general post-colonial critique of the institutional paradigms such as White Cube or Black Box, and furthermore a post-colonial critique of modernist Euro-American art history and its linear narratives. Based on his transcultural experiences, he developed a singular interpretation of multiple modernities which could only be analyzed through his artworks in the different cultural contexts.

References

- Andrews, Julia F. 1994. *Painters and Politics in the People's Republic of China, 1949–1979*. Berkeley: University of California Press.
- Andrews, Julia F., and Kuiyi Shen. 2012. *The Art of Modern China*. Berkeley: University of California Press.
- Ang, Ien. 1998. »Can One Say No to Chineseness? Pushing the Limits of the Diasporic Paradigm.« *boundary 2* (25/3): 223–242.
- Berghuis, Thomas J. 2006. *Performance Art in China*. Hong Kong: Timezone 8 Limited.
- Chang, Tony. 2008. »Mind + Soul | Sensibility x Sensation: Straddling the Emotional/Digital Divide.« Accessed January 31, 2017. <http://www.longyibang.com/newupdate/Yuanfen.doc>.
- Chang, Tsong-zung. 2004. »Yellow Box: Thoughts on Art before the Age of Exhibitions.« In *The Yellow Box: Contemporary Calligraphy and Painting in Taiwan*. Accessed December 2, 2015. <http://www.aaa.org.hk/Collection/Details/12151>.
- . 2012. »The Full Remainder: Art from Hong Kong.« In *Hong Kong Eye: Hong Kong Contemporary Art*, edited by Chang Tsong-zung and Serenella Cicitira, 15–19. Milan: Skira Editore.
- Chang, Tsong-zung, Lynne Howarth-Gladston, and Paul Gladston. 2015. »Inside the Yellow Box: Chang Tsong-Zung (Johnson Chang) in Conversation with Lynne Howarth-Gladston and Paul Gladston.« In *Deconstructing Contemporary Chinese Art—Selected Critical Writings and Conversations, 2007–2014*, edited by Paul Gladston, 95–104. Berlin: Springer.
- Clarke, David. 2000. »The Culture of a Border Within: Hong Kong and China.« *Art Journal* 59 (2): 88–101.
- D3E. 2014. »Lui Shou Kwan & HUNG Keung: 吾。心即宇宙.« Accessed January 31, 2017. <http://d3eart.com/en/project-event/lui-shou-kwan-hung-keung-%E5%90%BE%E3%80%82%E5%BF%83%E5%8D%B3%E5%AE%87%E5%AE%99>.

- Dinkla, Söke. 1997. *Pioniere interaktiver Kunst von 1970 bis heute: Myron Krueger, Jeffery Shaw, David Rokeby, Lynn Hershman, Grahame Weinbren, Ken Feingold*. Ostfildern: Hatje Cantz.
- Enwezor, Okwui. 2003. »The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition.« *Research in African Literature* 34 (4): 57–82.
- Fominaya, Alvaro Rodriguez. 2010. »Curator's Point of View: Curator Alvaro Rodriguez Fominaya.« Kuandu Museum of Fine Arts. Accessed January 31, 2017. http://www.kdmofa.tnua.edu.tw/en/index.php?REQUEST_ID=bW9kPWV4JnBhZ2U9ZXNzYXkmRUIEPTI0JlZPTIwMTAmTVQ9NQ==.
- Gladston, Paul. 2014a. *Contemporary Chinese Art: A Critical History*. London: Reaktion Books Ltd.
- . 2014b. »Deconstructing Gao Minglu: Critical Reflections on Contemporaneity and Associated Exceptionalist Readings of Contemporary Chinese Art.« *Journal of Art Historiography* 10: 1–19.
- Hearn, Maxwell K. 2013. »Past as Present in Contemporary China.« In *Ink Art: Past as Present in Contemporary China*, edited by Maxwell K. Hearn and The Metropolitan Museum of Art, 34–177. New Haven: Yale University Press.
- Hopfener, Birgit. 2012. »Destroy the Mirror of Representation: Negotiating Installation Art in the ›Third Space.« In *Negotiating Difference: Contemporary Chinese Art in the Global Context*, edited by Birgit Hopfener, Franziska Koch, Jeong-hee Lee-Kalisch, and Juliane Noth, 63–74. Weimar: VDG Weimar.
- . 2013. *Installationskunst in China: Transkulturelle Reflexionsräume einer Genealogie des Performativen*. Bielefeld: transcript.
- Hopfener, Birgit, and Franziska Koch. 2012. »Negotiating Difference: Contemporary Chinese Art in the Global Context.« In *Negotiating Difference: Contemporary Chinese Art in the Global Context*, edited by Birgit Hopfener, Franziska Koch, Jeong-hee Lee-Kalisch, and Juliane Noth, 11–31. Weimar: VDG Weimar.
- Howells, Richard, and Joaquim Negreiros. 2012. *Visual Culture*. 2nd ed. Cambridge: Polity Press.

- Huston, Carol. 2012. »Hung Keung: Dao Gives Birth to One.« *Dazed UK* 2012. Accessed January 31, 2017. <https://hungkeung.wordpress.com/news/writings/dazed-uk-2012/>.
- Jones, Rachel Bailey. 2011. *Postcolonial Representations of Women: Critical Issue for Education*. Dordrecht: Springer.
- Loos, Adolf. 1910. »Ornament und Verbrechen.« In *Ornament und Verbrechen: Ausgewählte Schriften; Die Originaltexte*, edited by Adolf Opel, 192–202. Vienna: Prachner.
- Man, Eva Kit-wah. 2011. »A Museum of Hybridity: The History of the Display of Art in the Public Museum of Hong Kong, and Its Implications for Cultural Identities.« *Visual Anthropology* 24: 90–105.
- . 2012. »Contemporary Philosophical Aesthetics in China: The Relation between Subject and Object.« *Philosophy Compass* 7 (3): 164–173.
- Meinhof, Marius. 2017. »Colonial Temporality and Chinese National Modernization Discourses.« *InterDisciplines* 8 (1): 51–80.
- Minglu, Gao. 1998. »From Elite to Small Man: The Many Faces of a Transitional Avant-Garde in Mainland China.« In *Inside Out: New Chinese Art*, edited by Gao Minglu, 149–166. Berkeley: University of California Press.
- . 2011. *Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art*. Cambridge: The MIT Press.
- Nochimson, Martha P. 2007. *Dying to Belong. Gangster Movies in Hollywood and Hong Kong*. Malden: Blackwell Publishing.
- O'Doherty, Brian. (1976) 1986. *Inside the White Cube: The Ideology of the Gallery Space*. Santa Monica: Lapis Press.
- Petersen, Anne Ring. 2014. »Mining the Museum in an Age of Migration.« In *The Postcolonial Museum: The Arts of Memory and the Pressures of History*, edited by Iain Chambers, Alessandra De Angelis, Celeste Ianniciello, Mariangela Orabona, and Michaela Quadraro, 125–136. Farnham: Ashgate.
- . 2015. *Installation Art: Between Image and Stage*. Copenhagen: Museum Tusulanum Press.
- Popper, Frank. 1975. *Art: Action and Participation*. London: Studio Vista.
- . 1993. *Art of the Electronic Age*. New York: Harry N. Abrams.

- Schoeni Art Gallery and Hung Keung. 2012. »Hung Keung (Part 8).« Accessed January 31, 2017. <https://www.youtube.com/watch?v=ct6bn1YTghA>.
- Slowinska, Maria A. 2014. *Art/Commerce: The Convergence of Art and Marketing in Contemporary Culture*. Bielefeld: transcript.
- Steyerl, Hito. 2005. »White Cube und Black Box: Die Farbmetaphysik des Kunstbegriffs.« In *Mythen, Masken und Subjekte: Kritische Weißseinsforschung in Deutschland*, edited by Susan Arndt, Maureen Maisha Eggers, Grada Kilomba, and Peggy Piesche., 135–142. Münster: Unrast.
- . 2008. *Die Farbe der Wahrheit: Dokumentarismen im Kunstfeld*. Vienna: Turia & Kant.
- Sudenburg, Erika. 2000. »Introduction: On Installation and Site Specificity.« In *Space, Site, Intervention: Situating Installation Art*, edited by Erika Sudenburg, 1–22. Minneapolis: University of Minnesota Press.
- Taipei Fine Art Museum (TFAM). 2014. »The Yellow Box: Contemporary Calligraphy and Painting in Taiwan; 11 December 2004–27 February 2005.« Accessed January 29, 2017. http://www.tfam.museum/Exhibition/Exhibition_page.aspx?id=174&ddlLang=en-us.
- Vigneron, Frank. 2011. »Hybridization in the Visual Arts: Now You See Me, Now You Don't.« *Visual Anthropology* 24:30–45.
- . 2014. »Conservative Nativist Chinese Art in Hong Kong and Mainland China.« *Journal of Contemporary Chinese Art* 1 (1): 25–43.
- Wu, Hung. 2008. »A Case of Being »Contemporary«; Conditions, Spheres, and Narratives of Contemporary Chinese Art.« In *Making History: Wu Hung on Contemporary Art*, edited by Wu Hung, 290–306. Hong Kong: Timezone 8.
- . 2013. »Transcending the East/West Dichotomy: A Short History of Contemporary Chinese Ink Painting.« In *Ink Art: Past as Present in Contemporary China*, edited by Maxwell K. Hearn and The Metropolitan Museum of Art, 19–33. New Haven: Yale University Press.
- Yuehping, Yen. 2005. *Calligraphy and Power in Contemporary Chinese Society*. Oxon: Routledge .
- Zheng, Jane. 2016. *The Modernization of Chinese Art: The Shanghai Art College 1913–1937*. Leuven: Leuven University Press.

Zi, Lao. 2008. *Dao De Jing*. Translated by Ju Yanan. Cambridge, MA: Harvard Square Publishing.

Sources

- Hung Keung. 2012a. »Title: Upstairs/Downstairs; Stories of Human Activities Told in the 1,440 Minutes of a 24-Hour Stretch.« Accessed January 31, 2017. <https://hungkeung.wordpress.com/video-screening/upstairs-downstairs-project/>.
- 2012b. »HUNG Keung: Dao Gives Birth to One.« Accessed January 31, 2017. <https://hungkeung.wordpress.com/exhibition/dao-gives-birth-to-one-version-iii/>.
- 2013. »How the Traditional Chinese Concept of Time and Space Can Be Applied through Digital Moving Images.« Hong Kong Polytechnic University. Accessed January 31, 2017. http://www.tyoday.in/2013/spk_papers13/hung-keung-typographyday2013.pdf.
- 2014. »Layers of Bled Ink: Time Passing (2004–2010)« Accessed April 7, 2017. <https://hungkeung.wordpress.com/video-screening/layers-of-bled-ink-time-passing-2004-2010/>.
- 2015. »The Background Stories of My Creative Practice Project.« Accessed January 31, 2017. <https://hungkeung.wordpress.com/exhibition/catharsis-real-but-not-true-2015/statement-of-the-artist/>.
- 2016a. »How the Traditional Chinese Concept of Time and Space Can Be Applied through Digital Moving Images.« Accessed January 31, 2017. https://isea2016.scm.cityu.edu.hk/openconf/modules/request.php?module=oc_program&action=view.php&id=254&type=4&a=.
- 2016b. »Re-appropriating the Concept of »Play-Appreciation«, and Dao's Cyclical Sense of Time and Space through Chinese Typography in Digital Media Format.« (tyoday, Februar 25–27, 2016) Accessed January 31, 2017. http://tyoday.in/2016/spk_papers/Keung_HUNG_TypographyDay-2016.pdf

Sandfort, Hung Keung's *Dao Gives Birth...*

InterDisciplines 1 (2017)

Sarah Sandfort, Department of Art History, Ruhr-University Bochum:
sarah.sandfort@rub.de.