

References:

Books

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Although not quite able
to explain the title
term "spatial ambiguity"
it's a lot of words in the
preparation of the interview
and my information.

Final: B

40/50

Final Paper:

Criticism of the life in creative industrial under Neo-bohemia and Creative Class

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50919864

SM 2273 Art Criticism, Semester B
Instructor: Leung Po-shan, Anthony
4th May 2009

Topic: Criticism of the life in creative industrial under Neo-bohemia and Creative Class

Richard Florida, the world's famous social scientist, supporting with the solid data that as the population of the non-collar work force increased significantly, gave us the idea of what a creative class is. Richard Lloyd, in contrast, believed that the "art industry" is nothing less than unique. It is never a general trend or a development in the stream of commerce, leading to what he stated the concept of "neo-bohemia" which includes the society of artists, their living style and their mind. However, I believe that the former master went too deep into a data-based theory and a result-oriented theme, and the later master was too much flood with the so called bohemia style of life that an artist should bare in his mind. *haha*

The word "creativity" appears in the piece of R. Florida's work is defined far too loosely. "Creativity-'the ability to create meaningful new forms,'" quoted by R. Florida from Webster's dictionary, represents the idea of what a "creative class" included. Whoever pays effort in producing new products, modifying products, providing a new service or providing modified service could be included in the class of creativity. This means that except some very low-ended labors, for example, a factory worker could be somehow included in the class of creativity. Or take a glimpse at the cat walks on the bridge, are those models included in the creative class? They take orders from the agency or their client but they live like artists. Their jobs are roughly the same everyday from now and then, take photos and perform on the bridge with different products though they have a flexible schedule or work location. They follow orders and perform. In this aspect, they could be considered as some moving dolls out of the shop windows. Take orders and perform the best, this is the ancient mode of living. A bus driver also works the same way in his/her daily routine: drives around in the same designed routes, delivers passenger safely and quickly. The major reason for us to consider a model as an artist but not a bus driver is that they perform a different living style. Artists or some self-claimed artists live in a "creative class" way. No-collars at work place, flexible working time and place, a carefree mind, etc, gives the illusion of a "cool" living manner, an admirable life. Part of these elements are based on job nature, but part of them, such as the dressing, are more like to be the problem of necessity. Clients would never expect that a top designer would dress the same as a white collar, i.e., a full working suit with tie. Clients got prejudice that the more eccentric the designer is, the better he does. In return, it is not about providing an atmosphere of creation, it is the "uniform", I may say, that an artist or the so called creative class should bear.

yes, they are!

Do you mean it is an issue of identity. not labour? And this is your counter-argument to Florida?

In contrary, let's take an architect as an example for a hard working style doesn't deny the creative nature of the job. It is beyond doubt that most architect are in the class of creative industry. They create and they design the building. They consider the space inside. They take care of how to bring a better living place to human. They create and they modify. On this basis, an architect is far beyond doubt an artist. However, to every one's knowledge, an architect though enjoys quite a wealthy salary and social status, they burn their mid night oils till death. Hard work, deadlines etc surround any architect. They do not work like a creative class way. They do not enjoy what so called leisure in work or been indulged with the privilege of out-of-inspiration thing in front of the deadline. An easy going atmosphere doesn't make a worker be included in the creative class.



Ok, I see, you want to first, challenge Florida's definition of the creative class?

Art work is a part of the creative industry, but not any creation could be considered as an art. It is as simply as when you come up with a new Nokia model, you won't consider it as an art piece but you may think that it could be one of the creations. Inventions and modifications are in no question included in the creative industry. Thus the engineers related to the field are part of the creative class. However these well-educated men do not often live like an artist or need a flexible work place or flexible work time. Putting an equal mark in between the creative class and the living style is a bit too subjective.

The growing importance of creation may base on the growing needs of human. Imagination brings forth the advancement of technology and quality of life. From ancients till modern, human achieved one imagination by another. Better medication, longer life, more comfortable home and so on going we want more. A higher scientific level and more advanced automatic production spare out more work force. Better education provides the chance for transforming a larger proportion of the labor from low-end worker to the creative class to provide a more rapid pace in science and creation. Thus I can hardly agree with R. Florida's idea that it is a sudden bloom of creative class. It is simply part of the gradual evolution from the history of human beings. Simply speaking, R. Florida only applied one of the ancient theories of Darwinism, natural selection and evolution, in the present scene of industry.

Good point - so Florida is on the line with evolution?

non-creative?

Living style doesn't classify a normal person to the creative class. Nor does the so called "bohemia" or "neo-bohemia" define who is an artist. If what R. Florida mentioned about the creative class is too wide and generous, R. Lloyd's theory is too narrow and picky. R. Lloyd may not clearly make a definition for what an artist is, who should be classified as an artist but throughout the lines or the quotations from his

interviewee, he did bring out the question for how to define an artist.

Bohemian, which was once the same as gypsy, was generally accepted as the living style of an artist or even subconsciously the "should-be" style of an artist. Gypsy was a race being discriminated, regarded as the race of theft, fooling around and with no production. This is roughly what the general thought of people towards artists. However, this subjective vision gradually changed into the expected behavior by the artists. Drugs, lust or, I dare say, laziness inspired the heart of some of the artists. It is the living style that classifies who is the artist rather than the actual art itself. Lloyd didn't give a yes or a no to the above but as a normal human being; I believe that R. Lloyd would not be fully convinced by the above. Living like an artist doesn't make one changed into an artist. Living in an artist neighborhood could only provide one an illusion of looking like an artist or letting him to pretend to be an artist.

in a more polite and "jolie" - associate with Rousseau's romanticism towards the primitives -

You seemed to miss both Florida & Lloyd's intention - they are both trying to give a descriptive account of the trend - they are not normative categories -

Some of the real artists may fully consume themselves in art. Part of their art work may perform a market value but some may not during their ages. Market value does nothing with the art itself. It depends on the taste of the customers and commerce. Therefore part of these artists might feel condemned and corrupt in their living style. Staying with drugs and lust etc, to a common sense, are in no way a proper human behavior. Eccentricity is not what a human look for. The bohemia type of living style therefore is made to be a sound reason for the continuous corruption of the infamous artists. In contrast, those wealthy artists may also spend their lives among drug and sex. However it is not really related to art. Instead of being a bohemian or an artist, Indulgence, greed and lust had been a better initiation for the improper behavior of the artists. The bohemia living style may not really give a hand to the progress of real art.

I think the both authors agree too - but you are jumping from the description of a phenomenon to a critical judgement

Through quoting words and examples of the neo-bohemia, R. Lloyd revealed his vision. "Wicker Park is not a place, it's a state of mind." Clearly define what art is. Art, no matter what the form is in, initiates from the free will of the artist, which separates art from creation. New products or modifications are not always art because they depend on the consumers and users much more than the artists own will. Expression of feeling and presentation of thought are the core elements of art. Places ranged from Wicker Parks to cafes bring together the artists, providing them a place for communication, exchange of ideas and brain storming, provides a positive effort on art.

lack a elaboration otherwise you are contradicting yourself -

"And when I got there (Wicker Park), there were no art. I couldn't see them." In the

world, artists are not the only ones that are lacking nickel. The reason for the artists gathered and moved into Wicker Park was as simply as for the cheap rent. Clearly speaking, the poor ones, not the artists, migrated to the place. Therefore there is no single reason to believe that living next to the artists turns the whole neighbor into a society of artists or bohemia. Some artists may really need to for a low-end job of waiter or bartender to support their living, but it could never turn the jobs into some "cool" jobs. It is a silly comfort to those naïve youngsters to believe working as a waiter with some "priceless" free drinks out weight a future in life. Artists give up a steady income, a stable nine to five job and a possibility of job progress to exchange for a longer working time and a higher concentration on their own actual art works. I may say that it is such an insult to the actual artists that those claiming themselves as an artist simply as they perform a living in a corrupted, bohemia living way.

don't understand

The programmer/punk musician example as a neo-bohemia further solidifies the idea of R. Lloyd. Artists are humans. They still carry basic needs and burdens. A proper job (programmer) provides the basic need of a human being. In addition, the flexible time and work place of the job enable the artists to carry on with their art work. To my personal opinion, neo-bohemia is more than just a leisure living style. It is an attitude of acceptance of the sacrifice in order to achieve the target. Thus in turn the society acquired the creative ideas to make the commerce keep spinning. In return the artists acquired a room to cultivate their art. In this way the artists could sustain their basic needs and the possibility to reach their dreams. The collection of drug dealers, hookers and beggars is actually a bad example of the corrupted art society mixed up with fake artists. Crime is no basic element of art or industrial growth.

don't quite understand your definition of argument with Lloyd to disagree with Lloyd -

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Lloyd, Richard.(2006) Neo-bohemia: art and commerce in the postindustrial city. New York: Routledge.
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To me, the title "neo-bohemia" is an ironic turn to the Romantic idea of artists; and he is not purposely just the opposite. He is giving a twist, not so romantic account of the artist - situated in modernity, social struggle.

Homans, this argumentative essay is well-written and demonstrated your deep understanding of the book & the situation. well done!

Final Paper:
Aftertaste of the colony: Antonio Mak

Yuen Sau Ying, Ivy
50919864

SM 2273 Art Criticism, Semester B
Instructor: Leung Po-shan, Anthony
4th May 2009

Topic: Aftertaste of the colony: Antonio Mak

what does that
it mean?
He had lived before
the colonial rule
resigned.

38/50

Under the government of the colonial government of the British, Antonio Mak's sculpture fully filled with the style of both the East and the West. His works are also greatly influenced by the historical background of Hong Kong. Based on the excellent sculpturing skill of Mak in addition to the flux of the political current, Mak created more than 150 unique art masterpieces.

Since late 19th century, Hong Kong was given to the British government. During the century of the colonial age, though it was originally an insulting treaty, Hong Kong gradually turns into one of the world's international cities. Hong Kong is also one of the rare places where the East meets the West. The stability and prosperity situation over decades had already washed away the sense of belonging to China, towards the end of the colonial government, triggered by the approach of the 1997, many of the Hong Kong people were stimulated and the pros and cons of the great returning echoed in every heart of them. Mak is one of them. These two elements were well presented in his art work, though he revealed once to a reporter of a newspaper in mainland that his work was started from a "fun" basis rather than trying to voice out any criticism.

unconformity
degradatory

11072
reference

Mak earned his university degree on the land of the Britain. The sculpture method, the technique and the appearance of most of his work is more alike the western sculpture. The labeled bronze casting technique was trained in New York. The realistic dynamic crafting of the human body structure is more or less the same as those seen in the early European sculptures. However, the concept, which gave a feeling of charm and peace, presented in his works is quite Chinese. Take an example of one of his works "Easy rider" in 1993. It is a bronze cast sculpture in which a Buddha sitting cross-leg on the back of a tiger. Though tiger should give a feeling of fierce and unsecure, the Easy Rider gave a special "all-in-silence" feeling. The posture of the Buddha followed the traditional image (sitting on a cow with cross-leg and a hand gesture of palm facing upwards). In contrast, the scale of the body parts and detailed fine crafting of clothes and appearance is basically a product from the West. The blank part of the face is also one of the trademarks of Mak. It imitates a work from impressionism. Riding a tiger instead of a cow brings the main idea of "easy rider" and shows a sense of anti-tradition and subconsciously a fight towards the governing power. All of these mix up to form a unique style mixing the Eastern and the Western art and culture. The fine crafting in sculpture to present an idea or a

when
executed
early-middle
Bodhisattva

the round
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monk in an ox
style

The prototype
should be
= 骑虎 (qí hǔ) -
in which an
old monk sit
beside a tiger

Topic: Aftertaste of the colony: Antonio Mak

what does that mean? He had lived before the colonial rule resigned.

38/50

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unequal & discriminatory?

note reference!

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when exactly? early-mid 19th? Bodhisattva?

the round dog should be Bodhisattva work in an ox style

The blank part of the face is also one of the trademarks of Mak. It imitates a work from impressionism. Riding a tiger instead of a cow brings the main idea of "easy rider" and shows a sense of anti-tradition and subconsciously a fight towards the governing power. All of these mix up to form a unique style mixing the Eastern and the Western art and culture. The fine crafting in sculpture to present an idea or a

The prototype should be 布袋和尚 - on which an old monk sit beside a tiger

feeling of meditation or Buddhism strongly represents the unique nature of Hong Kong.

*Jump
too quick*

In the 80's, when the Chinese and British discussed and actualized the return of Hong Kong, Mak's art work shows a close relationship with the politics and social atmosphere. Though Hong Kong geographically located right at the south coast of the mainland China, Hong Kong people had little understanding with the situation of China. They had no idea what the Chinese Communist Party is and this lack of knowledge and information brought up hesitation and fear towards the return of Hong Kong and the governing under the People's Republic of China. Migration drastically increased and the social norm changed. People tended to earn as much fast money as possible in order to escape from Hong Kong. Sense of belonging gradually disappeared and the social relationship was torn into pieces. Between the options of leave and stay, there appeared plenty of dilemmas. In many of the masterpieces of Mak, including Identity and difference and Man with ladder, the human sculptures were cut into two parts horizontally. In Identity and difference I, the upper part of the body up side down tends to forth going with its hands while the lower part seems like to be staying. The identity and difference II shows a similar scene but with the upper part of the body tries to hold and stop the forth pacing of the lower part. Both of them show a strong feeling of struggle. In other pieces of work, such as Yellow wind, there are often missing parts in the body sculptures. In addition to some of the pieces, for instance Man coming out from himself, Mak presented the feeling of struggle in between soul and desire, incompleteness, and the missing pieces of the mind.

Soul

Representation

Completion is one of the desires showed in the works of Mak. Winged pair, Wings 1 and 2 etc shows a rather symmetric design in which the matters appears in pairs. Some of Mak's works, are set up by cutting up things, like chairs, into broken parts and with the help of a mirror, unbroken symmetric or paired up things reappeared as an illusion. All these revealed the eagerness for complete and symmetric solution for the dilemmas about politics and livings at that moment.

Though, during an old interview*, Mak said that all the above settings were simply based on fun, It is undeniable that his works fit into the current situation and the feeling of the society in the 80's. May or may not Mak admitted/noticed the thought presented or received, his arts with beauty and true feeling definitely marked his name in the hall of fame.

*Some miss reading, too short,
but basically well-written*

References:

Interview: *http://www.chineseworld.com/wj-va-art.php?nt_seq_id=1823026

Article: Dead Men Tell No Tales, Hiram To

尋找、追憶與認識麥顯揚, 文潔華

「也文也武」的精神和其缺席, 劉建華

麥顯揚雕塑洋溢禪意, 蕭曉華