

Sustainable Art in Developing Country: Trend or Trendy?

— A discussion and reflection on the development of sustainable art in developing countries as a catalyst for sustainable development in the society

Zürcher Hochschule der Künste ZHdK

MAS Curating 2020/2022

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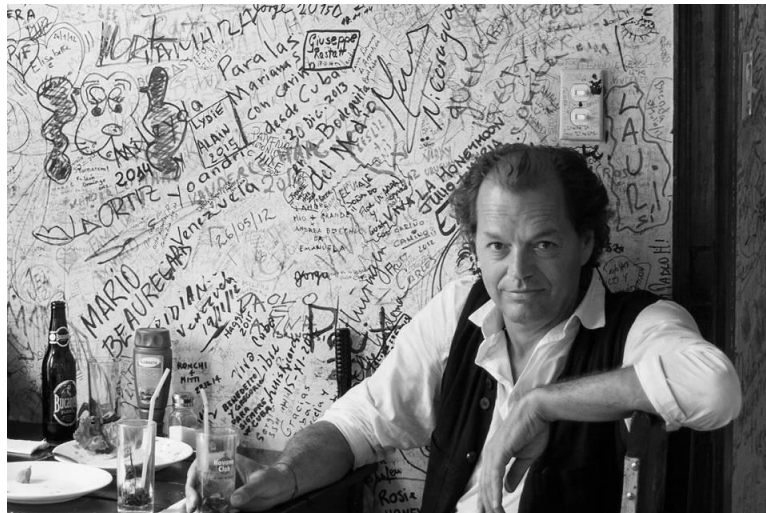
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1 Curatorial Proposal

1.1 Concept

Sustainable and Innovative art and related exhibitions have been a topic of great interest in China in recent years. During 2021, the author curated three exhibitions of very different scale and style in three cities in China: Guiyang, Chengdu and Shanghai, in collaboration with various institutions. The main artists of the exhibitions are Swiss artists Marco D'Anna and Bernard Garo with local Chinese artists. The exhibition concentrations fall under the general development theme of the Swiss Embassy in Beijing: Smart & Sustainable. This paper will analyze the three exhibitions from the curatorial preparations to the on-site exhibition conditions and audience reactions. They will be related to Western theories of the development of sustainable art to see if it is possible that the sustainable art can motivate the development of the art curating industry as a whole in developing countries. In addition, it will be questioned whether the development of sustainable art can truly act as the catalyst of the sustainable development in the society.

1.2 Artists



Profile Picture of Marco D'Anna © Marco D'Anna

Born in 1964, Marco D'Anna began his career very early on as a photo-reporter in Lugano. He received the Federal Diploma of Photography in 1984 and continued to shape his professional career by following such important photographers as Gabriele Basilico, René Burri, René Groebli and Mario De Biasi. In 1986 he opened his Studio in Lugano (Switzerland). Numerous experiences

of differentiating significance have been woven into the path of his artistic research and professional growth, from photo-reporting to the reproduction of art objects, from architectural photographs to advertising images. He lives and works in Lugano.



Profile Picture of Bernard Garo © Bernard Garo

Bernard Garo was born in 1964. After graduating with distinction from the Lausanne Art School (ECAL) in 1989, he lived and worked in his studio in Nyon, Switzerland. Garo's work country homage to painting as a component of our earth by including in his canvasses entirely natural materials that he finds on cliffs as well as in volcanic craters. He thus opens his painting onto a multifaceted contemporary perception that celebrates nature, humanity and our vulnerability, as well as life, technology and science. His work confronts us with the material of our origins, with a physical and mineral impact that brooks no indifference. He also seeks to create transverse links between his pictorial and photographic work.

With over one hundred solo exhibitions at top galleries and museums in Switzerland, Europe, the United States and China, Mr. Garo's paintings and photographs can be found in world top private and public collections.

1.3 Exhibitions

Exhibition I: Guiyang, Guizhou Province, China: 2021. 07.17

Organizer: Research Center for Switzerland at Guizhou Normal University



Exhibition Poster for Space, Scenery & Sentiment by Miao He

Opening Session

In the afternoon of 17 July 2021, Zeng Li, Vice President of Guizhou Normal University, together with Gu Jing, Dean of the School of Fine Arts of Guizhou Normal University, Xia Yan, Director of

the Art Museum, and representatives of the participating artists Peng Xiangzhong and Jin Yan, hosted the opening exhibition of the "Sino-Swiss Art Exchange Exhibition" at the Art Museum of Guizhou Normal University. The theme of the exhibition is "Space, Scenery, Sentiment", which brings the art works from Swiss artists Marco D'Anna and Bernard Garo together with Chinese artists Peng Xiangzhong, Jin Yan from Guizhou region.

The opening event was hosted by Mr. Xia Yan, Director of the Guizhou Normal University Art Museum, who introduced the artists' multicultural background and their ecological cultural elements for their creations. With aesthetic exchange as the base, cultural interaction as the body, and educational significance as the foundation, this 2-week art exchange exhibition is aim to promote the development of the art field at the university, strengthen deeper communication in the field of culture and art between China and Switzerland, and lead to the construction of ecological civilization of the region.

The exhibition is fully sponsored by the Swiss Research Center at Guizhou Normal University as an art and academic exchange between Chinese and Swiss artists and scholars. It also acts as a testimony to the explore of the potential future long culture partnerships. In this exhibition, creative video art works by local artists about Guizhou culture created in the past 30 years are presented, with the prospect to showcase the unique charm of colorful Guizhou, express the profound culture of the Southwestern Qian land.

Exhibition VIP Tour

The exhibition is organized under the big annual event theme of "Smart & Sustainable" proposed by the Swiss Embassy in China. A VIP tour is organized for officials, artists, media, and art collectors with live stream on Chinese social media platforms. The exhibition venue has been re-divided into two big exhibition halls. At exhibition hall one, the collection "Containers, Modules, Perceptual Landscapes" from Swiss Artist Marco D'Anna creates an aesthetic presentation of containers along the Silk Road. The colorful container photo itself provides an in-depth reflection on globalization, the relationship between human and nature, economy and society. The artworks are presented on

the white walls of the exhibition hall in a seemingly “irregular” manner, seamlessly linking the works so that visitors could see a new artistic landscape on site. In the same exhibition area, we can find photography artworks by local Guiyang artist Peng Xiangzhong. The colors of the two sets of works are very diverse and visually striking, and the viewer will have pretty strong even thrilling art viewing experiences in the same space.

At the second hall, photography section of Swiss Artist, the photography series "Encounter" by Mr. Bernard Garo, a renowned Swiss multi-hyphenate artist recommended by Daniel Rossellat, the mayor of Nyon, a French-speaking region of Switzerland is exhibited. Mr. Mr. Garo imagines and replaces himself as a piece of paper, and uses this simple paper as a model to photograph his appearance in different landscapes in different countries and regions of the world, such as Switzerland and China, showing his thoughts on nature and ecology and human development. With the similar reflections in facing of global ecological issues Chinese local artists are inspired by the concept of ancient philosophical and aesthetic thought, dovetailing the landscape tradition, which exalts the beauty of plainness, with the critical consciousness of contemporary art. Their paintings dissolve the traditional landscape mood and reveal the horrific reality of the alienation of man's relationship with nature in the midst of economic development and urbanization.

Academic Salon

The Art Museum of Guizhou Normal University has prepared a special Swiss cocktail style academic salon after the VIP Tour. Peng Hao, Chairman of the Guizhou Alliance of Chinese Public Interest Images and Visiting Professor at the School of Fine Arts of Guizhou Normal University, hosted the panel discussion of this Sino-Swiss Art Exchange Exhibition. He mentioned to organize such an exhibition under the pandemic situation with Chinese curator based in Switzerland is a very risky project. However, with the generals support from the Swiss Embassy in China and the Swiss Research Center at the Guizhou Normal University, it turns into a really rewarding event. The artists embraced nature with sincerity, observed and captured the beauty of ecology, and turned their brushstrokes into classics, from unhindered feelings to aesthetic situations and innovative scenes. Local visitors are able to experience a unique and splendid art journey with international

and local artworks at the same space.

Exhibition II: Chengdu, Sichuan Province, China: 2021.09.29

Organizers: Chengdu City Government & Swiss Consulate in Chengdu

Marco D'Anna & Bernard Garo

Opening of Exhibition

912
4 MAX. TARE
VLT

Marco D'Anna

Nose to Nose

Bernard Garo

2021.9.29 / 15:00 宽窄匠造所3楼
马克·丹纳 & 高歌 艺术展开幕式

策展人	艺术家	主办方
何苗	马克·丹纳 (瑞士)	瑞士驻成都总领事馆
曾理	高歌 (瑞士)	承办方
		成都小岛艺术中心
		火半摄影画廊
		宽窄匠造所

Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Consulate General of Switzerland in Chengdu
瑞士驻成都总领事馆

宽窄匠造所
KUANZHAI JIANGZAO LAB

Small Island
Art Space Presented by HongKang

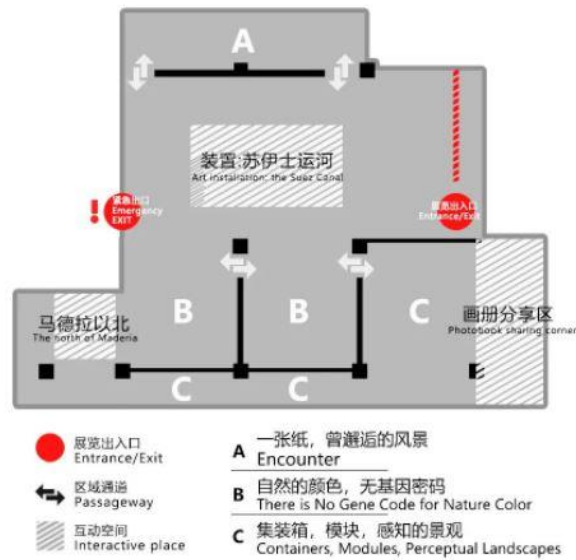
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Exhibition Poster for Nose to Nose by Swiss Consulate in Chengdu



Street View of the Exhibition Venue, Chengdu, 2021 ©Swiss Consulate in Chengdu

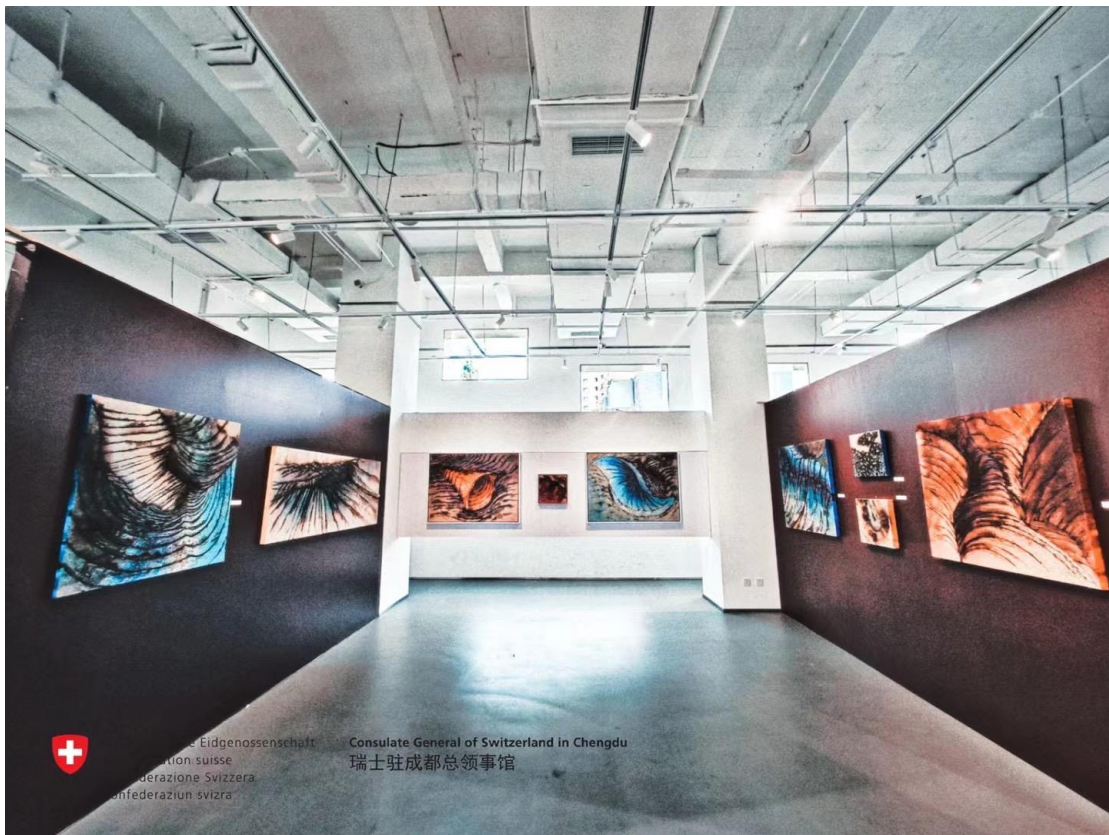
MAP OF EXHIBITION 展览地图



Screen Shot of the Exhibition Map ©Miao He



Art Installation View of Mr. Marco D'Anna's Art Works, Chengdu, 2021 ©Swiss Consulate in Chengdu



Exhibition View of Mr. Bernard Garo's Art Works, Chengdu, 2021 ©Swiss Consulate in Chengdu



Exhibition View, Chengdu, 2021 ©Swiss Consulate in Chengdu

Curatorial Concept

This art exhibition in Chengdu is organized by the Swiss Consulate in Chengdu and co-sponsored by the Chengdu City Government to promote the Sino-Swiss bilateral communication in culture field. With the recommendation and support of the local curatorial team, the exhibition is finally located at the Kuanzhai Jiaozao Lab, the latest cutting-edge cultural & touristic landmark, in the center of Chengdu city. This area's main demographic is a young, trendy local crowd aged from 18 to 35. With the comparative flexible budget than the one in Guizhou, and a larger public audience, the selections and presentations of the artworks of the Swiss artists end in a quite different direction. Instead of the original photography works, 22 of Mr. Garo's original paintings with sustainable materials were chosen for the exhibition. Mr. D'Anna silk road photography series "Containers, Modules, Perceptual Landscapes" was re-printed on cloth curtains to make a more social media attractive art installation which can bring more interactive visiting experience for public and can be more suitable for the scale of the venue. Near the exit of the exhibition hall, a half-closed photobook sharing area were created especially for public audiences. Sustainable are related photography books and albums from the Sino-Swiss artists who worked with Swiss Embassy, Swiss Consulate and Prohelvetia China are presented at this corner.

This 4-week long exhibition is mainly focusing on promoting Swiss contemporary sustainable art

in Sichuan region. Mr. Martin Ebnetter, the Vice director of Swiss Consulate in Chengdu hosted the Opening Day of the exhibition. In order to reach a wider audience on social media, a live photo album is created just for the exhibition VIP opening day.



Live Photo Album of the Exhibition Opening Day, Online, 2021 ©Swiss Consulate in Chengdu

From the perspective of a smart and sustainable art exhibition, the exhibition not only serves as a prop for the promotion of Swiss contemporary art, but also aims to provoke the public and young local artists to reflect more about environmental concerns and social phenomena through the rejuvenation of the artists' works and the exposure on the social media. In other words, in addition to being aesthetic, art has the function of raising the social issues and global challenges we are facing today. The curators expect the participants will not only be the spectator but also an art creator with own expression of the current social topics, such as: globalization, climate change, material consumption, and the preservation of biodiversity, all of which are closely related to human beings. At the photography book sharing area of the exhibition, visitors can put down words related to the sustainable development or exhibition itself on the stickers to build a new container landscape for the exhibition.

Exhibition III: Art 021 Shanghai

Shanghai, China: 2021. 11.11-11.14

Organizer: Swissline

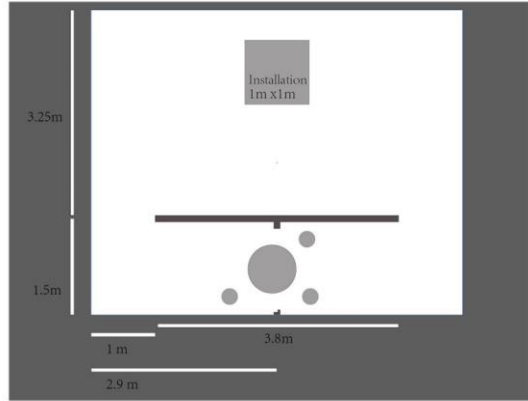
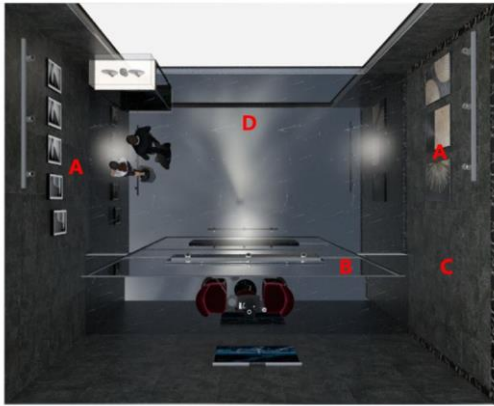


Venue View of Art021 Shanghai, Shanghai, 2021 ©Swissline



Swissline Booth View of Art021 Shanghai, Shanghai, 2021 ©Swissline

A works displaying ; B Unidirectional glass ; C The wall material; D The major visual equipment ; E Ceiling-the Sky of Alps



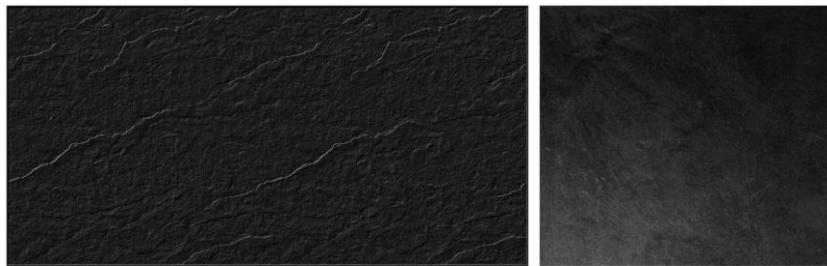
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B, Unidirectional glass

VIP区视野开阔，可以避免因为空间狭窄造成的逼仄感，又能保证交流区域的独立和隐秘



C, Material of Wall Black Slate Wall, Rich Texture natural feeling, Low reflection
板岩墙砖，丰富的纹理带来的自然感，和几乎所有的反光，让空间宁静高级突出作品之美



Exhibition Floor Plan First Draft by Miao He

Founded in 2013, ART021 Shanghai Contemporary Art Fair is a constituent member of the Shanghai International Arts Festival. ART021 brings together the top galleries, institutions, artists and their works from around the world, aiming at building a platform for galleries, institutions, collectors and sponsors.¹ Held at Shanghai Exhibition Center, the 9th edition of ART021 took place between 11–14 November 2021. It brings together 134 exhibitors from 14 countries and 29 cities, with nearly 30% of them coming from overseas markets such as Europe, North America, East Asia and the Middle East. As a partner of Art 021, Swiss top sustainable lifestyle brand Swissline, together with top Swiss artists, young Chinese contemporary artist and curator organized an art booth under the theme: Splendid, Scenery, Swiss Smart & Sustainable Art.

Selection of Art Works

The art exhibitions are combined with the main art booth located inside the Art 021 together with the invitation only VIP exhibition at Shanghai Jingan Shangrila. Both exhibition spaces are built temporarily inside an open public space. The main art booth is a limited space with 4.8 meters length and 4.75 meters depth, which includes a 4.8 meters length and 1.5 meters depth VIP dark room. As the requirement of Art 021 and sponsor Swissline, three artworks from Mr. D'Anna's new photography project: *Beyond Reality*. The project is created during Covid 19, with the focus on the mountain scenery of Switzerland, which once flourished in the history of art. In this collection, the artist tried to adopt Segantini's 'divisionism' (i.e., 'pointillism'), an artistic technique which aimed at creating innovative surreal visual effects to the photos. At the same time, seven paintings from Mr. Garo's exhibition in Chengdu, with the sympathetic response of Garo deep concern about the future of mankind and his attempt to lead people's attention back to those unspoken things. In his eyes, all changes in the world are invisible but hidden in all natural elements. Human beings need to be aware of the way to get along with nature. It is urgent, and would be fatal. Together with the two top Swiss young Swiss artists, young Chinese post-95 female artist Lv Chen presents her latest art installation *Noiseless – Endless*. With the same object of Matterhorn, Ms. Lv presents a completely new angle of her personal feelings about the Swiss landscape and her thoughts on the sustainable relationship between human being and nature as a young Chinese artist with her

¹ Art 021 Shanghai, <https://www.art021.org/en/>

art installation through materials, colors, sounds and smells. On the VIP Open Day, the booth is welcomed by H.E. Olivier Zehnder, Consul General of Switzerland in Shanghai, and his wife, Mr. Istvan Kocsis, Acting Consul General and Director of the Cultural Department of the Consulate General of Switzerland in Shanghai as well as international celebrities and art collectors.

On November 12th, the Swissline VIP Night was held at the Shanghai Jing'an Shangri-La. Besides the signature Sino-Swiss photography project by Mr. D'Anna's Containers, Modules, Perceptual Landscapes. A five min long video art work by Mr. Pascal Yerly which inspired by the Alpine culture and nature of his childhood is presented with a 4D mode. Participants can simply feel, touch, smell the beauty of the Swiss glacial beauty and you can experience the pure energy of nature in Shanghai.

This video work looks ahead to an intelligent simulation of the formation of the universe and the long history of geological evolution, introducing electronic music and ecology into a dialogue with science. With this digital art work, the artist and curator try to raise the question of the contradictions and conflicts between technological civilization and pristine nature. Therefore, to also address the fundamental question of the sustainable development of new technology and nature.

2 Theoretical Perspectives

2.1 Take Away & Questions

From the works of Chinese artists in the Sino-Swiss Art Exchange Exhibition in Guiyang, we can identify several distinct directions in the development of Chinese sustainable art over the past thirty years. The first direction is to express the destruction of nature brought about by industrialization and urbanization through the borrowing and adaptation of classical landscape concepts, themes and iconography. The inspiration and adaptation of landscapes has become a common strategy and a unique phenomenon in contemporary Chinese art. Their creations reveal the great contrast between the appearance of things and the truth beneath the surface. It also reflects the destruction of the natural landscape on the physical level of contemporary society and signifies the loss of the

traditional spiritual home represented by landscape painting. According to the exhibited way of the artworks by the two Swiss artists which were selected for this art exhibition, we notice the adaptation to the local Chinese art context during this Sino-Swiss art exchange dialogue.

For the Chengdu exhibition, on the other hand, due to flexibility in exhibiting way of the sponsors and local government, we have adopted a completely different way in using the exhibition space and curating format compared to the exhibition in Guiyang. The exhibition breaks down the smooth spatial style of the Chinese contemporary museums and art centers. As a young curating team, the exhibition draws on spatial theories of Foucault's discipline of power and Deleuze's idea of the tuber to bring out the 'pluralistic heterogeneity' of the contemporary Chinese art exhibition spaces. The exhibition itself is a brand-new touch of the works of the two Swiss artists. A shift from sequential to narrative, from array to production, has been take place. In return, we were also excited by the fact that a shift in exhibits, spatial styles and presentation inevitably had an impact on the way artworks are viewed. Instead of the traditional nomadic approach, visitors had a more immersive and interactive art experience. The art exhibition in Shanghai is the only one of the three exhibitions which has a strong commercial context from the Art021 platform itself and the sponsor of the exhibition. As a curator, it turns to a really critical point in how to select the artworks, design the exhibition space and present the artworks which can maximize the theme of sustainable art and provide the utmost respect and freedom to the artists.

In an effort to select the sustainable artworks of the Sino-Swiss art projects, the different attitudes between Chinese and Western eco-artists towards traditional culture have drawn our attention. The Western sustainable related artworks are ideologically expressed as a critique and rethinking of the anthropocentrism with a root in the Western Christian cultural tradition. It also became the core value of Western modernity in the centuries following the Enlightenment and the Industrial Revolution. Chinese artists see the ecological imbalance as a crisis that emerged with the introduction of modernization and industrialization from the West. Criticism of Western modernity and anthropocentrism often leads them to look back to traditional pre-modern philosophical and aesthetic thought. The ancient Chinese philosophy that emphasizes the harmonious coexistence of human being and nature has profoundly influenced the shape of traditional Chinese art and

the aesthetic orientation.

Nevertheless, the trend to challenge Anthropocentrism in cultural productions, in exhibition-making, the global needs in presenting multiculturalism in one limited space, and the desire of avoid culture homogenization in developing regions are all the catalysts for the development of the sustainable art exhibitions and projects. Which are also the biggest motivations for us, the art curators to explore the theoretical and practical approaches that will in the end lead to the sustainable development in the whole society.

2.2 Approach 1: The development of Sustainable Art

Posthumanism

Posthumanism or post-humanism (meaning "after humanism" or "beyond humanism") is a term with at least seven definitions according to philosopher Francesca Ferrando.² The term "posthuman" was first introduced by Ihab Habib Hassan in 1977,³ however, it rose to prominence only in the late 1990s, through N. Katherine Hayles' Hayles' book "How We Became Posthuman" in 1999. Hayles' "posthuman" emphasized the nature of the human mind, its cognitive functions, and how human subjectivity is emergent rather than given.

Nowadays, posthumanism is closely linked to the development of new technologies, when the boundaries between technology and the body, between the physical and the symbolic, between genetic information and the computer are arrogated and broken, and 'technology', as a special being, subjugates the various emotional and spiritual aspirations of human beings, and manifests itself in a way that is much more powerful than 'consciousness' and 'reason'. As a special existence, "technology" has subjugated the various emotional and spiritual aspirations of human beings, and has shown more fundamental characteristics than "consciousness" and "reason". Therefore, the aesthetic transformation of the posthuman era is essentially a "technological revolution" of the body. As Thomas Kuhn argues, "Each revolution forces the scientific community to abandon one

² Ferrando, Francesca, "Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms: Differences and Relations", 2014

³ Carsten Strathausen, "Kant and Posthumanism," in *Posthumanism in the Age of Humanism*, ed. Edgar Landgraf, Gabriel Trop, Leif Weatherby (New York: Bloomsbury Academic, 2018), Chapter 6

prevailing scientific theory in favor of another that is incompatible with it." ⁴ In the case of the body paradigm, this means a transformation of the long-dominant dichotomous mode of thinking and the series of "object" aesthetic activities it constitutes, a change in the common aesthetic laws, aesthetic concepts and interests in the post-human era. It also represents an innovative curatorial way of thinking about the relationship between the human body and new technology.

Based on Rosi Braidotti's posthuman discussion on Cognitive Capitalism and the New Knowledge Economy, a branch of posthuman scholarship, best represented by Cary Wolfe, approaches this problem in a sociological frame, contextualizing the relative marginality of the human species in the current configurations of knowledge and power. Wolfe turns to Niklas Luhmann's system theory to account for technological mediation and argues that modernization itself can be understood as a process of 'functional differentiation' of society into discrete autopoietic/self-organizing social systems. ⁵ Obviously, we also find an increasing diversity in work segments and labor, especially in larger art exhibitions and cultural institutions. Due to the multicultural backgrounds among countries and the development of new technologies and exhibition media, more art and culture related job are created and motivated. At the same time, the maturation of the art fields and projects will catalyze the emergence and development of new industries.

Monism vs. Pluralism

As from Irving Babbitt's *New Laokoon* of 1910: Monism is merely a fine name that man has invented for his own indolence and one-sidedness and unwillingness to mediate between the diverse and conflicting aspects of reality. ⁶ Baumgarten's further attempt to define the newly named discipline in his *Aesthetica* of 1750 and 1758 reflects the pluralism rather than monism of approaches to aesthetics that actually emerged in the course of the eighteenth century.

Pluralism as a political philosophy is the recognition and affirmation of diversity within a political body, which is seen to permit the peaceful coexistence of different interests, convictions, and

⁴ Stanford Encyclopedia of Philosophy

⁵ Rosi Braidotti, *Posthuman Knowledge*, 97

⁶ Irving Babbitt, *The New Laokoon* (Boston: Houghton Mifflin, 1910), 226.

lifestyles.⁷ Pluralism is connected with the hope that this process of conflict and dialogue will result in a quasi-common good. This common good is not an abstract value or set in stone, however, but an attempt at balancing competing social interests, and will thus constantly shift given present social conditions.⁸

As a political philosophy, multiculturalism involves a wide variety of ideas and policies. It ranges from advocating equal respect for all societies and cultures to policies that promote the preservation of cultural diversity. Multiculturalism, which promotes the preservation of multicultural distinctiveness, is often opposed to other settlement policies such as social integration, cultural assimilation and apartheid. Multiculturalism stands for the mix of ethnic groups, languages, and cultures that coexist within society, has often been described as a 'salad bowl' and a 'cultural mosaic'.⁹

Based on the global international relations, two different and inconsistent strategies have developed through different government policies and strategies. The first one focuses on the interactions and exchanges between cultures. This approach is also often referred to as interculturalism. The second one prefers the diversity and cultural distinctiveness, which sometimes leads to intercultural competitions for employment and can lead to ethnic conflicts. Debates around the issue of cultural isolation include the ghettoization of national cultures and the preservation of a region's or country's cultural identity. Proponents of government policy often claim that local or government supported protection also contributes to global cultural diversity. A common approach of multicultural policy making is to avoid making the values of any particular ethnic or cultural group central.

Environmental Aesthetics

Looking back at the trajectory of Chinese sustainable art in China over the past forty years, its discourse and practice exhibit qualities are quite different from those in Western countries. The origins of Western Environmental Aesthetics reflect the socio-political movements of the 1960s,

⁷ Theories of American Democracy

⁸ Role Of Political Pluralism on Democratic Governance in Nairobi County, Kenya

⁹ Douglas and Allan, "Understanding military culture: a Canadian perspective", 111–115, McGill-Queen's University Press, 2011

such as the opposition to the Vietnam War, the civil rights movement, the women's liberation movement and the emergence of the environmental movement. Chinese Environmental Aesthetics in the bustling metropolises of the early 1990s and was mainly born in artists' studios. The birth and booming of Chinese contemporary sustainable art did not have the background of the socio-political movements of the 1960s in the West; it was the product of urbanization in which artists directly felt the violent conflicts between people and the environment in urban life, and its origins were more personal. Unlike the earlier Western forms of sustainable art, which were dominated by sculpture and conceptual art, the work of Chinese ecological artists shows the co-existence of easel painting, performance art, sculpture and art installations. Interdisciplinary collaboration is an important feature of the Chinese environmental aesthetic. However, the interdisciplinary collaborative projects in current Chinese sustainable art fields are far less when compared to Western countries.

In short, the focus of Chinese environmental aesthetics is in developing one overarching position that incorporates several parts: the unity of human and nature, ecological facts, aesthetic appreciation, ethical values, biodiversity, ecosystem health etc. Which are all very important topics for addressing contemporary environmental issues.

2.3 Approach 2: The General Policy in Supporting Sustainable Art

Challenge of Homogenization: Culture as a resource and a right

Cultural homogenization is an aspect of cultural globalization, listed as one of its main characteristics, and refers to the reduction in cultural diversity through the popularization and diffusion of a wide array of cultural symbols—not only physical objects but customs, ideas and values. O'Connor defines it as "the process by which local cultures are transformed or absorbed by a dominant outside culture". Cultural homogenization has been called "perhaps the most widely discussed hallmark of global culture". In theory, homogenization could work in the breakdown of cultural barriers and the global assimilation of a single culture.¹⁰ Within the context of this policy paper, culture is understood in the broad sense as "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes

¹⁰ Google Arts & Culture the definition of cultural homogenization

not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.¹¹

According to Michel Foucault mentioned at the chapter of *The Formation of Strategies*: the determination of the theoretical choices that were actually made is also dependent upon another authority. This authority is characterized first by the function that the discourse under study must carry out in a field of non-discursive practices. This authority also involves the rules and processes of appropriation of discourse: for in our societies (and no doubt in many others) the property of discourse - in the sense of the right to speak, ability to understand, licit and immediate access to the corpus of already formulated statements, and the capacity to invest this discourse in decisions, institutions, or practices - is in fact confined (sometimes with the addition of legal sanctions) to a particular group of individuals; in the bourgeois societies that we have known since the sixteenth century, economic discourse has never been a common discourse (no more than medical or literary discourse, though in a different way).¹²

The challenges of homogenization still exist in different regions. Deleuze and Guattari's anatomy of advanced capitalism taught us that it functions through deterritorializing flows that destabilize social structures with ruthless self-interested energy. The global economy is all about differential speed of development: it is a spinning machine that perverts global nature as well as global culture and subsumes all living materials - human and non-human - to a logic of commodification and consumption.¹³ Because the social development possesses these features, there is always a risk that culture will be exploited, particularly for political or ideological purposes, or that it can become a source of unfair discrimination. While these risks must be squarely faced, they do not in any way diminish the intrinsic value of culture development nor the potential that it represents for the sustainable development of the whole society.

Holism: Art Projects as a driver of social change

As Michel Foucault mentioned the greatest possible number of contradictions resolved by the

¹¹ Definition taken from the "Mexico City Declaration on Cultural Policies", 1982

¹² Michel Foucault, "The Archaeology of Knowledge", 68

¹³ Franklin, Lury and Stacey, 2000

simplest means. But a great many means are used and, by that very fact, the coherences found may differ considerably. By analyzing the truth of propositions and the relations that unite them, one can define a field of logical noncontradiction: one will then discover a systematicity; one will rise from the visible body of sentences to that pure, ideal architecture that the ambiguities of grammar and the overloading of words with meanings have probably concealed as much as expressed.¹⁴

The term "holism" was coined by Smuts in 1926 in his book *Holism and Evolution*, in which he stressed that disciplinary differentiation had created a great divide between matter, life and mind, and that holism should be the new way of thinking about the world. Contemporary holism is developing rapidly, whether in the natural and social sciences or in the humanities, such as philosophy, where the holistic approach is gaining more and more importance and even leading the way in the direction of change in the disciplines. This is the same phenomenon we see in many intercultural exhibitions, where we will be forced to apply a holistic or systematic approach to complex intercultural issues in all areas of knowledge.

When we look at the development of the global cultural industry with a Holism angle, then the culture development can drive actively the development of other socio-economic, emerging technological and political developments. Albert Einstein predicted that in the 21st century, two spiritual products (i.e., relativity and holism) would guide human thinking. In art curation, when we need to organize exhibitions with different themes and dimensions in regions with multi-levels of economic development, how do we find a commonality that makes cultural exhibitions a positive contribution to social development? After numerous exhibitions, we found out that in contrast to the diversity of subject matter, almost all holism can be represented in the form of different definitions of the whole, the parts and their interrelationships. Holism versus reductionism, holism versus elementalism, collectivist versus individualist methodology, etc., are all areas in which the heated debates in these different fields also revolve around the fundamental question of the whole and the part. The common basis of the different holistic ideas must therefore not be thematic, but

¹⁴ Michel Foucault, "The Archaeology of Knowledge", 149

formal. Formally, the relationship between the whole and the part can serve as the basis for different holism theories. If this universal foundation can be revealed, it is possible to realize many.

The Bilateral Development

Interview with Swiss Agency for Development and Cooperation

In order to better understand the current bilateral sustainable development art projects we use the Swiss Agency for Development and Cooperation (SDC) as a special case study. According to the talk of Patricia Danzi, Director of the SDC: The Middle East and North Africa, sub-Saharan Africa, Asia and Eastern Europe: these regions form the focus of the bilateral cooperation of Swiss international cooperation in 2021–2024, with its strategy and clearly defined objectives.¹⁵ Switzerland has a long tradition of humanitarian aid, well known also abroad. It has demonstrated our solidarity and role as a reliable partner. But the pandemic has clearly shown that bilateral and multilateral cooperation works at a systemic level, pushing for changes that are part of long-term solutions.

According to the interview with the Swiss development diplomat Mr. Lavizzari of the SDC office in Nepal, within the target region, each year a minimum of 1% of the SDC's operational budget in any given country/region is devoted to support for initiatives in the local artistic and culture sector through dedicated projects and/or programmes. This commitment is incorporated into the cooperation strategies and funding is taken from the respective framework credits foreseen in the quadrennial Dispatch on Switzerland's International Cooperation. The principle of the cultural percent and art projects applies in the following four domains: Cooperation with Eastern Europe, Regional Cooperation, Global Cooperation, and Humanitarian Aid. Within each of these domains and topics, responsibility for implementation of the principle falls to the SDC's geographic divisions and global programmes. Authority for the specifics of implementation of culture projects and programmes is delegated, to the fullest extent possible, to the SDC cooperation offices. By decentralizing authority in this way, it is possible to define support priorities in accordance with the local context, needs, and opportunities. The SDC offices abroad make the requisite staff

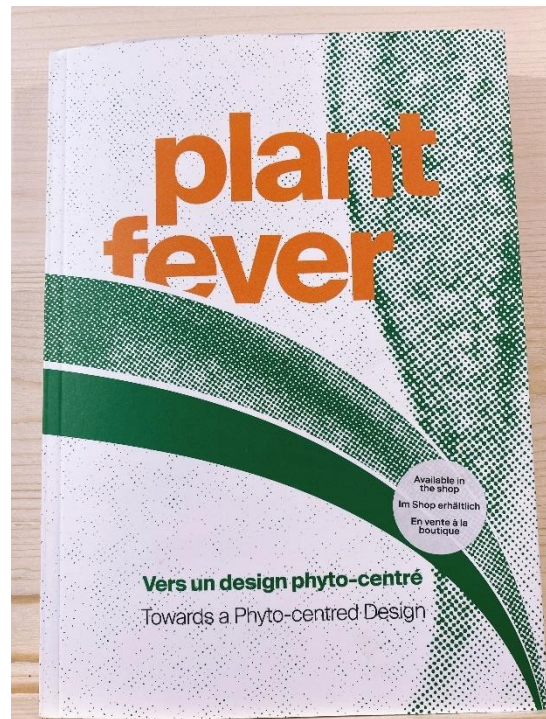
¹⁵ "How to talk about international cooperation today" ,
<https://www.eda.admin.ch/deza/en/home/sdc/aktuell/newsuebersicht/2021/07/60-jahre-deza-interview-danzi.html>

resources available for monitoring culture programmes and ensuring that programme managers have access to appropriate continuing training; they employ local or international experts as required. With the preplanned financial and human resources, the SDC shows a clear preference to support multi-year culture project rather than sporadic short-term art activities. As a bilateral development organization SDC aims more sustainable results in the local culture sector, among other things, by influencing the framework conditions within which the sector develops.

3 Case Studies

3.1 Example I: Plant Fever – Design from a plant perspective

Toni-Areal, Museum für Gestaltung, Zürich, 03.12.2021 – 03.04.2022



Brochure Cover of Exhibition Plant Fever, Zurich, 2022 ©Miao He



Exhibition View of Plant Fever, Zurich, 2022©Miao He

Carbon footprint, climate change, food: we urgently need to rethink our relationship to nature! Plants play a central role here, inspiring designers, scientists, and engineers to devise innovative solutions to current environmental and social issues. Plant Fever is a project conceived by the studio d-o-t-s and produced by the Belgian museum CID – Grand-Hornu (Centre d'innovation et de design). It brings together international projects and investigates plants' hidden potential.

Located at the Museum für Gestaltung, Zürich inside the Zürcher Hochschule der Künste (ZHdK) the exhibition itself is strongly interdisciplinary and experimental in character, with aesthetic presentations of non-human insect life connecting the micro and macro worlds. The themes range from the questioning of industrialization and the ethical, environmental and health issues, which brings to the over-consumption of other species in the natural world by humans, constantly provoking the viewer to consider the more complex issues of sustainability, capitalism and globalization. The artful exploration of the links between biological invasion and urbanization,

globalization and the invasion of nature by humans as the largest invasive species. In this workshop style exhibition, we see an art exploring the relationship between the human and the non-human in a variety of media including plant installations, workshops, computer coding and videos. It establishes a post-anthropocentric 'plant-politics' discourse, revealing through the works the complex relationship between humans and plants in terms of kinship, dependence, exploitation and conflicts.



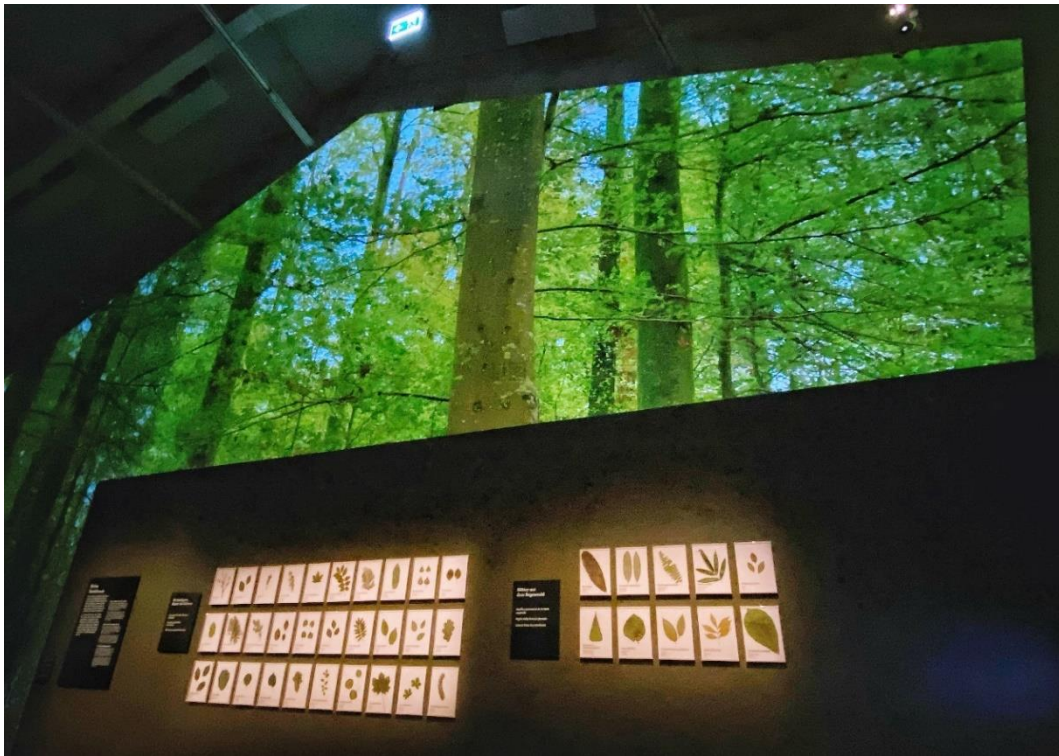
Screen Shot of Online Virtual Tour of the Exhibition, Online, 2022

The exhibition curating way shows a strong attitude towards posthumanism, it is not from a people-oriented perspective but through the lens of the plant world. The discussion not only focus on the sustainable lifestyle or veganism but also the question of plant intelligence and rights. The latest scientific findings and philosophical reflections suggest an introspection of the relationship between human being and the plant world. The artworks represented in the exhibition have come up with novel solutions based on a close study of structures and behaviours in the plant world.

In essence, the curating method that can best reward the exhibition is its both political and social dimensions. It takes a firm stand, raises questions, and challenges the audience to engage in a positive and constructive dialogue. The attention and discourse and will unfold not only inspired by the exhibition itself but also with the activities and workshops of ZhDK sustainable week during the same time, as well as the Plant Fever online publications and social media.

3.2 Example II: Im Wald Eine Kulturgeschichte

Landesmuseum, Zurich, 18.03.22 – 17.7.22



Exhibition Entrance of the Im Wald, Landesmuseum Zurich, 2022 ©Miao He



Exhibition View of the Interactive Hall, Landesmuseum Zurich, 2022 ©Miao He

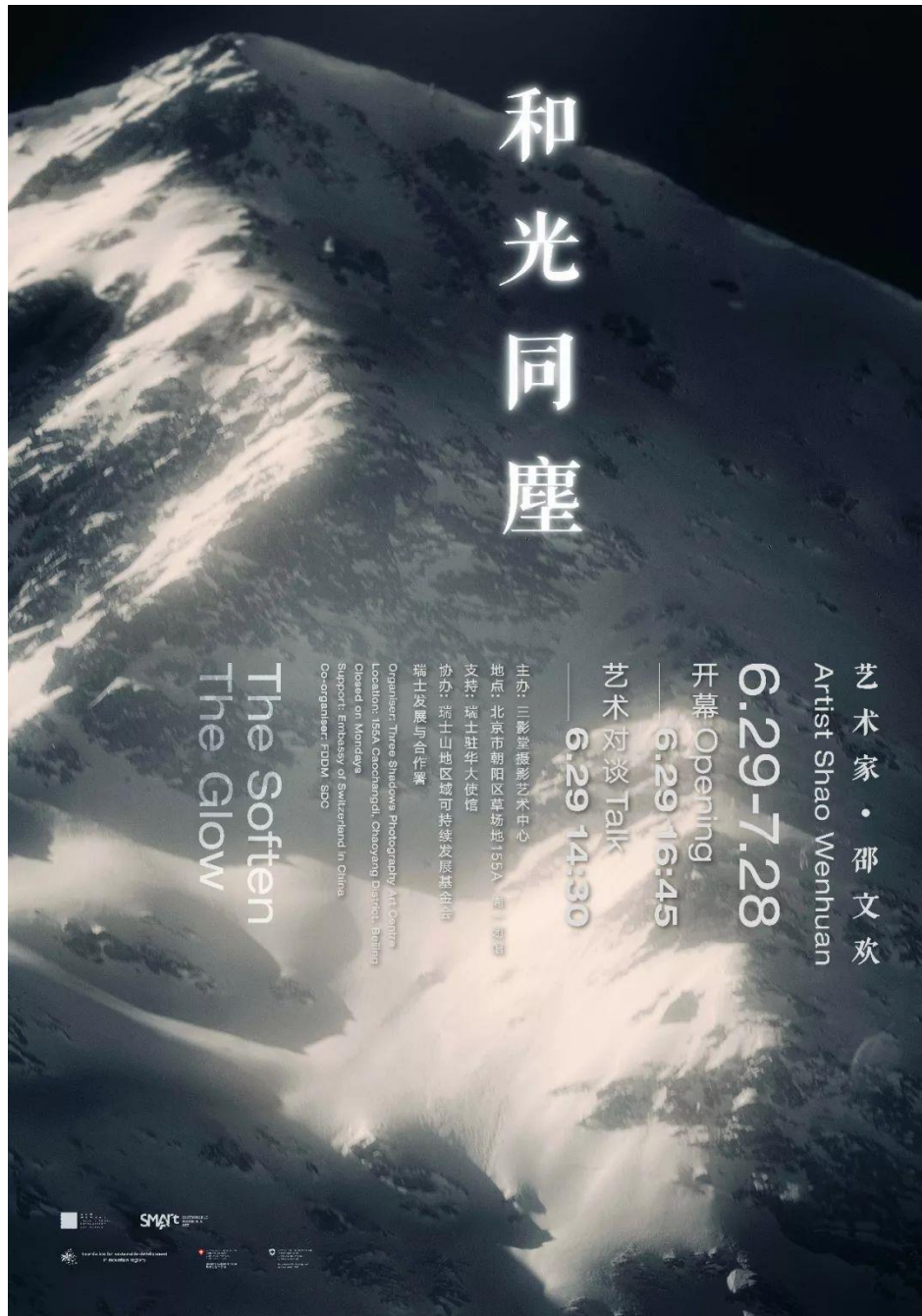
With the combination of sound, videos, paintings, installations, books and photographs, the exhibition Im Wald presents a majestic sustainable art them to visitors. The forest is a habitat for people, animals, and plants, a provider of invaluable resources, and an ally in the fight against climate change. The greatest beneficiary of the forest is humanity but it is also its greatest threat.

The exhibition has a strong preference of Holism. It presents the forest topic under a global context with a very clear timeline. The pre-modern history of forest use is quite often one of destruction. The Romans deforested large swathes of the Mediterranean, and in the Middle Ages, population growth came at the expense of forests. The forest is central in the paintings, maps, photos, videos and literature. Animals and trees, hunting and gathering are the other most mentioned motifs. As viewers, we are attracted to this fascinating forest walk in the time machine.

Meanwhile, the curators have presented objects, artworks and literature on the forest and nature from various national regions, the concept of "nation" is subtly blurred in the overall exhibition. At the same exhibition hall, the topics shifts from a European focus to encompass some very interesting art from the Gran Chaco plain of South America, which contains the continent's second-largest forest. With the Ipad info board in four languages, we are fascinated with the discussion: Why was indigenous artwork from this region included in In the Forest? What should we draw from the experiences of Gran Chaco's indigenous peoples with regard to the environment? With this multicultural, expo style and digital media supported journey, a global and universal forest world are presented to the audience. Just followed by the exhibition, the souvenir shop of Landesmuseum Museum, the visitors can find Im Wald exhibition related products from around the world under the theme of forests. For example: jewelry from South America, organic aromatherapy from Northern Europe, bird sound simulation music boxes from China and even insect repellent products from Japan. In essence, this exhibition which presented in the heart core area of Zurich city is a great example of how sustainable art projects can be exhibited with digital media in the context of globalization. As well as, how art and commercial parts can be smoothly combined to the greatest extent possible

3.3 SMART: Sustainable Mountain Art Residence Project

Exhibition: The Softer, The Glow, Beijing, 28.07.2019 - 29.09.2019



Exhibition Poster of The Softer, The Glow by Three Shadow Art Center

About SMARt Residence Project

SMARt was launched in 2014 by the Foundation for the Sustainable Development of Mountain Regions (FDDM) in close cooperation with the Swiss Agency for Development and

Cooperation (SDC) and the Culture Service of Canton Valais. It relies on an extensive network of institutional and cultural partners in Switzerland and around the world. As the most recognized photography institution in China, and the Chinese partner of SMArt residence project, Three Shadows Photography Art Centre recommends Chinese photographers to live and work in Monthey with an international open call. Artists ultimately research and create around sustainable topics such as "climate change," "water management" and "mountain development" in the context of challenges facing mountain regions around the globe.

The SMArt programme aims to increase the perception of both decision-makers and the population as a whole of the challenges faced by mountain regions through works of art, and more particularly photographs. It has chosen to focus its attention on four themes which affect all mountain regions around the world: climate change, water resources, biodiversity and food security and migration.

As the Mr. Felix Fellmann the former Head of SDC office in Beijing mentioned: There are one billion people living in mountain and hill regions around the globe. Mountain regions account for the biggest sweet water reserves and host a quarter of biodiversity on earth. The centrality of mountain regions to sustainable development is acknowledged in different global summits and in the 2030 agenda¹⁶.

The Soften, The Glow Exhibition

The 2019 SMArt Artists' Residency Program in Switzerland has been announced: Chinese artist Shao Wenhuan was selected for the Swiss residence project. After an intense preliminary selection process, the eight nominated artists were voted on by a selection committee consisting of the Three Shadows Centre for Photographic Arts, the Crochetan Theater in Monthey, the Swiss Agency for Cooperation and Development (SDC), the Canton of Valais, the Foundation for Sustainable Development of Mountain Regions (FDDM) and the Ecole des Beaux-Arts de Valais (ECAV). The selection committee of the ECAV voted for the final winner.

¹⁶ <https://www.eda.admin.ch/agenda2030/en/home.html>

The residence project offers Chinese artists a free three-month residency in Switzerland from 1 February to 30 April 2019, where they have access to a studio and other amenities. The artists would work freely within the theme of "Global challenges in mountain regions" and their artworks will be exhibited both in Switzerland and at the Three Shadows Photography Art Centre.

Referring to the choice of Shao Wenhuan's artwork, the jury mentioned that his artistic research is deeply rooted in Asian philosophy, classical painting and poetry. At the same time, it reveals a desire in communicating with Western thought and art history. He combines the aesthetic tradition of Chinese painting with photography and state-of-the-art digital technology in order to propose an existential reflection on the human condition and its positioning in relation to nature, space and time.

When observing this project, in early 2019 Mr. Shao had the opportunity to explore the alpine landscape. He engaged with the majestic Swiss mountain ranges and trained his lens on Swiss natural landmarks such as the Matterhorn and the Aletsch Glacier. After a three months residency and his first exhibition at Crochetan Theatre in Monthey, he was back to China and presented his series THE SOFTEN THE GLOW at Three Shadows Photography Art Center. Taking photos is just one step in Shao Wenhuan's creative process. By assembling numerous focal points into a complete image that seems to conform to perspective, he hides hundreds of moments in one image, creating a new art scene like the spiritual depictions of grand landscapes in nineteenth-century Romantic painting. He intervenes in the images using multiple artistic methods in addition to collage. Paint strokes, cuts, tears, abrasions, and stains all appear in the works, forming rich layers of natural and man-made detail. He also leaves tranquil white spaces in the images and uses black ink to give the sculptural glaciers a deeper black. These "scars" that appear in the images seem to hint at the pain hiding within the landscape and nature. In his ongoing series Galaxy Box, Mr. Shao constructed programmed lightboxes as rectangular spaces that frame images of the Alpine night sky in distant Switzerland. The twinkling lights from human presence pierce the silence of the mountains and rivers. The splendid landscapes constantly vanish and are reborn in the fragmented images that persist to audiences. The points of light and specks of dust in the shadowy

mountain forests or the vast starry sky are visual wonders outside of the “experience” that the artist has created, inspiring both anxiety and fascination. Set against the exhibition’s title, “The Soften, The Glow,” the scars of mechanical violence constitute a poetic satire, highlighting the direct and indirect damage to landscapes caused by changes to human life and the resulting acceleration in natural resource extraction.



Publication of The Soften, The Glow, Switzerland, 2019 ©Three Shadows Photography Art Centre



Exhibition Preparation View, Beijing, 2019 ©Three Shadows Photography Art Centre

SMart projects represent a generous and brave attempt by Swiss government to move out of the typical sustainable development language into a very arty and innovative language. It provides opportunities to artists in developing countries to explore new sustainable art topics with a strong bilateral support. Culture and art are powerful communication channels that reach people on a different level and touch them far more effectively compared to policy language. While policy language is normally focused on a very specific group of people, the visual language of art attracts people in a more holistic and sustainable manner. As we can see media in China and Switzerland are still discussing about the SMart projects even years after.

4 Discussion and Conclusion

Based on the above exhibitions and case studies, cultural diversity is as significant as to humanity than biodiversity is to nature. It makes the world a richer and more diverse place, expanding the range of available sustainable options. It is a hotbed in which different cultures can continue to develop and enrich themselves by coming into contact with each other without drifting into a rigid

identity. It is one of the sources of development and must be seen not just in terms of economic growth, but as a means of achieving a satisfactory intellectual, emotional, moral and spiritual existence. The exhibition halls of a contemporary art museums and centers are also no longer a neutral, homogeneous space in itself, but one that contains the 'voice' of the place, the patrons, the artists, the curators and even the audience. This reflection is also the result of a constant negotiation between the exhibition organizers, sponsors, artists, curators and the audiences. In contemporary art activities, the visitors are no longer a passive recipient of information, but a direct participant and exporter of information.

From a curatorial perspective, many exhibitions on the theme of sustainable art are no longer a simple linear display, but a subversive aesthetic deployment, or a continuous exploration and experimentation with the latest digital media. The exhibition itself turns into a strong link between artists, curators, collectors and the general public. Contemporary sustainable art exhibitions in developing countries and regions are also using the local aesthetic conflict of an exhibition or art event to leverage a wider social interaction. It not only creates an 'artistic and aesthetic' event among audiences, but also promotes cross-culture and pluralism exchanges and developments. Therefore, the sustainable development of art and cultural projects are the necessary impetus for fostering long-term regional and global art and cultural prominence. The aesthetic conflicts between artists, curators and audiences that arise from exhibitions, the exploration of new ways of presenting artworks, viewing experiences, interpretations and related sustainable development are the core of what we need to focus on. The development of national and regional contemporary art exhibitions in China is not only a collection of the most popular art phenomena and artistic creations, it should also be a way of recalling the region's inherent traditions and culture.

Art can start conversations, dialogues and exchanges. Culture projects will lead topics and discussions into the public sphere, expose abuses and point towards new worlds. It touches people in a deeper and more affecting way than political, economic and pure academic discourse and it moves us to tears, to laughter and to action. Therefore, it ultimately becomes the catalyst to the sustainable development of our society.

5 Attachments

5.1 Appendix I – Bibliography

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- * Michel Foucault, *The Archaeology of Knowledge*, New York, Pantheon Books, 1972
- * Fatema Z. Sumar, *The Development Diplomat*, New Degree Press, 2021
- * Berleant, Arnold. "The Aesthetics of Art and Nature." In *The Aesthetics of Environment*, 160–175. Temple University Press, 1992
- * Linda Weintraub, *What's Next? Eco Materialism and Contemporary Art*, Intellect Books, 2019
- * Brady, Emily, "Imagination and the Aesthetic Appreciation of Nature", 139–147, *The Journal of Aesthetics and Art Criticism* 56, 1998
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Priority Themes for Swiss Sustainability Research: [Priority Themes for Swiss Sustainability Research \(scnat.ch\)](#)
- * Paul Guyer, *Monism and Pluralism in the History of Aesthetics*, The American Society for Aesthetics, 2013
- * Ihab Hassan, "Prometheus as Performer: Toward a Posthumanist Culture? A University Masque in Five Scenes", 843-845, *Georgia Review*, vol.31, 1977
- * Robert Pepperell, *The Posthuman Condition: Consciousness Beyond the Brain*, Bristol, 187-188, Intellect Books, 2003
- * Stephanie Smith, *Beyond Green: Toward a Sustainable Art*, Independent Curators International, 2005
- * Edgar Landgraf, Gabriel Trop and Leif Weatherby, *Posthumanism in the Age of Humanism Mind, Matter, and the Life Sciences after Kant*, Bloomsbury Academic, 2019
- * Linda Weintraub, *To Life! Eco Art in Pursuit of a Sustainable Planet*, Univ of California Press, 2012

5.2 Appendix II – Artists' Bio

Artist: Marco D'anna

Born in 1964, Marco D'Anna began his career very early on as a photo-reporter in Lugano. He received the Federal Diploma of Photography in 1984 and continued to shape his professional career by following such important photographers as Gabriele Basilico, René Burri, René Groebli and Mario De Biasi. In 1986 he opened his Studio in Lugano (Switzerland). Numerous experiences of differentiating significance have been woven into the path of his artistic research and professional growth, from photo-reporting to the reproduction of art objects, from architectural photographs to advertising images. He lives and works in Lugano.

- Since 1989 to 2006, collaboration with Mario Botta, architect, Lugano
- From 1992 to 1997, collaboration with publisher Franco Maria Ricci, Milan
- 1998 "Best of Italy", prize at the Final European Polaroid Art Award competition
- 2000 Worked on the theme of political asylum in Switzerland, a documentary study commissioned for the first time to an independent photographer by the Swiss Federal Office for Refugees in Bern
- 2001 The Leica Courier magazine published the portfolio "Photos in movement in the biggest cities in the world"
- En 2002, published a monographic for Fiat on "Lancia Thesis"
- From 2003 represented in Italy by "Studio Immagine", Milan
- 2011 "Projet corrida", his first video & photo work, with René Burri of Magnum Agency, is presented at the Locarno Film Festival
- 2011-2013 "Projet corrida" is projected in several context : Cult TV (RSI), Centre Culturel Suisse of Paris, Solothurn Film Festival (Switzerland), Festival International du Film sur l'Art (FIFA) in Montréal, Musée de l'Elysée - Nuit des images in Lausanne, Musée des Suisses dans le Monde, Ginevra, Fondazione Donetta, Corzoneso
- 2013 carries out a photographic project "At the roots of the food and agriculture innovations" by order of Présence Suisse of the DFAE (Federal Department of Foreign Affairs), Swiss official picture for Expo 2015.
- From 2014 Marco D'Anna is represented by the Buchmann Galerie Agra/Lugano
- On 2018 with the exhibition in Datong, China, he wins the prestigious "King of Photography" award.

Artist Bernard Garo

Bernard Garo was born in 1964. Graduated with honors at the Ecole d'Art de Lausanne (ECAL) in 1989, he lives and works in his studio in Nyon (CH), located between Lausanne and Geneva. His projects also often take him between Paris, Barcelona and Berlin. In 1998, the visual artist left to

stay for several months in Barcelona, Berlin and Paris to confront other cultures, other places and enrich himself with artistic encounters. He devoted himself mainly to painting, with commitment and breadth, while developing in parallel a photographic approach. In 2008, he represented Switzerland at the Été Photographique in Brussels with large-format prints of a series entitled Topography of Passage and Oblivion.

Garo's work praises painting as well as our land by integrating into his canvases all-natural materials that he sought on cliffs as well as in volcano craters. He thus opens his painting on a multiple and current perception that celebrates nature, life, man and his vulnerability, as well as technology and science. His work confronts us with the material of our origins with a physical and mineral impact that does not leave indifferent. He also seeks to create transversal links between his pictorial and photographic work.

Garo plays an active role through his commitment to the future of our company. It stimulates change by making indiscriminate use of the multiple media at its disposal. It carries fundamental ideas and values, through a humanist and contemporary thought, in support of a hypersensitive look. An approach that he always approaches from a materialist and pictorial angle. His art is total and limitless.

He has more than a hundred solo exhibitions to his credit in Switzerland, Europe, the United States and China in galleries and museums. His pictorial and photographic work can be found in private and public collections scattered around the world.

A reference monograph, a multidisciplinary art book, as well as several catalogues and thematic works in several languages, have already been published on his work.

Artist Pascal Yerly

Born in 1973, Pascal Yerly is a native Swiss artist active in visual arts over the past two decades with exhibitions in the United States, Switzerland, Germany and China. His work and research are often engaging contemporary medias and communication perspectives in relation with nature. His vision expresses the idea of humans nurturing a balancing mind connected with the earth, but nonetheless evolving with technologies and disruptive experimental works. He is also an art professor in Switzerland since many years and he has been awarded in art competitions. Through art in architecture, mixed media installation and various creative disciplines which are resulting in an astoundingly varied and innovative body of work.

Art Performance 2018

2018 N-DAY / Embassy of Switzerland in Beijing – 2018.08.01

Highlight performance of the Swiss National Day at the Swiss Embassy in Beijing on the 1st of August 2018, 400 VIP Guests. 16 min video mapping installation & immersive soundscape performance with special guest: « Lu's dance » on Middle Age poem song « Blanche Biche ». Mixing ancestral and contemporary cultural elements with intensive emotional peaks on dancy and experimental electro vibes.

2018 Summer Night Digital Dream @ the Swiss Innovation Week 2018 in Beijing

Large scale immersive installation with 2000 VIP Guests on the 6th of July 2018. 30 min video mapping and soundscape performance in interaction with natural elements: trees and bamboos, textiles and synthetic sheep skins.

Art in Architecture Competition 2017

2017 EPHEMERAL Mural Art – 92 sqm / La Galerie Fribourg / awarded / Groupe Nordmann Fribourg 2017 Art in Architecture / Pont de Bénichon / outdoor large scale project / awarded / CO3 Riaz / Switzerland Art in Architecture 2013 WATERY FIELD / 14 sqm / installation / commissioned artwork by Glasson & Miauton / Bulle / Switzerland

2009-2011 Feuillage Visuel / mixed media installation / 1st award & commissioned

Pourcent Culturel du Pavillon 5 / CO Estavayer / Switzerland

2004 Architecture Project / CTJ School / Collaboration with ACARCHITECTES / Fribourg

Exhibitions & Performances

2017 Summer Lab Tour « COSMIC MOON NIGHT » / Denia / Spain

2016 Outdoor Performance / Red Brick Art Studio / mapping installation & sound performance / Washington DC

2016 La Soirée Privée / 5 rooms installations / mapping & sound performance @ Studio Lab / Fribourg

2014 Still Movie... Still Moving... / mixed media / WTL Design - ClubHouse / Beijing

2013 Still Movie... Still Moving... / mixed media / intra & extra muros / Galerie Orsérie / Gletterens / Switzerland

2012 Unveiling / 3 exhibitions @ Espace Kairos / Fribourg

1. La Porte (February) 2. Jedi (March) 3. La Dragonne (September)

2008 APC Gallery (APCd Fondation) / mixed media / «Cristalline H2O» / Fribourg

2006 Galerie Fri / mixed media / «Cristalline H2O» / Fribourg

2006 Kunst im Schloss / mixed media & photography / «Cristalline H2O» / Greding / Germany

2004 Fallen Angel / photography / Michel Mort Gallery / Bad-Kreuznach / Germany

2003-2004 Fallen Angel / photography / Café Art / Geneva

2001 Permanence & Impermanence / outdoor performance / Scierne de la Riedera / Le Mouret / Switzerland

2001 Death, Rituals & Traditions / installation / Galerie du Pertuis, Fribourg
2000 Auburn Exhibition / Death, Rituals & Traditions / installation / awarded / Auburn AL / USA
2000 Auburn Exhibition / photography / awarded / Auburn AL / USA
1999 Gallery Pieroggy 2000 / photography files / NYC / USA
1999 Auburn Exhibition / painting / awarded / Auburn AL / USA

About Artist Shao Wenhuan

Shao Wenhuan, Artist, Associate professor, Department of photography of China Academy of Art. Shao studied as a graduate student at Department of Integrated Painting of China Academy of Art in 2002, during which he went to the National School of Fine Art in Dijon for advanced studies.

2018 "Whine Within Mirror"- solo exhibition, The RoofArt Museum, Hangzhou, China.
2018 "Perspectives in theDistance"- solo exhibition, ThreeShadows +3 Gallery, Beijing, China.
2018 "Screen Refreshing/Labor:AMNUA Photography Exhibition 2018", Art Museum of Nanjing University of the Arts,Nanjing, China.
2018 "The Folded Mountain II:Scanning Shanshui", Han Shan Art Museum,Suzhou, China.
2018 "Transcendence of ObjectivelImage", Epoch Art Museum,Wenzhou, China.
2017 "Breakthrough"- solo exhibition, ShanghaiHanfeng Art space, Shanghai, China.
2017 "A Cooperation with Mr. Time", Jimei x ArlesInternational Photo Festival, Xiamen, China.
2017 "The Unusual West Lake- TheFirst Art Scene of West Lake Photo Exhibition", China Academy of Art Museum, Hangzhou, China.
2016 "Chinese Whispers- Worksfrom Sigg's Collections", Kunstmuseum Bern, Bern,Swiss.
2016 "Film: Recreation a RealUnreality", 1933 Contemporary,Shanghai, China.
2016 "Insights", the 3rd PHOTOFAIRS |Shanghai, Shanghai, China.
2016 "Annals of Floating Island", Hanart TZ Gallery, HongKong, China.
2015 "CHINA8- ChineseContemporary Art Exhibition", Museum Folkwang, Essen, German.
2015 "Silence", M97 Gallery, Shanghai,China.
2015 "New Haziness", Ming Yuan Art Museum,Shanghai, China.
2015 the 2nd PHOTOFAIRS |Shanghai, Shanghai, China.
2014 "Chinese ContemporaryPhotography: 2009-2014", Shanghai Minsheng Art Museum, Shanghai, China.
2014 "Neo-Moroism", Tokyo Gallery + BTAP,Beijing, China.
2014 "Ten Years of Contemporary Photographyin China", the 10th Lianzhou FotoFestival, Lianzhou, China
2014 the 1st PHOTOFAIRS |Shanghai, Shanghai, China.
2013 "Pure View of Streams andMountains -Transformation of Chinese Contemporary Art", Arts Santa Monica,Barcelona, Spain.
2013 "Aura & Post aura", the 1st Beijing PhotoBiennial, Beijing, China.
2013 "Farewell to Experience", the 9th Lianzhou FotoFestival, Lianzhou, China

2012 "Natural Mind", the 1st BiennialItaly-China, Milan, Italy.

2011 "Shanshui: Poetry without Words? Landscape in Chinese Contemporary Art-Works from Sigg's Collection", Kunstmuseum Luzern, Lucerne, Swiss.

5.3 Appendix III – Budget

Budgets

Sender **Swissline 施维兰**
Shanghai China
info@swissline-cosmetics.com

Invoice Date
28.10.2021

Due Date
5.11.2021

Payment information

ART021 Shanghai Contemporary Art Fair Swissline Art Project

Description	Notes	Total
Art Curating 展览策展	Swissline Shanghai Office + Zurich Office	RMB 11,000 元+ CHF 3000
Venue Rental Fee	Swissline Shanghai Office	RMB 250,000
Transportation + Insurance	* Paintings+Installation Swissline Shanghai Office	RMB 8000
Pascal Yerly Video Collecting	Swissline Shanghai Office	CHF 3000 (RMB20,350 元)
Marco D'Anna Photography Printing & Transportation	* Xiamen to Shanghai Swissline Shanghai Office	RMB 5807
Chinese Artist Transportation & Accommodation	* Beijing to Shanghai Swissline Shanghai Office	RMB 3000
Local Art Manager Fee	Swissline Shanghai Office	RMB 800

5.4 Appendix IV – Images & Credits



Exhibition Poster & Exhibition Hall from Outside, Guiyang, 2021, ©Guizhou Normal University



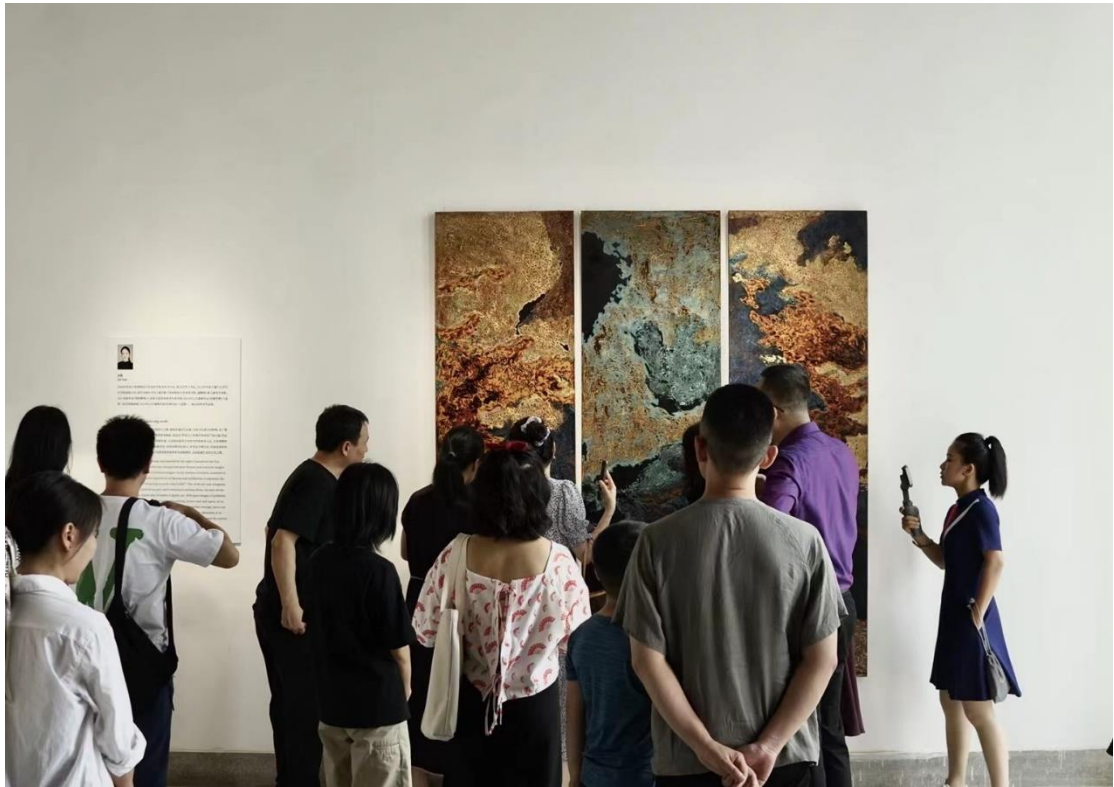
Exhibition Entrance, Guiyang, 2021, ©Guizhou Normal University



Exhibition Hall Preview, Guiyang, 2021, ©Guizhou Normal University



Exhibition Opening Speech, Guiyang, 2021, ©Guizhou Normal University



Opening Day VIP Tour of the Exhibition, Guiyang, 2021, ©Guizhou Normal University



Sino-Swiss Academic Salon at Opening Day, Guiyang, 2021, ©Guizhou Normal University



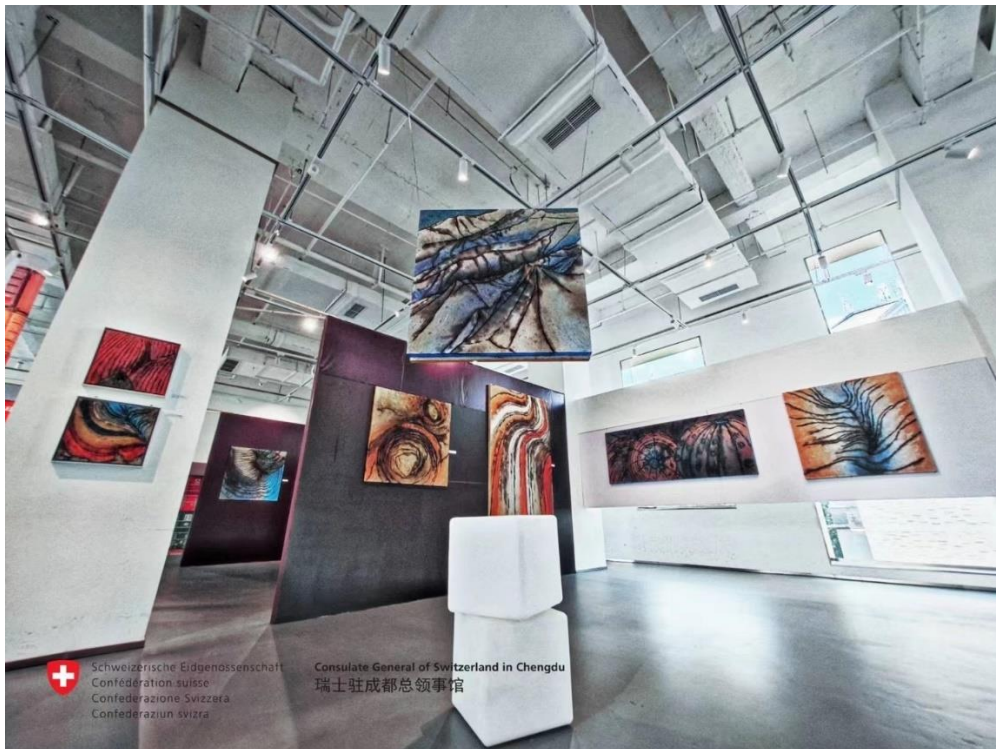
Poster and Sponsor Banner at the Exhibition, Chengdu, 2021 ©Swiss Consulate in Chengdu



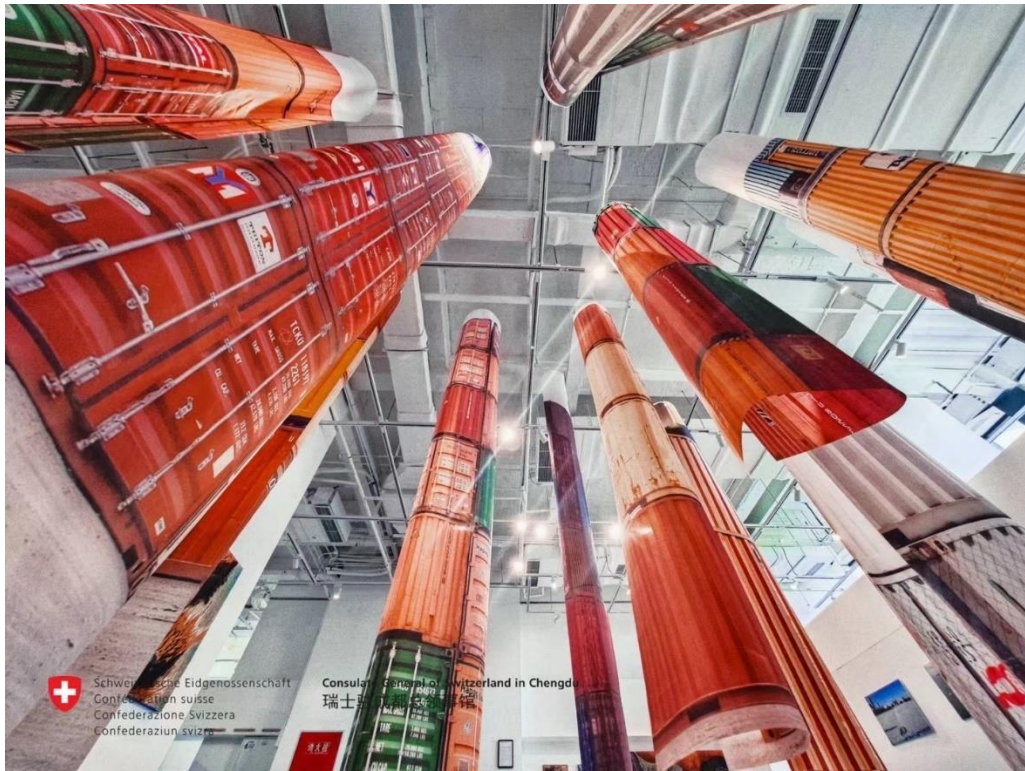
Exhibition Opening Ceremony with Chengdu City Office & Swiss Consulate in Chengdu, Chengdu, 2021 ©Swiss Consulate in Chengdu



Exhibition Entrance View, Chengdu, 2021 ©Swiss Consulate in Chengdu



Exhibition View of Mr. Bernard Garo's Art Works, Chengdu, 2021 ©Swiss Consulate in Chengdu



Art Installation View of Nose to Nose, Chengdu, 2021 ©Swiss Consulate in Chengdu



Exhibition View of Nose to Nose, Chengdu, 2021 ©Swiss Consulate in Chengdu



Projection Hall View with the Photo Albums of Swiss Artist Marco D'Anna, Chengdu, 2021 ©Swiss Consulate in Chengdu



Live Photo Album of the Exhibition Opening Day, Online, 2021 ©Swiss Consulate in Chengdu



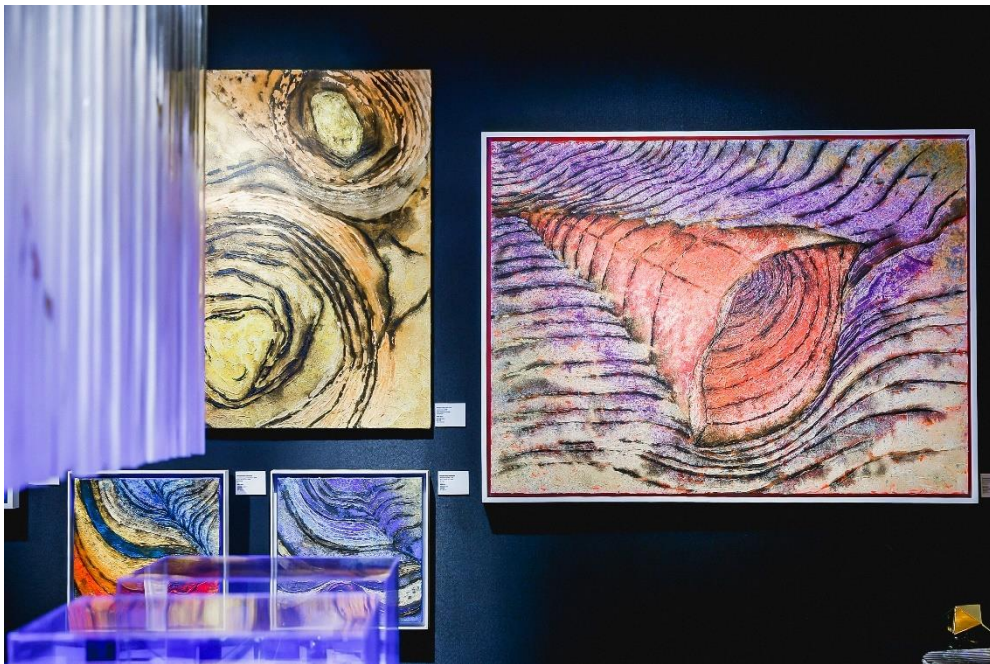
Vice Consul General of Swiss Consulate Shanghai Mr. Istvan Kocsis with the Staff Team at Art 021, Shanghai, 2021
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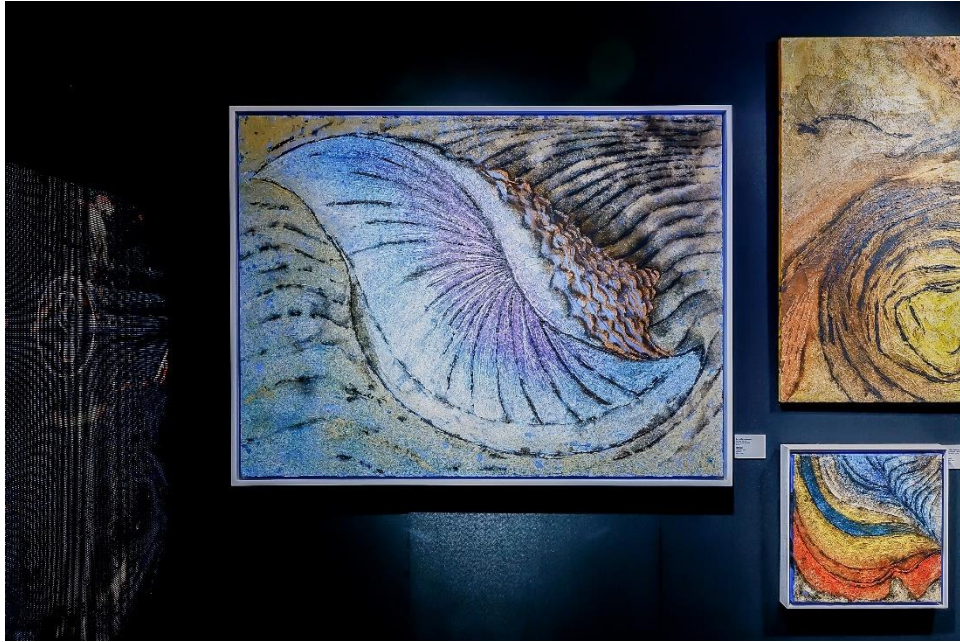
Brochures Designed by Miao He at Swissline Booth at Art 021 Shanghai, Shanghai, 2021 ©Swissline



Exhibition View at Swissline Booth at Art 021 Shanghai, Shanghai, 2021 ©Swissline



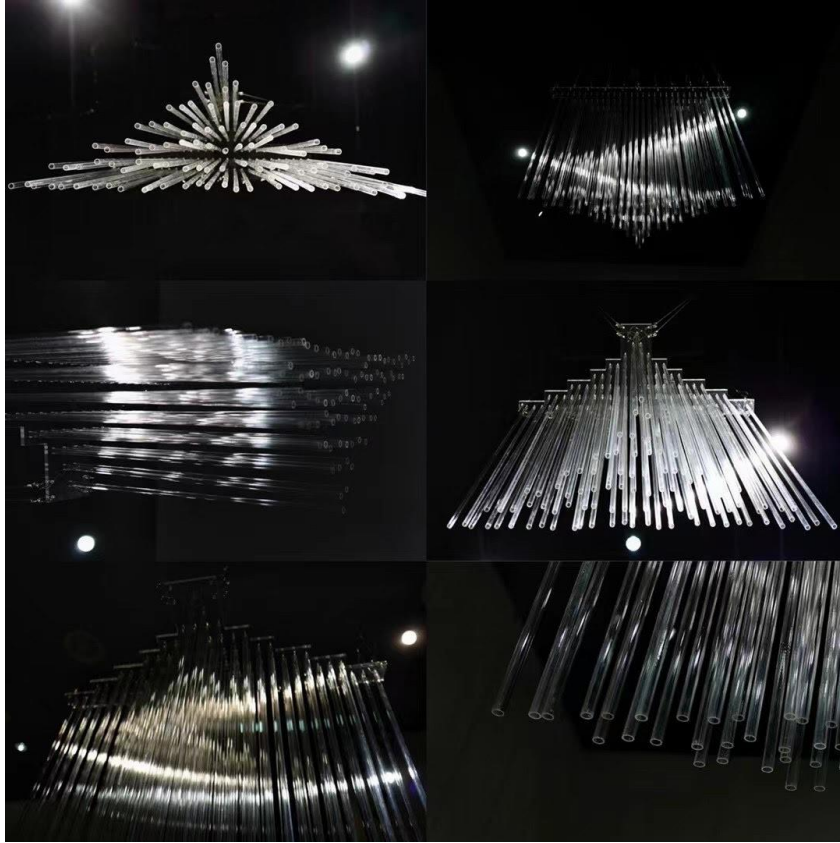
Exhibition View at Swissline Booth at Art 021 Shanghai, Shanghai, 2021 ©Swissline



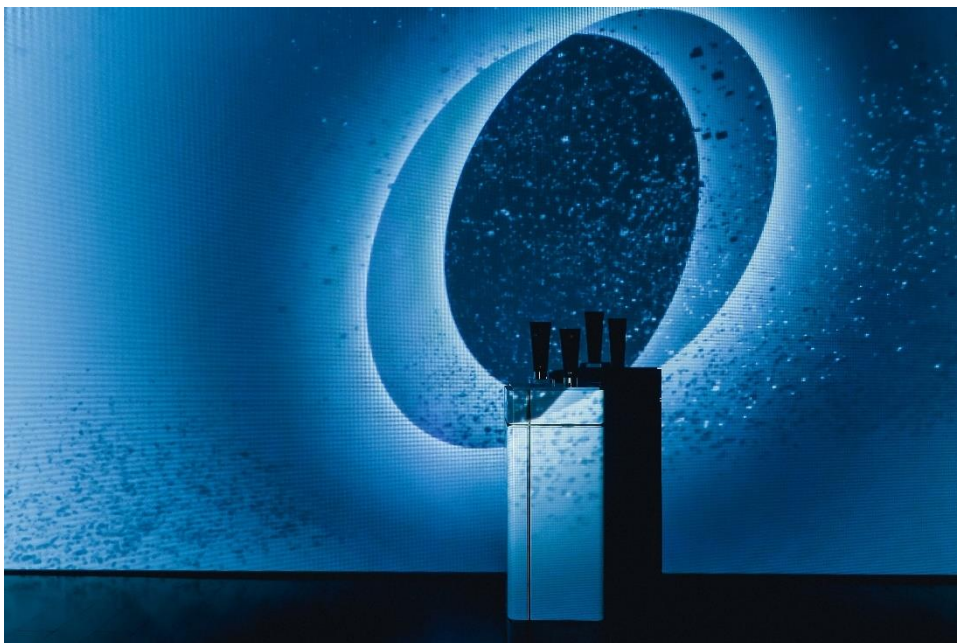
Art Works by Swiss Artist Bernard Garo at Swissline Booth, Shanghai, 2021 ©Swissline



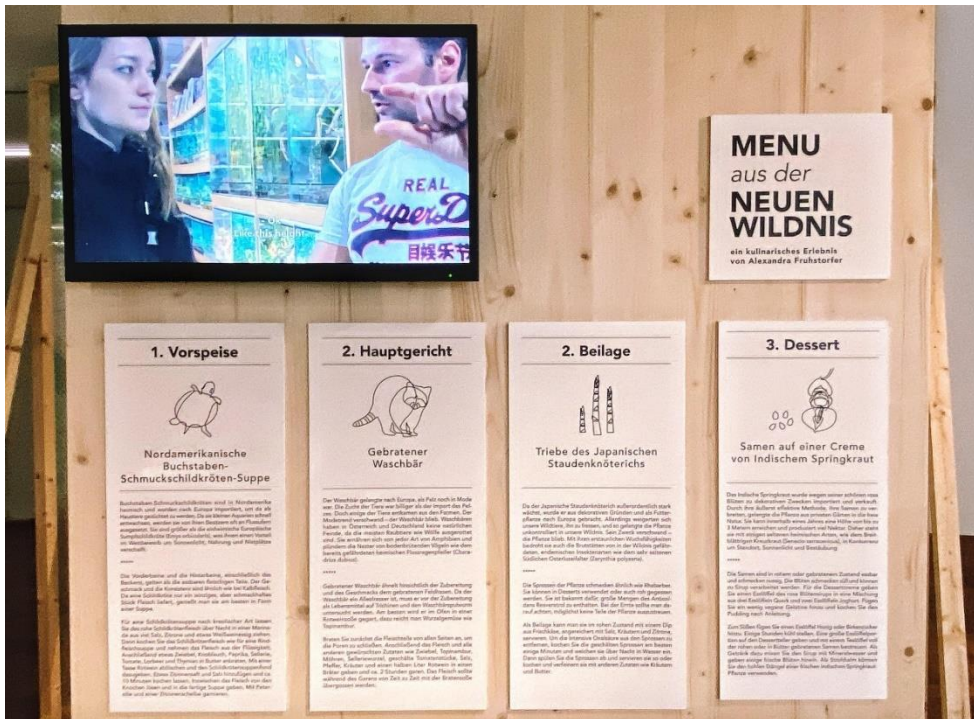
Booth Opening at VIP Preview Day of Art021 Shanghai, Shanghai, 2021 ©Swissline



Art Work Noiseless. Endless Dark Room View by Chinese Artist LvChen, Shanghai, 2021 ©LvChen



Video Art Work by Swiss Artist Pascal Yerly at VIP Night of Swissline at Jingan Shangrila, Shanghai, 2021 ©Swissline



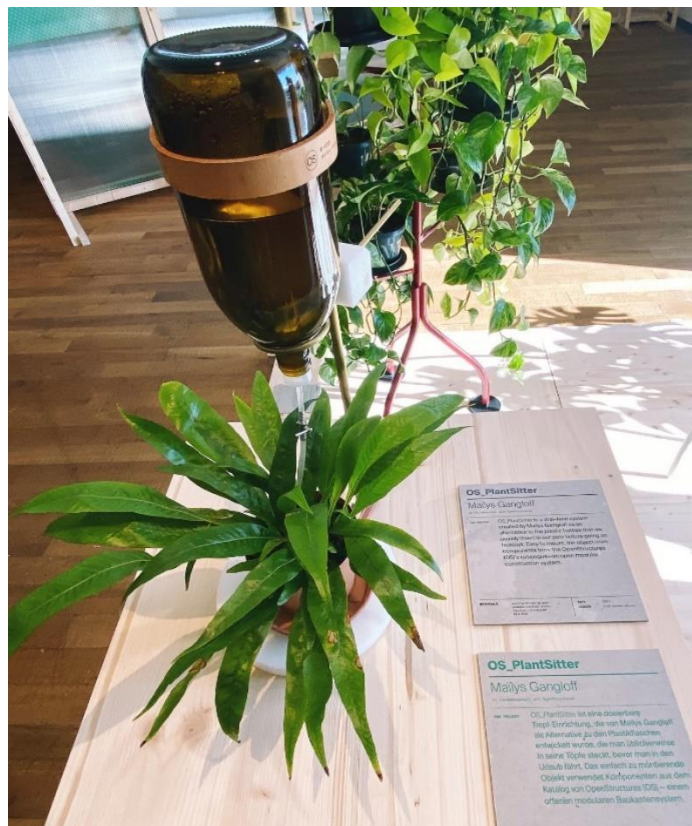
Exhibition View for Plant Fever – Towards a Phyto-centred Design, Zurich, 2022 ©Miao He



Exhibition View for Plant Fever – Towards a Phyto-centred Design, Zurich, 2022 ©Miao He



Exhibition View for Plant Fever – Towards a Phyto-centred Design, Zurich, 2022 ©Miao He



Plants Lab View for Plant Fever – Towards a Phyto-centred Design, Zurich, 2022 ©Miao He



Exhibition View for Plant Fever – Towards a Phyto-centred Design, Zurich, 2022 ©Miao He



Installation View for Plant Fever – Towards a Phyto-centred Design, Zurich, 2022 ©Miao He



Exhibition View for Im Wald Eine Kulturgeschichte, Zurich, 2022 ©Miao He



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