

will help him land a job in one of Vancouver's many galleries. Although art galleries in Vancouver generally enjoy a good reputation, and working at one would certainly boost Adam's CV, he is uncertain about how much quality Asian art he will find when he arrives. For his sake, I hope the Chinese art scene in Vancouver has changed since 1994, when the UBC Museum of Anthropology (MOA) refused a large donation of Chinese art on the grounds that there was no Asian art specialist at MOA and "no Chinese art scene in Vancouver". (The collection went to Seattle, which opened the Seattle Asian Art Museum to house it.) To be fair, I suppose that was before tens of thousands of Chinese flooded into Vancouver from Hong Kong in 1997, bringing along with them both skill and interest. Although the influx slowed at the turn of the century, mainland China and Taiwan picked up the slack, their growing numbers becoming a visible presence in the city. Today, the city proudly boasts a Vancouver Chinese Art Gallery; galleries like Art Beatus Gallery, which showcases Chinese art; and non-commercial contemporary Asian art galleries like Centre A. In recent years, even big venues like the Vancouver Art Gallery (VAG) and the UBC Museum of Anthropology (MOA) have hosted large shows of Asian Art. Still, there could be more, especially considering the large Asian population in Vancouver. Adam Chu is hoping there will be enough this year to employ at least one eager UBC Art History graduate, and plans to do his part to contribute to the growing Asian art scene in Vancouver.

So are Vancouver and Shanghai both hopelessly lacking in 'high culture'? Absolutely not. Although Shanghai has recently been suffering from overt commercialization of their art, there are still some gems shining through. And although Vancouver has been slow to develop its Asian art scene, over the past decade it has been gaining momentum and support. In one particular way Adam does see Vancouver as he saw Shanghai - a place for him to learn and grow. In the coming years, Adam plans to continue gathering knowledge and experience in the art world by traveling to various countries, working in their galleries, and feeling the pulse of creativity flowing through all types of artists and their work. I, for one, wish him well, and hope to see quality Asian art thriving not only in Paris, but also in Vancouver and Shanghai in the years to come.

哥華眾多的藝術館謀一職位。溫哥華藝術館的總體聲望不錯，而在其中一間任職亦能對Adam的工作履歷有一定的幫助，但至於亞洲藝術在溫哥華的質素如何Adam一直很想知道。有見及此，我期望溫哥華的中國藝術景象會有轉變。因為自一九九四年，UBC的人類學博物館（簡稱“MOA”）以沒有研究亞洲文藝的專家，以及溫哥華沒有中華文藝的景象為由，回絕了大量的中華文藝（之后所有中華文藝收藏品移遷到西雅圖的亞洲文藝博物館。）公道一點來說，我認為這種缺乏中華文藝的景象應該是在一九九七年後有好轉的。因為自一九九七年很多中國人移居到溫哥華居住，為溫哥華帶來了他們的一些中

華文化、技能及興趣。雖然在二十至二十一世紀之間中國人移居到溫哥華的景象好似放慢了一點，但我們仍能在溫哥華看見大陸人和台灣人的數目有著明顯的上升趨勢。現今溫哥華可是以有中國文藝美術館而感到自豪，例如有展現中華文藝的Art Beatus Gallery，亦有非盈利的當代亞洲藝術文化館如Centre A。在近幾年，甚至連一些大型的藝術館如溫哥華文化藝術館(Vancouver Art Gallery)及UBC人類學博物館(UBC Museum of Anthropology)都有舉辦一些關於亞洲藝術的大型活動。儘管如此，溫哥華的華人文化藝術仍有極大的發展空間。Adam Chu希望今年能有足夠的發展空間去聘用至少一位在UBC就讀文學歷史的畢業生，並能竭盡所能為促進發展溫哥華華人文化藝術的景象出一份力。

溫哥華及上海是否苦缺「高雅文化」？絕對不是。雖然上海的文化藝術愈加商業化，仍有很多精品有待發掘。雖然溫哥華的文藝發展步伐比較緩慢，但自十年以來一直獲得不少支持及動力。在Adam所見，溫哥華和上海的藝術發展都有潛藏力等待發掘，而Adam亦能藉此學習更多的東西。來年Adam計劃繼續到世界各地旅遊與在當地畫廊工作、收集及體驗世界上不同的文化知識，感受不同種類藝術家的創造性。我亦在此衷心希望Adam能實現他的理想，同時我亦希望未來幾年不止在法國巴黎，也能在溫哥華和上海看見更高質的華人文藝。



Nothin' Like the Real Thing

'High culture' takes a back seat to commercialism?

Written by Jennifer Lundin Ritchie

It has been said that Vancouver and Shanghai share a particular quality—they have no 'high culture'. While I fervently disagree with the assessment of Vancouver (you just need to know where to look in this proudly understated city), I must admit that until recently I had no idea if Shanghai was being similarly misrepresented.

On a recent trip to Shanghai, I decided to check out the validity of this 'no high culture' rumour for myself. I met up with UBC graduate Adam Chu, now a curator, to pick his brain about Shanghai's art scene and to take Shanghai's cultural temperature. Hwa's Gallery is a commercial gallery, so they place great importance on what is popular and what sells. Adam's job as curator ranges from finding promising artists, to managing their careers, to opening shows for them at the gallery, to writing a catalogue essay promoting and explaining their work, and ideally arranging the sale of their paintings to interested patrons. To this end, Adam must spend a lot of time canvassing the art scene, and building relationships with artists and clients. As the only fluent English speaking employee, Adam is also responsible for all communications and arrangements for international art fairs, which has given him an appreciation for Shanghai's art relative to the rest of the world.

Over dim sum at Lynn's Restaurant, Adam told me that since the 1990s, Shanghai's art scene has been driven not by culture or artistic vision, but by the almighty dollar. This unfortunately resulted in artists (re-)producing the same old images over and over in different colors, an overabundance of paintings of happy people shopping, and cartoonish kitsch unworthy of adorning a child's lunchbox. Untalented artists make a killing selling these uninspired images, supported by unethical

galleries who falsely inflate the appreciation of their work at auction to trick investors. Talented artists who express controversial issues and darker themes are unable to make a living in Shanghai's current climate, and simply leave for Paris or elsewhere. The next day, Adam took me to Shanghai's Art Gallery District, so I could see these trends for myself. Indeed, we saw silk-screens of downtown cosmopolitan life, done in primary colors, and stylistically simple oil paintings of terra cotta warriors drinking Coca-Cola alongside very few quality pieces. (There ain't nothin' like the real thing, baby!)

Is art dead in Shanghai? A random conversation, struck up with a university student walking along the Bund, led me to a small showing of original works by ten Shanghai University students as well as their teachers. The show exhibited oil paintings, lacquer work, silk embroidery, and water colors. Most were standard fare, as the students refined their abilities in the traditional art techniques, but a few shone through—three 'portraits' of ghostly tormented figures, eyes of limpid pools and bodies shriveled and taut, stick with me to this day. Are they angry? Afraid? Defiant? Some strange mixture of all three? Are they meant to be wraiths, or flesh and bone? What were they trying to tell me? I knew that whatever it was, it was important. Even though their images continue to tease me and taunt me, perhaps I will never know.

After a year working as curator in Shanghai, Adam has booked a flight back to Vancouver, where he hopes his work experience in China and his M.A. in Art History (specializing in 19th Century Oil Paintings of Guangzhou)

無一似真實

「高雅文化」讓位于商業化？

Translation by Anjue Xiang, Anping Ma, and Hazel Lo

人們認為溫哥華和上海在某些特定特質上相似——都缺乏「高雅文化」。可我對溫哥華的這個評價是強烈反對的，（在這個以補素為榮的城市，你得知道要去哪裡去找高雅文化）。我不得不承認，我直到最近才知道也許上海也一樣給了眾人這樣的錯覺。

近次去上海，我決定檢測關於上海「沒有高雅文化」的傳聞。我與UBC校友

Shanghai's art scene has been driven not by culture or artistic vision, but by the almighty dollar.

ADAM CHU（現在是個館長）碰頭，了解他對上海藝術背景的看法，也能感受上海的文化氛圍。HWA的畫廊是商業性質，所以最重要的考慮是哪些流行、哪些好賣。ADAM作為管理者，需要找尋有前途的藝術家、經營他們的職業發展、為他們開畫展、撰寫文稿解釋和推銷他們的作品、為他們安排感興趣的顧客。最後他必須花大量時間研究藝術氛圍，為藝術家們和客戶們建立關係。作為唯一以為英文流利的雇員，ADAM同時負責所有交流和國際藝術展的安排，這讓他對上海藝術和其他世界各地藝術有了比較的鑒別。

通過在林恩餐廳的交談，Adam告訴我自90年代開始，上海的藝術氛圍不是被文化或藝術理念所驅迫，而是被萬能的金錢所逼迫。這很不幸地導致了藝術家無休止地用不同的顏色重複相同的畫作，盡是展現人們歡樂購物的場景，而這些卡通式樣的庸

俗作品甚至不配用來裝飾孩子的飯盒。那些沒有才能的畫家靠一些黑心畫廊的支持銷售這些平淡無奇的畫賺到了一大筆錢，這些畫廊在拍賣會上故意高估這些作品從而誤導投資者。在上海的這種氣氛下，那些表達有爭議話題和更灰色主題的天才藝術家卻無法生存，只能去巴黎或其它地方發展。第二天，Adam帶我去上海的畫廊區，讓我能親身感受一下。的確，我看到了絲制畫布上用三原色繪制的都市生活，和一些文體十分簡單的油畫，那上面兵馬俑在喝著可口可樂，旁邊沒幾張高質量作品（它們和真貨根本沒法比！）

難道藝術在上海滅絕了嗎？與一個在外灘散步的大學生的無意間的談話把我帶到了一個10名上海大學學生和他們老師的原創作品展。這個展覽展示了油畫、陶器、刺繡和水彩畫。很多只是學生磨練他們傳統藝術技巧的一般習作，但有一些卻非常出眾——那3個忍受極大痛苦的人的肖像，他們眼睛像清澈的湖水，但身體卻扭曲枯萎，到現在還使我感到震撼。它們生氣嗎？害怕嗎？不羈嗎？還是一種交雜了三種的情緒的奇怪感情？它們意味著幽靈、肉體還是骨頭？它們想告訴我什麼？我知道不論是什麼，這都是重要的。即使它們的形象持續地戲弄著我、譏諷著我，或許我也永遠不會知道。

經過在上海一年經理人的工作，Adam決定飛回溫哥華。他希望藉著他在上海的工作經驗及他的文學歷史博士學位（專攻十九世紀的廣州油畫）能助他在溫