



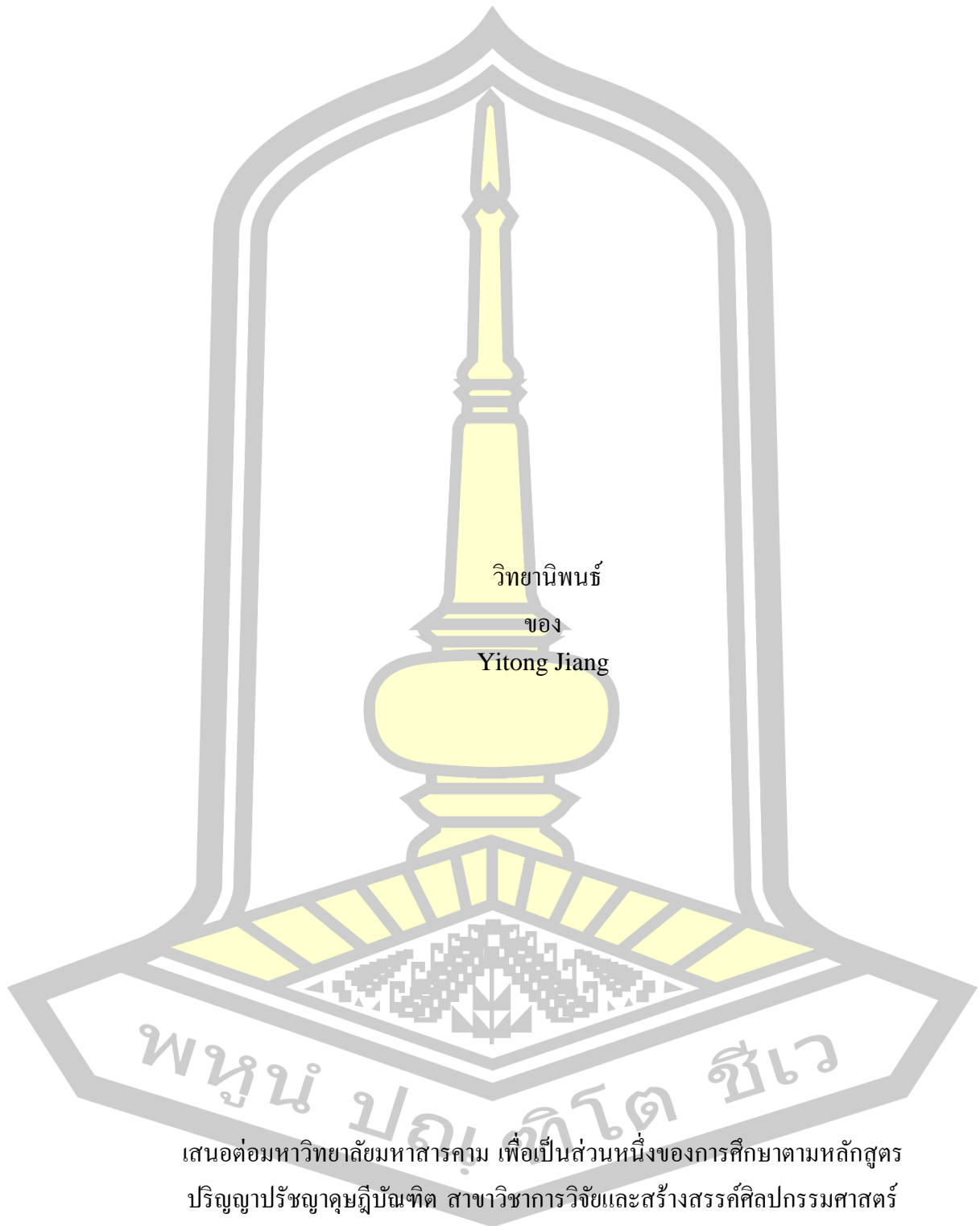
The Museum of Contemporary Arts Multi-Interaction Space of Arts in the Process of
China's Internationalization

Yitong Jiang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
March 2025

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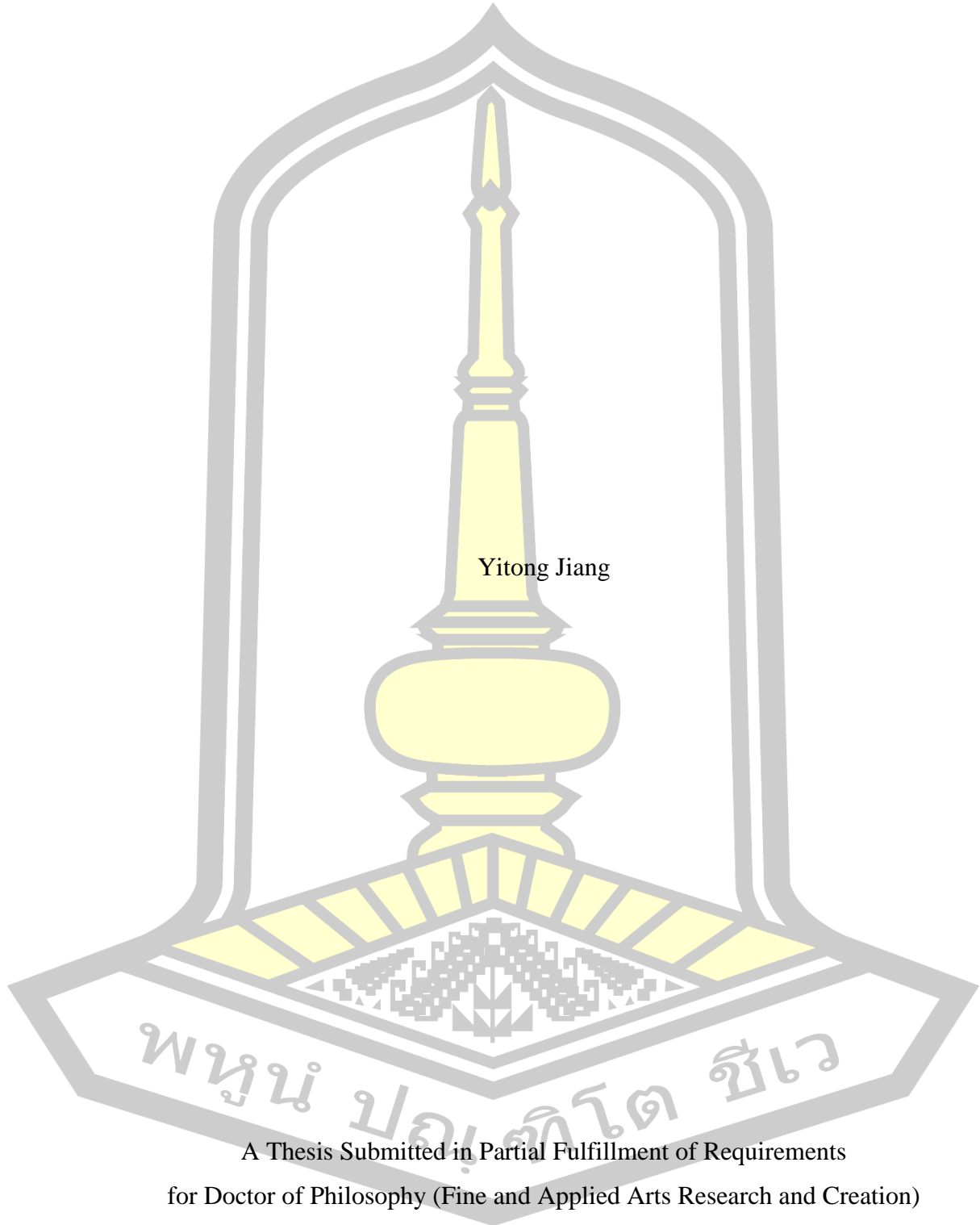


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China's Internationalization



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March 2025

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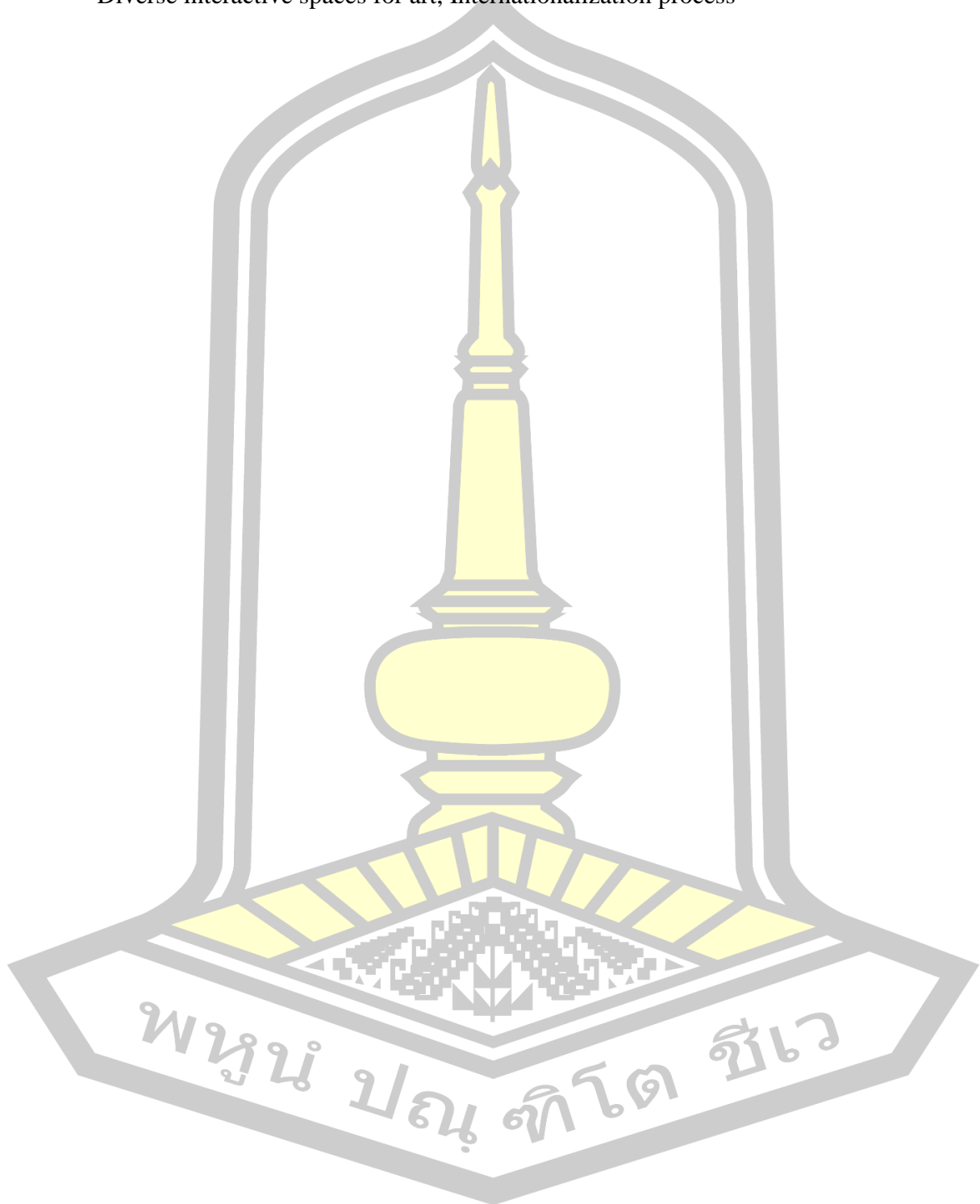
TITLE	The Museum of Contemporary Arts Multi-Interaction Space of Arts in the Process of China's Internationalization		
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ABSTRACT

This research is a basic research, using qualitative research methodology, focusing on the study of the relationship between contemporary art museums and modern cities in China in relation to the modernity of the current world. The research results found that modernity is related to the progress of the world's society. Modern cities will have the characteristics of being a 'Hub' and 'Node' of a network of relations with international networks or 'international.' Historically, modern cities in China are groups of cities that have had relations with Western countries in the past century, especially Shanghai, which was used as a center for trade between the West and China. As a result, Shanghai has developed physically, socially, and culturally in relation to Western countries. It has become one of the most modern cities in China since that period until now. One of the phenomena indicating the modernity of such cities is the "Modern Art Museum" or "Museum of Contemporary Art," which has been transformed into a space or stage for interaction between Chinese art culture and globalization. Contemporary art museums in modern cities have become a stage for Chinese artists and people to interact with international art, including the exchange of modern and international art, affecting the development of various modern art in China and the complex artistic processes, such as education, trading in art, and the creation of artists' identities and reputations. Including being used as a "representative image" of the country, in welcoming and presenting China's modernity to the modern world society, as well as being a source of learning about internationalism and modernity within China at the same time, especially the Pudong Art Museum in Shanghai, China, which is the unit of analysis in this research.

Therefore, the modern art museum is an important element of a modern city and a platform for dynamic interactions between artists, the public, government organizations, businesses, private sectors, and others, both nationally and internationally, which is an important condition of the discourse of modernity.

Keyword : Exhibition politics, Contemporary art museums, Interdisciplinarity,
Diverse interactive spaces for art, Internationalization process



ACKNOWLEDGEMENTS

As the brushstroke pauses at the end of this long academic scroll, looking back on this journey as a Thai PhD student is filled with wonder and challenges. The essence of art research is akin to a dialogue across time and space, requiring both to inquire about the echoes of history and to listen to the resonances of the present. For me, creativity and art are also a coherent matter, and I seek the meaning of every experience within this coherent time and space. And now, it's time to bid farewell and express gratitude for this quantum entanglement.

My mentor, Professor Supachai, with his profound knowledge and rigorous scholarship, has devoted a great deal of effort and patient guidance from the very beginning of this research methodology, guiding me on the path forward. Every research step, from the construction of the macro framework to the polishing of micro details, is imbued with his deep insights and persistent pursuit. My Chinese mentor, Professor Zhao Lu, has provided me with crucial support and guidance in selecting and defining the topic of this research. Her keen academic insight and forward-thinking have opened up a new horizon and framework for my cross-cultural research, enabling this study to achieve key breakthroughs within a complex academic perspective. The collision of these ideas is like the intertwined light and shadow in the Venice Biennale, reshaping my cognitive spectrum. It has placed me in this grand context of artistic and academic inheritance, where generations of mentors and successors interpret and pass on past wisdom and emotions, allowing those spiritual treasures that have traversed civilizations to continue and be reborn in the current context.

Here, I would also like to express my gratitude to the artists, scholars, and experts who generously opened their studios and archives in this study, paving the archaeological path for me to revisit the scene of artistic creation. The theoretical contributions of these masters, like a montage collage, have allowed scattered visual evidence to be rediscovered. Additionally, I am deeply grateful to the audience who participated in the field research. Their duration of stay and gaze trajectories in the exhibition hall were transformed into visual aesthetic awareness, receiving vivid interpretation in contemporary art. Special thanks to Academician Li Xiangqun, Vice Chairman of the China Artists Association, Senior Professor of Arts at Tsinghua

University, and Director of Shenzhen University; Professor Zhang Zikang, Director of the Central Academy of Fine Arts Museum; Mr. Yao Ge, Director of Yaolai Group and Director of the China Professional Fashion Model Committee; and the directors of Shanghai Pudong Art Museum and Baolong Art Museum. As a researcher, I merely gather these scattered artistic sparks within the prism of academic devices, while they are the true Prometheans guarding the flames of civilization.

As I write this, I am reminded of Leonardo da Vinci's annotation in the Atlantic Code: "Knowledge and love are in direct proportion." Reflecting on the past three years, all serious academic inquiries are essentially gentle explorations of the possibilities of life. This article is dedicated to all souls searching for truth between the virtual and the real.

Yitong Jiang

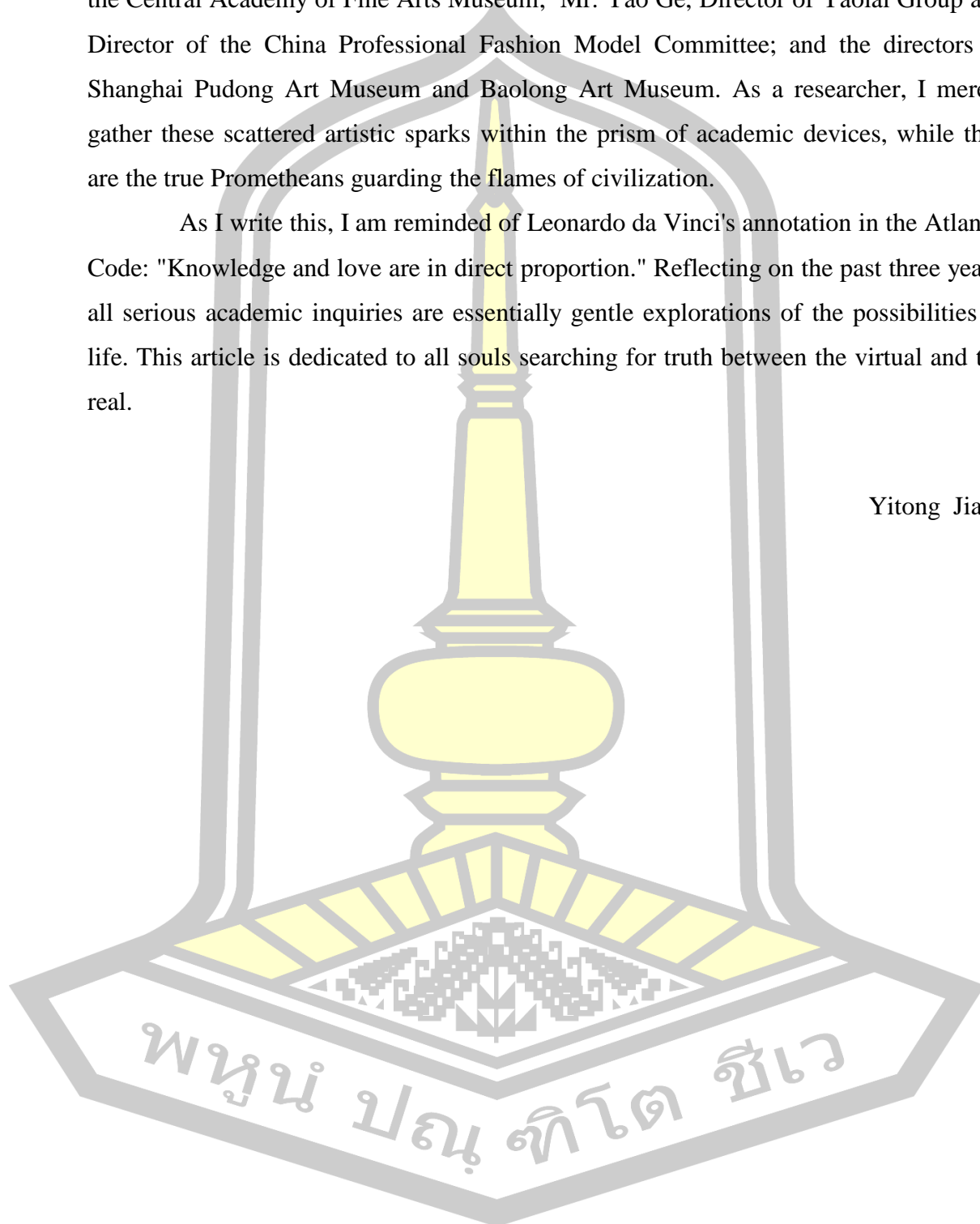
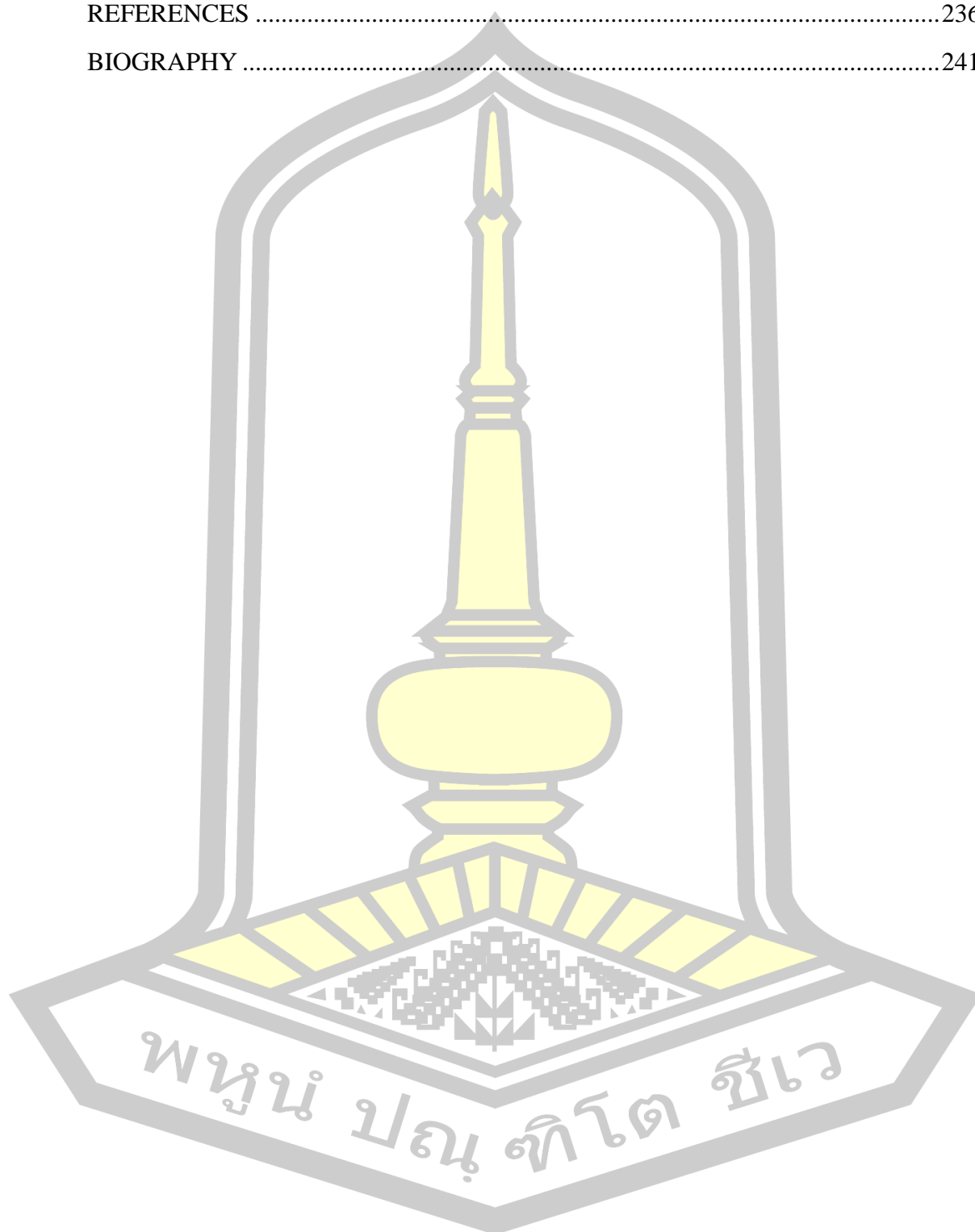


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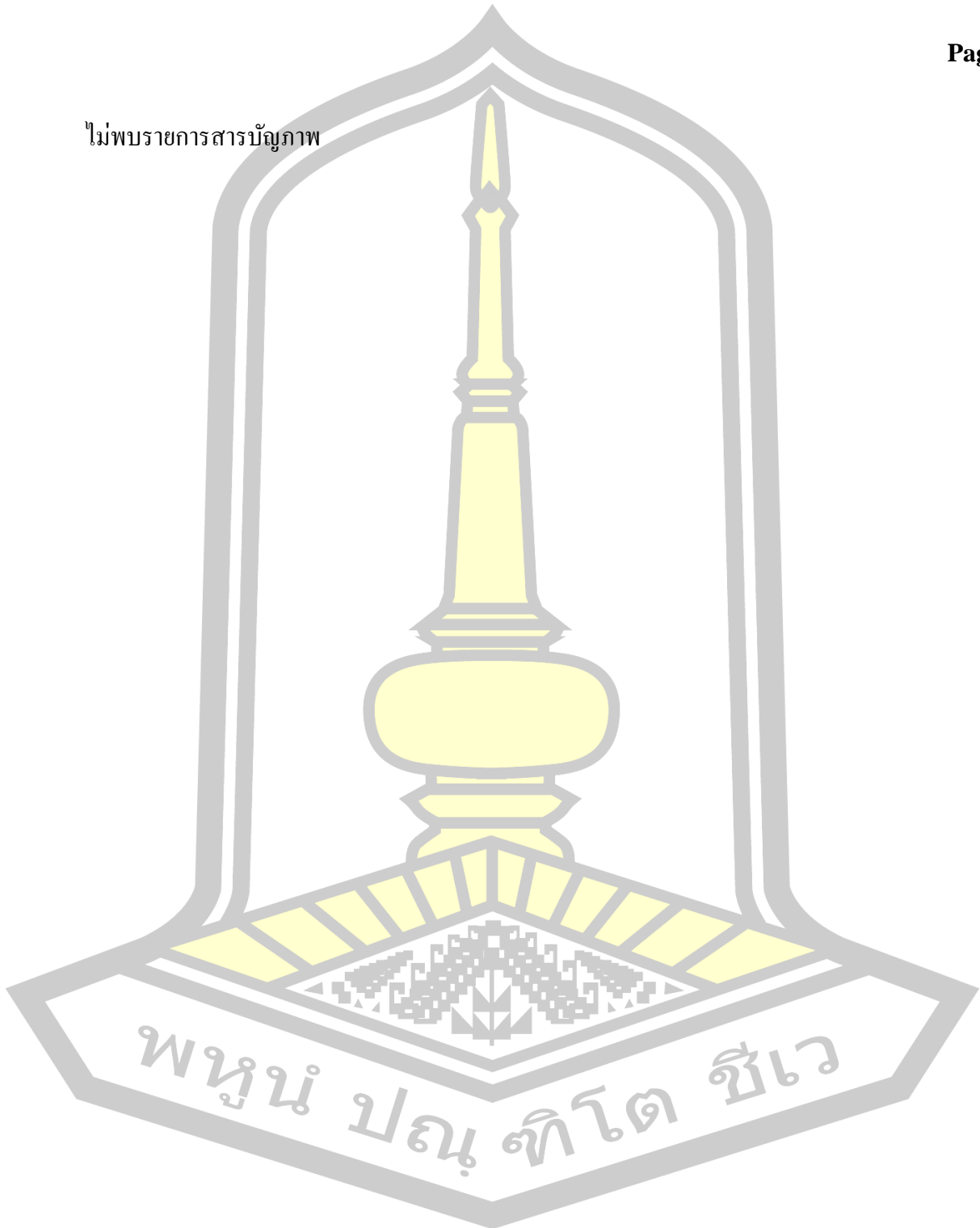
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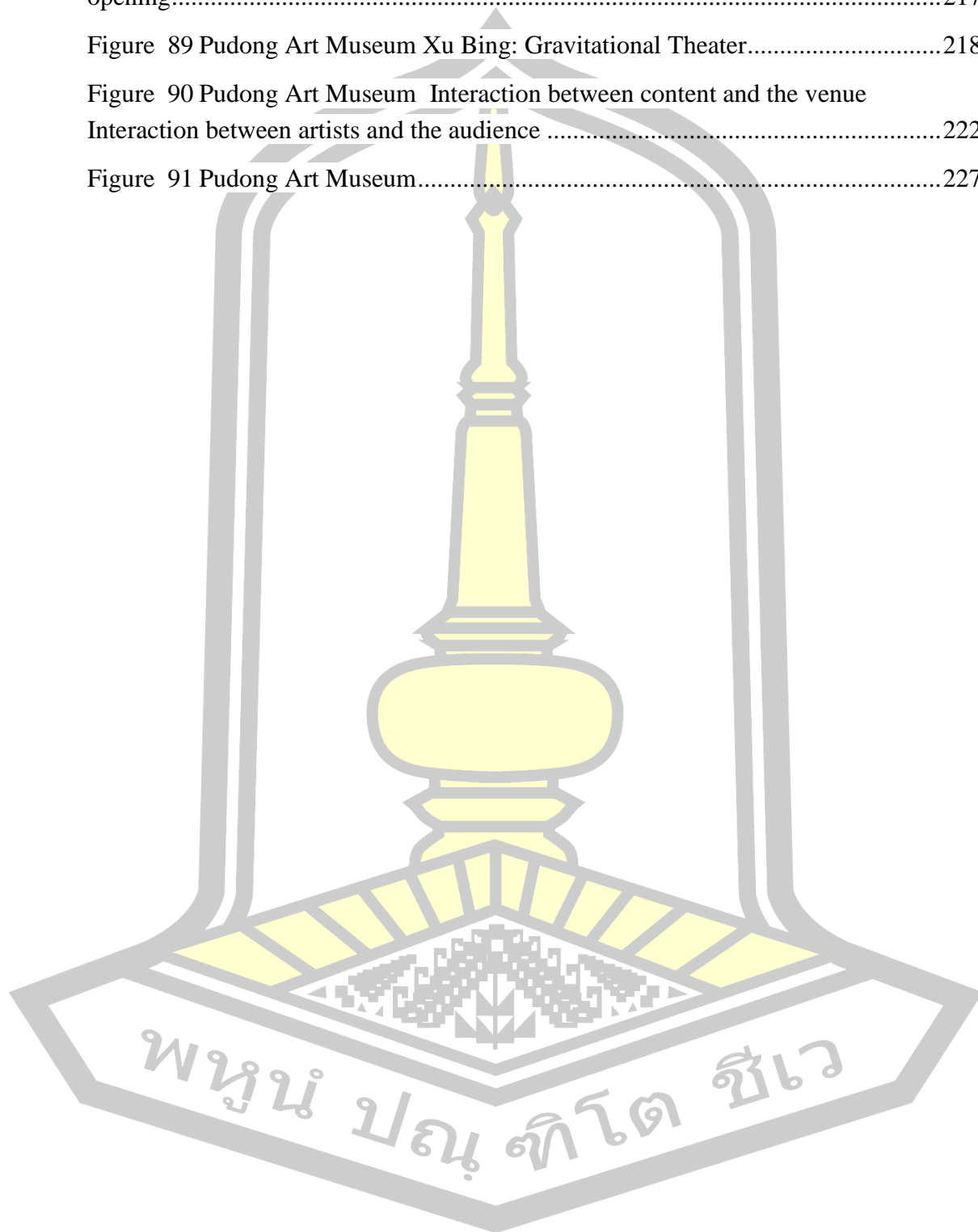
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Chapter I

Introduction

1. Research Background

The word "museum" originates from the Greek goddesses, the Muses. In ancient Greek temples, they were worshipped, and the collected spoils of war were offered to the gods to showcase the glory of the monarch. However, these offerings were not displayed in the temples but were selected. Some items, although valuable, were removed from the museums, such as spoils that showcased the prowess of previous monarchs. Therefore, museums have been associated with political displays from the very beginning. Many people have a special fondness for contemporary art museums, harboring a museum complex. They enthusiastically and blindly adore contemporary art museums. Those who love contemporary art museums come from diverse cultural backgrounds, traveling the world in search of the perfect contemporary art museum. Numerous art museums, with their dreamlike appearance and unique design, blend into a diverse and interactive environment, evoking profound associations with the future, present, and past in visitors. In many films about contemporary art museums, the museum is deconstructed, broken into objects of worship, and shattered by love and laughter. The contemporary art museum has never died; it has been reviving all along. There are also new contemporary art museums or "meta-art museums" that are being planned or under construction. They have no physical walls and no restrictions on original works, blurring their boundaries. They store the treasures of human civilization. The Meta-Image Art Museum stores these sites in a digital archive of appropriate size for preservation until they can be discovered by extraterrestrial intelligent life that encounters it. Art has become a religion for many, reflecting the collapse of a unified worldview in the modern world. Today, art museums often play the role of temples in the past, where art lovers can gain a certain transcendent experience or the best experience from numerous artworks. Great inspiration and purification of the soul. To explain the various phenomena happening here requires interdisciplinary research in anthropology, philosophy, and art. As a diverse interactive space for art, it forms a multifaceted linkage between China and the outside world, ancient and modern times. It not only carries the expression of art but also provides an experience that transcends functions.

In the past, contemporary art museums mostly relied on local memories, funds, and cultural heritage to sustain themselves, with relatively limited government support. They symbolized the enlightenment of civilization. Despite the legends of monsters that have always circulated in contemporary art museums, monsters are not necessarily ugly. People need museum monsters. Every contemporary art museum is a mysterious place. If you have seen movies related to contemporary art museums, you will know that they are never innocent places, always hiding ghosts and secrets. After closing at night, the exhibits seem to come alive and run around everywhere. The exhibits in the museum represent the past that has disappeared, but they also gain new life under the viewers' gaze. In McDonald's advertisements, dinosaurs are placed next to Native American totems, which is a very clever

approach that can gain recognition and resonance. This is the conflict and integration of biology and culture, attracting the public to participate. Totems have ritual and religious significance, but in contemporary art museums, they are simplified into attractive displays without rituals, sacrifices, or dances surrounding them. Dinosaurs perform some tricks and walk out of the contemporary art museum into movies and commercials.

Dinosaurs do not resurrect on their own but are awakened by people. If the art museum itself is a monster, it is clearly controlled by a larger monster, which is the huge consumer desire system. In the past, the symbol of monsters displayed in contemporary art museums was dinosaurs, but now the situation has changed. Contemporary art museums are not only symbols of culture and art, but also places that compete directly with movies and media, and are closely related to the local cultural tourism industry. It is a hybrid of entities and business models, including competitive departments, public art and science, text images and diverse aspects, elite and popular culture, commercialism and craftsmanship. Noble ideas intertwine with grassroots strategies, serving as both an extension of buildings and a treasure trove of relics. This is also a lost world that does not directly produce anything. It consumes the remains of the past and is an organic and vibrant whole that will inevitably expand because the desire for new art is endless. What happens when fossils from 70 million years ago are displayed next to a series of miniature models?

These exhibitions can be seen as the encounter of two monsters, not just the contemporary art museum itself and the vast audience it attracts. Contemporary art museums have their unique characteristics and can be said to be no different from theme parks and shopping centers. The power of art can make the most ordinary things shine. Contemporary art museums have a special existence that can exchange technology in marketing and commercial displays. Cultural and creative gift shops and cafes are the basic framework of large contemporary art museums. However, I firmly believe that the experience of contemporary art museums is very special and irreplaceable. In other words, you may not be able to purchase the cultural relics and exhibits in contemporary art museums, but you can take away a replicated cultural and creative product.

Curators and artists express and define art through their works, while the public, as consumers, is merely a link in this chain. What are "they" expressing? What are "they" consuming? Expression and consumption are the same media, but artists want to express themselves to consumers, and consumers want to consume. The interactive space or time background of expression and consumption occurs in contemporary art museums. So what kind of art is this? It is "modern and international," which does not necessarily mean that it necessarily comes from modernism or postmodernism but rather integrates contemporary elements and integrates various art forms. For example, "modern expression of Chinese painting" is an art with modernity and internationality(Wang 2021). Which is expressed and

consumed in contemporary art museums. This study focuses on Chinese contemporary art museums and the behavior of expression and consumption in this interactive space. What is expressed and consumed is contemporary art, and the definition of contemporary art is modernity and internationality. Such expression and consumption only appear after China enters the process of modernization. In the vast scope of art, artworks are like a unique "beacon", and the guiding function they carry is not just superficial but can actually exert an active influence on the audience(Zhang 2019). When artists engage in creative activities, they are not blindly doing so but rather have clear and specific creative intentions. Essentially, the active attribute of artworks as "beacons" is actually a crucial part of the artist's creative intentions, and the two are closely linked and inseparable. From another perspective, artworks, as "beacons," cleverly serve as an important medium for indirectly conveying the artist's will, as if they are an external extension and embodiment of the artist's "expanded consciousness dimension." This special "beacon", an artwork, does not reveal its purpose in a straightforward and explicit manner. However, with its unique artistic language and expression form, it cleverly guides the audience to engage in deep reasoning and thinking based on the various elements presented in the works. In this process, the audience ultimately achieves the desired effect of the artist through their own perception and interpretation. It is worth noting that the indicative nature of artworks has a significance far beyond this. It can not only provide powerful clues for us to perceive the complex and diverse social relationships between artists and audiences, such as the dominant and dominated relationships, the submissive and submissive relationships, or the mutually respectful and interdependent relationship patterns presented in specific works; At the same time, it can guide us to start with the typical characteristics exhibited by artworks and delve into the intricate internal connections between these characteristics and artists. These connections may involve various aspects such as the artist's creative style, cultural background, personal experiences, etc., thus opening up a broader horizon and space for art research and appreciation.

For example, the content displayed at the National Art Museum of China not only depends on the value of the artworks and the artist's aesthetics but also has deeper purposes and social and political functions. However, commercial art museums tend to weaken the social and political functions of politics and reduce political influence. What is displayed depends on both artists and consumers. In this operational structure, it is directly related to those who have the power to resurrect the past. This power is expressed in two important ways: policy-making and operational power to choose which parts of the past to present and how to present them. It involves the re-presentation of the past through "exclusion" and "inclusion", as well as in what form it is presented. This includes the process of connecting or bridging the present with the past, which may be achieved through "storytelling" and exhibiting the past in contemporary art museums that attempt to connect with the reality of

the past in terms of authenticity and invention.

This study also focuses on the process of internationalization and the integration between the East and the West. Contemporary art is related to modernity, and the so-called "modernity" implies that national borders are disappearing, and various cultures and arts are merging. To be considered "contemporary art," it must possess an international character. In China, there is a nationalist art style, but in contemporary art, this nationalism merges with internationalism, ultimately forming contemporary art (Li 2020). In the process of internationalization, cultural mixing and integration are not achieved through the use of powerful political power to force others to accept, but rather through this cultural soft power to make others accept its culture. However, this culture is neither purely Eastern nor purely Western, but rather a unique hybrid cultural phenomenon known as "cultural hybridization," which occurs when two cultures interact and produce cultural hybridization, exhibiting characteristics of both cultures. The time and place of this interaction may vary, but this commonality is global.

2. Research objectives

- 2.1 To study the history and development of China's international cities.
- 2.2 To study the history and development of contemporary art museums in China.
- 2.3 To study the "Pudong Art Museum" in Shanghai from the perspective of the diverse interactive space for art in the process of China's internationalization.

3. Research questions

3.1 What is the historical development of Shanghai, as an international city in China? What is its social and cultural identity among China's international metropolises? In particular, what are the characteristics of the interaction between contemporary China and the modern international world?

3.2 How did Shanghai's contemporary art museums come into being? What unique features make them spaces for interaction between China and the world?

3.3 As a diverse interactive space for art in the process of internationalization, how has the "Pudong Art Museum" developed in comparison to Shanghai, a metropolis? How does it become a space for interaction between China and the world through contemporary art?

4. Definition of terms

4.1 Contemporary art museum in this study, refers to the contemporary art museum in Shanghai, China.

4.2 Multidimensional interactive space in this study, the term refers to the interactive phenomena between individuals and various societies, which are exhibited through the Shanghai Museum of Contemporary Art.

4.3 China's internationalization in this study, the process of refers to the process of connecting China's modernity with the international relations of today's modern world through contemporary art museums.

5. Research methodology

This study is a basic research, and the qualitative research methods are as follows:

This study falls under the category of "pure research" or "basic research". It adopts qualitative research methods, collects research data through field surveys and literature research, and analyzes it using concepts from humanities and social sciences. The research results are presented in a descriptive-analytical manner. The specific research methods are described as follows:

5.1 Groups and subjects in the study

5.1.1 Management personnel and staff of contemporary art museums

Visitors: They come to interact and consume, some from China, some from all over the world. They have a persistent interest in contemporary art and hope to gain a deeper appreciation of the charm of art through various interactions within the contemporary art museum space.

People from the art circles and contemporary art industry chains around the world

5.1.2 Artists and practitioners in the art industry

5.1.3 Art consumers

5.1.4 Art investors at home and abroad

5.1.5 Visitors and the public

5.2 Data collection

5.2.1 Field investigation and data collection

Interviews: formal interviews, informal interviews, focus group interviews

Observation: Regular observation (or general observation), participatory observation

5.2.2 Collection of literature data

5.2.3 Data collection tools or equipment

Film camera (camera, video equipment)

The recording equipment

Field notebook

5.3 Data analysis

In the qualitative research method, I adopted descriptive analysis.

5.3.1 Field Investigation I visited practitioners from several contemporary art museums and their surrounding industrial chains. These included Academician Li Xiangqun, Vice Chairman of the China Artists Association, Senior Professor of Liberal Arts at Tsinghua University, and Director of Shenzhen University; Professor Zhang Zikang, Director of the Central Academy of Fine Arts Museum and Xinyi Art Museum; Mr. Yao Ge, Director of Yaolai Group and Director of the China Professional Fashion Model Committee; the curatorial team of Pudong Art Museum; Ms. Gan Lu, Director of Baolong Art Museum; Xie Xiaodong, founder of Yiwang; and others. I also visited the Fahrenheit Gallery with curator Zhang Jie, project director Jin Xi, and director Sun Yanyan. From the top figures in the Chinese contemporary art museum industry, I was able to obtain the most timely, accurate data, experiences, and conclusions for the entire industry. This will help enhance the accuracy, effectiveness, and authority of my thesis.

6. Research data collection tools

6.1 Groups and subjects in the study

6.1.1 Management personnel and staff of contemporary art museums

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6.3 Data analysis

In the qualitative research method, I adopted descriptive analysis.

6.3.1 Field Investigation I visited practitioners from several contemporary art museums and their surrounding industrial chains. These included Academician Li Xiangqun, Vice Chairman of the China Artists Association, Senior Professor of Liberal Arts at Tsinghua University, and Director of Shenzhen University; Professor Zhang Zikang, Director of the Central Academy of Fine Arts Museum and Xinyi Art Museum; Mr. Yao Ge, Director of Yaolai Group and Director of the China Professional Fashion Model Committee; the curatorial team of Pudong Art Museum; Ms. Gan Lu, Director of Baolong Art Museum; Xie Xiaodong, founder of Yiwang; and others. I also visited the Fahrenheit Gallery with curator Zhang Jie, project director Jin Xi, and director Sun Yanyan. From the top figures in the Chinese contemporary art museum industry, I was able to obtain the most timely, accurate data, experiences, and conclusions for the entire industry. This will help enhance the accuracy, effectiveness, and authority of my thesis.

6.4 Research Ethics

Ethical Standards: During interviews and observations, the researcher will obtain informed consent from all participants, ensuring the anonymity and confidentiality of the data to protect the privacy rights of the interviewees.

7. Scope of research

7.1 Research location

The research location is the Pudong Art Museum in Shanghai, China.

7.2 Social structure of the study

Artworks possess two dimensions of value: undoubtedly, one is their artistic value; as commodities in the market, artworks exhibit commodity attributes, thereby generating another type of market value.

8. Research conceptual framework

1. Theater, space

How it is constructed, how it is used, and what results it produces. In this theater, expression and consumption take place, but the process of expression is not just the artist expressing to the consumers; the consumers accept the meaning of his expression, and it ends. It also involves "negotiation". The artist wants to know whether the consumers will buy it, so it also includes the concept of "negotiation". Then there is also the concept of "identity construction" between the consumers and the artist. Therefore, "negotiation," "identity construction," and "space" are all included in the concept of theater, and all take place within this theater space. The concept here is a multi-dimensional interactive space; the first of which is Henri Lefebvre's theory of spatial production, which divides space into three levels: 1. Material space; 2. Social space; 3. Spiritual (or psychological) space.

The physical space of the Chinese contemporary art exhibition hall I studied is how it is constructed as a place; then it becomes a social space, referring to the relationship between a group of people within this space. They also form a small society here. What is studied is how this small society is produced; 3. It is a spiritual space. The contemporary art museum has become a symbol of the art circle and even Shanghai, China. It is a brand among brands. People from different levels have different understandings and imaginations of it. What needs to be studied is how it is shaped. The second concept is multi-dimensional interaction, which

refers to the complex interaction of multiple levels and dimensions. The third concept is internationalization.

2. Diverse Interaction

"Diverse and interactive society", "multiculturalism", "multiculturalism" and "cultural hybridization"

"Diverse and interactive society", "multiculturalism", and "cultural hybridization" are concepts that describe the combination of individual or social phenomena. The characteristics of a society are formed by the combination of two or more different and diverse groups of people. In addition to the mixing of groups, they also interact in one or more ways. This affects the cohesion of a society with a common culture under the differences between groups.

The outcomes of such interactions can manifest in various forms, including architecture, fashion, painting, music and performance, education, religion, language, traditions, and rituals. Additionally, they can be characterized by legal and regulatory features.

However, due to various interactive phenomena among people from each social group, there are multiple levels of intensity for this phenomenon. In the field of humanities and social sciences, there are theorists, especially those in the cultural anthropology group who advocate new paradigms or postmodernism and beyond postmodernism. They use different definitions for phenomena triggered by a diverse and interactive society. In particular, we often see terms such as "multiculturalism" and "hybrid culture", and the entire social process related to this part is called "cultural hybridization".

For instance, the presentation of contemporary art in numerous museums involves issues in art research: how does art relate to the important issue of multicultural society in the context of modern society? How do exhibitions in contemporary art museums reflect the changes in this city, Chinese society, and global society? Through qualitative research methods, core concepts such as "space production," "art anthropology," "contemporary art and anthropology," "identity and museum experience," and "museum theory: representing identity and diversity in a changing world" are explored.

9. Literature review

The research topic of contemporary art museums has become a hot topic in art studies both domestically and internationally in recent years. During my data collection process, I found that research on contemporary art museums is only in the state of overview, and most of the materials I found are mainly about museums, with only a few books focusing solely on

contemporary art museums. In past studies, Chinese scholars have identified a noteworthy issue in Chinese art museums: the insufficient collection status. Art museums should not only focus on collecting completed works, but also on collecting artists' manuscripts, letters, diaries, drafts, variants, sketches, related documents, and image materials. These materials fully contain information about artists and provide a relatively complete narrative of the creative process and mindset of artists in the field of art. They are also a way to further enrich the museum's collection of documents. In "On Museology," Zhang Wanzhen mentioned the definition of museums. Despite the surge in the establishment and development of museum institutions over the past one or two hundred years, and the overwhelming recognition of museums' social credibility and rights, it does not mean that the term "museum" has a fixed meaning. Similarly, there is no precise definition of contemporary art museums. Depending on different groups or different exhibition needs, contemporary art museums can have different definitions.

They serve more as a reflection of current social culture and art exchange, functioning as a contemporary cultural center, which can be academic, research-oriented, or a learning space. In "What is the Value of Museums," Lin Mingmei analyzed what kind of era museums are ushering in and where new-style museums will develop. In the development of museums and contemporary art museums, in addition to their original collection and display functions, they can also open up museums with ecological environments. After detailed literature review, I have not found any scholars discussing contemporary art museums from this perspective: contemporary art museums are not only popular landmark buildings that display multiple art works, but also diverse interactive spaces for art. I searched for contemporary art museums and found that there is no in-depth research on interactive spaces. The concept of contemporary interactive spaces has been explained in other directions, but it has not been used to explain contemporary art museums in the context of China's internationalization process. Therefore, this is the value of this study.

9.1 Literature Review of Research Text

In my literature review, I found some studies on contemporary art museums in China over the past five to ten years, mainly conducted from the perspectives of artistic value and commercial openness. Currently, there is no discussion on contemporary art museums as multidimensional interactive spaces; only studies on "interactivity" or "space" exist. However, in the context of "internationalization", there has been no previous research on "diverse interactive spaces". Therefore, I aim to fill this gap. Through studying it, I hope to identify corresponding issues and needs, and call on more scholars and artists to interpret it,

so that both the art community and consumers can understand it.

9.2 Literature Review of research concept

This article, written by Wang Huangsheng, entitled "Double Responsibilities and Difficulties - Contemporary Art" Exhibition "and" Curation "in the Context of the National Art Museum of China, was published in the Journal of Hubei Academy of Fine Arts, No. 4, 2022. This paper mainly discusses the dual responsibilities and problems faced by contemporary art exhibition and curation in the context of the National Art Museum of China and how to find a balance between construction and deconstruction. The article first points out that China's art museum cultural cognition, academic establishment and system are still in the initial stage, and need to develop in construction and improvement. As a practical force, exhibition and curation must not only face the imperfect system and institutional mechanism but also question and reconsider the rigid space, power, and system of art museums at the international and contemporary cultural level. Through two exhibition cases of CAFA Art Museum, the author shows the dual dialogue and reflection of the problem of countermeasure exhibition and art museum. The paper further discusses the dual responsibility of knowledge, rule construction and discourse, power restriction, and the multiple problems of Western modern and contemporary, post-colonial and cultural hegemony. The author proposes that the overlapping practice of humanistic care and the future of science and technology is the dual responsibility of art museums and the curatorial industry. The paper also discusses the theory and practice of "Art Museum study" and "New Art Museum study" and emphasizes that the new Art Museum study should go beyond the tradition and study the relationship between art museum and art subject from a more comprehensive disciplinary perspective. Academic deficiencies or areas for improvement mainly include a combination of theory and practice: Although the article provides a wealth of practical cases, it may need more in-depth academic support in theoretical construction.

For example, for the theoretical framework of "new Art museum science", we can further explore the difference and connection between it and traditional art museum science, and how to apply it in practice. 2. Expansion of international perspective: This article mainly focuses on the situation of Chinese art museums and rarely discusses the development and trend of international art museum studies. Future studies should consider more global perspectives and explore the differences and commonalities of art museum studies under different cultural backgrounds. 3. Deepening of methodology: When discussing the dual responsibility of exhibition and curation, the article can further deepen the discussion of

methodology, how to specifically operate and implement these concepts, and how to evaluate their effects and influences.4. Deepening of interdisciplinary research: The article mentions the combination of humanistic care and the future of science and technology, which is an interdisciplinary research field. Future studies can further explore the intersections between art and science and technology, sociology, psychology and other disciplines, so as to enrich the research content of art museum.5. Depth of case analysis: Although the article provides some exhibition cases, the in-depth analysis and critical reflection of these cases still need to be strengthened. Through comparative analysis of the success and shortcomings of different cases, more specific improvement suggestions and strategies can be put forward (Wang 2022)

This document is Shi Youwen's master's degree thesis, entitled "A Preliminary Study of Contemporary Art Education in Art Museums - How to Build Public Cognition of Contemporary Art on the Platform of Art Museums". This paper mainly discusses the role and challenges of art museums in promoting and interpreting contemporary art, and how to enhance the public's understanding and appreciation of contemporary art through art museum education. The following is an analysis of the literature and points out the shortcomings:

Research background and significance: At the beginning of the paper, the background of the research is put forward, that is, the gap between the rapid development of Chinese contemporary art and the gap in public cognition and understanding of contemporary art. This background provides practical significance and urgency for the research.

Theoretical framework: The first chapter establishes a theoretical framework and discusses the relationship between museums, audiences and contemporary art, including the responsibility of museums in interpreting contemporary art and the barriers between audiences and museums.

Practice cases: The second chapter shows the practice of art museums in contemporary art education by analyzing the cases of Tate Modern and MOMA, as well as the cases of the National Art Museum of China, Guangdong Art Museum, and Ullens Center for Contemporary Art.

Suggestions and reflections: The third chapter, based on case analysis, puts forward suggestions on the foundation, role, goal and approach of contemporary art education in art museums, and puts forward in-depth reflections on how to improve it.

Shortcomings: Breadth of empirical research: The paper does not cover a broad enough sample of art museums, which may limit the universality and applicability of the research results.

Lack of international perspective: The thesis focuses too much on art museum education in China and lacks a comparative analysis with international art museum education practice. This paper provides valuable exploration and reflection on contemporary art

education in art museums, but there is still room for improvement in the depth of case analysis, the breadth of empirical research, and the combination of theory and practice(Shi 2013).

This article is written by Cui Tiange, entitled "The Status Quo of China's Private Contemporary Art Museums and the Inspiration from the American Experience", which aims to explore the development status quo of China's private contemporary art museums, the challenges they face, and the inspiration of the American experience to China's private art museums. Through in-depth analysis of five representative private art museums, this paper reveals the advantages and disadvantages of these museums in operation and development from multiple dimensions such as transformation, mission, funding source, management structure and academic construction. The article first Outlines the background of the rise of private contemporary art museums in China, emphasizes their importance in the cultural phenomenon, and points out the urgent need for sustainable development. Then, through the case study of selected art museums, the author finds that they have problems in funding sources, management structure and academic construction. This paper further analyzes the successful experience of the Museum of Modern Art (MoMA) in New York, especially in the role of the board of directors, the construction of a professional management team and the practice of diversified funding sources, which provides a model for Chinese private art museums. The academic contribution of this paper is to systematically sort out the development status of China's private contemporary art museums and make a comparative analysis with the experience of the United States, which provides a valuable reference for the future development of domestic art museums. However, the paper also has some academic shortcomings, which need to be further improved: 1. Representativeness of case selection: Although the paper selects five private art museums as research objects, whether these museums can fully represent the overall situation of China's private art museums still needs to be further verified. Future studies could consider a wider range of cases, including private art museums of different regions, different scales and different types. 2. Deepening of theoretical framework:

This paper mainly relies on descriptive and comparative research methods when analyzing cases. Future research can introduce more theoretical frameworks, such as organizational behavior, non-profit organization management theory, etc., to enhance the depth of research and theoretical contributions.3. Rigor of data analysis: When analyzing the source of funds and management structure, the paper lacks detailed statistics and quantitative analysis of data. Future studies can be conducted by collecting more financial and operational

data and using statistical methods for more rigorous analysis. 4. Depth of empirical research: Although the article mentions the inspiration of the American experience to the National Art Museum of China, in terms of empirical research, how to apply the successful experience of the United States to the practice of Chinese art museums needs to be further discussed. 5. Pertinence of policy suggestions: The paper puts forward some suggestions in the conclusion part, but the operability and pertinence of these suggestions need to be strengthened. Future research can be combined with China's specific national conditions and policy environment, and put forward more specific and practical policy recommendations. Cui Tiange's article provides us with a deep understanding of the development status of China's private contemporary art museums, and draws on the experience of the United States to put forward useful enlightenment. Future research can be further improved and expanded in the aspects of case selection, deepening of theoretical framework, rigor of data analysis, depth of empirical research and pertinence of policy recommendations(Cui 2014).

This paper, titled "A Study on the Contemporary Nature of China's Public Art Museums," is written by Gabriel to explore the contemporary nature of China's public art museums, especially its development trajectory, and characteristics in different historical stages. Through the case study of Tianjin Municipal Art Museum, this paper deeply studies the contemporary performance of Chinese public art museums under the two ideologies of elitism and populism and constructs its theoretical framework from four dimensions: national will and social institution, fine art exhibition and aesthetic artistry, public education and aesthetic education concept, regional culture and academic research. The article first reviews the origin and development of Chinese public art museums, especially in the early 20th century, how the elite intellectuals put forward and practiced the idea of transforming the national character with aesthetic education under the background of national crisis and social and cultural system transformation. After 1949, with the change of ideology, the contemporary nature of public art museums was transformed into a new form and function emphasizing nationality and mass under the guidance of populism. In the discussion of art exhibition and aesthetic artistry, the article analyzes how public art museums explore and practice display design, exhibition process, and curatorial concept, and how to achieve the goal of popularization of aesthetic education and improvement of national character at the level of public education.

In addition, the article also discusses the importance of regional culture in art museum collections, exhibitions and academic research, and how to strengthen the construction of nationality and world through the display and research of regional culture. The academic contribution of this paper is to systematically sort out the historical development and contemporary characteristics of Chinese public art museums, and provide a valuable perspective for understanding the uniqueness and future development direction of Chinese art museum science. However, the article also has some academic shortcomings, which need to be further improved. Representativeness of case selection: Although this paper takes Tianjin Municipal Art Museum as a case for in-depth analysis, it still needs to be further verified whether it can fully represent the general situation of public art museums in China. Future studies could consider a wider range of cases, including public art galleries of different regions, sizes, and types.² Deepening of the theoretical framework: Although the paper proposes a four-dimensional theoretical framework when analyzing the contemporary nature of public art museums, there is still room for expansion in the depth and breadth of the theory. For example, more theories about museology, cultural policy and sociology can be introduced to enhance the theoretical depth of the research. 3. Lack of international comparison:

This article mainly focuses on the internal development of Chinese public art museums and rarely involves comparative analysis with international art museums. Future studies may explore the similarities and differences between Chinese public Art museums and museums in other countries in the context of internationalization, as well as how to maintain and develop Chinese characteristics in the context of globalization. Gurfil's article provides us with a comprehensive analysis framework on the contemporary nature of Chinese public art museums, which is of great significance for understanding and promoting the development of Chinese art museum studies. On the basis of this paper, future research can further expand the research scope, deepen the theoretical discussion, and provide more empirical research and practical guidance(Ge 2010).

Diversified Exhibition Space of Art Museums explores in depth the development of Chinese contemporary art museums in the new era, analyzes the transformation and challenges of art museums in the context of the information age, and its important role in social and cultural life. From the perspectives of historical development, social function, architectural space and exhibition planning, the article comprehensively examines the multi-dimensional role and development trend of art museums. The article first points out that the

art museum, as an important place for the preservation and display of art works, is facing unprecedented challenges in the information age. With the rapid development of information technology, art museums need to adapt to new ways of communication and acceptance, transform their traditional forms of existence, and become a cultural complex integrating multiple functions such as collection, research, display and education. When discussing the social status and function of art museums, the article emphasizes the great responsibility of art museums in accumulating national cultural wealth and inheriting excellent national culture and also points out the increasingly important role of art museums in public cultural services. The article also mentions the interactive relationship between the museum and the audience and how to enhance the social influence of the museum by improving the audience's appreciation of vision and cultural literacy.

In terms of architectural space, the article discusses in detail the importance of architectural design of art museums and how to enhance the audience experience through reasonable spatial layout and exhibition design. At the same time, the article also points out the consideration of the museum in the special accessibility design, as well as the possibility and challenge of being an experimental space. In terms of exhibition planning, the article analyzes the key role of curators in art museums and how to embody the academic ideas and cultural positions of art museums through professional curatorial activities. The paper also discusses the diversity and complexity that need to be considered in the practice of curating, and how to balance academic and commercial issues. Although the article provides a comprehensive analysis of the development of art museums, there are still shortcomings in academic research. First of all, the paper is relatively broad in the construction of a theoretical framework and lacks an in-depth analysis of specific art museum cases, which limits the depth and substantiality of the research. Secondly, when discussing the social function of art museums, the article fails to fully consider the differences between different regions and different types of art museums, which may lead to a general understanding of the function of art museums.

In addition, although the article puts forward some design principles and strategies when discussing the architectural space and exhibition planning of art museums, it lacks detailed guidance and case analysis on the practical operation level, which affects the practicability of the article to some extent. In order to improve these deficiencies, future research can take the following directions: First, through in-depth case studies of specific art museums, to enrich and refine the theoretical framework; Second, when analyzing the social function of art museums, more consideration should be given to regional cultural differences

and social and economic background, so as to draw more accurate conclusions. Thirdly, when discussing museum architecture and exhibition planning, more detailed operational suggestions can be provided based on specific design practices and case analysis. Through these improvements, the research will be able to better serve the practical development and academic research of the art museum (Su 2012) .

This paper 《The Charm of Curation: The Idea of Contemporary Art Intervenes in the Public Space, 》 deeply discusses how contemporary art concept intervenes in social public space and analyzes the historical context, theoretical basis, and expression form of art intervention in practice. From the origin and development of conceptual art to the social function and publicity of contemporary art and to specific cases of artistic intervention, this paper constructs a comprehensive research framework, aiming to reveal the interaction between art and social space and the characteristics of The Times. The article first reviews the emergence and development of conceptual art, especially how Duchamp's "urinal" works break the traditional art display way, and how Beuys' "social sculpture" concept combines art with social intervention. Then, the article analyzes the theory of "relational aesthetics" of Nicholas Beraud, emphasizing the importance of the interactive relationship between artworks and audience.

On this basis, the paper demonstrates the practical way of art intervention in local social space and the significance of cultural inheritance through specific case studies, such as the UABB Baoan Qiaotou Community exhibition and Dapeng Ancient City sub-exhibition. The academic contribution of the article is to combine the concept of artistic intervention with social practice, emphasizing the versatility and interactivity of art in contemporary society. Through case studies, the article shows how art can be a tool for social transformation and cultural inheritance, and how artistic practice can enhance public awareness and participation in urban space and cultural heritage. However, the article has some shortcomings in academic research. First of all, although the article provides a wealth of case studies, it is relatively broad in the construction of a theoretical framework and lacks an in-depth analysis of specific artistic intervention modes. Secondly, when discussing the social impact of artistic intervention, the article fails to fully consider the diversity and complexity of different social and cultural backgrounds, which may lead to a generalized understanding of the effect of artistic intervention. In addition, when analyzing the practice of artistic intervention, the article rarely deals with the social, political, and economic obstacles that may be encountered in the process of artistic intervention and the strategies to overcome these obstacles. In order

to improve these shortcomings, future research can take the following directions: First, strengthen the theoretical analysis of specific art intervention modes, and form a more refined theoretical framework;

Second, when analyzing the social impact of artistic intervention, more consideration should be given to the differences in different cultural and social backgrounds, so as to draw more accurate conclusions. Third, when discussing the practice of artistic intervention, more comprehensive practical strategies and solutions can be proposed in combination with specific social, political and economic factors. Through these improvements, research will be able to better serve the development of artistic practice and the deepening of academic research(Zheng 2021).

10. Benefits of research

10.1 Significance for the academic community

Under the premise of integrating Eastern and Western cultures, we should enhance cultural self-confidence and promote the internationalization of China's art industry. Meanwhile, as a part of contemporary visual culture, exhibitions in contemporary art museums have become a "new" way to understand fashion. This study, as a critical thinking method, addresses the problems faced and proposes solutions from aesthetic, social, political, and philosophical perspectives. As a new way of knowledge production, speculative research in contemporary art museums not only creates discourse but also displays and popularizes contemporary art and fashion culture in visual forms. In the era of globalization, contemporary art museums play an immeasurable role in spreading culture, conducting art education, and promoting the development of the art industry.

At the same time, they promote cultural integration and industrial internationalization, providing theoretical support and practical references for the international development of China's art industry. This has improved the research system of contemporary art museums: it has made up for the deficiencies in existing research on contemporary art museums as a diverse interactive space and in the context of internationalization, systematically sorted out and analyzed related phenomena, provided new perspectives and content for contemporary art museum research, and promoted the continuous improvement of the theoretical system in this field.

10.2 Significance to the society and community of the research site

Providing insights for commercial art exhibitions, the research delves into various aspects of Chinese-style commercial art exhibitions, offering numerous revelations for Shanghai in terms of exhibit selection, negotiation strategies for loan exhibitions, curatorial concepts, exhibit quality, operational models, and dissemination efforts in commercial art exhibitions. In the future, even commercial art theme exhibitions should incorporate our reflections and attitudes towards world civilization in the process of internationalization, making exchanges, dialogues, and mutual learning among different civilizations more positive, effective, and exciting, thereby enhancing the city's cultural soft power and shaping the image of an international metropolis.



Chapter II

The Historical Development of China's International Cities

Introduction

In the context of globalization, the role of international cities has undergone significant transformation. They not only face various challenges such as economic crises and cultural hybridization, but also leverage the opportunities of globalization, such as international resource allocation and global value chain integration, to enhance their own international competitiveness. The role of international cities is crucial for the potential impact on China's and even the world's future development. They play the role of growth poles in economic development, driving the rapid development of regional economies; politically, they serve as a stage for international exchanges, showcasing the soft power of the country; culturally, they are platforms for multicultural exchange and integration.

The significance of China's international cities in the fields of economy, politics, and culture is increasingly prominent. As core platforms for global cultural exchange, they have formed a distinct international cityscape. They differ from traditional cities with a single culture, significantly reflecting the interweaving of international exchange and modern standards. China's internationalization can be divided into two types according to the timeline: active internationalization and passive internationalization. For example, China embarked on internationalization since the Silk Road, when it was the center of the world. Zheng He's voyages to the West interacted with other countries, spreading Chinese culture and art, which were advanced at that time. Marco Polo's arrival in China was also a manifestation of internationalization and modernization. The second period was the invasion of China by Western powers, forcing China to accept internationalization. For example, after opening up trade ports, China established missionary schools. This period lasted until the Republic of China and the early days of the founding of New China, when China passively accepted modernization. After the reform and opening up, China's international cities gradually integrated into the global economic system, becoming important nodes for the flow of international capital, technology, information, and talent. These cities not only play an engine role in the domestic economy but also serve as bridges and links in international exchange and cooperation, which is also active modernization. While enhancing cultural self-confidence, China has begun to promote its own culture to other countries. Through in-depth

research on the historical development of China's international cities, we can reveal how these cities respond to international changes and seek their own development paths in the tide of globalization.

The historical development of China's international cities is also a microcosm of China's modernization process. From the era of treaty ports in Shanghai to the special economic zones in Shenzhen, these cities have witnessed the historical turning point of China from closedness to openness(Zhao 2018). Studying the historical development of these cities helps to understand how China gradually establishes its influence on the global stage and how China's international cities continuously enhance their competitiveness in international competition. This is a complex issue involving multiple aspects such as economy, politics, culture, and society. However, the rise of China's international cities is by no means accidental. Relying on China's vast domestic demand market, well-established industrial system, and profound cultural heritage, they have gradually become the focus of global attention. The development trajectory of these cities not only reflects the development model with Chinese characteristics but also demonstrates China's wise approach to participating in global governance. The development of China's international cities has promoted the efficient flow and deep integration of domestic and foreign factors. However, with the rapid rise of China's international cities, a series of new challenges have also emerged. How to achieve green development and ecological civilization while ensuring high economic growth has become an important issue for these cities. For example, how to maintain the original historical style and cultural heritage during urban expansion, and how to ensure social fairness and justice in the rapid urbanization process are all issues that China's international cities must face squarely(Wang 2021).

To address these challenges, China's international cities have made many beneficial explorations in policy formulation and urban planning. For example, by implementing the strictest environmental protection system, they promote green and low-carbon development; by optimizing transportation networks and public services, they alleviate urban congestion and social inequality; by strengthening cultural heritage protection and urban renewal, they inherit historical and cultural traditions and enhance urban quality. These explorations not only provide strong support for the sustainable development of China's international cities but also offer valuable experience for other cities around the world. This chapter studies the historical development of China's international cities, aiming to deeply understand the evolution of their status and role in the process of internationalization.



Figure 1 World Map and China Map

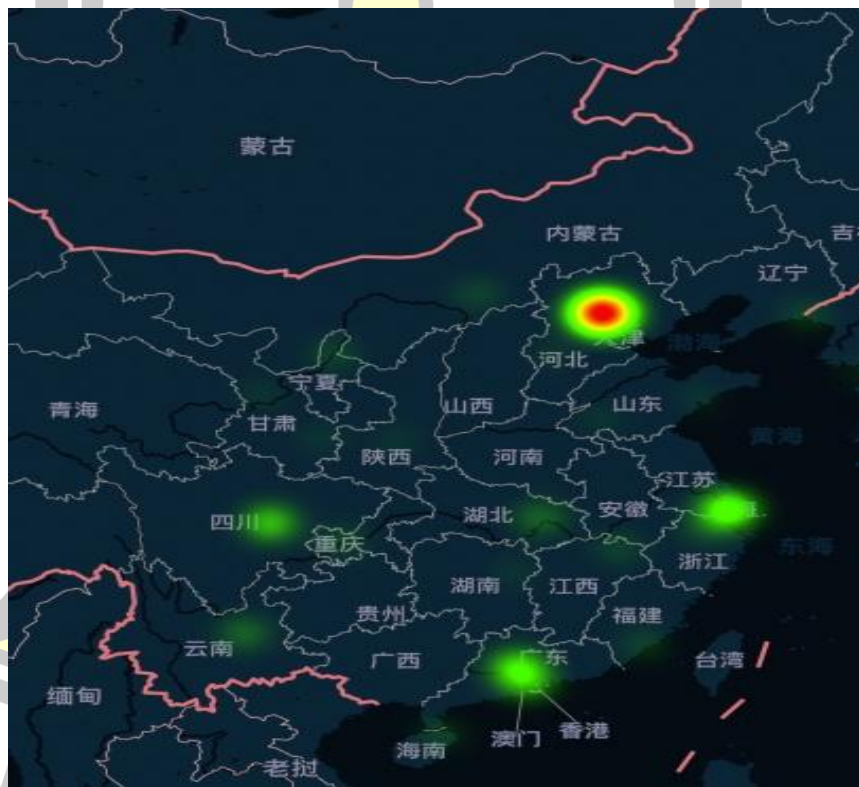


Figure 2 World Map and China Map
Source: www.Baidu.com (2023)

Part 1: Definition and characteristics of international cities

International cities refer to those with significant influence and competitiveness in the global economy, politics, culture, and other fields. They typically possess strong economic power, open international exchanges, and characteristics of multicultural integration. Such cities are not only windows for countries to open up to the outside world but also key nodes in the global urban network. The definition of international cities can be understood from multiple dimensions: economically, international cities should have strong economic strength and high openness, capable of attracting multinational corporations to set up headquarters or branches, and becoming a gathering place for global capital, technology, and talent; politically, such cities play an important role in global governance, often hosting international conferences and diplomatic activities, and are the locations of international organizations and institutions; culturally, international cities are the intersection of diverse cultures, with rich and colorful cultural landscapes and artistic activities, capable of promoting exchanges and integration between different cultures. China's international cities occupy a pivotal position in the global urban system with their strong economic strength, open and inclusive cultural atmosphere, active international exchanges, and advanced technological level. The openness and inclusiveness of international cities make them ideal places for international talent and cultural exchanges. This blend of diverse cultures enriches the connotation of cities and injects new vitality into economic development.

Part 2: The Role of International Cities in National Development

As key nodes in the global urban network, international cities play a significant role in various aspects of national development. Firstly, internationalized cities serve as important engines for national economic development. They typically possess well-developed infrastructure, a thriving financial services sector, and a high concentration of economic activities, attracting significant domestic and foreign investment. Through their strong economic radiation capabilities, these cities drive economic growth in surrounding areas and even the entire country. Taking Shanghai as an example, as one of China's economic centers, it not only holds a pivotal position in the domestic economy but also serves as an important bridge connecting China with the global economy. The establishment of the Shanghai Free Trade Zone has further accelerated China's opening-up, enhancing Shanghai's influence and competitiveness in the global economy. Additionally, Beijing, as the country's political and cultural center, not only promotes cultural exchanges but also provides a platform for technological innovation, driving the overall technological progress and cultural prosperity of

the nation. International cities also play a crucial role in building national soft power. By hosting international conferences, cultural festivals, and other events, these cities enhance the country's international image and cultural influence. For instance, the successful hosting of the Beijing Olympic Games and the Shanghai World Expo not only showcased China's openness but also conveyed the unique charm of Chinese culture to the world. Furthermore, internationalized cities serve as important stages for national diplomatic activities, strengthening political dialogue and cooperation between countries through diplomatic embassies, consular institutions, and international organizations. In the context of globalization, internationalized cities are also responsible for promoting global governance and sustainable development. These cities often take pioneering measures in environmental protection, urban planning, and social governance, providing worldwide experiences and models for sustainable urban development. For example, Shenzhen's exploration in smart city construction and green development offers a reference case for other cities.

The role of internationalized cities in national development is manifested in various aspects such as economy, culture, politics, and global governance. They are the driving force behind national development, significant carriers of national image and soft power, and an indispensable part of the global urban network. The contribution of internationalized cities to constructing national soft power cannot be overlooked. As hubs for international cultural exchange, these cities attract diverse talents and resources, enabling local wisdom to collide and integrate with cultures from around the world, thereby spawning new cultural and creative industries. Meanwhile, through international education and scientific research cooperation, internationalized cities cultivate many professionals with an international perspective. These talents become an important force in promoting national technological progress and cultural prosperity. Therefore, internationalized cities are not only engines of economic development but also windows for cultural exchange, demonstrations of national governance, and platforms for global cooperation (Zhang 2017). Through their active actions in different fields, they provide strong support for the comprehensive development of the country, becoming a key force in propelling the country to the center of the world stage.



Figure 3 Shanghai Shikumen Art District
Source: Yitong Jiang (2023)



Figure 4 Ullens Center for Contemporary Art, Beijing
Source: Yitong Jiang (2023)

2.1 Overview of the historical development of China's international cities

The historical development of China's international cities has undergone multiple stages, each with its unique characteristics and impacts. This historical periodization can be roughly divided into the following periods:

1. Treaty Port Era (1842-1949): This period began with the forced opening of treaty ports in China after the Opium War, such as Shanghai and Guangzhou. These cities quickly became important ports for international trade, and the influx of foreign capital and culture gave them an international character. During this period, urban development was strongly influenced by foreign forces, and urban planning and architectural styles bore a strong Western influence (Wang 2020).

2. From the early days of the founding of the People's Republic of China to the period before the reform and opening up (1949-1978): After the founding of New China, especially during the Cultural Revolution, the development of China's international cities was restricted, and exchanges with the outside world decreased. However, Beijing, as the capital, maintained certain international exchanges in politics and diplomacy.



Figure 5 Early Years of the People's Republic of China

Source: www.Baidui.com (2023)

3. From the reform and opening-up to the beginning of the 21st century (1978-2000): The implementation of the reform and opening-up policy, especially the establishment of special economic zones, led to the rapid rise of cities such as Shenzhen, making them exemplary international cities. Meanwhile, traditional international cities like Shanghai and Guangzhou also embraced new development opportunities, with increasingly frequent international exchanges and cooperation in economy, culture, technology, and other fields.



Figure 6 Reform and opening-up
Source:www.Baidu.com(2023)

4. From the beginning of the 21st century to the present (2001 to present): With China's accession to the World Trade Organization (WTO) and the proposal of the Belt and Road Initiative, China's international cities have entered a new stage of comprehensive development. In addition to traditional international cities such as Beijing, Shanghai, and Guangzhou, emerging cities such as Chengdu, Chongqing, Hangzhou, and Suzhou have also begun to emerge and become international cities with global influence.



Figure 7 China's Accession to the WTO
Source:www.Baidui.com (2023)

5. Internationalization development of special administrative regions (1997 to present): As special administrative regions, Hong Kong and Macao exhibit unique characteristics in their internationalization development. Hong Kong has consistently ranked among the top in the world in terms of internationalization in finance, trade, tourism, and other fields, while Macao enjoys a global reputation for its unique historical culture and tourism industry.

The development of international cities in each period is closely related to factors such as national policies, international environment, and economic development level. With the deepening development of globalization, the role and influence of China's international cities are also constantly increasing. These cities are not only windows for China's opening up to the outside world, but also important platforms for cultural exchanges and international cooperation. Through the development of these cities, we can see the historical trajectory of China's interaction with the world and its growing influence on the global stage. The development of China's international cities not only reflects the evolution of national policies but also maps the changes in the world economic landscape. In the era of treaty ports, these cities became stages for the collision and integration of Western capitalist economy and traditional Chinese economy, giving birth to unique urban cultures. From the early days of the founding of the People's Republic of China to before the reform and opening up, despite limited international exchanges, cities such as Beijing played a prominent role in political diplomacy, accumulating valuable experience for later opening up.

After the reform and opening up, the international development of Chinese cities has entered a fast lane. The success of special economic zones such as Shenzhen has not only driven the rapid development of the regional economy but also provided a model for other cities to follow. Since the beginning of the 21st century, with the enhancement of its international status, China's internationalized cities have begun to play an important role in various fields such as global economy, technology, and culture. The international development of special administrative regions has added diversity to the internationalization of Chinese cities. The development trajectory of these cities is an epitome of China's continuous integration into the world and participation in global governance. In the future, with the further advancement of the "the Belt and Road" initiative, China's internationalized cities will continue to play a key role in promoting the formation of a more open and inclusive international pattern.

2.2 The role of international cities in China's internationalization process

Economic reform in international cities

Economic reform, as a significant policy orientation in China since 1978, has played a crucial role in the development of China's international cities. The implementation of economic reform policies, especially the promotion of opening-up policies, has provided opportunities for China's cities to integrate with the world, accelerating the process of urban internationalization (Sun 2018). Firstly, economic reform has brought the entry of foreign-funded enterprises to cities, especially in coastal cities such as Shanghai and Guangzhou. Foreign-funded enterprises not only bring capital and technology, but also advanced management experience and international vision, promoting these cities to integrate with the world in various aspects such as economy and culture. For example, Shanghai, as one of China's economic centers, has benefited from the implementation of economic reform policies and the introduction of foreign capital in terms of the development of its financial market, trade ports, and advanced manufacturing industries. Secondly, economic reform has promoted the optimization and upgrading of China's urban industrial structure. Cities have begun to transform from traditional manufacturing industries to service industries and high-tech industries. This transformation not only enhances the economic competitiveness of cities but also strengthens their international appeal (Zhang 2022). The rapid rise of Shenzhen is a good example, which has developed from a border town into an international metropolis. The development of its high-tech industries and modern service industries has become an important model for the development of Chinese cities. Furthermore, economic reform has also promoted the modernization of urban infrastructure.

To meet economic development needs, major cities in China have increased investment in infrastructure such as transportation and communication. The improvement of these infrastructures not only enhances the operational efficiency of cities but also provides hardware support for urban internationalization. For example, the construction of international airports and high-speed railway networks in Beijing and Shanghai has greatly enhanced the functions of these cities as international transportation hubs. Economic reform is an important driving force for the development of international cities in China's internationalization process. By attracting foreign capital, optimizing industrial structure, improving infrastructure, and enhancing governance level, China's super cities have continued to grow and develop in the tide of economic globalization, becoming super cities with international influence. With the deepening of global economic integration, Chinese cities

have begun to assume more important international roles, such as transit stations for global trade, investment destinations for international capital, and platforms for international cultural exchanges.



Figure 8 Night Scenery of Beijing, Shanghai, Guangzhou, and Shenzhen
Source: www.Xiaohongshu.com (2024)

Cultural integration in international cities

When discussing the characteristics of China's international cities, cultural integration is an important factor that cannot be ignored. With the deepening of globalization, Chinese cities not only integrate with the world economically, but their cultural characteristics have also undergone significant changes in the process. Cultural integration manifests at multiple levels, including language, food, art, architectural style, etc., which shape international cities' unique style. Language, as an important carrier of culture, is particularly prominent in China's international cities.

For example, due to historical trade exchanges, cities like Shanghai and Guangzhou have a widespread use of foreign languages such as English and French, forming a unique bilingual or multilingual environment. This linguistic integration promotes business exchanges and provides a platform for cultural exchanges, making urban culture more diverse. The integration of food culture is also significant. In China's international cities, various international cuisines coexist with local traditional cuisine, forming a unique food culture.

For instance, the coexistence of Beijing roast duck and Italian pizza, Shanghai Xiaolongbao, and French desserts not only enriches the dietary choices of citizens but also becomes a major attraction for international tourists. The integration of architectural styles is more intuitive. On the skyline of China's international cities, traditional and modern, Eastern and Western architectural styles intertwine. For example, Shanghai's Bund features both ancient European-style buildings and modern skyscrapers, which not only showcases the city's development process but also reflects the inclusiveness of urban culture. The integration in the art field is reflected in the hosting of various international art festivals and exhibitions. Chinese international cities such as Shanghai and Beijing often host international art festivals, inviting artists from around the world, making the city an important place for international art exchange. This exchange and integration of art not only enhances the cultural taste of the city but also provides opportunities for citizens to contact and appreciate different cultures. Cultural integration not only enriches the characteristics of China's international cities but also brings challenges. How to maintain cultural diversity while preserving the continuity and uniqueness of local culture is a problem that international cities need to face. In addition, cultural conflicts and identity issues that may arise during the process of cultural integration are also topics that need to be addressed in urban development.

Through effective cultural policies and urban planning, China's international cities maintain their openness and inclusiveness while preserving their cultural characteristics and

identity. Cultural integration in international cities is not limited to the above-mentioned aspects but also manifests in citizens' ideological concepts and value orientations. With the convergence and integration of different cultures, residents of China's international cities have gradually formed open, inclusive, innovative, and diverse values. This shift in values brings continuous innovation vitality to the city, enabling it to continue to prosper in the cultural field while developing economically.

In addition, cultural integration also promotes the development of urban cultural and creative industries. In China's international cities, cultural and creative industries such as design, film and television, and animation have rapidly emerged, becoming new engines of urban economic development. The development of these industries not only benefits from international cultural exchanges and cooperation but also reflects the innovation generated by the collision of local culture with foreign cultures. However, cultural integration also brings challenges to cultural inheritance and protection. While pursuing cultural diversity, how to protect and inherit local culture and avoid cultural homogenization has become a question that must be considered in the development of international cities. Through measures such as carrying out local cultural education and strengthening cultural heritage protection, China's international cities strive to maintain cultural diversity and uniqueness in the context of globalization.

2.3 Case analysis of international cities in China

1. Beijing: The political center, an ancient capital connecting the world

Beijing, as the capital of China, not only carries a profound historical and cultural heritage but also plays a significant role on the international stage. As an ancient capital connecting the globe, Beijing's historical trajectory reflects its international influence during different historical periods. Beijing's history dates back over three thousand years, serving as the capital of multiple dynasties and witnessing the rise and fall of ancient Chinese civilization. From the Yuan Dynasty's Dadu City to the Imperial Palaces of the Ming and Qing Dynasties, Beijing's historical buildings and cultural heritage not only bear witness to Chinese history but also constitute an important part of the world's cultural heritage.

These cultural relics not only showcase the exquisite skills of ancient Chinese architectural art but also reflect the religious beliefs, political systems, and cultural characteristics of the time. In modern times, Beijing's status has further elevated. As a center for international exchanges, Beijing has attracted numerous foreign envoys and international

organizations. After the founding of the People's Republic of China in 1949, Beijing became the capital of the new China, further highlighting its position in international politics and diplomacy. Especially since the reform and opening-up, Beijing has not only developed rapidly in the fields of economy and technology but also strengthened its connections with countries around the world in various aspects such as culture, education, and diplomacy, becoming an important center for international exchanges. In recent years, Beijing has achieved remarkable success in international exchanges and cooperation. As the host city of the 2008 Summer Olympics and the 2022 Winter Olympics, Beijing has demonstrated its modernized image and ability to organize large-scale international events to the world. At the same time, Beijing is also the venue for numerous international conferences and cultural exchange activities, such as the Belt and Road Forum for International Cooperation, which further enhance Beijing's status as a center for international exchanges. With the deepening development of globalization, Beijing's international status and role have become increasingly prominent. Beijing is not only the center of political decision-making and cultural exchange in China but also an important base for technological innovation.

The Zhongguancun Science and Technology Park, known as China's "Silicon Valley," gathers a large number of high-tech enterprises and innovative resources, contributing to the development of science and technology in Beijing and even globally. Beijing's higher education and research institutions also provide a platform for international academic exchanges, promoting global knowledge sharing and technological cooperation. As an ancient capital connecting the globe, Beijing's historical development not only reflects the inheritance of traditional Chinese culture but also, with China's increasing influence in global affairs, will continue to play a pivotal role in international exchanges and cooperation, making greater contributions to promoting global peace and development. The expansion and modernization of the city, especially in the construction of infrastructure such as transportation and information technology, have greatly enhanced Beijing's international competitiveness. For example, the completion of Beijing Daxing International Airport not only provides convenient travel options for passengers but also serves as an important platform for promoting international trade and cultural exchanges.

At the diplomatic level, Beijing, as the diplomatic center of China, bears the significant responsibility of safeguarding national interests and promoting international cooperation. With numerous foreign embassies and representative offices of international organizations, Beijing serves as a crucial venue for international diplomatic activities. The various international conferences and diplomatic events held in Beijing each year not only enhance

the city's international influence but also provide a platform for addressing global issues and fostering international cooperation. The modernization process of Beijing and the development of its international exchanges are mutually reinforcing.

Modernization provides the material foundation and technical support for international exchanges, while extensive international exchanges inject new vitality and innovative elements into Beijing's modernization. With the deepening development of globalization, Beijing's position on the international stage will become even more significant, and the roles of its modernization process and international exchanges will also become increasingly prominent. As a center for international exchanges, Beijing not only demonstrates its modernization characteristics in economy and technology but also increasingly highlights its city image and brand internationally. The construction of city brands, such as hosting large-scale international events like the Olympics and international film festivals, has greatly enhanced Beijing's international reputation and influence. These events not only showcase the city's charm but also promote the enhancement of its soft power. Furthermore, Beijing's level of internationalization in the field of education is also continuously improving. The establishment of numerous international schools and educational institutions has attracted students and teachers from around the world, facilitating the international flow of educational resources and academic exchanges. These international educational institutions not only bring diversified educational concepts to Beijing but also cultivate international talents for the city's long-term development.

Throughout history, Beijing has continuously absorbed and integrated various cultural elements, forming a unique urban culture. Cultural heritages such as the Forbidden City, the Great Wall, and the Summer Palace in Beijing are not only symbols of traditional Chinese culture but also important components of world cultural heritage. These cultural resources provide Beijing with abundant cultural capital, attracting tourists and scholars from all over the world and promoting international cultural exchange and cooperation.

In the 21st century, Beijing's culture and technological innovation have complemented each other, jointly driving the city's internationalization process. Cultural diversity provides rich inspiration and a broad perspective for technological innovation, while technological innovation offers new means and platforms for cultural dissemination and development. For example, Beijing's cultural festivals, such as the Beijing International Music Festival and the Beijing International Film Festival, have become important platforms for international cultural exchange, showcasing Beijing's cultural charm and innovative

vitality. In its future development, Beijing will continue to rely on its profound cultural heritage and strong technological innovation capabilities to continuously push the city towards a higher level of internationalization.



Figure 9 Beijing Bird's Nest Stadium for the 2008 Olympic Games

Source: YitongJiang(2008)

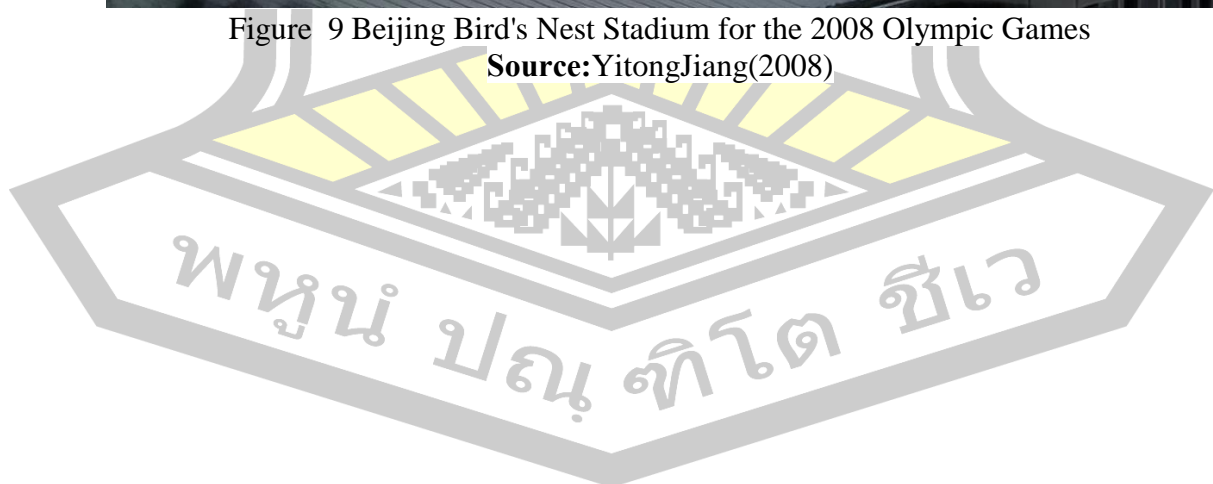




Figure 10 China World Hotel, Beijing

Source: Yitong Jiang (2018)





Figure 11 Speech by Vice President of the People's Republic of China Han Zheng at the World Chinese Conference 2024

Source: YitongJiang(2024)

2 Guangzhou and Shenzhen: The Twin Stars of the Pearl River Delta

Guangzhou, as an important city in southern China, has a long-standing tradition of trade that dates back to the prosperous era of the ancient Maritime Silk Road. Located in the Pearl River Delta, Guangzhou has been one of China's key ports for foreign trade since ancient times, thanks to its advantageous geographical location. Guangzhou's trade tradition is not only reflected in its frequent commercial exchanges with foreign countries but also in its rich cultural heritage and open attitude towards foreign exchange.

During the Tang Dynasty, Guangzhou became the largest foreign trade port in southern China, with extensive connections to Southeast Asia, South Asia, and even more distant regions. In the Song Dynasty, Guangzhou's maritime trade further developed, becoming one of the starting points of the "Maritime Silk Road." During this period, Guangzhou's trade network expanded to the Persian Gulf and even further to East Africa (Zhao 2016). In the Ming and Qing Dynasties, despite restrictions on foreign trade due to the maritime embargo policy, Guangzhou maintained its status as a trade center, especially as one

of the "Thirteen Factories," which was an important window for foreign trade during the Qing Dynasty.

In modern times, Guangzhou's trade tradition has gained new development opportunities. After the Opium War, Guangzhou was forced to open up as a treaty port, which, although a humiliating period in history, also brought Guangzhou closer to foreign connections. During the Republic of China period, Guangzhou, as the birthplace of the revolution, further promoted trade development with its spirit of openness and innovation. After the founding of the People's Republic of China, especially since the reform and opening up, Guangzhou has rapidly developed into a frontier city of China's opening up to the outside world, relying on its unique geographical and policy advantages.

Guangzhou's trading tradition is not only reflected in the circulation of goods but also in cultural exchanges. Guangzhou's tea culture, food culture, and more are deeply influenced by foreign cultures, while simultaneously disseminating Chinese culture to various parts of the world. The Canton Fair in Guangzhou, as the oldest, highest-level, largest, most comprehensive, and most widely attended international trade event in China, has become a significant platform for China's foreign trade and a modern embodiment of Guangzhou's trading tradition.

As China internationalizes, Guangzhou's trading tradition continues to adapt and lead new trade patterns and trends. Emerging trade forms such as e-commerce and cross-border trade have rapidly developed in Guangzhou. Guangzhou's trading tradition is not only a part of its history but also a crucial cornerstone for its future development. Guangzhou's trading tradition demonstrates strong vitality and adaptability in the modernization process. As an international port, Guangzhou continuously introduces advanced management experience and technology, enhancing the port's throughput capacity and service levels. On this basis, Guangzhou actively builds a free trade pilot zone, promoting trade facilitation and providing a more relaxed trade environment for enterprises. The Guangzhou municipal government has also implemented a series of policies encouraging innovation and entrepreneurship, attracting a large number of domestic and foreign investors. These policies not only facilitate the transformation and upgrading of traditional industries but also spur the emergence of new industries such as biomedicine, new energy, and information technology, injecting new vitality into Guangzhou's trade development.



Figure 12 Guangzhou Dafo Temple
Source: YitongJiang(2024)

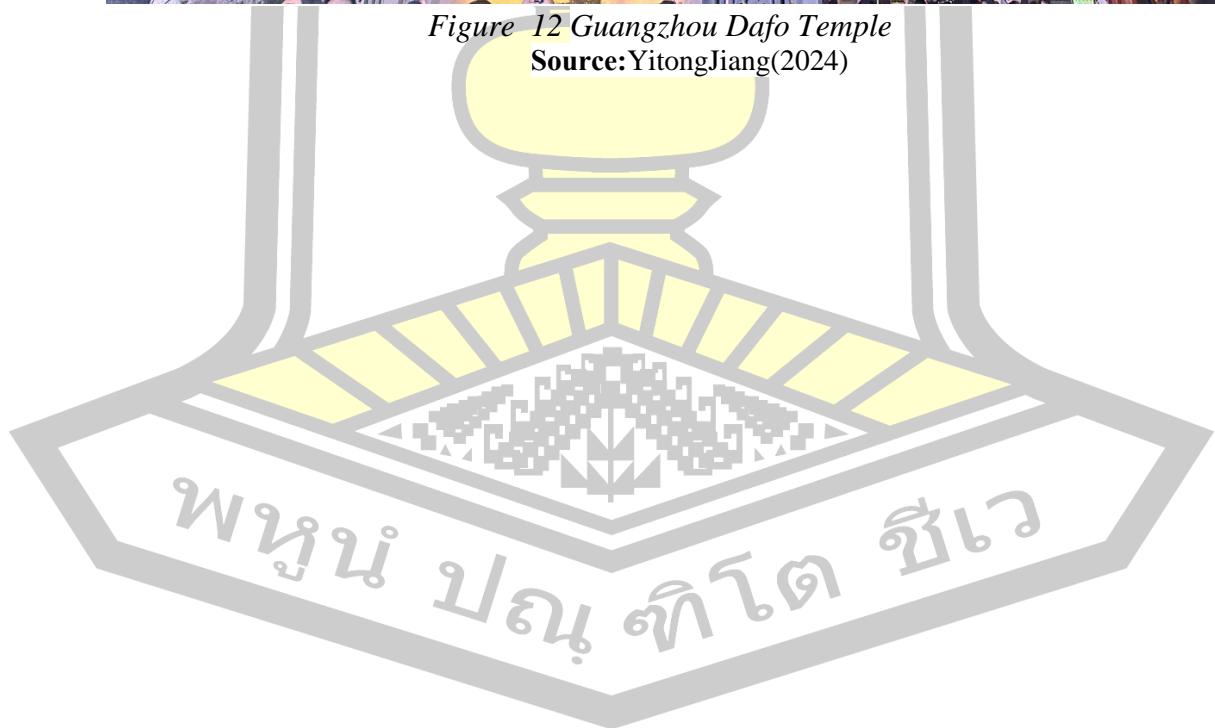




Figure 13 Guangzhou landmark "Xiaomanwa" TV Tower
Source: YitongJiang(2024)



Figure 14 Guangzhou the Pearl River night view
Source: YitongJiang(2024)

The rapid rise of Shenzhen serves as a microcosm of China's reform, opening-up, and modernization efforts. The city's transformation from a small fishing village to an international metropolis not only reflects the swift momentum of China's urbanization and economic development but also showcases the significant role of policy guidance and technological innovation.

The establishment of the Shenzhen Special Economic Zone marked a turning point in Shenzhen's history, laying the foundation for its subsequent rapid development. The implementation of the special economic zone policy quickly made Shenzhen a focal point for domestic and foreign investors. The influx of substantial capital and technology significantly propelled the city's industrialization and modernization process. Driven by policy initiatives, Shenzhen actively pursued the development of high-tech industries, achieving remarkable successes particularly in the fields of electronic information, biotechnology, and new materials. The development of Shenzhen's high-tech industries benefits from its open market environment and encouragement of innovation, attracting a congregation of high-tech enterprises and innovative talents. Well-known companies such as Huawei, Tencent, and DJI have their headquarters in Shenzhen. The rapid growth of these enterprises has not only fueled Shenzhen's economic expansion but also enhanced its global visibility and influence.

Shenzhen's urban planning and construction also reflect modern and international characteristics. The city's infrastructure construction, public service system, and ecological environment protection have all reached the international advanced level. Shenzhen boasts a well-developed transportation network, including modern airports, ports, and rail transit systems, facilitating urban development and personnel mobility. At the same time, Shenzhen also emphasizes green and sustainable development. With a high urban green coverage rate and good environmental quality, it provides residents with a high-quality living environment.

Shenzhen's cultural development also exhibits a trend of diversification and internationalization. With the increase in international exchanges, Shenzhen has gradually fostered an inclusive and open cultural atmosphere. Various international cultural activities and festivals are held in Shenzhen, such as the Shenzhen International Marathon and the Shenzhen International Piano Competition. These events not only enrich the cultural life of citizens but also enhance Shenzhen's international image. Shenzhen's development model demonstrates that reform and opening up, along with technological innovation, are key driving forces for urban development. The establishment of a special economic zone has

provided Shenzhen with a testing ground, enabling it to pioneer and experiment, exploring a path suitable for its own development. In this process, Shenzhen has continuously optimized its business environment and successfully attracted a large amount of domestic and foreign resources through policy guidance and market mechanisms.

Especially in the development of high-tech industries, Shenzhen's achievements are remarkable. By constructing high-tech industrial parks, Shenzhen provides innovative enterprises with platforms for research and development, production, and sales. This agglomeration effect of the industrial chain accelerates technological iteration and industrial upgrading, providing a strong driving force for Shenzhen's sustained economic growth.





Figure 15 Shenzhen University
Source: YitongJiang(2024)



Figure 16 Night View of Shenzhen
Source: YitongJiang(2024)



Figure 17 "Monkey King" by Li Xiangqun, 2024 Shenzhen Bay Public Art Season
Source: YitongJiang(2024)

Hong Kong and Macao, as special administrative regions of China, play a unique role in international connectivity and cultural exchange. Due to their historical background and geographical location, these two regions have become important bridges for cultural exchanges between the East and the West. Their colonial history and the process of returning to China are important chapters in the historical development of China's international cities. This historical turning point not only marks China's restoration of sovereignty over these two regions, but also opens a new chapter for Hong Kong and Macao as international cities of China.

The history of Hong Kong can be traced back to 1842, when the Treaty of Nanking was signed, granting Britain the right to govern Hong Kong Island (Liu 2017). Subsequently, through a series of treaties, Britain gradually expanded its control over Hong Kong. Over time, Hong Kong evolved into a significant trading port and financial center in the Far East. However, with the transfer of sovereignty on July 1, 1997, Hong Kong ended its 156-year British colonial rule and officially became a special administrative region of China. The history of Macao is closely linked to Portuguese colonial rule. Since 1557, Portugal established a trading post in Macao, and it was not until the signing of the "Treaty of Amity and Commerce" between China and Portugal in 1887 that Portugal officially gained control over Macao (Zhao 2018). Similar to Hong Kong, Macao ended its 442-year Portuguese colonial rule on December 20, 1999, and returned to Chinese sovereignty. As special administrative regions of China (Wang 2020), Hong Kong and Macao have historically played pivotal roles as financial and tourism hubs. Due to their unique geographical locations, rich historical and cultural heritage, and open economic systems, these two regions have emerged as international financial centers and tourist destinations.

Hong Kong, with its status as a free trade port and international financial center, attracts investors and financial institutions from around the world. The transparency, liquidity, and stability of its financial market have made it one of the world's largest offshore RMB centers. Hong Kong's financial industry has a long history, dating back to the mid-19th century when it had already become a regional trade and financial service center (Li 2021). Over time, Hong Kong has continuously strengthened its ties with the international financial market, gradually evolving into an international financial center. Hong Kong's financial system encompasses multiple sectors such as the stock market, money market, foreign exchange market, and gold market, providing diversified financial services to global clients. Furthermore, Hong Kong boasts a robust legal system and regulatory framework, laying a solid foundation for the stable operation of its financial market. Characterized by its high

degree of internationalization, marketization, and liberalization, Hong Kong's financial industry has become an important hub for global capital flows. In addition, as an international financial center, Hong Kong continuously drives the development of its financial industry through financial innovation and technology application, such as the application of digital currency and blockchain technology, bringing new changes to traditional financial services (Zhang 2019).

The international connectivity between Hong Kong and Macao is also evident in the field of education. These two regions boast numerous internationally renowned higher education institutions, attracting students and scholars from all over the world. Students can be exposed to diverse educational philosophies, and this cross-cultural learning experience greatly enriches their knowledge structure and way of thinking. These educational institutions are not only disseminators of knowledge but also platforms for cultural exchange, fostering mutual understanding and respect among students from different cultural backgrounds.



Figure 18 Night view of Victoria Harbour in Hong Kong
Source: YitongJiang(2018)



Figure 19 Louis Vuitton boutique in Hong Kong
Source: YitongJiang(2018)

Macao is renowned globally for its gaming and tourism industries, attracting a significant number of international tourists and becoming one of the world's largest gaming markets. Tourism serves as another pillar of its economy. The Historic Centre of Macao has been listed as a World Cultural Heritage site by UNESCO, drawing numerous tourists with its unique Portuguese-style architecture and rich historical and cultural heritage. As an important component of Macao's economy, the gaming industry has experienced rapid development since the 1960s. Macao's gaming industry encompasses not only traditional casino games but also various businesses such as entertainment, hotels, and conventions, forming a complete tourism industry chain. In recent years, Macao has actively promoted diversified economic development, striving to reduce its reliance on the gaming industry and developing emerging industries such as cultural tourism and convention and exhibition business. After returning to China, Hong Kong and Macao have maintained their unique characteristics while further strengthening economic cooperation and cultural exchanges with the mainland.

Hong Kong's position as an international financial center and trade hub has been consolidated, while Macao, relying on its unique historical and cultural tourism resources, has developed into a world-renowned tourism and leisure center. While safeguarding national sovereignty, security, and development interests, the two special administrative regions have also provided important platforms for China's opening up and international exchange and cooperation. The return of Hong Kong and Macao is not only a significant event in the history of China's international city development but also an important milestone in China's grand cause of peaceful reunification. The successful practices in these two regions demonstrate the strong vitality and widespread international influence of the "One Country, Two Systems" policy, providing valuable experience for the international development of other regions in China. In the future, Hong Kong and Macao will continue to leverage their unique geographical advantages and international influence to contribute to the process of urban internationalization in China.

The colonial history of Hong Kong and Macao, as well as their return to China, not only signifies China's restoration of sovereignty but also marks an important starting point for the internationalization process of these two regions. The return of Hong Kong and Macao not only proves the success of the "One Country, Two Systems" policy but also provides a reference for the international development of other regions in China. In future development, these two special administrative regions will continue to leverage their unique geographical

advantages and international influence to inject new vitality into China's urban internationalization process. By deepening cooperation with the mainland, Hong Kong and Macao will better serve the country's development strategy and make new contributions to realizing the Chinese Dream of national rejuvenation.



Figure 20 The spectacular "House of Dancing Water" show at Melco City in Macao, costing HKD 2 billion

Source: YitongJiang(2011)

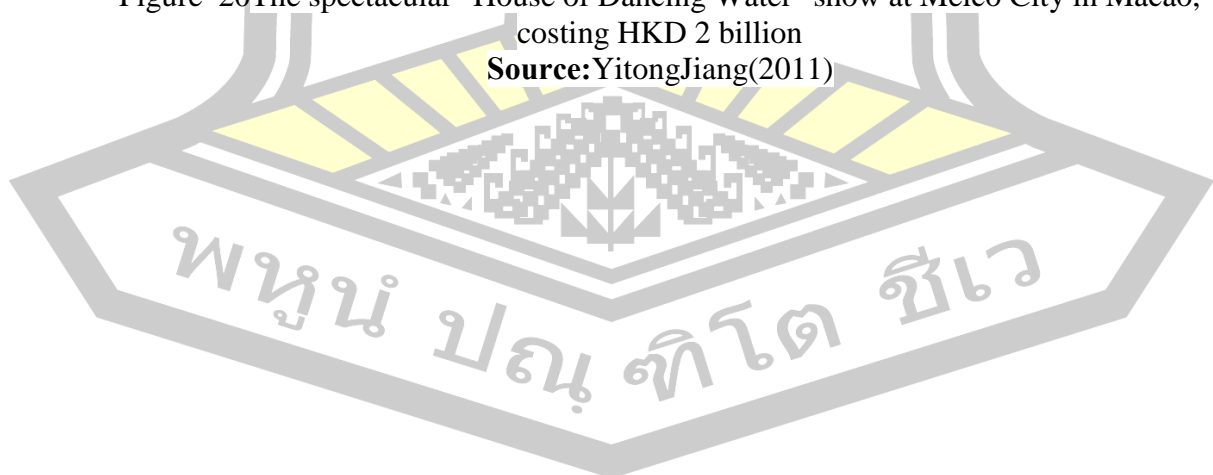




Figure 21 The foremost of the Eight Scenic Spots in Macau, the Ruins of St. Paul's Cathedral

Source: YitongJiang(2011)

2.4 Study the development history of Shanghai from the perspective of China's most internationalized city

Shanghai: The internationalization process of the Magic City

From the **mid-19th century to the early 20th century**, Shanghai, as an important gateway for China's opening up to the outside world, experienced the opening of the treaty port era and profound colonial influence. The signing of the Treaty of Nanking in 1842 marked the official opening of Shanghai, making it one of the five treaty ports, which had a profound impact on the historical process of Shanghai and even the whole of China. Subsequently, Shanghai rapidly developed into an international trade and financial center, with foreign powers establishing concessions in the city, bringing Western capital, technology, management experience, and Western culture and lifestyle, profoundly affecting Shanghai's social structure and urban landscape. Shanghai's colonial history is not only

reflected in its economy and urban construction but also deeply influences its social culture and national identity.

The existence of concessions led to the formation of a unique "twin-city" structure in Shanghai, where the Chinese and foreign concessions coexisted (Yang 2018). Foreigners within the concessions enjoyed extraterritoriality, while the Chinese were relatively marginalized. This unequal social structure and cultural conflict stimulated Shanghai citizens' national consciousness and resistance spirit, laying the groundwork for later national liberation movements. At the same time, Shanghai was also a frontier for cultural exchange and integration during the colonial period. Western forms of culture, such as science, education, and art, were disseminated and developed in Shanghai, colliding and blending with traditional Chinese culture, forming a unique Shanghai-style culture.

Industries such as the newspaper, publishing, and film industries in Shanghai developed rapidly during this period, becoming one of the country's cultural centers. Shanghai's cultural diversity and openness laid a solid foundation for its later development into an international metropolis. The treaty ports and colonial influence era played a crucial role in Shanghai's historical development. This period promoted Shanghai's economic development and urban construction and profoundly shaped its social structure, cultural characteristics, and national identity. Shanghai's colonial history is an indispensable chapter in its internationalization process and is of great significance for understanding Shanghai and even modern Chinese history.

During the Republic of China period, Shanghai underwent a significant transformation. With the establishment of the Republic of China in 1912, Shanghai gradually evolved from a semi-colonial trading port into a vibrant international metropolis. Shanghai's political status was elevated during this period, and its economic and cultural activities flourished. Economically, Shanghai became the economic hub of China during the Republic of China era. Due to its advantageous geographical location and open trade policies, Shanghai attracted a large amount of domestic and foreign capital, leading to the rapid development of the banking, textile, and light industries. At the same time, Shanghai served as a crucial hub for domestic and international trade, with a vast array of goods being distributed here, further boosting the city's economic prosperity. Historical records indicate that Shanghai's trade volume accounted for over half of the country's total in the 1920s, earning it the title of the "Paris of the East"(Liu 2016).

Shanghai emerged as a cultural stronghold during the Republic of China period. Many renowned writers, artists, and thinkers gathered here, propelling the development of the New Culture Movement. Shanghai's newspaper, publishing, and film industries also boomed, making it a national cultural center. For instance, literary giants like Lu Xun and Mao Dun left a profound mark in Shanghai, driving the advancement of modern Chinese literature. Furthermore, Shanghai's international stature rose during the Republic of China period. By the 1920s, Shanghai had become one of the foremost international cities in the Far East. Numerous international organizations and foreign consulates established offices in Shanghai, transforming it into a significant platform for international exchange. Shanghai's international image and influence were greatly enhanced. The rapid development of Shanghai during the Republic of China period offers valuable insights and inspiration for future generations. Its development model and cultural achievements hold significant reference value for understanding modern urban development. Through in-depth research and understanding of Shanghai's development journey, we can draw lessons for current and future urban development, particularly in areas such as urbanization, cultural preservation, and internationalization strategies.

After the reform and opening up, Shanghai, as one of China's economic centers, underwent profound transformation. During this period, Shanghai not only achieved rapid growth in the economic field but also made significant achievements in urban planning, cultural development, and international exchanges. Implementing the reform and opening-up policy provided new impetus for Shanghai's internationalization process, gradually developing it into an international metropolis with global influence. Economically, Shanghai leveraged its advantageous geographical location and rich historical heritage to attract a large amount of foreign investment, driving the transformation and upgrading of its economic structure. The establishment of the Pudong Development Zone became an important symbol of reform and opening up, not only driving Shanghai's economic development but also serving as a successful example of China's opening-up policy. With the influx of foreign investment and the gradual establishment of a market economy, modern service industries such as finance, trade, and logistics in Shanghai have developed rapidly, becoming new engines driving urban economic growth.

Regarding international exchanges, Shanghai actively participates in global governance and establishes friendly relations with cities around the world. The hosting of international events such as the Shanghai Cooperation Organization and the China International Import Expo has further enhanced Shanghai's international influence, making it

an important bridge connecting China with the world. In terms of urban planning, Shanghai has implemented a series of major projects, such as expanding the subway network and constructing Hongqiao and Pudong international airports. These infrastructure improvements have greatly enhanced the city's service capabilities and international image. At the same time, Shanghai also pays attention to the protection and inheritance of historical culture, such as the preservation and renovation of the historical buildings on the Bund, which not only retains the city's historical memory but also endows it with new functions and vitality.

Many contemporary art museums have also been built during this period. The transformation after the reform and opening up has enabled Shanghai to achieve remarkable achievements in various aspects such as economy, urban development, cultural construction, and international exchanges, laying a solid foundation for its internationalization process. Shanghai's successful transformation provides valuable experience for the internationalization development of other Chinese cities and contributes Chinese wisdom to the global urbanization process.

In summary, since the Opium War in the 19th century, Shanghai has rapidly modernized due to its geographical and historical significance. As a treaty port, it attracted significant foreign investment, leading to the construction of modern railways, telegraph lines, and ports. This not only fueled trade development but also transformed Shanghai into a popular destination for commerce and industry, serving as a hub for Western economy, knowledge, ideas, language, and culture. Notably, it became a vital center for finance, trade, and the exchange of foreign technology and talent. From the late 19th century to the early 20th century, foreign investment spurred the rise of industries such as textile mills and factories.

Shanghai also became a hub for modern educational institutions, including universities, schools, and research centers, making a crucial contribution to China's intellectual and innovative development. Politically, Shanghai was a significant area of change in China, witnessing major revolutionary events such as the overthrow of the Qing Dynasty and the establishment of the Republic of China. As a modern international metropolis in the Eastern Hemisphere, Shanghai attracts domestic and foreign bankers, businesses, and residents for trade and investment. The fusion of diverse cultures and heterogeneity has forged a multi-social, multicultural community, becoming the cornerstone of this metropolis. By the end of the 20th century, following China's economic reforms, Shanghai was chosen as one of the pioneer cities for testing economic openness policies, with the rise of the Pudong New Area symbolizing this internationalization process.

This transformed Shanghai into a significant engine of global economic development, aligning with international standards and serving as a key window for China's internationalization. In Shanghai, all aspects of modernity exhibit cutting-edge trends, whether in economy, technology, or art. In this sense, China's international cities can be seen as theaters, with contemporary art museums representing scenes or settings within these modern theaters. The world is an interactive space, with China within it; China is also an interactive space, with Shanghai within it; and Shanghai is yet another interactive space, with contemporary art museums within it.

In Shanghai, a highly representative international city in China, remarkable developments have been achieved in economy, technology, finance, and art, evident in the "contemporary art museums." These have gradually evolved into international art spaces for diverse interactions, becoming pilgrimage sites for young people seeking fashion and trends. The existence of modern facilities has played a crucial role in shaping Shanghai's modernity, with art making a significant contribution. The development of Shanghai's art spaces is a representative epitome. From the initial single art district, to national exhibition halls, to individual exhibition halls, and ultimately to the various contemporary art museums we see in Shanghai today, Shanghai's modernity has been gradually constructed in this process. Not only does Shanghai's modernity owe its existence to contemporary art museums, but contemporary art museums also enhance Shanghai's modernity. It is precisely because of these contemporary art museums that Shanghai can become a modern art metropolis akin to Paris, New York, and Rome, and even surpass them. This represents a kind of reverse modernity.

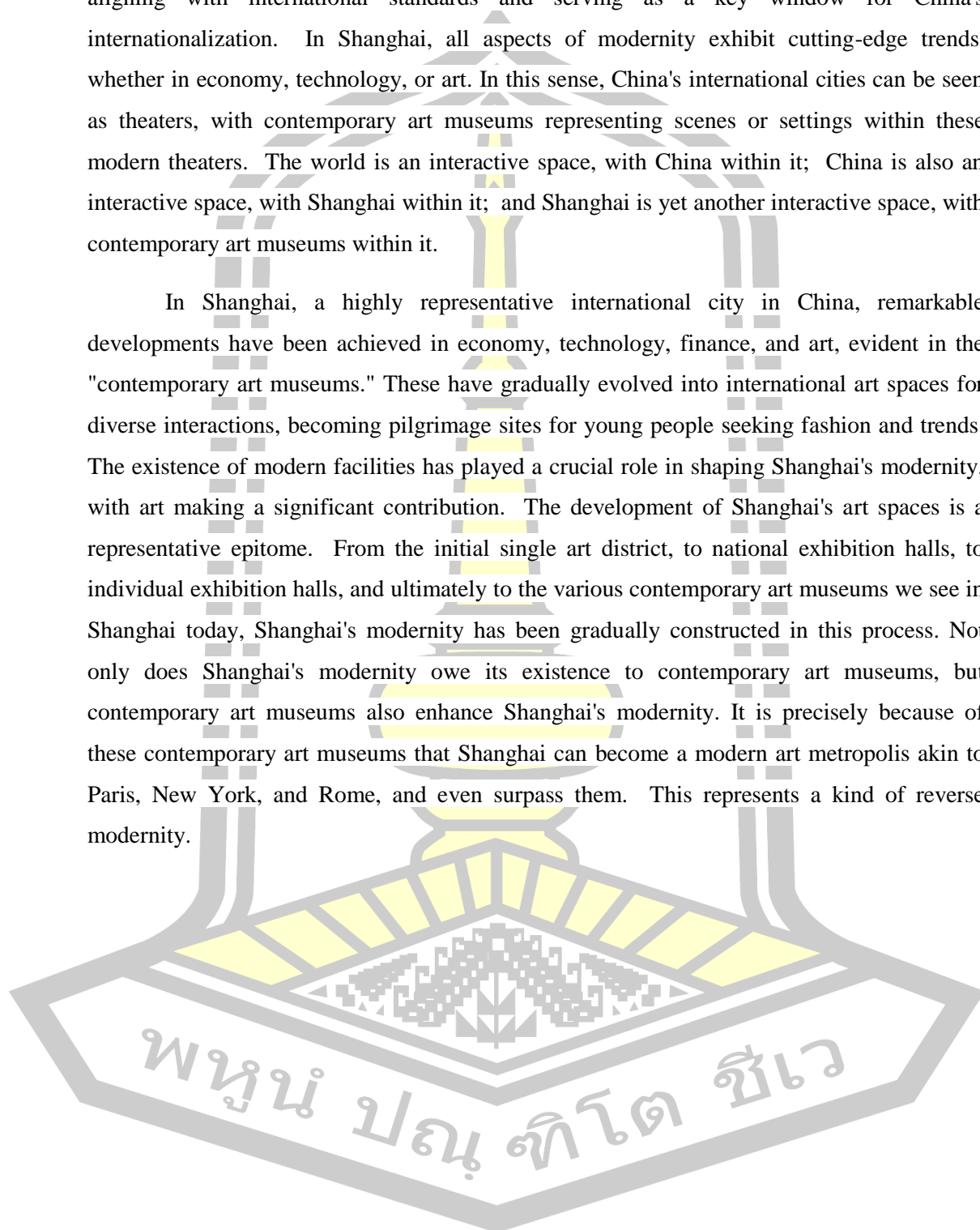




Figure 22 The night view of the Bund in Shanghai in the post-pandemic era



Figure 23 The night view of the Bund in Shanghai in the post-pandemic era
Source: YitongJiang(2021)



Figure 24



Figure 25 Shanghai Disneyland
Source: YitongJiang(2021)

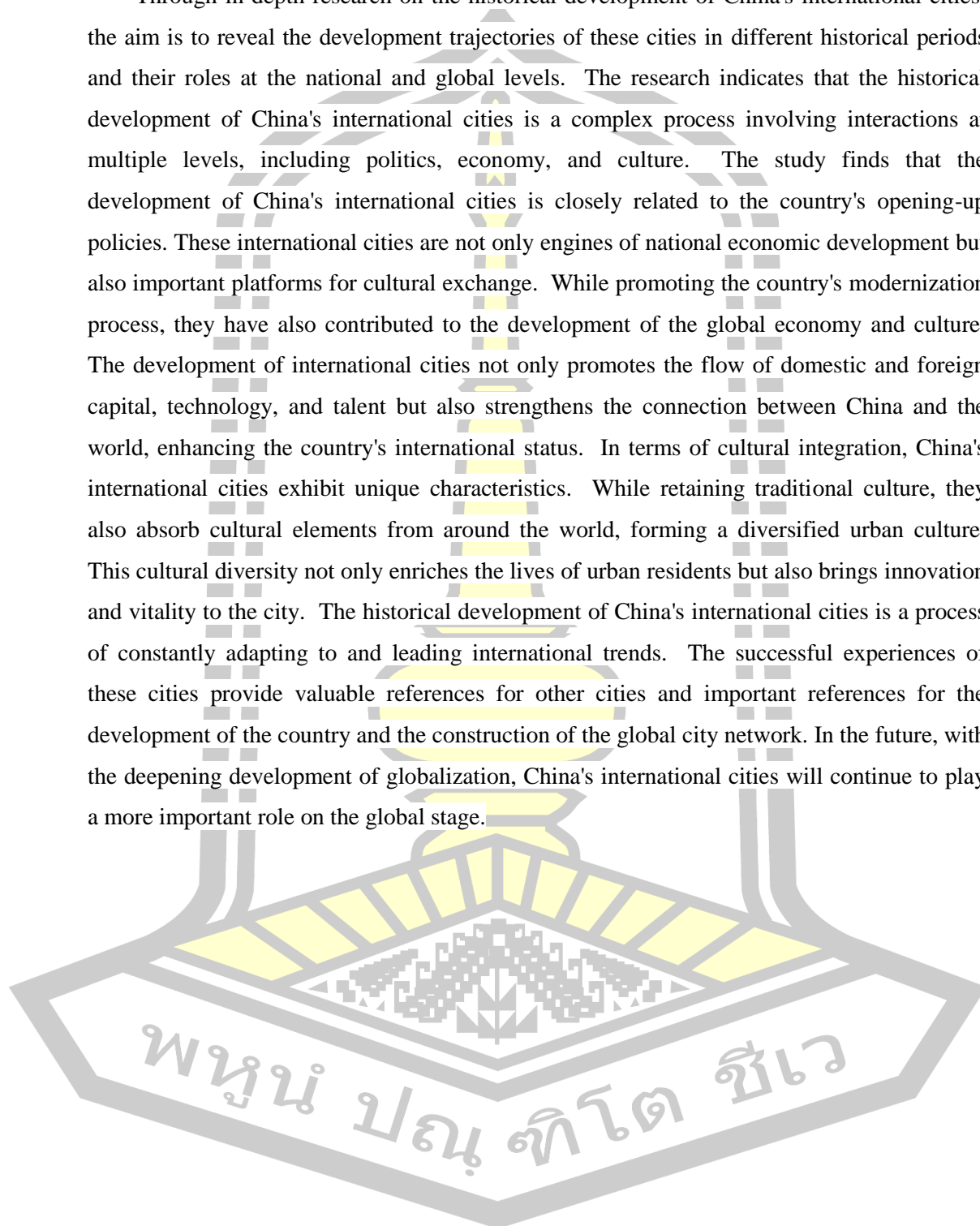




Figure 26 Shanghai Tsukuyama Bookstore
Source: YitongJiang(2021)

Conclusion

Through in-depth research on the historical development of China's international cities, the aim is to reveal the development trajectories of these cities in different historical periods and their roles at the national and global levels. The research indicates that the historical development of China's international cities is a complex process involving interactions at multiple levels, including politics, economy, and culture. The study finds that the development of China's international cities is closely related to the country's opening-up policies. These international cities are not only engines of national economic development but also important platforms for cultural exchange. While promoting the country's modernization process, they have also contributed to the development of the global economy and culture. The development of international cities not only promotes the flow of domestic and foreign capital, technology, and talent but also strengthens the connection between China and the world, enhancing the country's international status. In terms of cultural integration, China's international cities exhibit unique characteristics. While retaining traditional culture, they also absorb cultural elements from around the world, forming a diversified urban culture. This cultural diversity not only enriches the lives of urban residents but also brings innovation and vitality to the city. The historical development of China's international cities is a process of constantly adapting to and leading international trends. The successful experiences of these cities provide valuable references for other cities and important references for the development of the country and the construction of the global city network. In the future, with the deepening development of globalization, China's international cities will continue to play a more important role on the global stage.



Chapter III

Historical Development of Contemporary Art Museums in China

Introduction

In today's era, the world we live in bears deep imprints of museology at all levels. However, it is important to clearly recognize that the world we live in is not simply a product of the unidirectional influence of museological ideas over the past two centuries. Although museological ideas have undoubtedly had a profound and extensive impact on the world's cultural patterns, social cognition, and people's aesthetic concepts during this long historical process, the development of the world is the result of the intertwined and combined effects of multiple factors.

Museums, with their unique cultural attributes and social functions, have become one of the core places where modernity can occur, develop, and be sustained in a specific historical period. In that era, museums were not only places for collecting artworks and cultural relics, but also important platforms for knowledge dissemination, ideological collision, and cultural inheritance (Zhao 2020). They witnessed the transformation of human society from traditional to modern, carrying the development trajectory and spiritual connotation of modernity in different historical stages. For us living today, museums have been deeply integrated into all aspects of social life, becoming extremely common and ubiquitous, and occupying an indispensable position in the socio-cultural system.

This high degree of popularity and integration makes museums appear so natural in our daily lives that we often take them for granted. However, when we try to think from another perspective, that is, imagine what a completely different situation we would face if we returned to a world without museums, we will find that this thinking process is full of challenges and depth. Without museums and this remarkable human invention, it is difficult to imagine what kind of predicament our world would fall into in terms of cultural inheritance, knowledge dissemination, aesthetic education, and social cohesion. The historical memory, cultural value, and social function carried by museums are indispensable components of modern society, and their absence will have an immeasurable impact on the development process of human society. Currently, there are various types of contemporary art museums in China, ranging from ancient cultural relic protection institutions to modern spaces exhibiting cutting-edge art. International cooperation has significantly increased, and the art market is integrated with the global market, such as the art fairs and biennales in

Shanghai, reflecting the profound changes in Chinese culture and society, as well as the overall improvement of cultural soft power.

The role of contemporary art museums in China's internationalization process is becoming increasingly prominent. The focus of this study lies in how contemporary art phenomena develop in China, and how contemporary art museums, this diverse interactive space for art, affect China's modernization and internationalization.

Part 1: The Origin and Development of Museums

The origin of museums can be traced back to Western Europe. In the English language system, the term "Museum" originally referred to the place of worship for the Muses. In ancient Greek mythology, the Muses were collectively referred to as the nine goddesses in charge of art, science, and many other fields, representing wisdom, inspiration, and creativity. Therefore, from an etymological perspective, the term "Museum" indicates from its inception that museums are essentially special places dedicated to displaying wisdom and disseminating knowledge to the public (Zhang 2018). They are not just a physical space, but also an important carrier for human cultural inheritance and knowledge exchange.

In the English context, art museums are usually translated literally as "Art Museum" or "Museum of Art". Literally speaking, they are museums specifically designed to display works of art, which is what we commonly know as art museums. In China, the term for art museums has followed the traditional naming convention established in 1929 with the establishment of the National Art Museum of China (now known as the Jiangsu Provincial Art Museum). This naming convention not only reflects the historical context and inheritance relationship of the development of Chinese art museums, but also reflects China's integration and convergence with international common concepts in the field of culture and art. Just as science museums focus on displaying scientific knowledge and technological achievements, natural history museums primarily present natural ecology and biodiversity, historical museums are dedicated to reconstructing historical events and cultural heritage, and geological museums focus on displaying the geological structure and evolution of the Earth, art museums, as a specific category of museums, with art as the core, present a rich and diverse art world to the audience through various methods such as collection, display, and research, playing a unique and important role in cultural dissemination and art education.

Firstly, from the perspective of the era in which the collections belong, there are museums primarily featuring ancient collections, which resemble a treasure trove of history,

carefully preserving the dazzling pearls of ancient art and carrying the artistic memories and cultural threads of bygone years. Meanwhile, contemporary art museums focusing on modern and contemporary collections are like pioneers of the times, keenly capturing the pulse of modern and contemporary art development and showcasing the innovations and breakthroughs of art in different historical stages. In terms of collection categories, painting galleries resemble a dreamy palace intertwined with colors and lines, where painters use their brushes to depict the myriad phenomena in the world; in sculpture galleries, three-dimensional art forms solidify artists' unique interpretations of space and power; folk art museums are like living dictionaries of folk culture, vividly exhibiting the unique charm of folk art from various regions; and craft art museums are a convergence of exquisite craftsmanship, where each piece embodies the wisdom and effort of the craftsmen.

Taking the content of the collections as a starting point, comprehensive art museums resemble encyclopedias of art, covering a variety of art forms and themes, presenting a magnificent artistic picture to the audience; specialized art museums are like experts focusing on a particular field, deeply exploring the essence of specific art categories and providing opportunities for art enthusiasts to delve deeper. For example, the Metropolitan Museum of Art in New York, with its rich ancient collections, occupies a pivotal position in art history, resembling a towering monument of ancient art; while the Corning Museum of Glass in New York, the National Portrait Gallery in Washington, the Musée du Moyen-Âge de Cluny in Paris, the Museu de Arte Psicológica in Rio de Janeiro, and the Xu Beihong Memorial Museum in Beijing, each shine uniquely in the art sky with their unique modern and contemporary collections or collections of specific themes. Looking back at history, in ancient times, due to the limitations of social environment, cultural concepts, and technological conditions, there were no independent venues specifically for collecting or exhibiting art.

In ancient Greece, the north wing of the Acropolis of Athens accidentally served as a gallery, becoming an important place for people to appreciate artworks. Although its function was extremely limited compared to modern art museums, it provided a valuable space for the dissemination and exchange of art at that time. In ancient China, Emperor Wen of Sui demonstrated remarkable cultural foresight and carefully arranged the Guanwen Hall in Luoyang. The Miaokai Terrace was built on the east side to collect precious calligraphy works, and the Baoji Terrace was built on the west side to specifically store famous paintings, marking the beginning of an organized collection of art treasures in ancient China. In the medieval West, deeply influenced by religious culture, artworks were mostly collected in churches, monasteries, and universities. These places were not only centers of religious

activities and academic research but also served as sanctuaries for art to some extent. Here, artworks blended with religious doctrines and academic ideas present a unique artistic style.

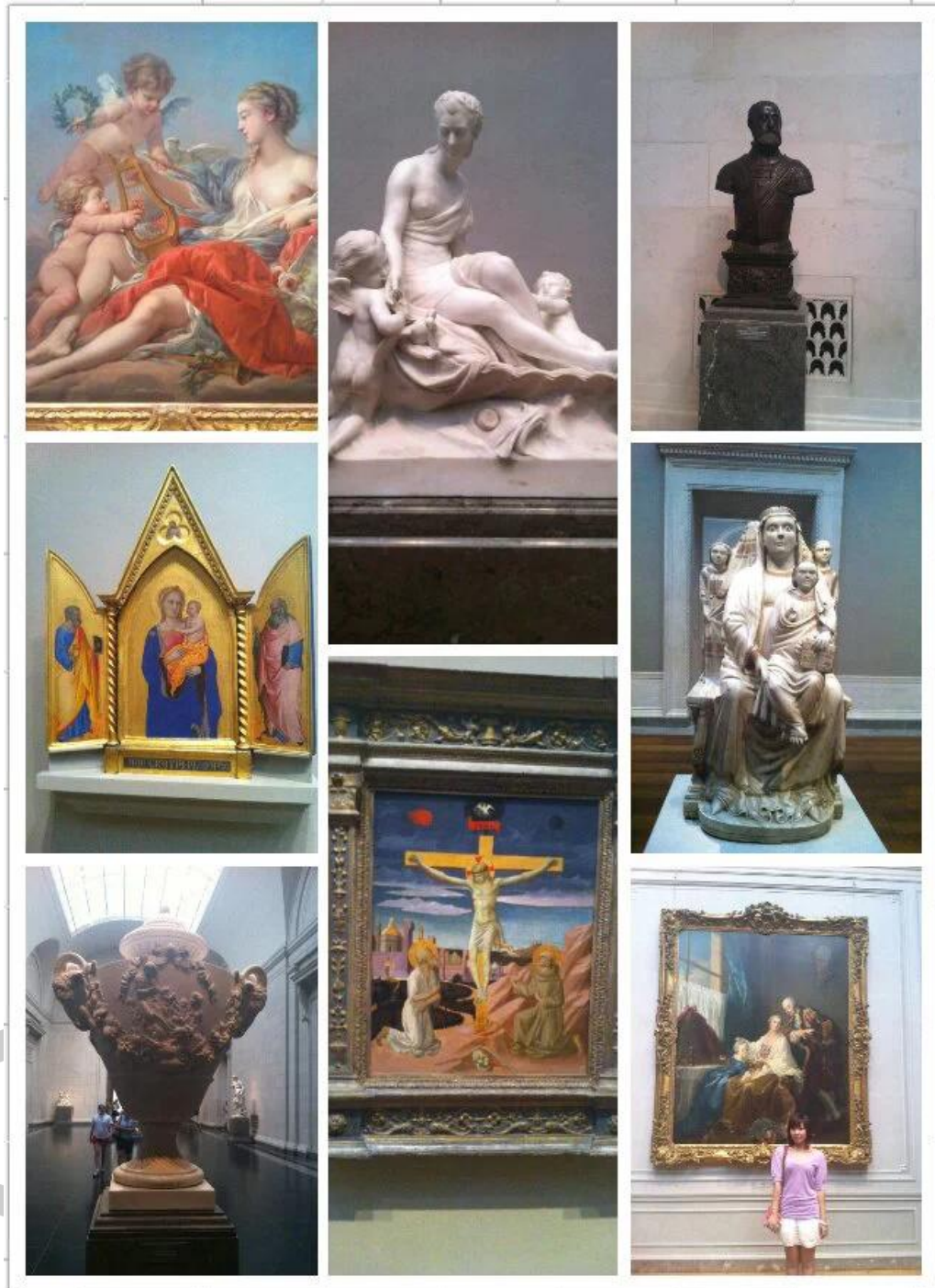


Figure 27 Metropolitan Museum of Art, New York
Source: YitongJiang(2011)



Figure 28 National Portrait Gallery, Washington
Source: YitongJiang(2011)



Figure 29 Great works of the Renaissance, including murals and sculptures in the hall of the Palazzo Vecchio in Florence, Italy.

Source: Yitong Jiang (2019)

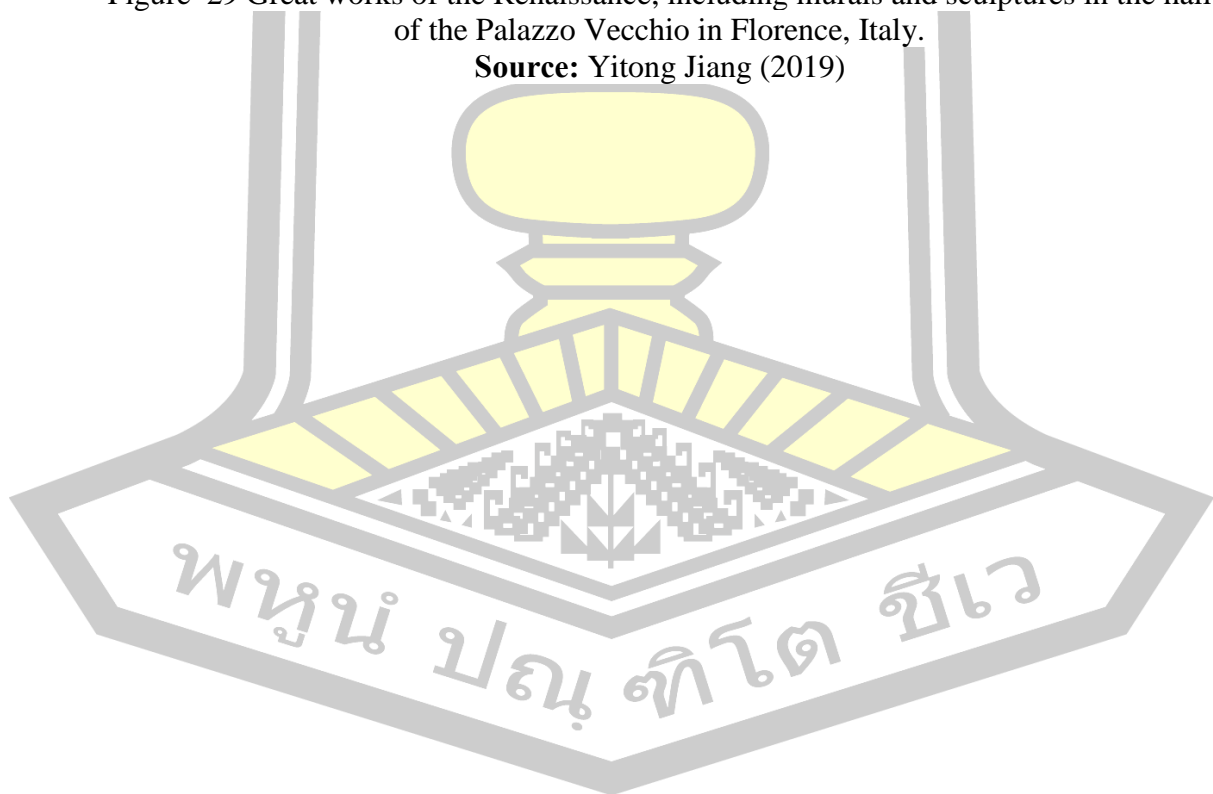




Figure 30



Figure 31 St. Mary's Cathedral, Milan, Italy: The Last Supper
Source:YitongJiang (2019)

As the wheel of history slowly turned into the Renaissance period, museums specializing in or primarily collecting artworks sprang up like mushrooms before the 19th century, driven by socio-economic development and the prosperity of culture and art. For instance, the earliest Christian museum, established in the Vatican in the 18th century, centers around religious art, showcasing the profound influence and unique expression of Christian culture in the field of art. The British Museum, which opened in 1759, has become one of the world's important repositories of culture and art thanks to its rich collections and extensive collection areas (Chen 2019).

The official establishment of the Louvre Museum in France in 1893 is undoubtedly a landmark event in the history of art museum development. The Louvre Museum not only boasts world-renowned art collections such as the Mona Lisa and the Victory of Samothrace, but also stands as a global benchmark for art museums due to its magnificent architectural scale, comprehensive management system, and extensive international influence. It attracts art

lovers and scholars from all over the world and has had a profound impact on the development of art museums worldwide.



Figure 32



Figure 33



Figure 34 The Mona Lisa's Smile at the Louvre Museum in Paris, France
Source: YitongJiang(2018)

As time progresses to the modern era, tracing the architectural forms of modern art museums back to their roots reveals a profound influence from the Da Vinci Gallery designed by John Soane in 1817. The Da Vinci Gallery exhibits unique architectural ingenuity, with its display space cleverly composed of multiple interconnected rooms. This layout not only ensures a coherent visitor route but also provides relatively independent yet interconnected exhibition spaces for different types of artworks.

The walls of each room eschew cumbersome decorations, creating a serene and focused exhibition atmosphere for artworks in a simple and pure style, allowing visitors to focus their full attention on the artworks themselves. In terms of lighting design, natural light is cleverly introduced through windows, or soft indirect lighting is produced by carefully arranged chandeliers. This lighting approach not only clearly displays the details and colors of artworks but also creates a warm and elegant viewing environment, enabling visitors to experience a unique aesthetic experience while appreciating artworks (Zhang 2020).

In the late 19th century, with the advancement of the Industrial Revolution and the acceleration of urbanization, American and European societies ushered in a period of prosperity and development in culture and art. A large number of public art museum buildings rose like cultural landmarks in major cities. These art museums not only became an important part of urban cultural landscapes but also attracted the active participation of the general public through their rich art exhibitions and cultural activities, becoming an important force in enhancing urban cultural soft power and residents' cultural literacy, and a proud cultural symbol of major cities. At the same time, more and more art museums, like museums and libraries, occupy an increasingly important position in government-led educational policies. They integrate art education into the social education system by hosting various forms of art education activities such as lectures, workshops, and art courses, providing opportunities for people of different ages and social backgrounds to engage with and learn about art, cultivating public aesthetic taste and artistic creativity, and playing a positive and important role in promoting the comprehensive development of social culture.

The bourgeois revolution, akin to a historical storm, profoundly altered the social structure and cultural landscape of Europe. In this historical context, certain European countries, aiming to better preserve and showcase the art treasures collected by royal families, often ingeniously renovate the palaces and castles of dethroned monarchs, transforming them into galleries where they publicly exhibit these collections that embody historical memories and artistic value. These galleries, converted from palaces and castles, not only retain the

grandeur and historical charm of the original buildings but also add a unique historical weight to the artworks, allowing viewers to appreciate art while seemingly traversing through time and space, experiencing the splendor and luxury of past royalty.

Since the 20th century, with the rise of modernist architectural trends and the acceleration of globalization, galleries with bold modern architectural styles have gradually replaced traditional-style galleries, becoming the new darlings of the international architectural stage and one of the popular tourist attractions drawing international visitors. The Guggenheim Museum in New York City, a classic example of modern architecture designed by Frank Lloyd Wright, stands out as the first gallery building to become a landmark with its unique spiral exterior and futuristic interior space. This building is not only a display container for artworks but also a great artwork itself, attracting countless visitors and becoming one of New York City's iconic cultural landscapes. Recently, the Guggenheim Museum Bilbao designed by Frank Gehry and the San Francisco Museum of Modern Art designed by Mario Botta have also become focal points in the architectural and art worlds with their unique architectural styles and innovative design concepts. However, with the popularity of this architectural style, some critical views have emerged. Some argue that such gallery buildings contain self-contradictions, as their exaggerated exteriors and luxurious interiors often distract viewers from the artworks themselves, causing them to marvel at the beauty of the architecture while neglecting the core purpose of the gallery - to display and appreciate art. After all, artworks are the soul of the gallery, and any architectural design should serve this core objective rather than putting the cart before the horse. Another trend is to prioritize meeting functional needs.

Such galleries fully consider the actual needs of exhibitions during the design process, striving to provide ideal conditions for the display and preservation of artworks, such as reasonable spatial layout, appropriate temperature and humidity control, and advanced security facilities (Wang 2022). However, relatively speaking, their investment and attention in architectural art may be relatively low, and the design of the building's exterior and interior spaces may be relatively plain, lacking strong artistic appeal and visual impact. With people's deepening reflection on the relationship between art and life, as well as their pursuit of diversified artistic experiences, some new types of art museums have emerged internationally. They bring a new artistic experience to audiences with unique design concepts and innovative operating models. For example, open-air sculpture museums perfectly integrate artworks with the natural environment, allowing audiences to appreciate sculptural art while feeling the vitality and vigor of nature, making art and nature complement each other; indoor-outdoor art

museums cleverly connect indoor and outdoor spaces, creating a flowing and open art display environment, allowing audiences to experience the harmonious coexistence of art and architecture, nature and humanity through different spatial transitions; art museums integrated with natural scenery are located in scenic natural areas, with architecture echoing the natural landscape, making audiences feel as if they are immersed in a landscape painting while appreciating artworks, gaining physical and mental pleasure and relaxation; art museums integrated with urban life are deeply integrated into urban communities, using art as a bridge to promote communication and interaction among urban residents, injecting a strong cultural and artistic atmosphere into urban life.

The Heiwa-no-ji Museum in Uji City, Kyoto, Japan, the Billie Rose Art Park in Jerusalem, and the Stuttgart Museum of Art are all outstanding representatives of these new types of art museums. With their unique artistic charm and innovative operating models, they have become new highlights in the development of contemporary art. In the late 20th century, due to the long-term focus of general museums on collecting ancient artworks, it was difficult to meet people's growing interest and demand for contemporary art. Therefore, a new type of museum that mainly collects contemporary works - contemporary art museums – emerged (Li 2019). The birth of the Museum of Modern Art in New York in 1929 was like a bombshell, causing a great stir in the art world. It took the opportunity to exhibit works after Impressionism, breaking the pattern of traditional art collection and display, and becoming another major change in the history of art museum development. The Museum of Modern Art in New York not only displays the latest achievements of contemporary art but also provides a stage for emerging artists to showcase their talents, promoting the innovation and development of contemporary art. Subsequently, international metropolises such as Paris and Tokyo also established contemporary art museums, joining the ranks of showcasing contemporary art. These modern art museums, with their keen artistic insight and open artistic vision, continue to explore and display the diverse charm of contemporary art.

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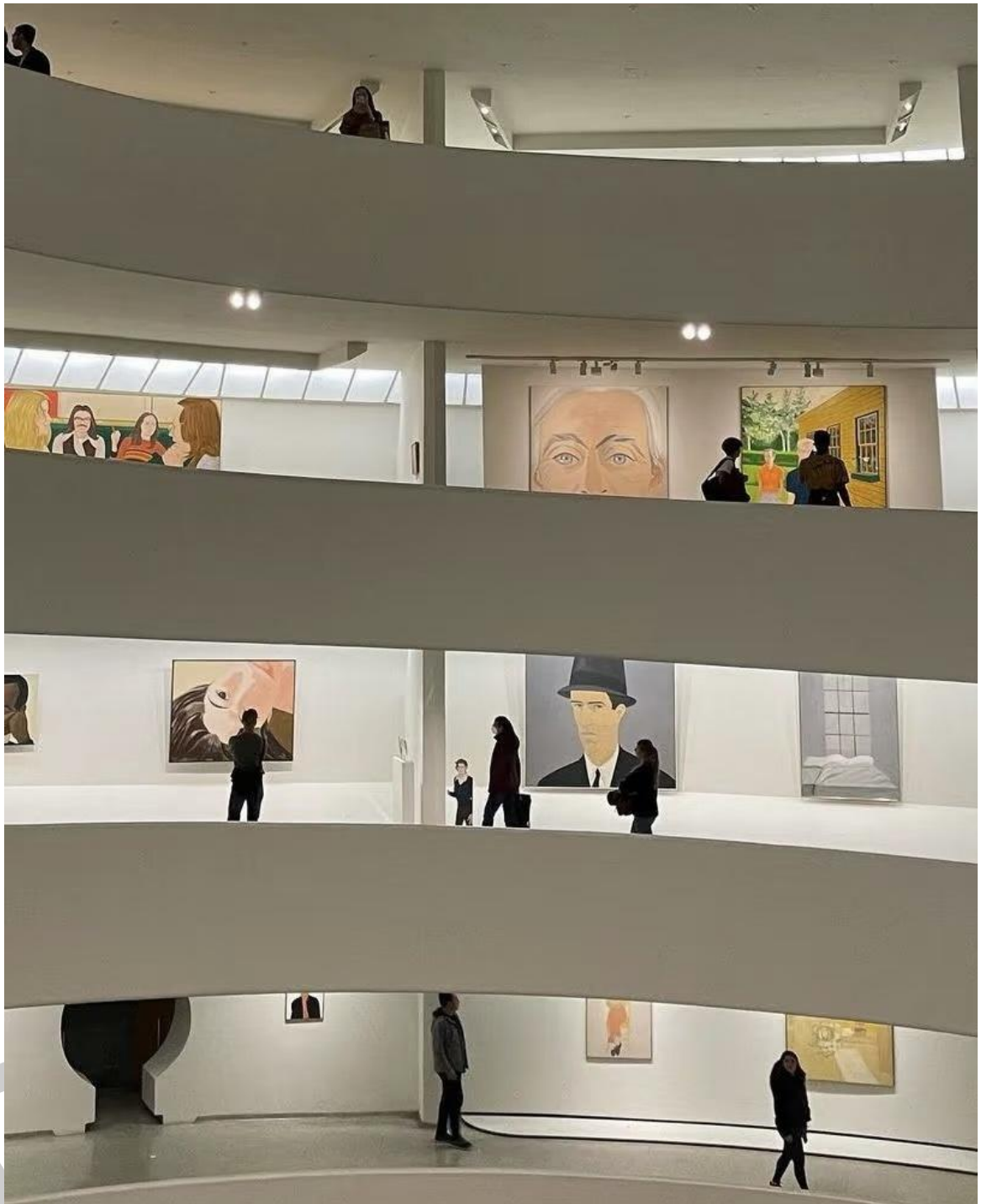


Figure 35 Guggenheim Museum, New York, USA
Source: YitongJiang(2011)



Figure 36



The Heijō-ji Museum in Uji City, Kyoto, Japan, printed on the 10-yen coin.
Source: Yitong Jiang (2015)



Figure 37 Musée d'Art de Monaco
Source: YitongJiang(2018)



Figure 38



Figure 39 National Art Museum of Bangkok, Thailand
 Source: YitongJiang(2024)

Part 2: The historical development trajectory of contemporary art museums in China

The historical development of contemporary art museums in China can be traced back to the origin of art museums in the country, a process that has been accompanied by the changes in national history and the evolution of social culture. The early construction of art museums was mostly concentrated around the founding of New China, and they served not only as venues for exhibiting artworks but also as important bases for cultural dissemination and education. With the advancement of reform and opening up, the number and types of contemporary art museums have significantly increased, and their functions have expanded from a single exhibition to include collection, research, education, and international exchange. Starting from the 1980s, with economic development and social openness, contemporary art museums began to pay more attention to the display and promotion of contemporary art, gradually forming a diversified exhibition system. These contemporary art museums not only display traditional Chinese art but also introduce international artworks, becoming platforms for cultural exchange between China and foreign countries. At the same time, their role in

public education has gradually become prominent. By hosting various educational activities, they aim to enhance the public's artistic literacy and aesthetic ability. Entering the 21st century, the development of contemporary art museums has ushered in new opportunities and challenges.

On the one hand, the country's increasing emphasis on cultural undertakings and financial investment have provided a favorable external environment for the development of contemporary art museums; on the other hand, with technological advancements and the development of the Internet, contemporary art museums face the pressure of digital transformation and have begun to experiment with digital technologies such as virtual reality and online exhibitions to attract more visitors (Zhao 2021). The historical development of contemporary art museums in China presents a transformation from a single function to diversified development. The responsibilities and missions of contemporary art museums are not limited to the simple collection and presentation of artworks but are extensive and far-reaching, involving multiple important fields. They not only undertake the important task of systematically collecting, deeply researching, and comprehensively displaying national art treasures but also strive to provide a proper preservation environment and reasonable display platform for the country's artistic treasures, allowing these precious artistic heritages to be inherited and carried forward.

At the same time, they actively participate in civic quality education, enhancing citizens' aesthetic literacy and cultural awareness through various art exhibitions, lectures, workshops, and other activities, cultivating a new generation of citizens with artistic appreciation and cultural heritage for society. Furthermore, contemporary art museums play a key role in promoting China's internationalization process. They use art as a bridge to facilitate cultural communication and understanding between different countries and regions, promoting cross-cultural exchange and integration. Moreover, art museums also shoulder the mission of promoting the vigorous development of contemporary art, injecting continuous impetus into the innovation and progress of contemporary art by supporting the creation of emerging artists and hosting cutting-edge art exhibitions. Contemporary art museums are making a significant transformation from traditional collection and display venues to diverse interactive spaces for art, serving as crucial information-bearing media.

The birth of contemporary art museums in China stems from the demand for contemporary artworks. As China's engagement with the world deepens and modern art floods in, the demand for contemporary art museums naturally arises. With the growth and

increasing importance of the contemporary art circle, the establishment of contemporary art museums has become a necessity. The earliest contemporary art museum in China can be traced back to the Shi Qu Bao Ji of the Northern Song Dynasty. Although it bears the characteristics of a royal collection rather than a public art museum in the modern sense, it is a rudimentary form of organized art collection, sharing certain commonalities with contemporary art museums (Wang 2018). The development of contemporary art museums in China has gone through several centuries, gradually evolving under the influence of cultural, political, and social changes.

The early stages include the introduction of the concept of public art museums in the Qing Dynasty, the emergence of the first batch of public art museums during the Republic of China period, and more rapid development after the founding of the People's Republic of China and the reform and opening up, with the art field expanding to include contemporary domestic and foreign art (Li 2016). Contemporary art museums in China play a pivotal role in China's internationalization process. They are both reflectors and drivers of change, connecting the local context with the global context through art.

The historical evolution of contemporary art museums in China is a complex and rich process. It not only witnesses the development of Chinese art but also reflects the changes in Chinese social culture. Starting from the "picture academies" and "art associations" in the late Qing Dynasty and early Republic of China, the embryonic form

exhibit artworks (Zhang 2018). By the early 20th century, with the rise of the New Culture Movement, art was increasingly valued as a tool for enlightenment and reform, and art museums began to shoulder more social responsibilities. After the founding of the People's Republic of China, the functions of contemporary art museums underwent a transformation, becoming implementers of national cultural policies and important components of socialist cultural construction.

Since the reform and opening up, with the introduction of the market economy and deepening international exchanges, contemporary art museums have begun to show an international trend. At the same time, private art museums and non-profit art institutions have also emerged, adding new vitality to the ecosystem of contemporary art museums in China. Entering the 21st century, the development of contemporary art museums has placed more emphasis on diversification. Many contemporary art museums have undergone modernization and upgraded the quality of exhibitions and collections. As an important part of urban culture, contemporary art museums play a significant role in shaping cities' image and cultural atmosphere. At the same time, contemporary art museums have begun to emphasize public

education and service functions, enhancing interaction with the public through activities such as lectures and workshops.

Furthermore, with the development of digital technology, some contemporary art museums have begun to experiment with digital exhibitions and the application of virtual reality technology, greatly enriching the forms of expression and audience experience of art museums. As important carriers of cultural heritage, contemporary art museums play an indispensable role in contemporary society, fulfilling multiple functions such as recording history, preserving memories, promoting identity, and driving innovation, becoming a bridge connecting the past and the future. They preserve artistic achievements in history, providing opportunities for future generations to understand history and culture intuitively. Exhibiting artworks with regional and ethnic characteristics strengthens people's sense of identity and belonging to local culture. The development of contemporary art museums is closely linked to the changes in Chinese society, experiencing a process from scratch and from closedness to openness.

The embryonic form of early art collection and exhibition (from the Northern Song Dynasty to the Qing Dynasty)

During the Northern Song Dynasty, the Shiqu Baoji, as a royal collection, systematically collected, organized, and appraised artworks such as paintings and calligraphy. Although it differed from modern public art museums, it laid the foundation for the development of art museums in later generations. Its collection philosophy and management methods influenced subsequent art collection and exhibition activities (Wang 2018). In the Qing Dynasty, the concept of Western public museums was introduced, prompting changes in the domestic cultural field. People of insight realized the importance of public art exhibitions, private collections became open, and educational institutions with museum characteristics were established, marking the early steps towards public access to art and creating conditions for the rise of public art museums.

The late Qing Dynasty (19th century to the beginning of the 20th century)

Influenced by Western models, the concept of public museums emerged in China. The establishment of private collections and the opening of educational institutions with museum characteristics marked the early attempts for the public to engage with art. This period marked the embryonic stage of the development of art museums in the modern sense in China, where Western museum models and concepts brought new ideas and directions to local art exhibition and collection.

The Republic of China period (1912 - 1949)

The first batch of public museums were established in China, with the Palace Museum, founded in Beijing in 1925, serving as a typical representative. The Palace Museum is committed to preserving and showcasing China's rich historical heritage, including artworks. Its collection spans multiple fields, providing a window for the public to understand traditional culture and art. Despite limited development scale and influence due to social unrest and economic constraints, it has accumulated experience and cultivated an early audience for art.



Figure 40



Figure 41 The Palace Museum in Beijing
Source: YitongJiang(2018)





Figure 42 National Palace Museum, Taipei
Source: YitongJiang(2022)

After the founding of the People's Republic of China - before the reform and opening up (1949 - 1978)

The state attaches great importance to cultural undertakings, and art museums have become important venues for disseminating socialist culture and ideology. They not only exhibit traditional Chinese art but also introduce artworks from socialist countries such as the Soviet Union, providing opportunities for Chinese artists to learn and draw inspiration from them. They play a significant role in cultural dissemination and artistic exchange, promoting the domestic art community's understanding and absorption of art forms from different cultural backgrounds (Zhao 2018).

After the reform and opening up - the end of the 20th century (1978 - the end of the 20th century)

With economic development and opening up to the outside world, art museums have hosted more international exchange exhibitions, introducing Western modern art. This has promoted innovation and diversification in Chinese art, enabling Chinese artists to be exposed to international cutting-edge artistic concepts and creative techniques, injecting new vitality into domestic artistic creation, and driving changes in artistic styles and forms of expression. Private art museums and non-profit art institutions have begun to emerge, enriching the ecosystem of Chinese art museums. These emerging institutions have unique perspectives and flexible mechanisms in terms of art display, collection, and promotion, complementing public art museums and jointly promoting the development of China's art industry.

1980s - 1990s

Around the 1980s, "contemporary" art emerged in China, in its early stages of development. The influence of overseas contemporary art deepened, sparking demand for contemporary art museums. The early contemporary art ecosystem emerged in the form of old exhibition halls or small art salons. In the 1990s, institutions such as the Shanghai Museum of Contemporary Art (MOCA) and Beijing's 798 Art District were established, attracting numerous artists, galleries, and art studios to settle in, forming an ecological community integrating various artistic functions. They became important exhibition windows for Chinese contemporary art, driving the development of surrounding art industries and stimulating the prosperity of contemporary art spaces. During this stage, Chinese contemporary art museums began to embrace internationalism, exhibiting works by both global and local artists, marking



Figure 43





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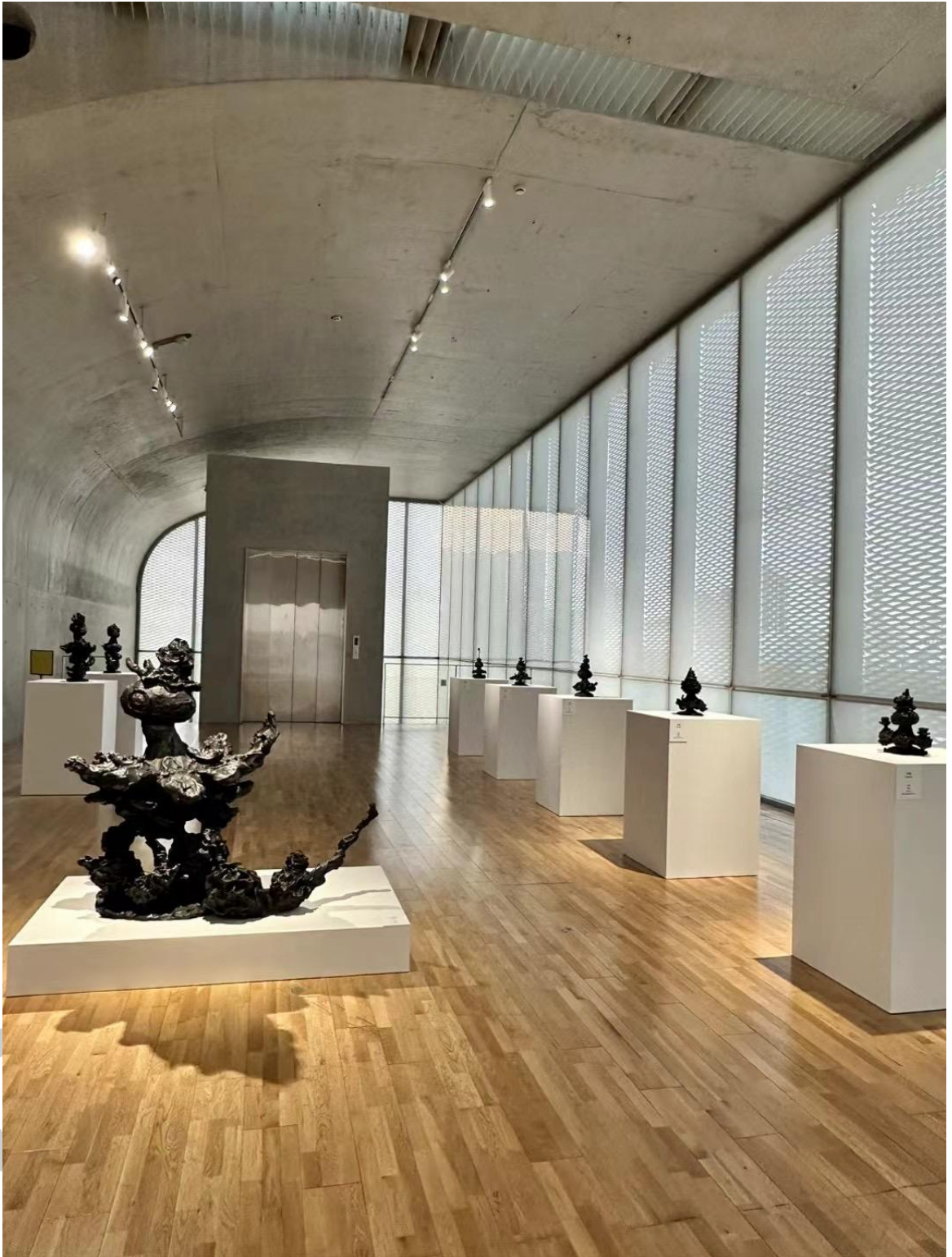




Figure 44 Shanghai Long Museum As a private contemporary art museum in China, Long Museum is highly representative. Its exhibition content features works of master - level both at home and abroad.

Source: YitongJiang(2022)

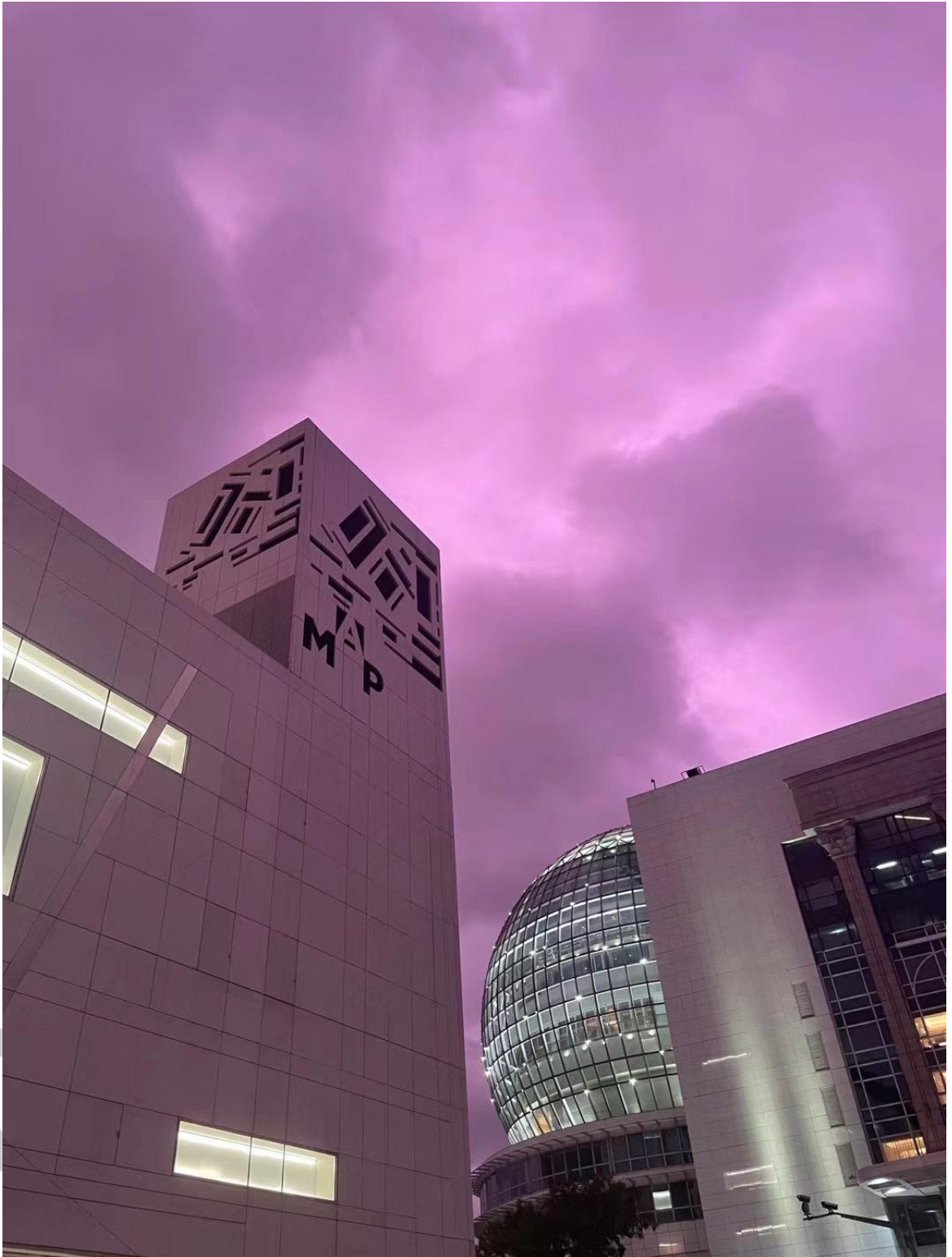


Figure 45 Shanghai Pudong Art Museum
Source: YitongJiang(2022)

Part 3: Different characteristics of Chinese contemporary art museums in different periods

Before the founding of the People's Republic of China

When exploring the role of contemporary art museums before the founding of the People's Republic of China, we cannot help but mention their unique role in China's modern and contemporary history. Early art museums were not only venues for displaying artworks but also platforms for enlightenment. During the Republic of China period, with the introduction of Western culture and the rise of the New Culture Movement, art museums began to promote new art and ideas. They became venues for artists and intellectuals to exchange ideas, thereby fostering the development of modern Chinese art and cultural progress (Zhou 2019). The role of contemporary art museums during this period can be elaborated from several aspects. Firstly, as promoters of the New Art Movement, they promoted Western modern art movements such as Impressionism and Cubism through exhibitions and art activities, which had a profound impact on the creation of Chinese artists. Secondly, as bases for cultural education, they disseminated artistic knowledge and enhanced the public's artistic literacy. Additionally, as guardians of national art, they collected and preserved a number of precious national artworks, laying the foundation for subsequent research and protection of national art. Against the backdrop of political turmoil and social change, the role of contemporary art museums also underwent changes. They were not only venues for displaying art but also became tools for political propaganda.

During the Anti-Japanese War and the Chinese Civil War, they stimulated patriotic sentiments among the public and enhanced national cohesion by exhibiting artworks with anti-war themes. Contemporary art museums became platforms for artists to express their political stances and protest social injustices, reflecting the complex social, political, and cultural changes in China's modern and contemporary history. During this period, contemporary art museums became tools for spreading national ideology, and their exhibitions and collections were directly influenced by the political environment.

After the reform and opening up

After the reform and opening up, the functions of contemporary art museums were no longer limited to political propaganda. Instead, they began to focus on artistic quality and cultural needs. Contemporary art museums underwent unprecedented changes, which were not only reflected in their quantity and scale but also in the transformation of their functions and positioning. Profound changes occurred in terms of functional positioning, management operations, and exhibition planning. During this period, the functions of art museums began

to diversify, no longer limited to displaying artworks, but gradually becoming platforms for cultural exchange, educational promotion, and artistic creation. At the same time, contemporary art museums also began to pay attention to the development of contemporary art, actively introducing and promoting modern art works from both domestic and overseas sources, becoming an important driving force for the development of contemporary art in China. The management and operation models of contemporary art museums also changed, with many adopting modern management methods such as digital management systems, which improved work efficiency and management levels. Some also began to explore funding sources and operation models by cooperating with social forces such as enterprises and foundations to adapt to the development needs of the market economy. In terms of exhibition planning, contemporary art museums began to emphasize the academic and innovative nature of exhibitions. By holding themed exhibitions, biennials, and other activities, they promoted the diversity and depth of artistic creation. They also strengthened the management and protection of collections, with many contemporary art museums establishing professional collection management departments and adopting advanced technological means for the protection and restoration of collections. During this period, contemporary art museums have become an important part of urban cultural construction in China, playing a positive role in enhancing urban cultural taste and promoting the development of cultural industries. When it comes to contemporary art museums in China after the reform and opening up, one person cannot be ignored, who is also one of the interviewees in this study, Zhang Zikang.

The pioneer of private art museums in China

As a pivotal practitioner and theoretical builder in the field of contemporary art museums in China, Zhang Zikang's career is deeply intertwined with the development of contemporary art museums in China, earning him the title of the first private art museum founder in China. As a multifaceted scholar who engages in cross-disciplinary practice and academic construction, he holds multiple identities as an artist, curator, publisher, and art museum operation expert. His career spans both within and outside the system, forming a unique "cross-disciplinary survival" model. As the founding director of Today Art Museum, China's first private non-profit art museum (2004-2012), he transformed the museum from an enterprise subsidiary into a non-profit institution that adheres to international standards through eight years of practice, establishing the core concept of "academic priority and public welfare as the foundation". During his subsequent tenure as deputy director of the National Art Museum of China, director of the Central Academy of Fine Arts Art Museum, and director of the Xinyi Art Museum, he continued to promote the systematic construction of the art museum's academic system, such as planning landmark exhibitions like "Beihong's Life -

Xu Beihong Art Exhibition", and promoting the virtual curatorial laboratory at the Central Academy of Fine Arts to explore new paths for art museum education in the digital era. He served as the curator of the Chinese Pavilion at the 59th Venice Biennale, showcasing Chinese contemporary art on the international art stage and enhancing the international status and influence of Chinese art.

He posited that "art museums are venues for establishing long-term cultural value," emphasizing the synergistic effect of academic research, collection systems, and social education, and opposing the simplification of art museums into exhibition spaces. He pioneered the "platform-based" operation at Today Art Museum, integrating the "Today Art" magazine, Today Art website, and digital art museum to form a "physical-media-virtual" three-in-one cultural dissemination network, breaking through the physical boundaries of traditional art museums. By participating in international projects such as the Venice Biennale and Gwangju Biennale, he promoted the intertextual dialogue between the local experience of Chinese contemporary art and the global context. His planned New Interpretation Art Museum International Art Biennial (2024) reconstructs the decentralized art narrative with a "multipolar civilization view."

A paradigm transformation sample of China's first private contemporary art museum: Today Art Museum

Today Art Museum, established in 2002 and founded by Mr. Zhang Baoquan, Chairman of the Jindian Group, is China's first private, non-profit contemporary art museum. Located at No. 32 Baiziwan Road, Chaoyang District, Beijing, the museum was designed by renowned architect Wang Hui. His design seamlessly blends the remnants of the old industrial era with contemporary concepts, presenting a unique aesthetic character. The interior space, devoid of beams and columns, is a fully open and flexible exhibition area equipped with constant temperature and humidity control, automatic display boards, automatic lighting, multimedia sound and light display systems, etc. It meets the highest hardware standards of Chinese art museums and ranks among the top international art museums. The establishment of Today Art Museum coincided with an important period of China's opening up to the outside world, and it was also a crucial stage in the overall development of the art museum industry. The construction of art museums during this period not only reflected the development needs of the art industry but also embodied the adjustments and changes in national cultural policies. Its development journey reflects the transformation trajectory of Chinese private art museums from capital-driven to academic self-awareness:

1. Institutional breakthroughs and controversial discussions

As the first private art museum in China to complete "non-profit" identity certification, Today Art Museum has replaced the corporate funding model with a social funding system and established a decision-making mechanism led by the academic committee to ensure the independence of exhibition planning and collection development. To address the identity issue of private art museums, Zhang Zikang actively lobbied and ultimately secured the private non-profit license number 0001 for Today Art Museum, laying the foundation for the legalization and standardized development of private art museums. However, there is a paradox of "institutionalization" in private art museums: although Today Art Museum claims to be non-profit, the tension between its initial capital accumulation relying on corporate background and subsequent social capital absorption reveals the structural contradiction between marketization and academic purity in Chinese private art museums. Cultural subjectivity in the context of globalization: Today Art Museum's internationalization strategy has been criticized for having a "Western centrism" tendency. Its early exhibitions relied too much on the discourse system of international curators, and it only shifted to the paradigm of equal dialogue across civilizations with the "Inter-World-View" project (2024).

2. Exhibition and Collection

Since its establishment, Today Art Museum has hosted nearly 300 exhibitions, covering various types and styles of contemporary art works. Its collection mainly consists of three parts: works from the Today Art Museum's collection, virtual collections, and donated works, totaling nearly 1,000 pieces. The focus is on contemporary classic easel paintings, with a variety of works in different forms such as installations, oil paintings, prints, sculptures, videos, and traditional Chinese paintings, encompassing the works of renowned contemporary Chinese artists. As the director, Zhang Zikang has also planned international exhibitions such as "Marc Chagall's First Exhibition in China", "Leandro Erlich - The Realm of Nothingness", and "Anish Kapoor", introducing the works of internationally renowned artists to China, giving domestic audiences the opportunity to appreciate world-class artworks and promoting the exchange of art and culture between China and foreign countries. He has also planned large domestic exhibitions such as "Beihong's Life - Xu Beihong Art Exhibition", "Beyond" - the opening exhibition of Xihai Art Museum, and "Harmonious Coexistence - The Third China Xinjiang International Art Biennial", promoting the dissemination of excellent

domestic artworks and artists and enhancing the overall level and influence of domestic art exhibitions;

3. Academic orientation

As a private art museum constructed and operated in accordance with international art museum standards, it has gradually established a stable academic system, organizational structure, management process, and financing mechanism. In terms of academia, it actively pays attention to Chinese contemporary art, contemporary art schools, and their key figures, focusing on the cultivation of young artists. Through cross-border cultural and artistic exchanges, it promotes positive interactions between domestic and foreign artists, art institutions, and art activities. Zhang Zikang proposed the core concept that "the value of an art museum lies in amplifying the social value of artists," and established a curatorial logic of "Chinese issues - global expression" through brand projects such as "Today's Document Exhibition." The museum's collection system focuses on key works from the transformation period of Chinese contemporary art, forming a differentiated academic lineage that distinguishes itself from national art museums.

4. Digital exploration

As early as 2009, the "Today's Digital Art Museum" project was initiated, breaking through the limitations of physical space through virtual exhibition halls and digital collections, previewing the transformation towards hybrid spaces in art museums in the post-pandemic era. This practice forms a theoretical-practical closed loop with the virtual curatorial laboratory promoted by Zhang Zikang at the Central Academy of Fine Arts, reflecting his forward-looking vision of "empowering art democratization through technology".

5. Ecological impact

The operational model of Today Art Museum has become a reference for private art museums. Through the "Art Industry Alliance", it integrates various industrial chain links such as publishing, education, and derivative product development. While maintaining its non-profit nature, it has established a sustainable financial circulation system, providing an experiential template for subsequent private contemporary art museums such as Red Brick Art Museum and Song Art Museum.

The symbiotic relationship between Zhang Zikang and Today Art Museum is essentially an epitome of the institutional construction of contemporary art in China. His experience demonstrates that the academic vitality of contemporary art museums in China not only relies on the support of capital and policies, but also necessitates continuous theoretical reflection and practical innovation to establish a dynamic balance between globalization and localization, as well as between publicity and professionalism.



Figure 46 Beijing Today Art Museum
Source: YitongJiang(2024)



Figure 47 The Central Academy of Fine Arts Museum during Zhang Zikang's tenure as curator, and the "Not·Future" International Art Education Forum. **Source:** Yitong Jiang (2023)

Regarding the Xinyi Art Museum, Zhang Zikang pointed out that its positioning, operational model, and surrounding environment differ from those of Today Art Museum. Firstly, Langfang, the city where the Xinyi Art Museum is located, is a third- or fourth-tier city, and the local public's awareness of art museums is relatively backward. Meanwhile, contemporary art museums in first-tier cities such as Beijing have a more mature audience base. Secondly, the founder of the museum hopes to drive the development of the cultural industry in the entire region through cultural institutions. Therefore, the museum not only undertakes the function of promoting art but also plays a role in the integration of the cultural industry and regional development. Although contemporary art museums are non-profit institutions themselves, they can bring long-term value to the entire region through cultural influence and promote the construction of cultural ecology. In addition, the founder of this contemporary art museum is passionate about public welfare and hopes to provide a high-quality art space for the local area. Therefore, it is relatively mature in terms of institutional construction and operational model, forming a development path different from other art museums. "The collection of an art museum often begins with early donations. These donations form the foundation of the museum's collection. Therefore, the first step for a museum to establish its collection is usually to start discussions and dialogues with collectors. The influence of an art museum depends on academic construction and exhibition quality, or what the audience can recognize after visiting. Sometimes people talk about making an art museum that everyone can understand. But in fact, if everyone can understand it after visiting, they wouldn't come," Zhang Zikang said.

Part 4 Types of contemporary art museums in China

State-owned and private

State-owned contemporary art museums and private contemporary art museums play different roles in China's contemporary art museum system. "State-owned" museums, with their profound cultural heritage and extensive social influence, serve as an important part of the national cultural undertakings. Their main functions lie in collecting, exhibiting, and researching national cultural heritage, while also undertaking the responsibility of showcasing the national cultural image and engaging in foreign cultural exchanges. These contemporary art museums usually possess relatively rich collections and stable funding sources, enabling them to host large exhibitions and academic research activities, as well as providing cultural education and art popularization to the public. Compared to "state-owned" museums,

"private" museums are more flexible and diverse. They are often initiated by entrepreneurs, artists, or art enthusiasts, reflecting more of the aesthetic tastes and artistic pursuits of individuals or small groups, bringing new vitality and possibilities to the art world. Private contemporary art museums have more freedom in exhibition planning, able to respond quickly to market and social changes, and showcase more avant-garde and experimental artworks. In addition, private contemporary art museums operate independently in terms of funding, while also facing challenges in fundraising and management. This difference leads to different focuses in art exhibition between the two. "State-owned" museums place more emphasis on inheriting history and tradition, while "private" museums tend to explore the development trends of contemporary art. The two complement each other and jointly promote the development of Chinese contemporary art. The coexistence of the two not only reflects the openness and inclusiveness of China's art ecosystem, but also embodies an inevitable trend under China's internationalization process. The two often achieve complementary advantages through joint curation, resource sharing, and other means, jointly promoting the maturity of China's art market and the development of the art industry. With the enhancement of cultural confidence and the deepening of international exchanges, China's contemporary art museums will further broaden their horizons, integrate international art resources, and contribute Chinese wisdom to promoting global art exchanges.



Figure 48 UCCA Dune Art Museum (located at Aranya Golden Coast, Beidaihe)

Source: YitongJiang(2024)



Figure 49 UCCA Wulong·Lanba Art Museum (located in Xiannv Mountain, Chongqing)

Source: www.badui.com(2024)



Figure 50 Karst Art Museum (located on a huge rock wall built on the north side of Haiwei Valley in Anlong, Guizhou, offering a panoramic view of the entire valley, including peculiar peaks, strange rocks, rivers, and Tiankengs)

Source: www.badui.com (2024)



Figure 51 China (Hainan) South China Sea Museum

Source: www.badui.com(2024)

Exploring the evolutionary trajectory and characteristics from modern times to the present

The exploration of Western modern, post-modern, and contemporary art has always been a vital and profound topic. At that time, the Chinese art community was highly enthusiastic about "post-modernism," while the concept of "contemporary art" was still unclear and far less widely known than it is today. Given the long-standing ambiguity in the temporal division and differences between Western modern, post-modern, and contemporary art, it has been an important issue that our academic community urgently needs to clarify.

Discussion on the stages of Western art development

To explore the staging of Western modern, post-modern, and contemporary art, it is first necessary to clarify the concepts of "modern" and "contemporary." These concepts are applied in both historical and artistic fields, but their temporal definitions are not entirely consistent within these two different categories. From the perspective of Western historical evolution, 1492, the year Columbus discovered the New World, is often regarded as the starting point of "modern" history; the outbreak of the French Revolution in 1789 marks the beginning of "contemporary" history. However, in the field of art history, although some Western art historians classify the art history from the Renaissance to the French Revolution

as modern art history based on historical periods, the more widely accepted view is that Western modern art originated in the late 19th century, with Cézanne being hailed as the "father of modern art." This situation leads to a phenomenon of conceptual and temporal overlap between Western history and art history, where contemporary history not only encompasses contemporary art but also includes modern and post-modern art. In fact, the term "modern art" commonly referred to in daily conversation actually refers more to the modernist art pioneered by Cézanne. Correspondingly, "post-modern art" is more accurately described as "post-modernist art." Although the exact starting time of the modernist art pioneered by Cézanne is difficult to pinpoint, if a key time point must be selected, this study tends to regard 1874, the year of the birth of "Impressionism," as its beginning. Cézanne initially participated in the first Impressionist exhibition in 1874 as an Impressionist, and later was classified as a "Post-Impressionist" painter. However, the concept of "Post-Impressionism" was actually proposed by the British art critic Roger Fry after Cézanne's death. The year 1979 marks a significant milestone in the end of Western modernist art and the beginning of post-modernist art. In that year, Italian art critic Achille Bonito Oliva published an article titled "Italian Avant-Garde" in the 92nd and 93rd issues of Milan's Flash Art magazine, announcing the rise of the "Neo-Expressionist" art wave that later spread widely in Europe and America. "Neo-Expressionism" encompasses various forms such as "Avant-Garde Art" in Italy and "Free-Form" in France, known as "Neo-Image" in the United States and "Neo-Fauvism" in Germany, becoming a typical representative style of post-modernist art. The end of post-modernist art and the beginning of contemporary art are marked by 1989 as an important dividing point. The series of major global historical events that occurred in 1989 and thereafter, such as the fall of the Berlin Wall, the dissolution of the Soviet Union, the drastic changes in Eastern Europe, the end of the Cold War, and the signing of global trade agreements, collectively ushered in an unprecedented era of global economic integration, leading to profound and extensive transformations in world politics and culture.

The characteristic differences among Western modern, post-modern, and contemporary art

The pluralistic characteristics of modernist art

Modernism, as a collective term for numerous Western art movements following Impressionism, is closely linked to the vigorous development of industrial civilization (Hu 2018). During this period, Western society achieved democratic political development, class struggle consciousness gradually eased, and religious influence significantly weakened. "God is dead" became an expression of the zeitgeist, materialism dominated, and people focused their main efforts on improving productivity and creating material wealth. Cézanne,

as the "father of modern art," made a revolutionary contribution by freeing Western art from the shackles of religion and politics. Instead of focusing on "what to paint," he prioritized "how to paint" as the core creative goal, pursuing "formalistic" "pure art," that is, "art for art's sake." Starting from Cézanne, Western artists gradually decomposed, reconstructed, and simplified natural objects, ultimately creating purely abstract art forms that are completely independent of the objective world. However, the dualistic worldview of Westerners determines that their cultural and artistic development is not singular. As Cézanne's representative formalist art moved towards abstraction, French artist Marcel Duchamp raised the banner of conceptualism. In 1913, Duchamp labeled an old bicycle wheel as "art," proclaiming that "everything is art." Since then, various forms of "anti-art" have become prevalent. The fundamental logic of conceptualism lies in the idea that since artworks originate from the artist's concept, the concept itself is art (Li 2020). Following the path of conceptualism pioneered by Duchamp, Western artists created diverse art forms such as Pop Art, Neo-Realism, Integrated Art, Installation Art, Land Art, Performance Art, and Happenstance Art, and even developed intangible and abstract pure conceptual art. It can be said that Cézanne's formalist art pursues rationality and order, while Duchamp's conceptualist art pursues freedom and equality. The two complement each other and together construct the complete history of Western modernist art. The two paths of modernist art development mentioned above progress in a genre-by-genre, new-by-old replacement pattern. When Cézanne's followers created minimalist monochromatic paintings devoid of content, and Duchamp's followers created conceptual art that eliminated material carriers, these two parallel paths of modernism ultimately converged and reached their ends together.

The reversal and fusion of postmodernist art

The emergence of postmodernist art represents a profound reflection and correction of the extreme development of modernism. In its pursuit of rationality, order, and progress, modernism gradually became rigid and monotonous, neglecting individual emotions and diverse cultural expressions. Postmodernism emphasizes a return to life and embraces diversity, attempting to break the authority and norms established by modernism. The return of postmodernist art to figurative and easel painting is not simply a return to an artistic form, but a precise response to the socio-cultural atmosphere of the time (Wang 2021). After experiencing the wave of abstraction and conceptualization in modernism, people longed for art to be closer to life and convey richer emotional and social information. New expressionist painters, through their reinterpretation of figurative imagery, demonstrated their deep concern for social reality and human emotions, making art once again an important bond connecting artists and audiences. This is closely related to the acceleration of globalization and the

awakening of cultural diversity at that time. The collision and integration between different cultures became increasingly intense, and people began to recognize the plurality and relativity of culture. Postmodernist art abandoned a single standard and style, advocating the integration of various artistic forms and cultural elements. This is a true reflection of the socio-cultural background in the field of art at that time.

Comprehensive transformation and reshaping of contemporary art

The differences between modernism and postmodernism are primarily manifested at the stylistic level, with their essential spirits and value orientations not fundamentally opposed. In fact, postmodernism, as a movement that returns to figurative art and the restoration of art on the easel, was not prevalent for long, only about 10 years, before being pushed to the edge of history by a stronger and more mature wave of conceptualism. Contemporary art, set against the backdrop of economic globalization, not only reflects updates in artistic language but also a significant shift in value orientation. The year 1989 marked a watershed in world history, with global cultural nature being vastly different before and after. Economic globalization broke down ideological barriers and cultural barriers among nations, making contemporary art a stage for "denationalization" or "transcending nationalism" and moving towards "homogenization". As Julian Stallabrass stated in "Contemporary Art": "In contemporary art, the linear, unidirectional, white-male-dominated principles of modernism have completely collapsed, replaced by a diverse, multidirectional, rainbow-like landscape of fragmented complexity, interwoven with various practices and languages from multiple ethnic groups." Globalization has given rise to unprecedented borderless contemporary art. In other words, contemporary art does not require national, ethnic, or regional qualifiers. "Universalism" has become an important value in contemporary art. During the periods of modernism and postmodernism, freedom and equality were only social life principles within certain ethnic, national, and regional scopes. However, in the era of contemporary art, freedom and equality have become core values embraced by all humanity. Universalism implies that humans break through the constraints of gender, family, clan, class, ethnicity, nationality, and race, with no barriers between individuals and humanity, and each individual is completely independent and entirely equal to one another. Duchamp's conceptualist art is also closely related to the transformation of Western social thought at that time. At the end of the 19th century and the beginning of the 20th century, Western society underwent a series of major ideological changes, with traditional authority and values being widely questioned, and people's pursuit of freedom and equality becoming increasingly intense. Duchamp endowed ready-made objects with artistic identity, breaking down the boundaries between traditional art and daily life, challenging people's inherent cognition of art, which is a vivid embodiment

of the social trend in the art field at that time. The development of conceptualist art deeply reflects society's urgent pursuit of individual free expression and ideological liberation. The rapid development of technology, especially breakthroughs in computer and digital imaging technology, has brought revolutionary creative methods and forms of expression to contemporary art. The rise of digital art has freed artistic creation from the constraints of traditional media and techniques, allowing artists to create immersive art experiences through the use of code, algorithms, virtual reality, and other technologies. Installation art and performance art also leverage the power of technology to achieve deeper interaction with the audience, further expanding the boundaries of art. Furthermore, the transformation of contemporary art creation and dissemination methods is closely linked to globalization and technological development. The popularity of the Internet has enabled artworks to spread rapidly around the world, breaking the geographical constraints of traditional art dissemination. The emergence of team-based production and commodity-style marketing models, on one hand, reflects the deep integration of the contemporary art industry with the market economy and, on the other hand, provides possibilities for the large-scale dissemination and promotion of art. However, this commercial development model has also triggered many controversies, such as the balance between artistic purity and commercial interests, which have become important issues that need to be deeply explored in the development of contemporary art. In summary, the development of Western modern, post-modern, and contemporary art is a dynamic process influenced and shaped by society, culture, and technology. In-depth research on this process not only helps to understand the evolution of art but also provides a key reference for grasping the future development trend of Chinese art. In contemporary China, in addition to changes in art itself, the relationships between art and economy, art and commodities, art and market, art and fashion, and art and life have become increasingly close and integrated. Chinese contemporary art is in the process of internationalization, and although the future is full of uncertainties, it is certain that it will continue to evolve and update with the passage of time and the development of human society.

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3.1 The embryonic form of contemporary art circles in China's international cities

"Contemporary" here specifically refers to the rise of Chinese art around the 1980s, when it was still in its early stages of development. With the increasing influence of overseas contemporary art on China, this field has rapidly emerged in China, attracting numerous enthusiasts, gradually growing in size, and gaining attention. This has led to a demand for contemporary art museums, which may initially appear in the form of old exhibition halls or small art salons, essentially representing the early stages of the contemporary art ecosystem. In some major international cities in China, contemporary art first takes root here, driving the development of urban modernization and internationalization. The importance of contemporary art museums to artists is self-evident; they can exponentially increase an artist's value. In non-profit exhibitions, artists' works can be appreciated, and their value and self-identity are largely constructed by national recognition and social circles. This honor helps enhance their own reputation. By building reputation, artists flock to metropolises to showcase themselves, and metropolises, in turn, express their support for artists and contemporary art museums through contemporary art. Contemporary art museums are no longer just buildings; they are art consumption theater and expression spaces, diverse interactive spaces.

When studying China's earliest contemporary art circles, one heavyweight figure in the Chinese art world who cannot be ignored is also another interviewee I interviewed, Li Xiangqun.

Li Xiangqun: He was formerly the dean of the Lu Xun Academy of Fine Arts, a member of the National Committee of the Chinese People's Political Consultative Conference, and a member of the Standing Committee of the Liaoning Provincial People's Congress. He currently serves as the vice chairman of the China Artists Association, a senior professor and doctoral supervisor at Tsinghua University, a member of the Academic Committee, a doctoral supervisor at Northeastern University, a deputy chairman of the Education Ministry's Art Education Specialty Teaching Advisory Committee, a member of the China Literature Publishing House's General Committee, a member of the Exhibition Review Committee of the National Museum of China, a deputy director of the National Major Theme Art Creation Committee, and a board member of Shenzhen University. Beyond his social roles, he possesses multiple cultural identities—artist, art educator, social activist, and more. From the perspective of artist classification, he is both an academic artist and a contemporary artist.

Academic artists are characterized by their proficient artistic skills and extensive artistic knowledge, and they are entrusted with the mission of passing down artistic techniques and imparting knowledge. Contemporary artists, on the other hand, are distinguished by their close connection to real-world social life, focusing on identifying and revealing problems. Consequently, they may unconsciously question aesthetics or even denigrate it. Precisely because they aim to break through historical conventions, they establish a relationship of "breaking" and "building" with art history in a dynamic manner, essentially pursuing innovation in artistic ideas and methods and promoting the creative transformation of traditional culture. As one of the leading figures in Chinese contemporary figurative sculpture, Mr. Li Xiangqun excels at evoking intangible thoughts through tangible images, guiding viewers to reflect on traditional Chinese culture and social topics. In his own words, "A good artist should be proactive, thinking before others do, daring to question, possessing forward-thinking, and playing a guiding role, showing care for people and concern for society."

Li Xiangqun is a symbol in the field of contemporary figurative realist sculpture art. His visual expression not only spans tradition and contemporary, East and West, local and global, but also extends to many aesthetic categories such as form and spirit, likeness and truth, representation and expression, finite and infinite, tangible and intangible, existence and transcendence. He creatively transforms ideological and philosophical resources from multicultural contexts, traditional humanistic spirit, grand historical narratives, individual experience expression, and collectivist expression into visual ways and visual narrative trajectories of self in the present moment.

In 1999, Li Xiangqun arrived at Beijing's 798 Art District, becoming one of the earliest artists to settle there. Following its vigorous development, 798 narrowly escaped closure. At the National People's Congress in 2016, he gave a comprehensive introduction to the 798 Art District, effectively turning the tide. Ultimately, it was the decision of the Secretary of the Beijing Municipal Committee of the Communist Party of China to preserve the 798 Cultural and Artistic Industrial Zone, a process that was far from easy. Within the 798 park, Li Xiangqun chose a serene spot amidst the hustle and bustle, carving out a display space for his own works adjacent to his studio. He explained, "Appropriate privacy preserves the sense of boundary for creators, while openness is one way to contribute to society." Drawing an analogy to universities, he said, "Just like a university library and art gallery, the former caters to the faculty and students, enabling them to make discoveries and produce outputs; the latter face society, showcasing the achievements of teaching and learning, and

giving back to society what has been absorbed. Since establishing this space, I have continuously provided aesthetic education feedback to the society that nurtures my growth.

This is my ongoing social practice. Meanwhile, academic education has weakened its focus on traditional art. The shift from 'realism' to 'contemporary realism' and from the Soviet-style teaching system to the study of fundamental observation methods and regularities in plastic arts essentially involves the reconstruction and exploration of the language of art itself. Research in observation methods, material regularities, and the inheritance of visual art forms form the foundation of academic teaching. Traditional and contemporary concepts are not contradictory. Tradition represents the classic and accumulated parts that need to be absorbed and inherited. In real society, artists are needed to experience, think, intervene, and ask questions, guiding people's attention to society with integrated and reconstructed 'contemporary realism' works. In contemporary art, we strive to provide a new interpretation and deconstruction of the 'art-culture-society and history' of real life to express our attitude. The mission of art requires intervention in society's culture, politics, history, and real life to realize its value.

The expression of artworks conveys certain information to the audience, interacts with them, and enables them to gain some inspiration from this information interpretation. The refinement of plastic arts and visual communication arts is the foundation for conveying the concept of artworks. Contemporary consciousness and conceptuality are the footholds for artistic expression to penetrate society."

Regarding contemporary art, Li Xiangqun said, "The term 'contemporary' we use today encompasses two levels of connotation: one is the contemporaneity expressed in context, and the other is the contemporaneity expressed in concept. The key lies in the expression of images that should achieve political relevance and criticism; otherwise, it is merely simple aestheticism. My interpretation is targeted at humanity, power, and history. Advancing the judgment of issues from a philosophical perspective is a method of thinking that every artist should experience and master. I try to reconnect the context of 'art-culture-society-power-history', reconstruct it within this context, and provide new interpretations and explanations. Using traditional modeling language to express my experience of history and the present, it is important to clearly understand that the history we are exposed to now is not real history. In short, power is a relatively dynamic relationship, not an entity.

My work 'The Great Forbidden City' symbolizes the form of power as a symbol, representing a decomposition of the Forbidden City and also a deconstruction. After dividing the units, there seems to be a certain connection between them, but this connection is mutually restrictive. These units actually seem to form a power network, and neither the decision-makers, disciplinarians, nor economic planners can control the entire power network operating in society. This set of works is completed using traditional modeling and modern industrial metal welding, computer etching, and other means to express my concept. This process of action is actually a reconstruction of power. Throughout history, the main role of art in human development has been to call for the awakening of humanity. Without the element of humanity, humans would cease to exist. Life is one of the elements of nature. I focus on the fundamental issue of human survival: life! Because humanity means that as long as someone is human, regardless of their age, identity, or background, they have equal humanity and the right to be human.

The theme of deconstruction and interpretation in the work - discourse power! A discourse power, specific identity, status, and background, combined with decision-making individuals and power system discipline. The issues of power and humanity are always considered in my creation. This may be related to personal experiences. The generation born after 1960s went through the most difficult period of China's economy, the most volatile period politically, and the most difficult period for personal growth, and they are also the backbone of today's society. When it comes to symbols, my understanding may differ from Andy Warhol's presentation of symbols with a certain imaginative sense. I hope to reflect humanity by utilizing, designing, and making the viewer remember these symbols. From the public figures and architectural symbols in "The Red Star Over China" to "Piling Clouds and Snow" and then to "The Great Forbidden City", each work attempts to evoke people's imagination through the associations they form with the symbols in their concepts. This is a process of reconstructing power and humanity. "The Great Forbidden City" further clarifies this issue. The symbol "The Great Forbidden City" expands cultural capacity, implying complex issues such as power, politics, history, and culture. Placing "The Great Forbidden City" on a global platform reflects the differences in power relationships and their perpetual existence.

The content of humanity is always implied within it. Looking back, history is still changing. When the interpretation of a certain period of history by a system cannot support and serve the current system, that period of history can be adjusted to serve as evidence for the current system, incorporating effective aspects and adjusting the observation of history according to policy needs. The concept of art is always reinterpreted and even subverted in response to the needs of reality. History always represents the realistic interpretation of each era. In this sense, history is contemporary history, and contemporary society needs to interpret and rewrite history. Western historian Benedetto Croce said: "All history is contemporary history. History is actually the interpretation of the past by each era." As an artist, I am even more passionate, hoping to turn history into everyone's history, starting from a personal perspective. Everyone's perception is unique, and history belongs to an era, but it belongs even more to each individual. While different individuals interpret history, they can reconstruct their own exclusive history in their hearts. This brings us back to our theme - going into humanity."



Figure 52 Li Xiangqun is sculpting for Feng Xiaogang, China's most renowned director.

Source: Yitong Jiang (2023)



Figure 53 Works by Li Xiangqun, Yuan Four Masters

Source: Yitong Jiang (2023)



Figure 54 Li Xiangqun, during his tenure as the president of the Lu Xun Academy of Fine Arts, inspected the Lu Xun Art Museum with me
Source: YitongJiang(2023)





Figure 55 Li Xiangqun's work "Pile of Clouds and Snow" (the character prototype is Empress Dowager Cixi, the last empress of the Qing Dynasty)
Source: www.HeArt.com (2024)



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Figure 56 Li Xiangqun won the 54th International Muse Award, becoming the first Chinese sculptor to receive this prestigious honor
Source: YitongJiang(2019)



Figure 57 Standing in front of the CPC History Exhibition Hall, the large-scale sculpture group "Dream Pursuit" created by the team led by Li Xiangqun from the Lu Xun Academy of Fine Arts.
Source: Yitong Jiang (2021)

3.2 China Contemporary Art Museum - A Diverse Interactive Space for Art

The concept of contemporary art museums initially originated in the West, while China's art museum system has been influenced by its own system during its development. National art museums within the Chinese system, such as the National Art Museum of China, mainly focus on exhibitions in their early stages due to their institutional characteristics, exhibiting a strong exhibition hall attribute. Compared to Western art museums, which have a tradition of both collecting and exhibiting, there is a separation in the management system between art museums and museums in China. For example, museums are usually under the jurisdiction of the Cultural Relics Management Department (Cultural Relics Bureau), while art museums are managed by administrative cultural departments (such as the Ministry of Culture). In the early stages of the development of the art museum system, the Ministry of Culture did not have a dedicated art department, and instead, the Literary and Artistic Affairs Office was responsible for managing art museum-related affairs. The evolution of this management system is somewhat related to the development of China's overall system.

With the continuous progress of the times and the rapid development of society, contemporary art museums play an increasingly broad and diverse role in the socio-cultural system, and their influence is gradually penetrating into all aspects of social life. Firstly, as an important front for cultural dissemination and education, contemporary art museums can significantly enhance the cultural level and artistic literacy of ordinary people. By hosting various colorful art exhibitions, easy-to-understand art lectures, and diverse art workshops, art museums provide a high-quality platform for the general public to engage with, understand, and appreciate art. This allows people to subtly enhance their aesthetic abilities, broaden their cultural horizons, and enrich their spiritual world while appreciating artworks. Secondly, art museums play an important supporting role in the field of education, effectively assisting schools in carrying out art education. The rich collection resources, professional research teams, and diverse educational activities of art museums provide rich teaching materials and practical venues for school art education. Schools can organize students to visit art museum exhibitions, allowing them to experience the charm of art in a real artistic atmosphere and stimulate students' artistic interests and creativity.

Art museums can also send professionals to schools to carry out art lectures, guide students in their creation, and other activities, enhancing the quality and level of school art education. Furthermore, art museums have a non-negligible reference and learning value for artists' creations. Art museums display artworks of different periods and styles. They provide a platform for artists to learn extensively and conduct in-depth research, enabling them to draw creative inspiration and explore new creative ideas and expression techniques through dialogue with classic works. At the same time, art museums often hold various art seminars and creative exchange activities, building bridges for communication and cooperation among artists and promoting innovation and development in the field of art creation. In addition, art museums provide rich materials and information resources for theoretical workers. Art museums' collection works, research literature, exhibition materials, etc. provide a solid foundation for theoretical workers to carry out art history research, art criticism, art theory innovation, etc.

Theoretical workers can delve into the cultural connotation, historical background, and artistic value behind artworks through in-depth research on art museum collections and exhibitions, contributing to the development of art theory. Because of this, driven by the times' needs, contemporary art museums' institutional setup is gradually developing towards specialization, multi-directionality, and multi-level development, striving to create a multifunctional complex with collection and display as the core and integrating various functions. Regarding institutional setup, contemporary art museums usually carefully establish professional departments such as conservation, display, materials, and research. The conservation department is responsible for the scientific preservation and maintenance of the artworks in the collection, using advanced technical means and professional knowledge to ensure the safety and integrity of the artworks during long-term preservation; The exhibition department focuses on the planning and design of exhibitions, bringing viewers an engaging and attractive exhibition experience through the reasonable layout of exhibits, meticulous creation of exhibition spaces, and innovative use of display methods.

The documentation department collects, organizes, and manages various art-related materials, including documents, images, and videos, providing rich information resources for contemporary art museum research and public learning. The research department undertakes in-depth research on artworks, art history, art theory, and other aspects, providing professional theoretical support for exhibition planning, collection interpretation, and the

dissemination of art and culture. In addition, some contemporary art museums have further expanded their functions by establishing art schools, video rooms, and movie theaters. The art schools aim to cultivate professional art talents and inject new vitality into the development of the art field. The video rooms and movie theaters provide viewers with diverse ways of learning and appreciating art by playing art documentaries, videos of artists' creative processes, and art-related movies.



Figure 58 In the Art Museum of Luxun Academy of Fine Arts, where I work, a live-streamed exhibition is underway.

Source: Yitong Jiang (2021)

In the daily operation process, contemporary art museums undertake numerous complex and meticulous tasks. Firstly, in terms of collection management, a series of work, including collection, appraisal, mounting, restoration, and replication, needs to be actively carried out. The collection work aims to continuously enrich the museum's collection resources by seeking works with artistic value and historical significance through various channels. Appraisal work requires professionals to use extensive knowledge and experience to accurately judge artworks' authenticity, age, authorship, and other aspects. Mounting and restoration work involves meticulous care and restoration of artworks to ensure they can be displayed to the audience in their best condition. Replication work involves producing high-

quality replicas through advanced technological means while protecting the original works, to meet various needs such as research and exhibitions.

Secondly, in terms of artwork protection, comprehensive and meticulous physical and chemical protection measures need to be implemented to prevent damage to artwork, such as insect infestation, mold growth, cracking, peeling, and discoloration. This requires the use of scientific methods and professional equipment to strictly monitor and regulate the environment in which the artworks are located, ensuring that they are preserved in a suitable environment. Furthermore, regarding exhibition display, attention should be paid to scientific classification, reasonable layout, appropriate lighting, and temperature and humidity control. Scientific classification enables the audience to understand different types of artworks systematically; a reasonable layout creates a comfortable and smooth visiting route and visual experience; appropriate lighting, temperature, and humidity control are important factors in ensuring artworks' display effect and safety.

At the same time, detailed, accurate, and engaging exhibit descriptions need to be written to help the audience better understand the connotation and value of the works; well-produced exhibition catalogs and collection catalogs need to be issued to provide the audience with more in-depth art learning materials. In addition, contemporary art museums also open reference rooms to provide researchers, students, and art enthusiasts with rich literature resources; publish high-quality yearbooks, newspapers, and magazines to disseminate artistic knowledge and academic achievements; hold various exciting lectures, seminars, and training courses, inviting experts, scholars, and artists to share professional knowledge and creative experiences; encourage researchers to publish academic papers to promote the development and innovation of art theory; organize external traveling exhibitions to enhance the cultural influence of the museum; send archaeological teams to explore historical and cultural heritage deeply; carry out folklore and ethnology investigations to enrich the cultural connotation and research fields of the museum.

Diverse Interaction: The Contemporary Art Museum as a Global Dialogue Space

One of the most notable developments in contemporary art museums in China is their role in fostering diverse interactions—between local and international art communities, between artists and audiences, and across different cultural perspectives. These contemporary art museums have evolved from traditional exhibition spaces into cultural laboratories where ideas, identities, and aesthetics converge and transform. By hosting international exhibitions and collaborative projects, contemporary art museums have become vibrant venues for

cultural dialogue. Prominent examples include the "Chinese Contemporary Art Award" (CCAA) and exhibitions like "World Stage: Dramaticity in Contemporary Art" hosted by the Shanghai Museum of Contemporary Art. These exhibitions not only promote Chinese contemporary art internationally but also introduce international art trends into the Chinese cultural system. Contemporary art museums also serve as venues for cross-cultural collaboration. The rise of "residence programs," which invite international artists to live and work in China, has facilitated the integration of global art practices with local traditions. Such programs encourage the hybridization of artistic practices, resulting in innovative works reflecting Chinese and international influences. The Ullens Center for Contemporary Art plays a particularly significant role in this regard, regularly hosting projects that cross national and cultural boundaries and involve both artists and audiences. Contemporary art museums also recognize the importance of public engagement, offering a variety of educational programs to foster deeper connections between art and the public. These programs, such as guided tours, artist lectures, and workshops, promote cross-cultural understanding by providing background information for exhibitions covering both Chinese and global art scenes. Institutions like the National Art Museum of China (NAMOC) and the Power Station of Art (PSA) have established well-established public outreach programs to popularize both Chinese and international contemporary art among the public, highlighting the symbiotic relationship between the two. Contemporary art museums create a space where diverse expressions of art can be explored and shared.

The contemporary art museum where I work, the Art Museum of Lu Xun Academy of Fine Arts, is also a diverse and interactive space for art. I have curated dozens of professional course exhibitions, graduation report exhibitions, and various art exhibitions both inside and outside the school. Regarding the collaboration between contemporary art museums and art colleges, I believe that contemporary art museums are not only public academic platforms but also important art education institutions. The museum's academic research, exhibition planning, and education system constitute a complete knowledge dissemination system whose role lies not only in exhibiting artworks but also in helping the public establish their understanding of art. The Art Museum of Lu Xun Academy of Fine Arts can be defined as an "art museum providing knowledge services", with its core value being to popularize art knowledge to the public through exhibitions and academic activities. Therefore, contemporary art museums' professionalism and academic height determine their social influence rather than simply catering to market demands.



Figure 59





Figure 60 Art Museum of Lu Xun Academy of Fine Arts
Source: YitongJiang(2021)

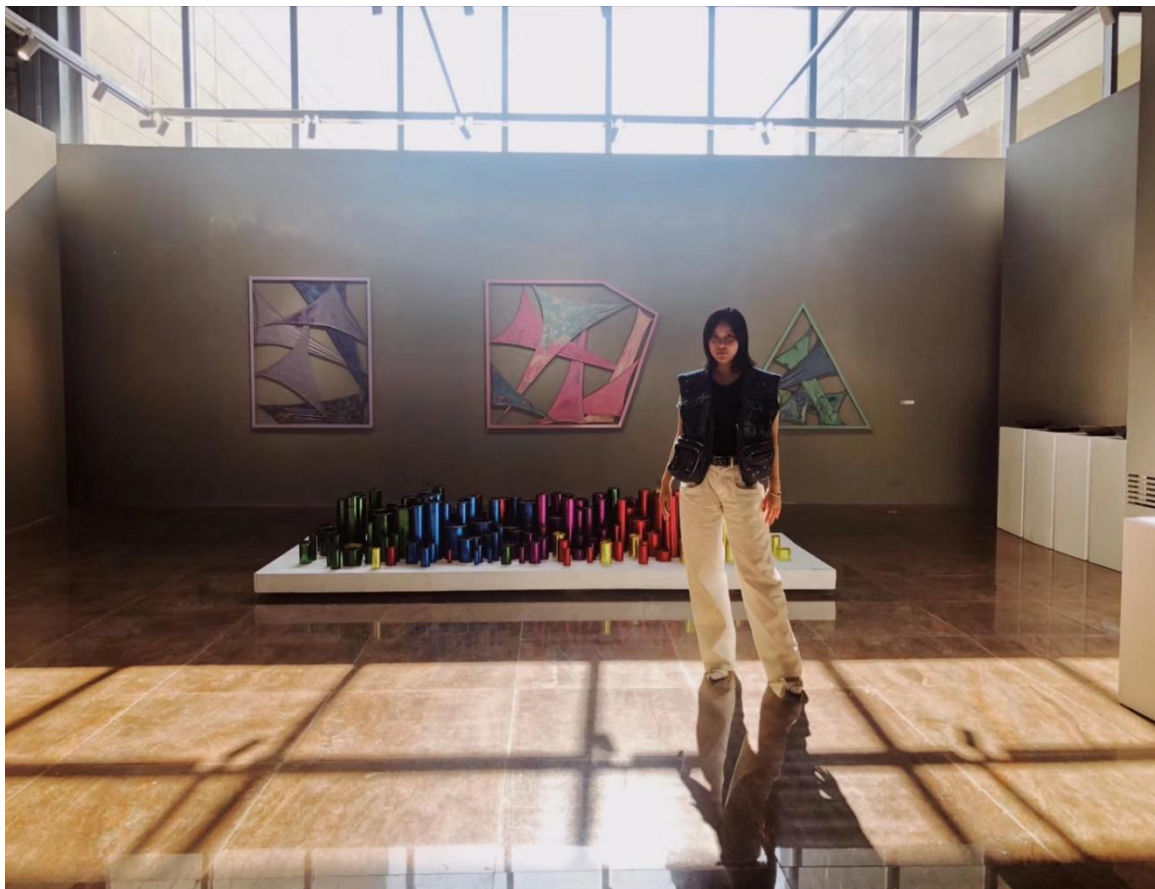


Figure 61 The sense of light and shadow within the Art Museum of the Lu Xun Academy of Fine Arts

Source: Yitong Jiang (2022)

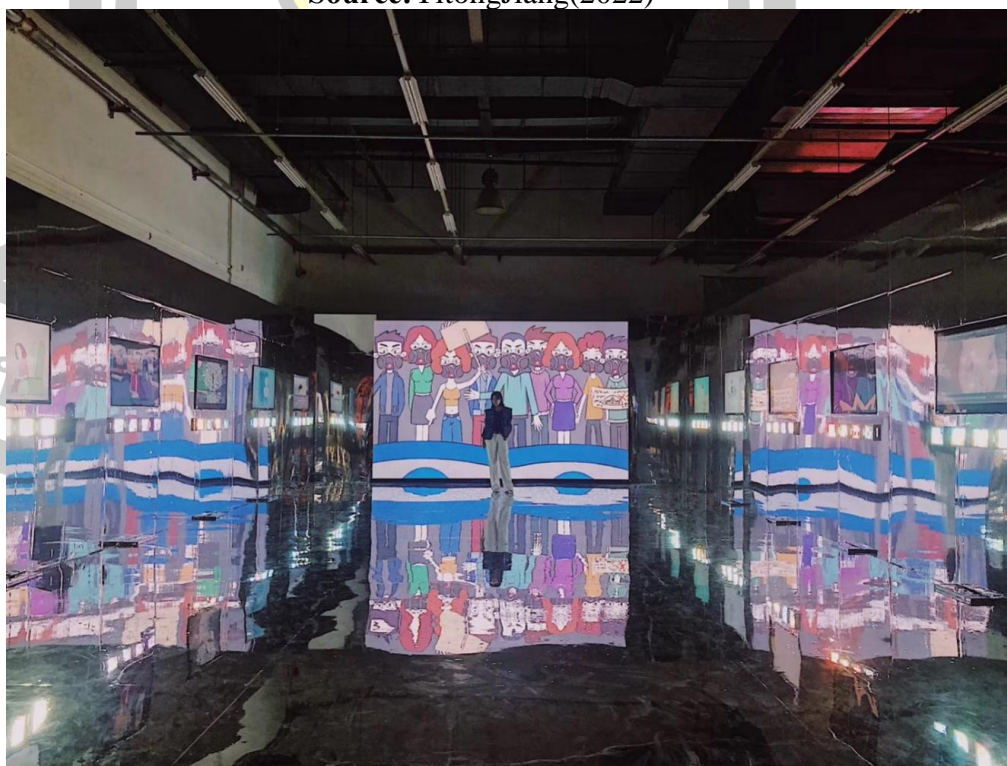






Figure 62



Figure 63





Figure 64





Figure 65

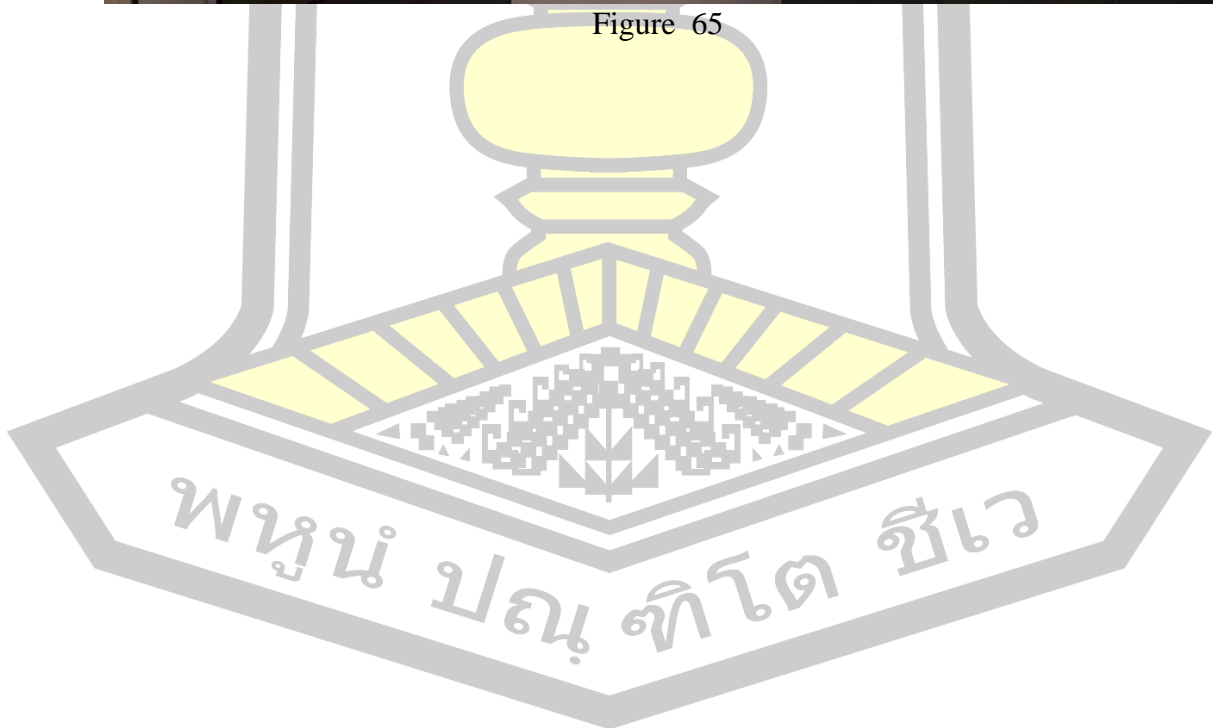




Figure 66

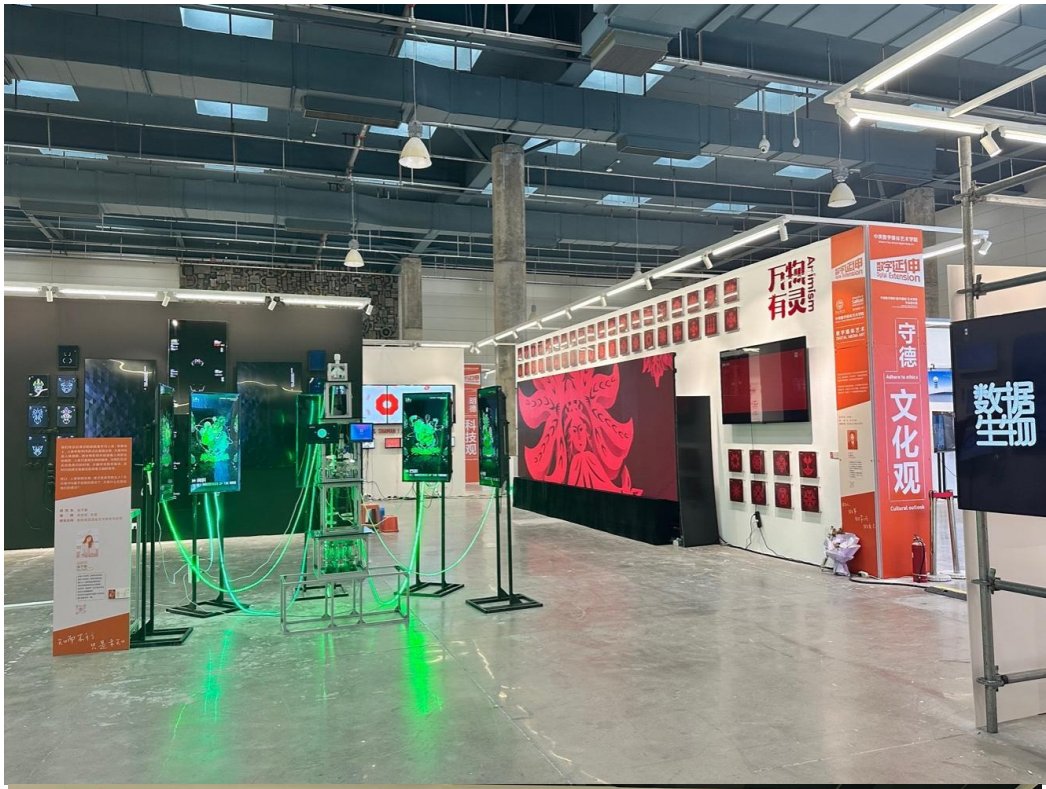
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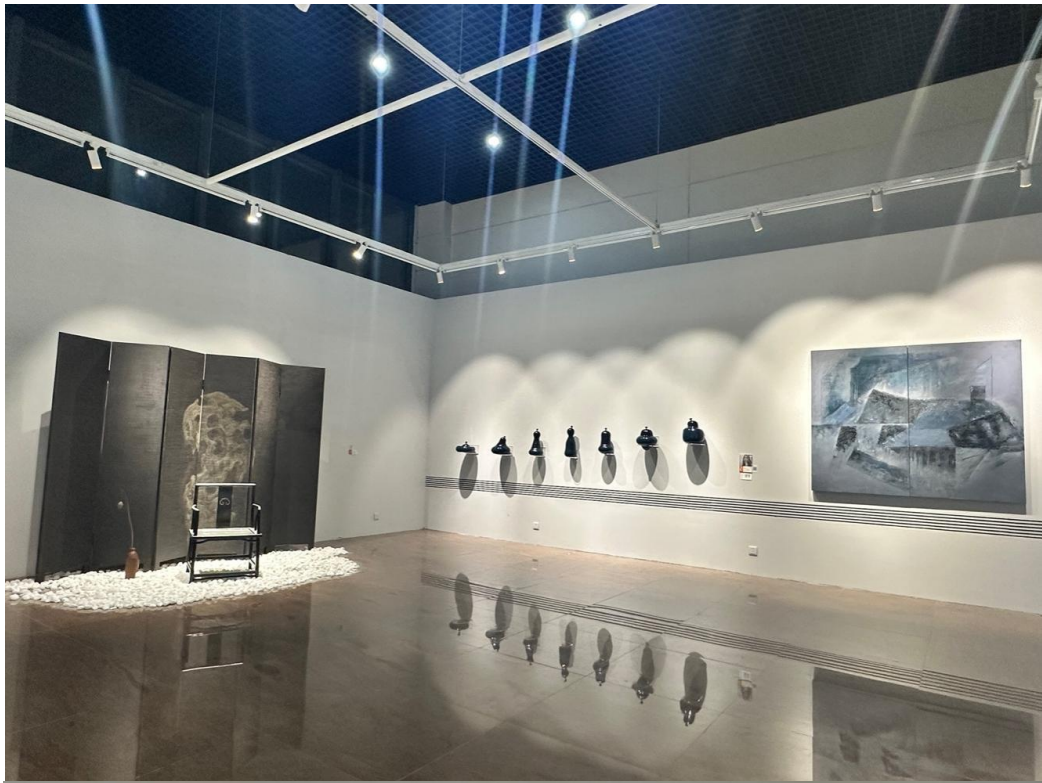


Figure 67









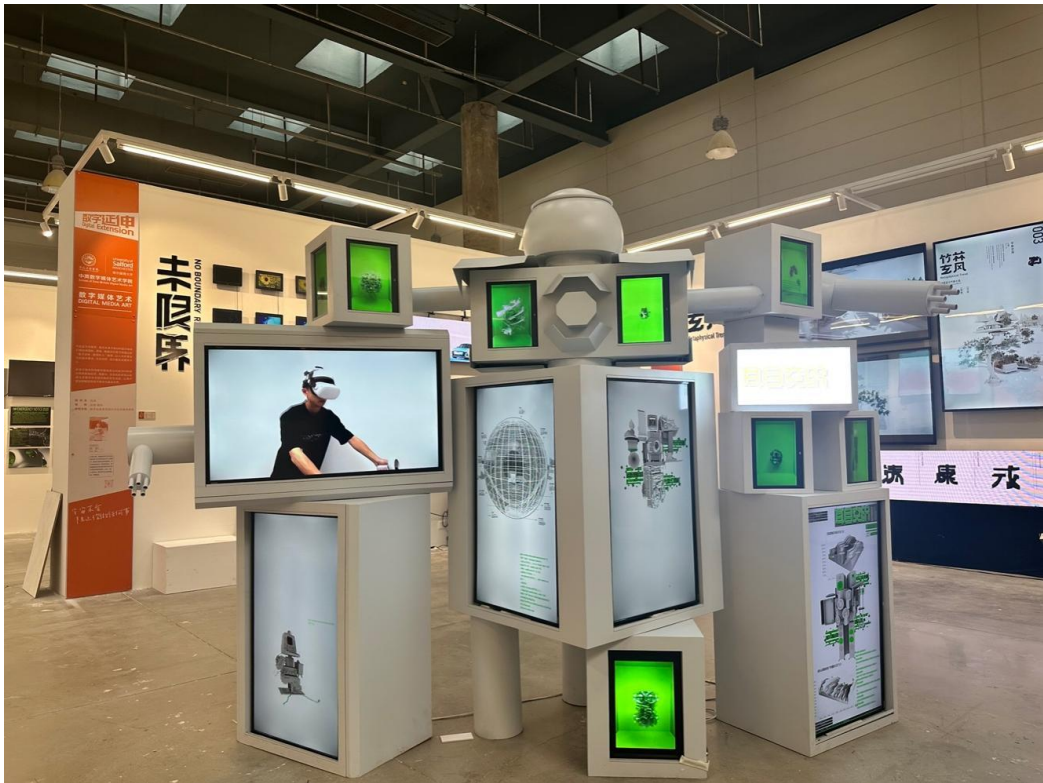




Figure 68 Exhibition of Excellent Courses and Graduation Reports at Lu Xun Academy of Fine Arts
Source: YitongJiang(2021-2023)

3.3 Contemporary Art Museums: A Diverse Interactive Space for Art in China's Internationalization Process

With the establishment of the market economy system, Chinese social culture and popular thought underwent a significant transformation in the 1990s, marking a return for Chinese contemporary art. Early art collection and market development also commenced. In 1993, the first art exposition in mainland China, the "First China Art Exposition," was held in Guangzhou. In 1994, the secondary art market in mainland China presented Chinese contemporary artworks for the first time, and a market collection environment that began to take shape began to emerge (Liu 2020).

I believe that the period from 2006 to 2012 was marked by the creation of value and the establishment of a professional system. Pulling the timeline back to the early 21st century, China's economic takeoff and the subsequent enhancement of cultural confidence have granted contemporary art collecting greater social recognition and a broader collective foundation. During this period, Chinese contemporary art began to integrate into the global system, blurring the distinction between international and local art collecting horizons. In this era, two elements emerged as significant driving forces behind the development of art collecting: the rise of contemporary art districts and private art museums. The third stage spans from 2013 to the present. With the rapid advancement of globalization, Chinese

collectors have engaged on broader shared platforms. Through art fairs, biennales, and various large-scale exhibitions, Chinese collectors have invested significant personal wealth and time, creating a cross-cultural dialogue platform for China and the global art world to engage in global competition.

Many contemporary art collectors in China now aim to establish long-term dialogues with the public, addressing challenges and envisioning the future. They have forged a unique and compelling collecting system, integrating Chinese, Asian, and Western artworks into the narrative of globalization and multiculturalism. This can be summarized as the core of this study: the artistic phenomenon emerging during China's internationalization process. This study examines China's internationalization process through contemporary art museums. The questions to be answered are: What is the artistic phenomenon in China's internationalization process? How does the interactive space of contemporary art museums function? How do they promote the process of modernization and internationalization? China's modernization and internationalization have given rise to various artistic phenomena in contemporary art museums, including the interaction between artists and modernity, the interaction between consumers and modernity, the artistic phenomenon in Shanghai, and the interaction between Shanghai's art world and modernity.

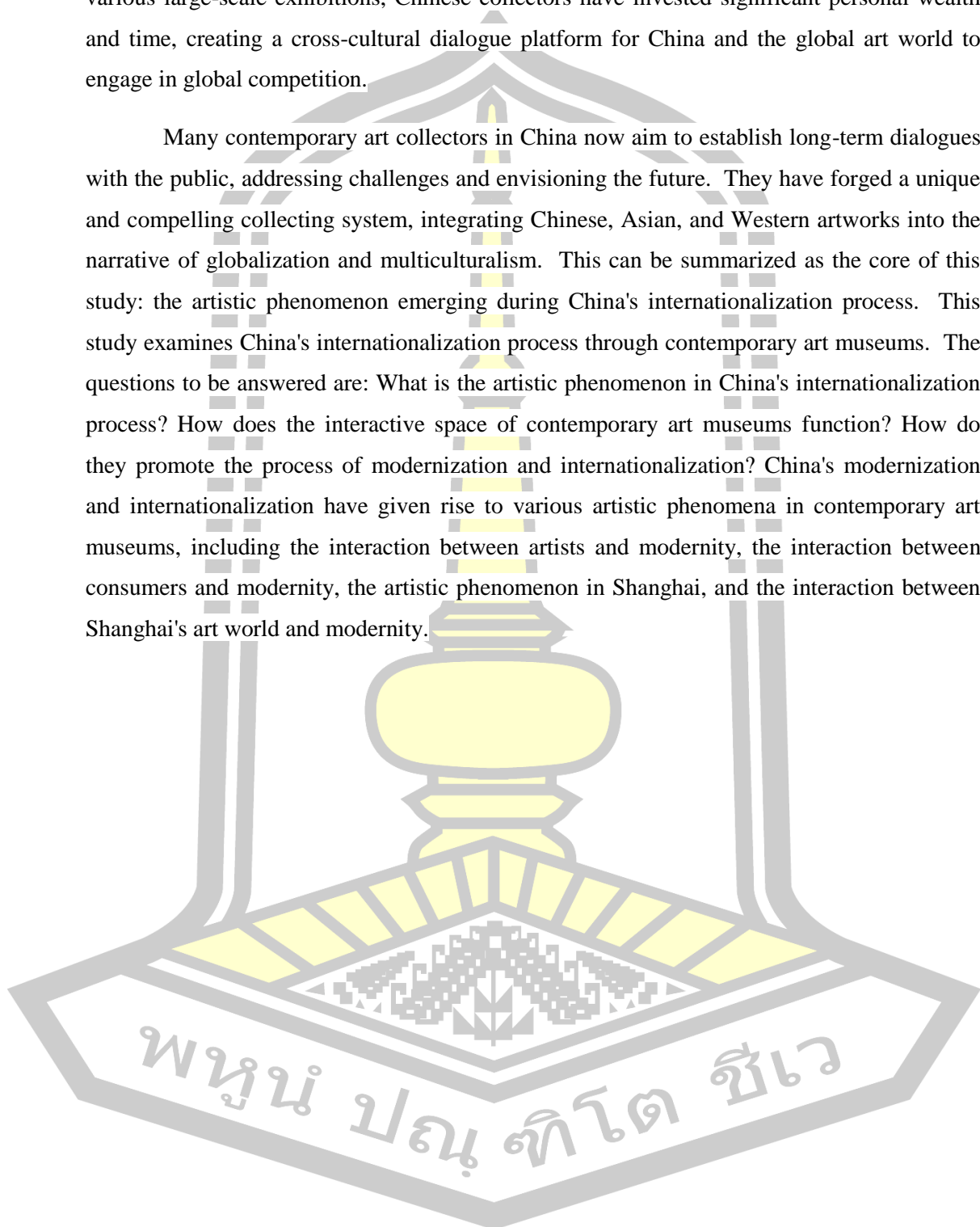




Figure 69 The installation art at the Pudong Art Museum in Shanghai aims to enable more visitors to interact with art

Source: YitongJiang(2023)



Figure 70 The Art Museum of the Central Academy of Fine Arts holds an international interdisciplinary forum within the contemporary art museum, interacting with artists and scholars.

Source: YitongJiang(2021)

After China's opening up, the development of museums and art galleries was driven by economic growth. Cultural construction began to receive attention, especially after economic conditions improved, with more and more funds being invested in cultural undertakings. Some real estate developers and wealthy entrepreneurs began to establish private art galleries, while art galleries within the national system also transitioned from a simple exhibition hall model to a more professional and international museum model during this period. Therefore, the late 1990s to 2009 was a crucial period for the Chinese art gallery industry, both within and outside the system, to build a professional system. For example, the establishment of Today Art Museum mentioned earlier is a typical representative of this development trend. As the first private art gallery in China to obtain a non-profit license, the establishment of Today Art Museum pioneered a new cultural operation model. At that time, there was no license applicable to non-profit art galleries in China, so during the

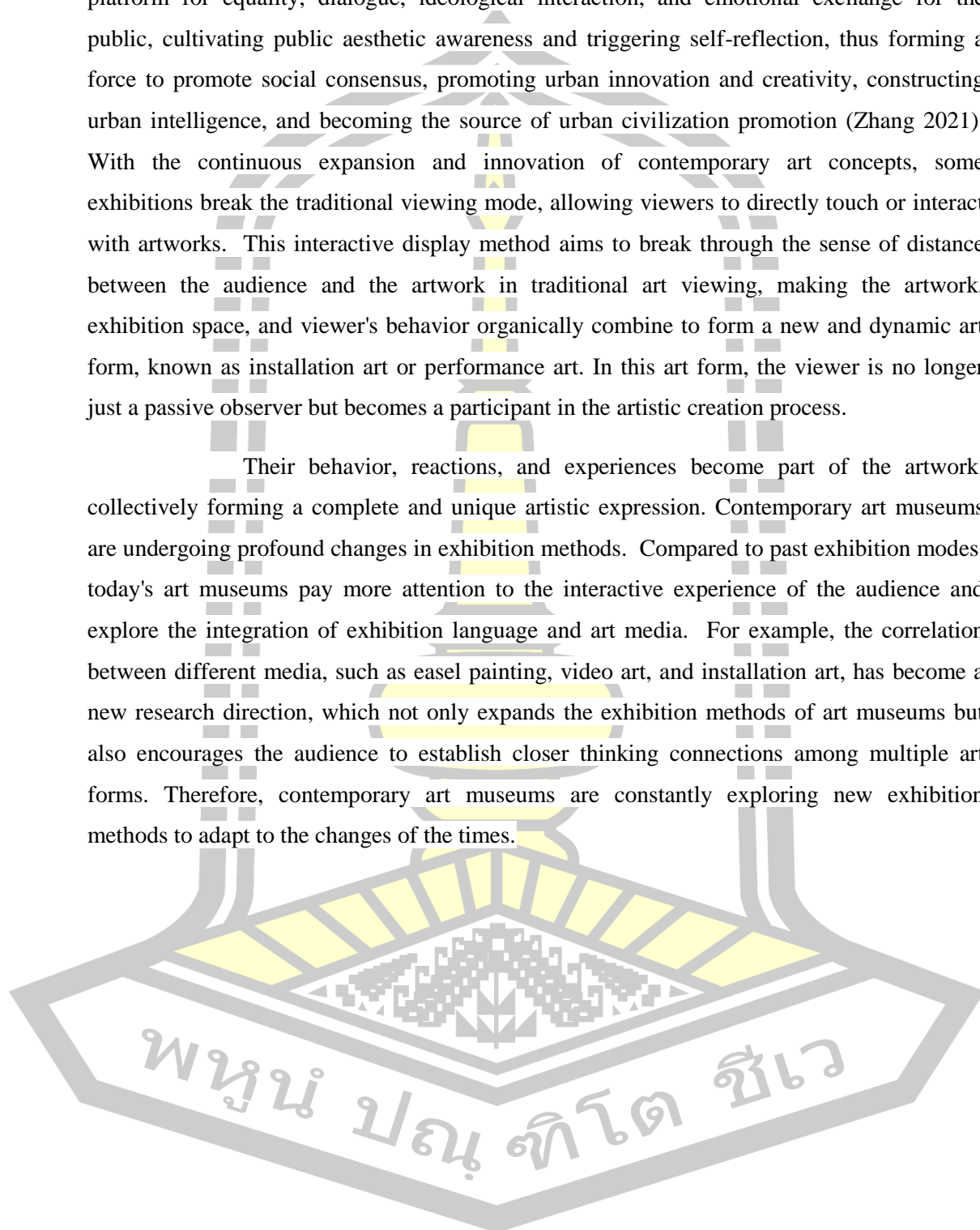
establishment process, the team communicated and coordinated with multiple government departments, ultimately establishing an operation model dominated by public welfare.

The license nature of Today Art Museum is similar to that of art funds, public welfare institutions, and art associations, aiming to promote cultural construction and artistic development. Its establishment is groundbreaking in the Chinese art gallery industry. Although organizations such as art associations and art funds are defined as non-governmental organizations, they are still significantly influenced by the government. Although these institutions have a certain degree of autonomy in operation, the government still has considerable intervention in management and supervision. In contrast, Today Art Museum, as a non-profit private art gallery, represented an innovative operation mode at that time, marking the gradual diversification of China's contemporary art gallery industry.

In the context of China's internationalization process, the global exchange and cooperation of contemporary art museums have become increasingly frequent. The positioning of contemporary art museums has also become more explicit as their functions expand. They are not only platforms for artists and artworks but also an important part of socio-economic and cultural development. Through collecting, researching, and displaying artworks, they protect and inherit cultural heritage. At the same time, through innovation and experimentation, they promote the development of contemporary art. They not only display domestic art but also introduce foreign artworks, promoting dialogue and understanding between different cultures. This cross-border cultural exchange not only enriches the exhibition content but also provides the public with a broader international perspective. Contemporary art museums need to absorb and integrate elements of international art while maintaining national characteristics. Furthermore, with the development of the Internet and new media, contemporary art museums are adapting to the trend of digital transformation, using modern technology to enhance the interactivity and experience of exhibitions. The museum adheres to the principle of academic establishment, committed to becoming a cultural and artistic exchange platform with broad international influence and an important learning space for the public to understand art and enhance aesthetic ability through research exhibitions, academic context analysis, and research, diversified public education, and continuously enriched and contextualized collections. From the perspective of presenting the backbone of contemporary art, combining the academic context of contemporary art, and supporting contemporary young artists, the museum activates its energy on the basis of academics and diversity.

It will use art to reflect on the present and inspire the future, providing a platform for equality, dialogue, ideological interaction, and emotional exchange for the public, cultivating public aesthetic awareness and triggering self-reflection, thus forming a force to promote social consensus, promoting urban innovation and creativity, constructing urban intelligence, and becoming the source of urban civilization promotion (Zhang 2021). With the continuous expansion and innovation of contemporary art concepts, some exhibitions break the traditional viewing mode, allowing viewers to directly touch or interact with artworks. This interactive display method aims to break through the sense of distance between the audience and the artwork in traditional art viewing, making the artwork, exhibition space, and viewer's behavior organically combine to form a new and dynamic art form, known as installation art or performance art. In this art form, the viewer is no longer just a passive observer but becomes a participant in the artistic creation process.

Their behavior, reactions, and experiences become part of the artwork, collectively forming a complete and unique artistic expression. Contemporary art museums are undergoing profound changes in exhibition methods. Compared to past exhibition modes, today's art museums pay more attention to the interactive experience of the audience and explore the integration of exhibition language and art media. For example, the correlation between different media, such as easel painting, video art, and installation art, has become a new research direction, which not only expands the exhibition methods of art museums but also encourages the audience to establish closer thinking connections among multiple art forms. Therefore, contemporary art museums are constantly exploring new exhibition methods to adapt to the changes of the times.





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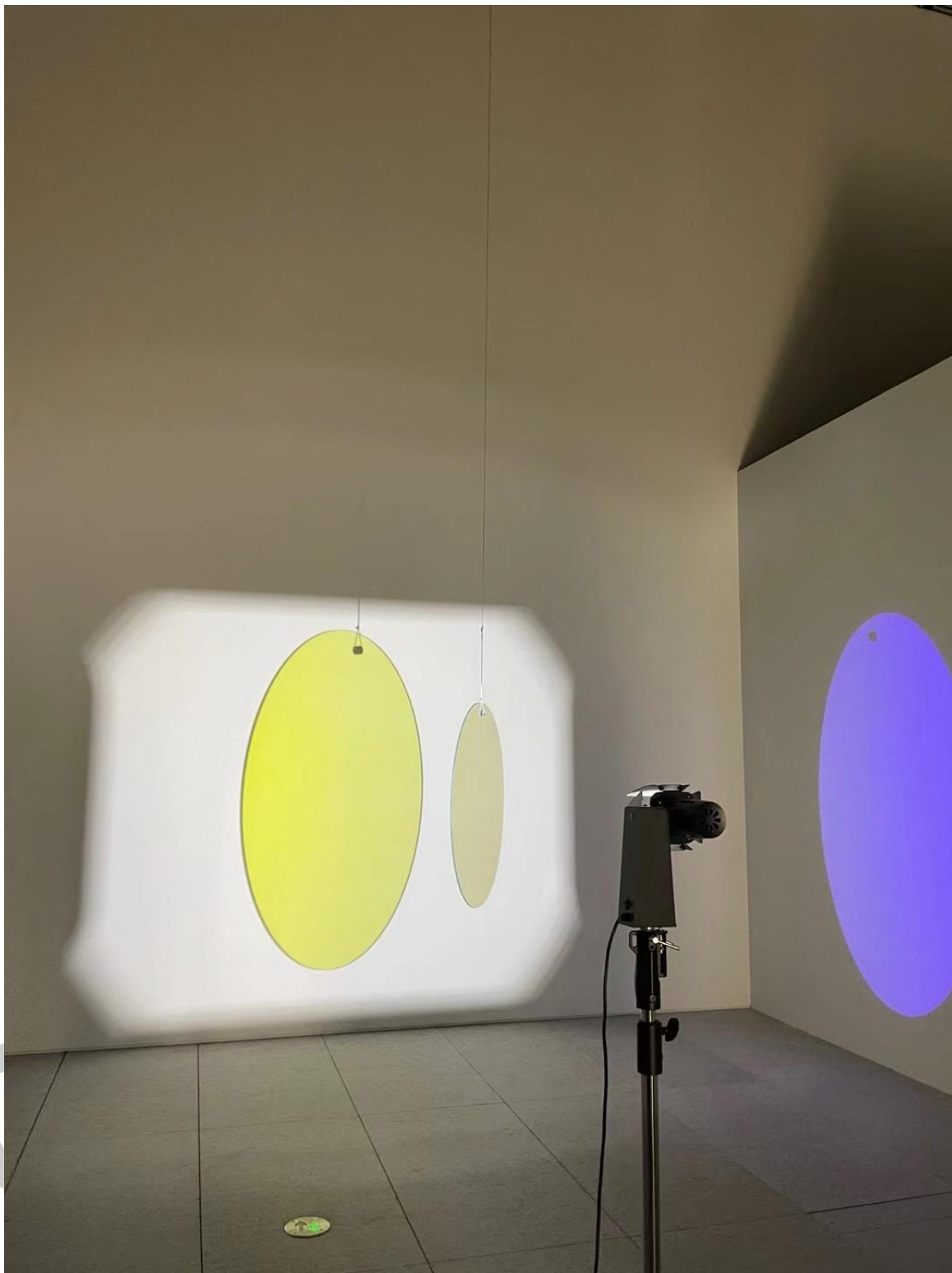


Figure 71 Pudong Art Museum - Installation Art Exhibition Area
Source: YitongJiang(2021)



Figure 72 VR Interactive Experience Area in the Graduate Exhibition at the Art Museum of Lu Xun Academy of Fine Arts.

Source: Yitong Jiang (2021)

Once upon a time, contemporary art and art-related individuals only served the wealthy and powerful. Art was not purely a commodity in the past. Nowadays, the process of modernity has transformed it into a commodity that can be purchased and invested in. Contemporary art and art-related industries have also gained international development space. As a high-priced equivalent, it has quietly become the most tasteful gift, indicating that the consumption form of contemporary art has been modernized. Here, "contemporary" is not necessarily defined as "contemporary art" but also includes traditional art. However, its purpose is "contemporary", its form and occasion of use are modern, and it undergoes "modern consumption" in specific areas. Research has found that when traditional art transitions to contemporary art, it does not necessarily mean that its artistic style has changed, but it may also mean that its consumption form, purpose, or function has changed.

The contemporary art museum is a diverse space where multiple groups engage in various forms of interactions, including those from China and the international community, as well as interactions between artists and consumers. This multifaceted interactive space is a significant topic in the art and academic circles, where some engage in auctions, some consume, some create, and some exhibit. The interactive space can also showcase beyond traditional exhibition forms, such as stage plays, fashion shows, experimental art, virtual spaces, and as a fashionable destination favored by trendsetters. The basic components of a contemporary art museum include: collection, cultural creativity, exhibition, promotion, and auction. Each part of the contemporary art museum is related to consumers and various roles within this multifaceted interactive space, closely linked to modern consumption. Firstly, consumption occurs in the modern era, which is actually a convenience brought by modernity. This modern consumption also reflects and promotes a new consumption process. In the past, traditional Chinese consumption concepts included places like parks, theaters, youth centers, shopping malls, etc., but not contemporary art museums as consumer theaters. However, today, the contemporary art museum, which integrates Eastern and Western cultures and expresses modernity, has also become a theater of modern consumption, because the contemporary art museum itself is an embodiment of modernity.



Figure 73 Performance by the exhibition hall of Beijing 798 Art District at China International Graduate Fashion Week, presented by Lu Xun Academy of Fine Arts.

Source: China Graduate Fashion Week (2023)

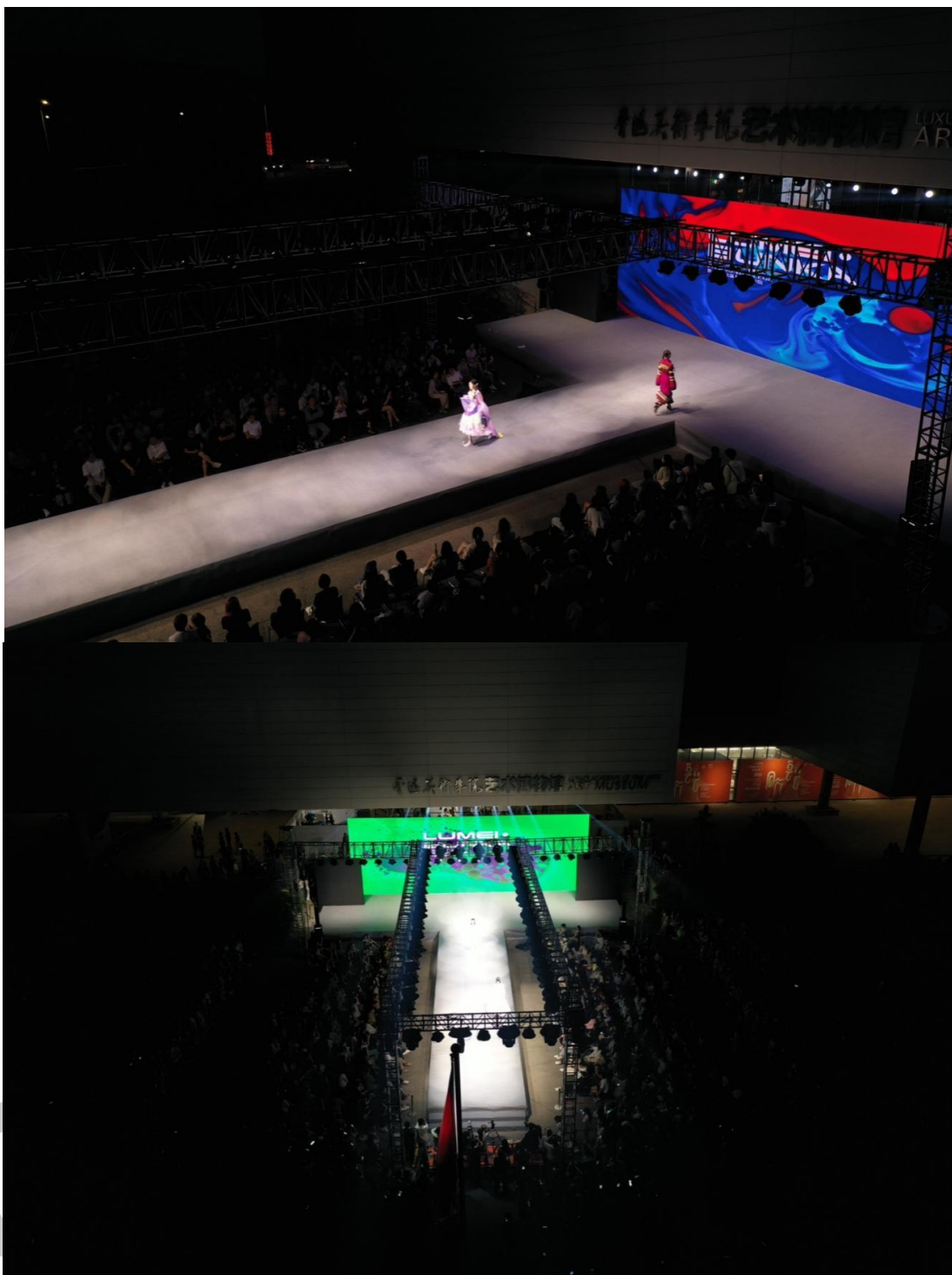


Figure 74 Graduation Fashion Show held at the Art Museum of the Lu Xun Academy of Fine Arts

Source: YitongJiang(2023)

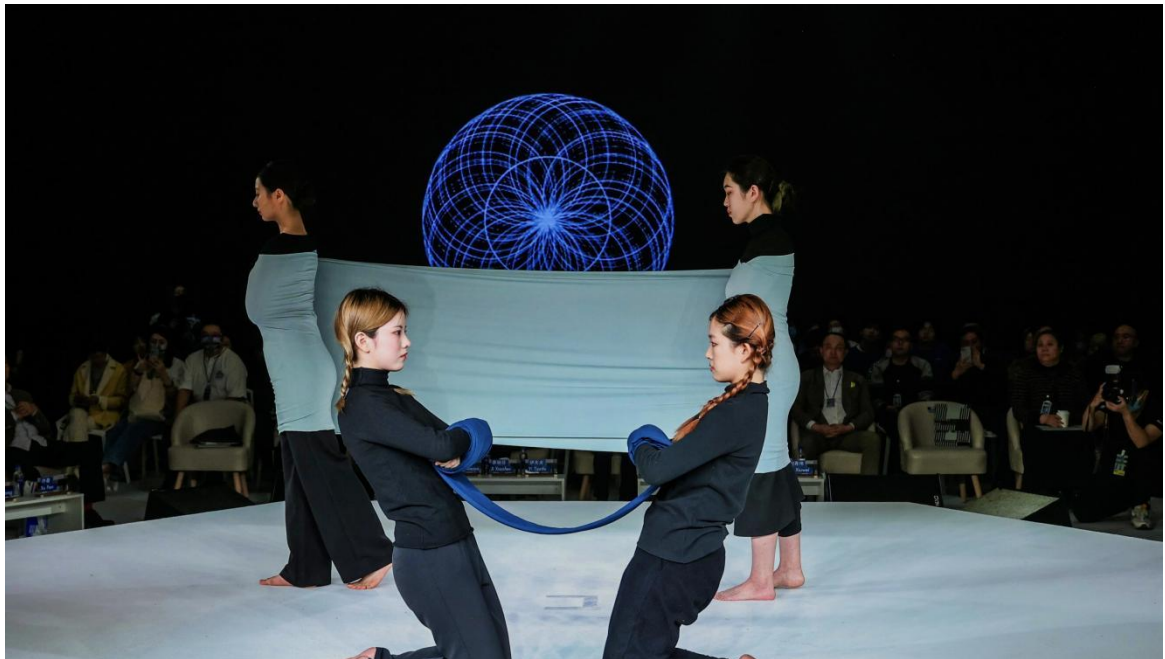


Figure 75 Performance art at the "Future" International Education Forum held at the Central Academy of Fine Arts Art Museum

Source : YitongJiang(2023)

Part 4: The internationalization process of contemporary Chinese art

From a cultural-political perspective, the global integration of Chinese art bears a triple revolutionary significance: At the level of art itself, Wang Guangyi's "Great Criticism" series challenges the commercial art paradigm established by Andy Warhol through the localization of Pop Art language; at the level of civilizational dialogue, Qiu Zhijie's "World Map" project reconstructs non-Western knowledge systems using anthropological methods, practicing the "counterpoint" interpretation advocated by Edward Said; in terms of institutional critique, Cao Fei's virtual reality creation "RMB City" directly addresses the cultural logic of global capitalism, transforming Chinese experience into a critical text for reflecting on the crisis of neoliberalism.

This intricate process of glocalization is essentially a project of cultural subjectivity reconstruction in the post-colonial context. When the stainless steel rockery featured in the Venice Arsenal, its shiny metal surface reflects both the capital flow in the global art market and the traditional natural observation of Chinese literati. This aesthetically charged representation aptly interprets Arjun Appadurai's discourse on the "imagined world" - in the de-territorialized art field, localism and globalism are always in a state of dynamic negotiation, and the special value of Chinese contemporary art lies precisely in its ability to

maintain a dialectical unity of critical self-awareness and cultural subjectivity. In the article "The International Integration and Future Trends of Chinese Contemporary Art", Tao Xinglin delves deeply into many key issues of Chinese contemporary art in the process of internationalization:

Integration process

The international journey of contemporary avant-garde art in China has undergone a significant transformation, moving from the fringes of international vision to the center stage. In the early days, contemporary avant-garde art in China received little attention internationally. However, since the 45th Venice Biennale in 1993, its frequency of appearance in major international exhibitions has significantly increased. Important international art events such as the 22nd Sao Paulo Biennial in 1994, the "China! china" exhibition in Germany in 1995, as well as the 46th and 48th Venice Biennales in the same year, have all frequently featured Chinese avant-garde art. At the same time, a group of Chinese avant-garde artists, such as Wang Guangyi, Xu Bing, Fang Lijun, Gu Wenda, and Zhang Xiaogang, have also risen from obscurity to become regulars at international exhibitions. They have not only gained international reputation but also achieved economic success, achieving a dual harvest. This series of phenomena clearly indicates that contemporary Chinese art is steadily and firmly integrating into the global art trend, effectively promoting its own development process.

Integration method

Contemporary Chinese art actively interacts with the international art community through various channels. Firstly, it actively participates in international art exhibitions, utilizing this platform that directly faces international audiences to fully showcase the unique charm and creative achievements of contemporary Chinese art. Secondly, it conducts in-depth cooperation with international art institutions, promoting the dissemination and development of contemporary Chinese art in broader fields through joint exhibitions and collaborative art projects. Thirdly, artists actively engage in international exchange activities, including participating in artist residency programs and attending academic seminars, thus facilitating the exchange of ideas and sharing of experiences between China and the international art community. These diverse integration methods comprehensively promote the exhibition and exchange of contemporary Chinese art on the international stage.

Integrating connotation

At the **level of artistic concepts**: Chinese contemporary artists actively absorb and integrate during their creative processes. On the one hand, they keenly capture and draw inspiration from cutting-edge international artistic concepts, injecting new vitality and perspectives into their own creations. On the other hand, they skillfully incorporate traditional Chinese philosophical thoughts and cultural concepts into their works. For instance, some artists integrate the essence of Taoism's "unity of heaven and man" into their works, making them not only have an international perspective but also rich in profound Chinese cultural heritage, achieving an organic combination of tradition and modernity, local and international elements.

At the **level of artistic language**: Chinese contemporary artists have always been committed to exploration and innovation, striving to achieve a delicate fusion of traditional Chinese artistic language and Western modern artistic expression techniques. Taking the field of painting as an example, some artists boldly attempt to blend traditional ink techniques with the expressive forms of oil painting, creating unique visual effects and providing new possibilities for the expansion of artistic language.

Integrating Meaning

In terms of the development of art itself: the international integration of Chinese contemporary art has broadened the creative horizons for Chinese artists and established a diverse exchange platform. Through frequent exchanges and interactions with the international art community, Chinese artists are exposed to novel artistic concepts and creative techniques, which in turn drive their own creative breakthroughs and innovations, thus achieving the sustainable development of Chinese contemporary art.

From the perspective of cultural dissemination: This integration process has effectively promoted the international dissemination of Chinese culture. Through the intuitive medium of artistic works, audiences from around the world can more deeply and intuitively appreciate the unique charm of Chinese culture, understand the cultural image and social development changes of contemporary China, and significantly enhance the international influence and dissemination of Chinese culture.

In terms of international cultural exchange, the active integration of Chinese contemporary art has greatly enriched the diversity of international art. The collision and exchange of art from different cultural backgrounds have sparked new artistic inspiration and creative ideas, promoting mutual learning and integration in the field of international art, and driving the prosperity and development of global culture.

In his work "Modernity and Self-Identity", Giddens conducts a meticulous analysis of the intricate and profound relationship between modernity and self-identity from a profound theoretical perspective. His discussion mainly revolves around the following multiple dimensions, progressing layer by layer:

The characteristics of modernity and its shaping power on self-identity

Divergence of space and time

Modernity is like a powerful force of change, breaking the inherent pattern in traditional society where time and space are interdependent and tightly anchored to specific fields. In the context of modern society, time and space have achieved significant separation. With the rapid development of transportation and communication technology, individuals can freely cross different time and space boundaries to carry out interaction and communication activities. Taking the rapid development of Internet technology as an example, it enables individuals to communicate instantly with people around the world anytime, anywhere, completely freeing them from the spatial and temporal constraints of traditional face-to-face communication.

This separation of time and space has brought unprecedented expansion to the individual's experiential world. Individuals are no longer confined to the narrow scope of life experiences within their local communities, but are able to extensively engage with a vast array of information and ideas from diverse regions and cultural backgrounds around the world. This rich and diverse influx of experiences acts as a catalyst, prompting individuals to re-examine and deeply construct their self-identity. Amidst the complexity of ideas and lifestyles, individuals are compelled to actively seek out those that resonate with them, thereby redefining the fundamental self-cognitive question of "Who am I?".

Abstraction mechanism

The abstraction mechanism primarily encompasses two core elements: "symbolic signs" and "expert systems". Currency, as a quintessential example of "symbolic signs", possesses standardized value attributes. As a universal medium of exchange, it transcends specific temporal and spatial constraints as well as cultural differences, moving freely across the globe. Regardless of where one is in the world, currency can be utilized for the transaction of goods and services, with its value exhibiting relative stability and gaining widespread recognition.

The existence of abstraction mechanisms has made the choices individuals face in life increasingly diverse and complex. When confronted with a variety of symbols, such as the unique consumer values embodied by different brands of goods, and professional advice given by various expert systems, individuals must constantly make choices. These choices not only profoundly affect individuals' lifestyles but also have a profound shaping effect on their self-awareness and identity. Individuals often shape their unique identity and image by choosing specific symbols, such as preferring the consumption behavior of a particular brand, and following the guidance of certain expert systems, such as shaping their body according to the advice of fitness experts, to express "who I am".

Institutional reflection

The reflective nature inherent in modernity essentially refers to the fact that social activities and the relationship between humans and nature undergo periodic revisions and adjustments based on the constantly emerging new knowledge and information. In modern society, knowledge and information are updated and iterated at an unprecedented pace, and various systems and concepts are also in a continuous state of dynamic change. Taking the rapid development in the field of technology as an example, it has triggered profound changes in many aspects such as production methods and social structures, which in turn have led to significant changes in people's lifestyles and values. This institutional reflection, on the one hand, adds many uncertainties to individual lives. Individuals have to continuously adapt to new institutional norms, ideologies, and lifestyle patterns, constantly facing changes and challenges. On the other hand, it also prompts individuals to reflect more deeply on their own lives and identities. When dealing with the constantly changing social environment, individuals are forced to consider their position and role within it, re-examine their own values and goals, and thus promote the continuous reconstruction of self-identity.

The novel characteristics and formation mechanism of self-identity in the context of modernity

Reflective construction of self-identity

In the context of modernity, self-identity is no longer naturally derived from traditional and fixed social roles and identities. Instead, it is actively constructed by individuals through continuous reflection and autonomous choice. Based on their own experiences, insights into the social environment, and expectations for future development, individuals constantly examine and adjust their identity. This reflective construction is not a one-time event, but a continuous process that runs through the individual's life journey. Due to the rapid changes in

modern society, individuals' experiences and environments are constantly evolving. Therefore, individuals need to constantly reflect on and plan their own lives to adapt to new situations and ensure the coherence and stability of their self-identity.

The interactive influence of modernity and self-identity

The counteraction of self-identity to modernity

Individual self-identity is not merely passively influenced by modernity; it can also exert a counterforce on the development of modernity. The choices and behaviors made by individuals based on their self-identity have an impact on the overall development of society and the evolution of modernity systems. The self-identities of different individuals converge and blend, collectively shaping the cultural and value trends of society, which in turn have a profound influence on the direction of modernity's development. For instance, the relentless pursuit of personalized and diversified self-identity by contemporary young people has prompted the cultural industry to place greater emphasis on innovation and diversity, effectively driving the vigorous development of modern culture towards diversification.

The evolution of modernity and the dynamic changes of self-identity

The continuous progress of modernity brings endless new challenges and opportunities for self-identity. With the rapid development of technology, profound adjustments in social structures, and extensive cultural integration, individuals face constantly evolving choices and environments. This requires individuals' self-identity to undergo dynamic changes accordingly. Taking the rapid development of artificial intelligence technology as an example, it has given rise to a series of new professions and lifestyles. Individuals need to re-examine their own abilities and interests and adjust their self-identity in a timely manner to adapt to these changes. At the same time, the dynamic changes in self-identity will further propel modernity towards a higher level. Individuals' unremitting pursuit of new self-identity will encourage society to actively carry out innovation and transformation in various fields to meet the diverse needs of individuals, thus injecting endless momentum into the development of modernity and promoting its advancement to a higher level.

Cultural hybridization

The category of "culture", if we define it reasonably and accurately from an academic perspective, reveals its rich and extensive content. It primarily involves multiple core aspects, such as human attitudes, thought patterns, and values, and these crucial elements do not exist in isolation. Instead, they are fully demonstrated, accurately reflected and profoundly symbolized through various concrete and vivid forms such as cultural artifacts, cultural practices, and cultural expressions (Burke 2016). Specifically, cultural artifacts, as a material carrier of culture, such as ancient paintings that carry historical memories or exquisite handicrafts that embody superb craftsmanship, are like mirrors that clearly reflect a specific group's unique aesthetic concepts and deep-seated value orientations.

Cultural practices are the dynamic presentation of culture in social life. Taking traditional festival celebrations as an example, from the careful preparation and planning in the early stages to the grand and solemn celebration during the festival, every subtle detail contains people's profound understanding of life and the reverent inheritance of the wisdom of their ancestors. Cultural expressions are the direct expression of people's inner world and cultural connotations. Whether it is poetic poetry creation, powerful musical performances, or graceful dance interpretations, they vividly and imaginably present people's rich and colorful inner world and profound cultural heritage. At the same time, in the field of cultural studies, there is another closely related and more professional term, namely "acculturation".

Looking back to history, in 1880, a group of American anthropologists who focused on studying the culture of Native Americans first coined and used this term. Its core essence lies in the fact that in a specific socio-cultural environment, cultures in a relatively subordinate position often absorb and adopt some significant characteristics of the dominant culture during long-term contact and interaction with it. Essentially, this process is somewhat similar to the well-known phenomenon of "assimilation". For example, in the long river of human history, we can find many such instances where a dominant culture enters and has a long-term and profound impact on a local vulnerable culture due to various factors. The vulnerable culture gradually changes in aspects such as the inheritance of traditional customs and daily language usage habits, showing a trend towards the dominant culture. However, with his keen academic insight, Fernando Ortiz, a famous Cuban sociologist, deeply perceived the limitations of this one-way "acculturation" model.

He innovatively proposed that a two-way "cross-cultural exchange" model should be used to replace the traditional one-way "acculturation fully". This forward-looking perspective aligns closely with the currently advocated concept of mutuality on a global scale, providing a new direction for thinking in the field of cross-cultural research. As Ortiz vividly illustrates, when viewing historical events, we should not simply follow traditional cognitive perspectives and assume without hesitation that Columbus discovered the American continent. From the unique perspective of the indigenous people of the Americas, it can equally be confidently claimed that they discovered Columbus. This unique and novel perspective is like a beacon, clearly indicating that in the complex and diverse process of cross-cultural exchange, each culture possesses its own unique cognitive system and value judgment standards based on its cultural background, and there is no absolute distinction between subject and object. Each culture should be regarded as an equal and unique existence, with values worthy of respect and in-depth exploration.

The profound significance of bidirectional cross-cultural exchange lies in its emphasis on the basic principles of mutual respect, mutual understanding, and mutual learning between different cultures. This is not simply a one-way influence from one side to the other but rather a process where both sides sincerely open up to each other and draw from each other's cultural essence through frequent and deep interactions, thereby contributing to the enrichment of the grand treasure trove of human culture. Taking the extensive and in-depth cultural exchange between China and the West in the modern globalization process as an example, the long-standing tea culture of China, then spread to the Western world, has allowed Westerners to not only savor the aroma of tea but also subtly gain a deeper and more comprehensive understanding of China's unique etiquette culture and profound philosophical thoughts. This cultural dissemination and exchange is not just the promotion of a beverage, but also the export of Chinese cultural values and life philosophy. After the influx of Western music, movies, and other diverse art forms into China, they have served as a fresh blood, greatly promoting innovation and breakthroughs in China's cultural industry regarding creative concepts, expression techniques, and dissemination methods.

Chinese music creators draw inspiration from the diverse styles of Western music, integrating traditional and modern elements to create many internationally influential works. The film industry, based on the advanced production techniques and narrative skills of the West, combined with China's local cultural characteristics, has produced a series of excellent films with Chinese style. This bidirectional exchange and interaction undoubtedly inject strong vitality into the development of both cultures. On the one hand, it greatly enriches the

connotation of each culture, allowing it to keep pace with the times while maintaining its own characteristics. On the other hand, it also effectively promotes the global culture to flourish in a more diverse and richer direction.

What are the consequences of cultural globalization? This question remains unresolved and is hotly debated. One possible outcome, which will be discussed later, is cultural homogenization; however, some scholars hold the opposite view, believing it to be heterogenization. Regardless of the merits of these views (especially when considering long-term outcomes), it is undeniable that, on the other hand, everything we see, hear, and experience in the short term is a kind of hybrid, a process of hybridization. This process promotes economic globalization, which in turn also fosters this process. For instance, I was born in China, educated in Europe, and am currently pursuing a doctoral degree in Thailand.



Figure 76 Attired in traditional Thai attire at the Thai Silk Exhibition, The Art Museum of the Central Academy of Fine Arts holds an international interdisciplinary forum within the contemporary art museum, interacting with artists and scholars.

Source : YitongJiang(2024)

In 《Cultural Hybridity》, the author Peter Burke defines the term "culture" within a reasonable scope, mainly including people's attitudes, mentalities, and values, as well as the expressions, manifestations, and symbolizations of these attitudes, mentalities, and values in cultural artifacts, cultural practices, and cultural expressions. Another more specialized term is "cultural assimilation." This term was coined in 1880 by American anthropologists studying the culture of indigenous Americans, and its main connotation refers to a subordinate culture acquiring certain characteristics from a dominant culture. Alternatively, it can be described as "acculturation." Cuban sociologist Fernando Ortiz proposed replacing the unidirectional concept of "cultural assimilation" with bidirectional "cross-cultural communication," which is closer to today's discourse on mutuality. As he put it, we should not simply assume that Columbus discovered the Americas, because from the perspective of the Americans, it was they who discovered Columbus. The same applies to the concept of "cultural translation," a phrase used to describe the mechanism by which cultural collisions produce new, hybrid cultural forms. Concepts such as "dialogue," "negotiation," "appropriation," and "debugging" focus more on human agency and creativity.

The situation arises when individuals from one culture encounter those from another. In 1498, when Vasco da Gama and his crew entered a temple in Calicut on the southern coast of the Indian Ocean, they faced a completely unfamiliar depiction of deities; the multi-headed, conjoined Brahma, Vishnu, and Shiva, the three main gods in Hinduism. These Portuguese visitors interpreted this depiction of deities as a reappearance of the "Holy Trinity" (Burke 2016). In other words, they used their own cultural visual schemas or stereotypes to "translate" this deity image into familiar terms. This behavior may be unconscious. That is to say, people seek equivalents of major deities in one culture's pantheon within another culture's pantheon.

The continuous collision between human groups will inevitably lead to many contradictions. However, it is best to distinguish social conflicts from their unintended long-term consequences (cultural mixing, intermingling, or hybridization). For example, African music has traveled the globe, but Africans have found it difficult to do so. For instance, historians who study the ancient world, such as Arnaldo Momigliano, have become increasingly interested in the process of "Hellenization." They no longer view it simply as the interventionist influence of Greek culture on the Roman Empire, but rather as an interaction between center and periphery. The church is not the only form of hybrid organization; similar phenomena can be found in some government agencies. Music provides an especially rich and comprehensive illustration of hybridization. Over the past century, Asia has been a great

source of inspiration for classical composers. For instance, among French composers, Claude Debussy drew inspiration from the music played on the Javanese xylophone, while Albert Roussel and Maurice Delaunay visited India and drew inspiration from its traditional music. However, cultural circulation is not a mere return to the starting point, as every imitation also represents an adaptation (Burke 2016).

In the literary theories of classical and Renaissance periods, we can discover the positive aspect of imitation, which embodies creative imitation. However, there are also some humanists who adhere to a dual cultural standard, claiming to be creative imitators while considering their peers as mere imitators. For example, during the Renaissance, people imitated Italian styles, in the 17th and 18th centuries, they imitated French styles, and in the 18th and 19th centuries, they imitated British styles, and so on. In fact, there are many important yet not universally recognized similarities and continuity between the local theoretical concepts in this field and the theoretical concepts that emerged later. Taking Coca-Cola as an example, local brands such as Inca Cola from Peru have emerged as a new force in competition with Coca-Cola from North America.

In Trinidad and other places, people often add local beverages such as rum or brandy to cola for mixed consumption (Burke 2016). In China, for instance, cola has other uses, such as being heated and consumed as medicine. A newspaper reported that the Indians in Mexico claim they have introduced Pepsi into their religious ceremonies. In a sense, customers are purchasing an American lifestyle. These examples prompt those who analyze globalization to borrow the term "localization" from software terminology, or use the business term "glocalization" from the 1980s. Folklorists who follow this debate must feel a sense of familiarity, as we may be witnessing the return of local culture. The existence of local culture reminds us to pay attention to both centripetal and centrifugal forces. Just like the development history of various languages and dialects, the history of culture can also be seen as a struggle between these two forces. Sometimes, one trend prevails; sometimes, the other prevails. However, from a long-term perspective, a balance will be maintained between the two trends.

The core challenge of international integration

The **struggle for cultural identity**: How does contemporary Chinese art establish its own voice within the Western-dominated international art system, rather than simply imitating or catering to it.

Modern transformation of traditional media: How traditional forms such as Chinese ink painting and calligraphy enter the global perspective through contemporary languages (installation art, digital art).

Technological revolution and artistic boundaries

Ethical reflection on digital art: The impact of AI creation and NFT on artistic originality and copyright system.

Virtual and real interaction: The subversion of art experience and dissemination methods by the metaverse and virtual exhibitions.

Social criticism and local practice: how art intervenes in public issues such as urbanization, environmental crisis, and social equity to evoke public resonance through artistic actions.

In the intricate academic context where contemporary art and philosophy are intertwined and deeply integrated, an individual's cognitive model of the world exerts a broad and profound influence. It not only profoundly correlates with the degree of creativity unleashed but also plays a decisive role in determining the depth that artistic expression can reach. If an individual finds it difficult to shift their perspective on the world, they may unknowingly be confined within an established label framework system, undoubtedly leading to the loss of valuable opportunities to tap into their unlimited creative potential.

"Worldview," as the cornerstone of an individual's perception of the world, is not formed in a short period of time. Instead, it is gradually shaped through long-term daily life experiences and deep reflection and precipitation. When we delve into this field, we inevitably encounter a series of complex philosophical issues involving multiple dimensions such as the essence of life, the meaning of existence, and social structure. In the long historical process and diverse social environment, what specific and practical ways should humans live? How should we comprehensively, objectively, and deeply view the role and functions of government in a complex and changing social system? Art, as a shining pearl in

the development of human civilization, what unique and irreplaceable position does it occupy in this grand historical context? In the vast expanse of the universe, are there other diverse and unknown forms of life? And pain, as an unavoidable part of life's journey, what deep and multidimensional significance does it have in an individual's life experience? These questions are like profound philosophical puzzles, and their answers cannot be simply and directly obtained from the limited scope of book knowledge. Instead, they are deeply rooted in the vast amount of valuable experience accumulated by individuals during their long and rich life experiences, as well as their deep self-reflection and rational thinking based on their own experiences. For artists who have reached maturity in the field of art, any perceptual information they receive must be filtered and screened through the filter of their worldview. Perhaps in the eyes of some people, worldview, which assigns definitions and labels to everything, to some extent restricts the freedom of thought and limits the infinite possibilities of artistic creation.

However, from another perspective, if an individual lacks the crucial cognitive framework of worldview, their cognitive system is like an email without any protective mechanism. Any perceptual information of unknown origin and mixed quality will flood in unimpededly, taking root and growing inside the mind, thereby causing the individual's cognition to fall into a disorderly and chaotic state, unable to form a clear, coherent, and in-depth cognitive system. Here, we need to make it clear that when we talk about the concept of worldview, we are by no means forcing individuals to blindly adhere to some established and traditional religious belief system. In fact, the personal worldview constructed by each individual does not necessarily follow a fixed pattern, nor does it necessarily assume that life must have a specific and rigid structure or meaning. For example, nihilism, as a unique philosophical trend, also constitutes a worldview. Even though it runs counter to traditional mainstream concepts and exhibits a completely different way of thinking, it still has its unique rationality and existential value within the vast and profound philosophical realm.

An individual's worldview is akin to a unique observation deck from which they view the world. The placement of this observation deck plays a crucial role in the individual's perception of the world. If the observation deck is positioned at the bottom of a narrow well, the individual's field of vision will inevitably be greatly restricted, allowing them to see only a limited sky and unable to glimpse the broader panorama of the world. Conversely, if the observation deck is set above the atmosphere, although the individual can overlook the overall outline of the Earth and gain macro-level cognition, they will struggle to perceive the rich information and profound significance contained in those subtle details. Only by

carefully selecting an appropriate location that can encompass both a broad macro-level perspective and detailed micro-level insights can the individual achieve a perfect balance between breadth and depth in their observation, thereby gaining a comprehensive and in-depth understanding of the world.

At the level of the subtle and complex interactive relationship between art and the audience, we can observe a universal phenomenon: audiences often instinctively resist expressions with a strong missionary tone (Lai 2020). However, in the context of the diverse development of society and culture today, there has emerged an intriguing phenomenon: many people regard art as a kind of "faith" akin to a spiritual sustenance for themselves. For many art enthusiasts, the superb performances of actors in the theater, the unique aesthetic and profound connotations contained in art works, and the emotions and thoughts flowing through musical melodies have become important ways for them to cultivate their souls in the complexities of modern life. Art is no longer merely an external aesthetic object; it is also an important path for them to seek solace in their inner world, achieve self-growth, and attain spiritual sublimation.

In the field of artistic creation, there has long been a common misconception that artists should be in an emotional or even chaotic state during the creative process, as if only in this way can they inspire unique creative inspiration. Therefore, under the influence of this misconception, it is seen as a logical act to use intense emotional experiences such as dramatic and destructive love affairs as creative themes. However, in the increasingly complex and changing social and cultural environment of contemporary society, the function and significance of art are undergoing profound transformation. Art has become not only an aesthetic expression form in the traditional sense, but also an important means for artists to explore themselves and heal spiritually when facing life challenges and inner confusion. In this process, the audience is no longer just a passive appreciator of artworks, but inadvertently becomes a witness to the artist's self-healing process. By appreciating artworks, the audience seems to be able to glimpse the struggles and growth of the artist's inner world, resonating with the artist on an emotional and ideological level. Life is a broader and more fundamental concept, like a vast ocean that contains and nurtures the brilliant waves of art. Individuals first exist as people in social life, and after experiencing various hardships and experiences in life, based on their unique interests, pursuits, and understanding of the world, they gradually become artists under specific circumstances and opportunities. Art does not exist in isolation, but is deeply rooted in the soil of life, drawing nutrients from life and reflecting the diversity of life.

Amalia Mesa-Bains, a scholar of social movement art, once clearly stated: "Art is the only field that can reveal truth." This view profoundly reveals the unique position and important role of art in the human cognitive world and pursuit of truth. In order to present truth truthfully and comprehensively, artists, like brave explorers, continuously explore and experiment in the boundary zone of thinking and form. In the process of creation, they strive to create works with novelty and uniqueness through constant self-questioning, reflection, and breakthrough. This kind of creation is not for blindly chasing temporary trends and fashions, but always guided by the noble goal of pursuing truth. In fact, when we look back at the long history of art development and the cultural trends of today's society, it is not difficult to find that many popular things nowadays are often the reappearance and evolution of historical trends in different periods. Everything seems to develop in a cyclic process. In today's society, where information is exploding and rapid changes are pursued, people are often keen on pursuing novelty, as if novelty has become the primary criterion for measuring everything.

However, we should not ignore the ancient proverb "There is nothing new under the sun," which contains profound wisdom. In the realm of artistic creation, the essence of creation lies not merely in the pursuit of novel and unique forms, but rather in the pursuit of pure authenticity. This is because pure authenticity often naturally gives rise to innovative and vibrant forms of expression. Conversely, a deliberate and one-sided pursuit of formal novelty can easily lead to the pitfall of formalism, ultimately making it difficult to maintain the core authenticity of the artwork, resulting in superficiality and a lack of depth and connotation.

At the practical modal level, the globalization of Chinese art exhibits a threefold interactive mechanism: Firstly, by participating in top exhibitions such as the Documenta exhibition in Kassel, a dialogue platform with the Western art system is established. Secondly, strategic collaborations with international institutions like the Guggenheim Museum have formed an exchange network of cultural capital and symbolic power. Thirdly, the implementation of artist-in-residence programs enables artists to undergo a transformation of creative concepts within a cross-cultural context. Taking Cai Guoqiang's blasting art practice at the Museum of Modern Art in New York as an example, this cross-media creation not only perpetuates the material memory of traditional Chinese gunpowder culture but also reconstructs the exhibition paradigm of Western contemporary art, creating an effect of "field transformation" in the sense of Pierre Bourdieu.

Part 2: Examining the Connection between Modernity and Contemporary Art Museums from the Perspective of Social Structural Systems

When delving into the intrinsic connection between modernity and contemporary art museums, social structural systems constitute a crucial analytical dimension. Modernity, as a unique social form, has profoundly reshaped the structure and systems of society through its rise and development. In this process, contemporary art museums are not only deeply influenced by it but also act as active agents, exerting a counteraction on the social structural systems of modernity. One of the core characteristics of modernity is the comprehensive penetration of its unique institutional framework into all levels of society. These systems encompass various fields such as politics, economy, and culture, shaping the behavior patterns, values, and self-perception of social members in a systematic manner. From the perspective of social structural systems, modern institutional systems provide a new framework and mechanism for the formation of self-identity. Individuals are no longer passive entities that accept external influences, but actively construct their own identities through interactions with modern institutional systems. For example, the modern education system shapes individuals' professional identities and social role perceptions through the impartation of knowledge and standardized assessment systems; the market economy system promotes individuals to form self-positioning related to economic activities through competition and exchange. In the context of late modernity, the choice of lifestyle has transcended the scope of individual behavior and evolved into a core analytical dimension for understanding the transformation of contemporary social culture. As Giddens reveals, the control power of traditional social systems continues to weaken in the wave of globalization, leading daily life practices to fall into a dual structural tension.

On the one hand, the interactive penetration of local experiences and global systems reconstructs cultural coordinates. On the other hand, the logic of standardized commodities continuously erodes the autonomy of the life world through the capitalist production-distribution system. In this dialectical relationship, the institutionalized development of contemporary art museums presents unique symptomatic characteristics—they not only serve as materialized representations of modern institutional systems but also become key cultural fields for individuals to engage in self-technological performance and reconstruct identity. This institutional anxiety is concretely manifested in the space of art museums: the enlightenment narrative of traditional museums as "temples of civilization" encounters deconstruction, replaced by a new cultural production model emphasizing participation and dialogue. Taking the interactive exhibition in the Turbine Hall of the Tate Modern as an

example, artists force audiences to renegotiate the relationship between individuals and public space through the construction of an immersive field, under the tension of bodily experience and conceptual cognition.

This paradigm shift in curation confirms the characteristics of "second modernity" described by Beck—after the collapse of institutional authority, art museums have to transform from meaning interpreters to catalysts of meaning production. It is worth exploring in depth the dual penetration paths of commercialization logic into art museums: On the explicit level, the collusion of cultural capital and financial capital has given rise to the phenomenon of "museum branding," with the global chain model of the Guggenheim Museum illustrating the capitalist nature of art museums as cultural consumption terminals. On the implicit level, the "governance techniques" identified by Foucault continuously discipline the audience's perception patterns and cognitive frameworks through micro-power techniques such as exhibition classification systems and visitor flow design. However, this standardization process has always encountered resistance from local practices. For example, the Istanbul Biennial has constructed a unique intercultural dialogue space in the context of globalization by reconstructing Ottoman architectural heritage. In this structural contradiction, contemporary art museums have gradually evolved into "field struggle" spaces in the sense of Bourdieu. Their reflexive characteristics are not only reflected in the continuous questioning of the ontology of art but also in the critical examination of institutionalization itself.

Taking the Athens-Kassel twin-city model of Documenta 14 as an example, the curatorial team deconstructed the Eurocentric knowledge production system in a post-colonial context through spatial displacement strategies, which precisely confirms Latour's "actor-network theory" - contemporary art museums are no longer closed containers of meaning but open forums that connect diverse subjects and stimulate cognitive debate. In this process, the narrative strategy of contemporary art museums has undergone a fundamental shift: from being builders of linear historical narratives to organizers of multidimensional dialogue platforms. The theory of "institutional critique" proposed by Fraser has been deeply developed in contemporary curatorial practice, and exhibition spaces have become ideal laboratories for testing Habermas's "communicative rationality." The cognitive conflicts and meaning negotiation experienced by audiences in participatory art projects are essentially micro-representations of late modernity subjects reconstructing life planning in fragmented experiences. The political potential of this cultural practice lies precisely in its ability to maintain a dialectical unity between institutional critique and constructive intervention,

providing alternative imaginative spaces for resisting the comprehensive commodification of the life world. As an important component of the modernity cultural field, the development and operation mode of contemporary art museums are deeply shaped by modern social structural systems.

In terms of organizational structure, contemporary art museums have borrowed from modern bureaucratic management models, establishing clear departmental divisions, with each department performing its own duties, from curatorial and collection management to public education and marketing to ensure the efficient operation of the museum. This bureaucratic management model is a typical manifestation of modern systems in organizational management, emphasizing efficiency, standardization, and professionalization, enabling art museums to carry out various activities in an orderly manner in complex social environments. In terms of exhibition planning and display mechanisms, contemporary art museums also reflect the influence of modern systems. The selection of exhibition themes is often closely related to current social hot topics, cultural trends, and academic research results, reflecting the emphasis placed by modernity on knowledge dissemination and cultural exchange. By carefully planning exhibitions, contemporary art museums place artworks within a specific narrative framework, guiding audiences to reflect on issues related to art, society, and history, thereby achieving cultural inheritance and innovation. This exhibition planning mechanism is similar to curriculum design in modern education systems, aiming to convey specific knowledge and values to the audience purposefully.

From a deeper social structural perspective, contemporary art museums, as cultural spaces, participate in the process of social stratification and cultural capital accumulation. In modern society, cultural capital, like economic capital and social capital, has become an important resource for individuals and groups to gain an advantageous position in social competition. Visiting contemporary art museums and participating in art activities have gradually become culturally symbolic behaviors, indicating individuals' pursuit and participation in high-brow culture, affecting their position in the social hierarchy to some extent. By hosting high-end art exhibitions, art lectures, and other activities, contemporary art museums attract people with higher cultural literacy and economic strength. These people further accumulate their own cultural capital and strengthen their advantageous position in social stratification during their participation in museum activities.

However, contemporary art museums are not merely passive recipients of modern social structures and systems. Instead, they actively shape these structures and systems. Through

their unique cultural exhibitions and educational functions, contemporary art museums can guide the public to reflect on various issues in the process of modernization. Furthermore, the innovative practices of contemporary art museums in artistic creation and dissemination have injected new vitality into the knowledge production and dissemination mechanisms of modernity, encouraging artists to break through traditional creative techniques and conceptual constraints and engage in experimental artistic exploration. These innovative artistic achievements not only enrich the cultural treasure trove of humanity but also bring new ways of thinking and aesthetic concepts to society.

At the same time, with the help of modern technological means such as digital exhibitions and online art education, the spatial and temporal constraints of traditional art dissemination have been broken, enabling more people to access art works and promoting the widespread dissemination of knowledge and culture. This innovation in knowledge production and dissemination mechanisms challenges the traditional structure of knowledge authority and promotes the diversified development of modern knowledge systems. From the perspective of social structures and systems, a dynamic relationship exists of mutual shaping and influence between modernity and contemporary art museums. The social structures and systems of modernity provide the foundation and framework for the development of contemporary art museums, while contemporary art museums actively respond to and reshape these social structures and systems through their own practical activities.

In the grand context of the contemporary art museum - the diverse interaction of art in the process of China's internationalization, the aforementioned relationship between modernity and self-identity has significant mappings and extensions. As a key field for art and social interaction, the contemporary art museum not only embodies many characteristics of modernity but also serves as an important space for individuals to express and shape their self-identity in the field of art. The separation of time and space enables artworks to transcend geographical and temporal constraints, converge and be displayed in the art museum, providing audiences with diverse artistic experiences and influencing their cognition of art and self. The abstraction mechanism manifests in the art museum as the dissemination of artistic symbols and the construction of an artistic professional knowledge system, affecting audiences' judgments of artistic value and their identification with their own artistic identity. Institutional reflection prompts the art museum to continuously adjust exhibition planning, educational activities, and other mechanisms to adapt to the development of society and art.

It also guides audiences to reflect on their relationship with art and society while participating in art museum activities, thereby reshaping their self-identity. Furthermore, audiences' choices of artworks and art museum activities based on their self-identity, in turn, influence the development direction and functional positioning of the art museum, driving it to evolve in the process of modernity continuously. This mutual influence and dynamic change constitute the unique cultural landscape and development momentum of the contemporary art museum in the process of internationalization.

The inherent reflective characteristic of modernity manifests as continuous institutional critique and paradigm renewal in the operation of art museums. The "Community Curator" program implemented by the Pingshan Art Museum in Shenzhen has achieved the localization of Andrea Fraser's institutional critique theory by handing over the exhibition planning rights to local residents. This decentralization attempt evolved into a more radical form in the 2023 Guangzhou Triennial: viewers directly participated in generating exhibits through brain-computer interface devices, with their neural signal data being converted into digital artworks in real time. This revealed the crisis of subject alienation in the era of technological capitalism. In the context of global cultural hybridity, art museum spaces have evolved into important nodes in Bruno Latour's "actor-network theory". The exhibition design of the "Algorithmic Landscape" special exhibition at the UCCA (Ullens Center for Contemporary Art) is quite enlightening: by analyzing the lineage of landscape paintings from the Song Dynasty through machine learning, dynamically generated images interact with viewers' biometric features in real time. This technological mediation of aesthetic experience not only continues the Taoist tradition of "forgetting oneself and the world".

In the new stage of globalization characterized by mutual cultural exchange, the internationalization practices of the National Art Museum of China exhibit unique symptoms of modernity: they not only follow the universal logic of neoliberal cultural governance but also construct differential politics through the contemporary reinterpretation of traditional aesthetics. When Qiu Zhijie's "World Map Project" presented a non-Western knowledge system at the Venice Architecture Biennale, the juxtaposition of the star positioning system and GPS coordinates used in the work aptly metaphorized the spatial political game between local experience and global systems. This culturally charged practice, essentially within the framework of Giddens' "late modernity," serves as an experimental field for exploring the possibilities of alternative modernities.

3.4 The layout of the Chinese art market and the Transformation of contemporary art museums: Interaction and game-playing in the process of internationalization

With the vigorous development of contemporary art museums, the integration of domestic and international art markets has become inevitable. Contemporary art museums, introduced from abroad, have been developing in the international market for many years, which itself reflects the progress of internationalization after China's reform and opening up. In the past, it was impossible for China to narrow the gap with foreign countries by engaging in cross-border art trading. However, now the domestic and international art market chains in China have been interconnected, marking the process of internationalization. After the Chinese art market entered a plateau period, the process of internationalization became a key focus. The international art market has intervened, with galleries, auction houses, and international art market information service giants entering China to compete, such as international auction houses like Sotheby's and Christie's, as well as providing services for international information agencies by publishing research reports on the Chinese art market. At the same time, the Chinese art market has gone global, not only establishing institutions overseas to conduct business and engaging in frequent international exchanges and cooperation, but also starting to consume foreign artworks in the domestic market. The rise of art bonded business has driven the internationalization of logistics, insurance, and other industries. Contemporary art museums exhibiting artworks are an important link in the value-added chain of contemporary art, revealing investment market trends. Contemporary art museums are not only authoritative certification and research institutions for the artistic value of contemporary art, but also carry an educational mission, telling the public about the charm of artworks through their collections. Data from 2021 shows that among the top ten cities for contemporary art distribution, the four super cities of Beijing, Shanghai, Shenzhen, and Guangzhou occupy the top four positions. The numerous art fairs have brought advantages to Shanghai, and the activity of private art museums and international art exhibitions has made Shanghai audiences accustomed to attending exhibitions.



Figure 77 Christie's Auction (Hong Kong)
Source : YitongJiang(2024)

Part 2 : Historical Evolution and Current Development of the Chinese Art

Market

The development of China's art market has undergone a process from its rise to maturity. Before the reform and opening up, due to the limitations of the planned economy system and socio-economic conditions, art transactions were mostly conducted privately among the people, lacking a standardized auction market. After the reform and opening up, the market economy was gradually established, people's living standards improved, and the demand for art collection and investment gradually emerged. In 1992, the establishment of China Guardian International Auction Co., Ltd. marked a new stage in China's art auction market. Since then, numerous auction companies such as Beijing Hanhai and Poly Auction have been established successively, with the market scale continuously expanding and the transaction varieties becoming increasingly diverse, covering various fields such as calligraphy and painting, porcelain, jade, oil painting, contemporary art, etc.

Currently, the auction market of Chinese art is thriving and has become an important part of the global art market. In terms of market scale, the transaction volume has been increasing year by year, occupying a significant share globally. The entry of two major international auction houses, Sotheby's and Christie's, has brought advanced concepts, management experience, and market resources. The Chinese art market has distinct regional characteristics, with economically developed cities such as Beijing, Shanghai, Guangzhou, and Shenzhen becoming the main hubs. These cities are rich in art resources, have a large collection group, and have a mature market environment. At the same time, the transaction categories have diversified, with traditional calligraphy and painting still being the mainstream, but emerging categories such as contemporary art and Western art have gradually increased their market share, reflecting the diversification of market demand and changes in aesthetic concepts.

The operation of art market auctions in China encompasses multiple stages, including art collection, appraisal, valuation, auction, and delivery. Auction companies play a pivotal role in this process, responsible for organizing events, finding buyers and sellers, and ensuring smooth transactions. In the collection phase, auction companies gather works of market and artistic value through various channels. In the appraisal phase, they rely on professional teams and scientific methods to ensure authenticity and quality. Valuation involves a comprehensive consideration of factors such as artistic value, market conditions,

and artist popularity. The auction determines the final price through open bidding. Art market auctions are influenced by various factors, including the macroeconomic situation, policies and regulations, cultural and artistic atmosphere, and preferences of the collecting community. During economic prosperity, the market is active; adjustments to policies and regulations, such as taxation and cultural relic protection policies, directly affect transaction costs and market circulation; a strong cultural and artistic atmosphere, coupled with a broad base of collecting communities, can provide stable demand support for the auction market.

Research indicates that the Chinese art trading market exhibits a notable dual-track characteristic: during the macroeconomic boom cycle (2011-2018), the compound annual growth rate reached 12.7%, with the premium rate for top-tier auction items exceeding 300%; whereas during the structural adjustment phase (2019-2023), the market demonstrated a K-shaped divergence, with scarce assets maintaining firm prices and the liquidity of mid-tier auction items shrinking by 40%. This market resilience stems from the influence of three mechanisms: firstly, the continuous entry of the emerging wealth class (in the fields of new energy and artificial intelligence) has driven the youngerization of the collecting community (the proportion of collectors under 35 years old increased from 8% in 2015 to 22% in 2022); secondly, the anti-inflationary properties of art have become prominent amidst fluctuations in the real estate market, with the average annual preservation rate for top-tier auction items maintaining at 97.3%; thirdly, the innovation in transaction models enabled by digital technology has led to a surge in the proportion of online auction turnover, from 15% before the pandemic to 38% in 2023.

Here, I had the pleasure of interviewing an expert in the art market, Xie Xiaodong, a renowned Chinese curator and art investor, who is also the founder and chairman of Yi Wang. He said, "In the long run, the strength of Chinese art collection is constantly growing, and the collector base is expanding. The development trend of the Chinese art market remains positive. Despite short-term macroeconomic impacts, the overall market activity remains high. For example, major art fairs and expos with heavy foot traffic all showcase the prosperity of the art market. Primary market exhibitions are still active, while secondary market auctions also reflect that high-end art can still maintain high prices. Although the prices of ordinary art may decline due to economic impacts, the market demand for truly scarce fine art, such as limited-edition luxury goods, remains strong. In addition, many collectors are not motivated by investment purposes, but by their support for culture and art.

This trend of art patronage is also on the rise. The art market still needs improvement in multiple aspects. Firstly, the industry credit system still needs to be optimized, including issues such as transaction integrity, contract fulfillment, and market standardization. Secondly, at the cultural level, more emphasis should be placed on promoting the culture of art patronage rather than overly emphasizing investment attributes. Thirdly, the government should further liberalize policy support for private art museums, reduce their operating costs, and enable private collections to be better shared with society, promoting the development of social aesthetic education. In addition, issues such as the import and export of artworks, tariff policies, and the repatriation of cultural relics also require more targeted policy support to promote the prosperity of the art market. The post-pandemic era has prompted the rapid growth of online auctions, with overseas auction houses experiencing significant growth in online auction transactions. Mainstream auction companies in China have also realized the routine of online auctions, making remote online auctions a basic reality in the industry. In the future, some companies may cancel their seasonal auctions or merge them with online auctions."

Regarding future development, Xie Xiaodong proposed, "In the contemporary art sector, what truly poses a challenge is Chinese contemporary art and the issue of its value reshaping. This is because both mainstream collectors and the new second-generation collectors are increasingly international in their horizons, and international auction houses have successfully promoted Western contemporary art to China. Whether Chinese contemporary art can experience a value rebound, especially for those old rankings, including the emergence of new titans and new rankings, is actually something that needs to be observed. I can only express a very cautiously optimistic attitude towards this. However, there is no doubt that the Western contemporary art market in China will continue to be in a bubble for the next two to three years, and it will remain hot. But how long it can stay hot is really hard to say, unless Chinese collectors and the academic system, including institutional practitioners, generally create their own new discourse of Chinese contemporary art, including a system of judgment. So, in the end, I believe that the more optimistic future lies in the sectors of ancient Chinese calligraphy and painting and contemporary art. Objectively speaking, the scale of these two markets will further expand. However, in the ancient Chinese sector, there is no doubt that the strength of our Chinese tradition will further manifest. But in the contemporary sector, there is bound to be a contest with Western contemporary art. In the short term, this contest will definitely show that the discourse of Western contemporary art is very strong.

We hope that Chinese contemporary art can regain its discourse power, and the market can also rebound. We can see that in the past year, although some Chinese contemporary art prices have set records, they are actually quite fragile and do not have particularly strong support. These supports do not come from capital but from cognition, which is the recognition of how China can build its own contemporary art value system. I think this is a big challenge. The Hong Kong market, in a sense, reflects the purchasing power of the entire Asia, especially in the contemporary art sector, which is part of the international market. In 2024, the Hong Kong art market faced a decline in performance for the third consecutive year, which has multiple reasons behind it. The weakening of market innovation momentum has gradually lost its advantage in the global art market competition; capital entering the market is increasingly cautious, and the atmosphere of waiting and seeing is strong, leading to a decline in market activity. However, despite facing many challenges, Hong Kong, as the "third pole" of the global art market, still plays a crucial "central" role in the regional art ecosystem. The international market continues to have a positive outlook on Hong Kong's development prospects, and many market operators are actively making strategic adjustments. For example, the flagship gallery of Sotheby's Hong Kong has grandly opened after renovation, and ART021 has officially settled in Hong Kong, injecting new vitality into the Hong Kong art market. Meanwhile, cities such as Shenzhen and Guangzhou have fully leveraged the siphon effect of the Hong Kong market, strengthening exchanges and cooperation with Hong Kong in the field of art, effectively promoting artistic exchanges and collaborative development within the Greater Bay Area.

Domestically, our frequent trading in Chinese calligraphy and painting, porcelain miscellaneous items, and contemporary Chinese art is closely linked to the domestic market. I believe there are several trends that may pose significant challenges to many auction houses: Firstly, the ancient calligraphy and painting sector is undoubtedly the strongest. Based on observations over the past decade, this sector has basically been little affected. Even during the continuous downward market trend, whenever top-notch ancient calligraphy and painting works come up for auction, they still set relatively high records. For instance, two years ago, China Guardian set a record of over 190 million yuan when auctioning inscriptions on stone tablets; Zhao Mengfu's letters also set a record of nearly 300 million yuan; this record was later surpassed by Poly's auction last year, which raised over 500 million yuan, and this year, Poly set another record of over 400 million yuan for a palace calligraphy and painting. We believe that for the entire ancient sector, the era of transaction prices exceeding 100 million US dollars will soon arrive. In my understanding, China's leading super collectors have

essentially reached a consensus on value, meaning they are not shy of spending on classic and classical Chinese items.

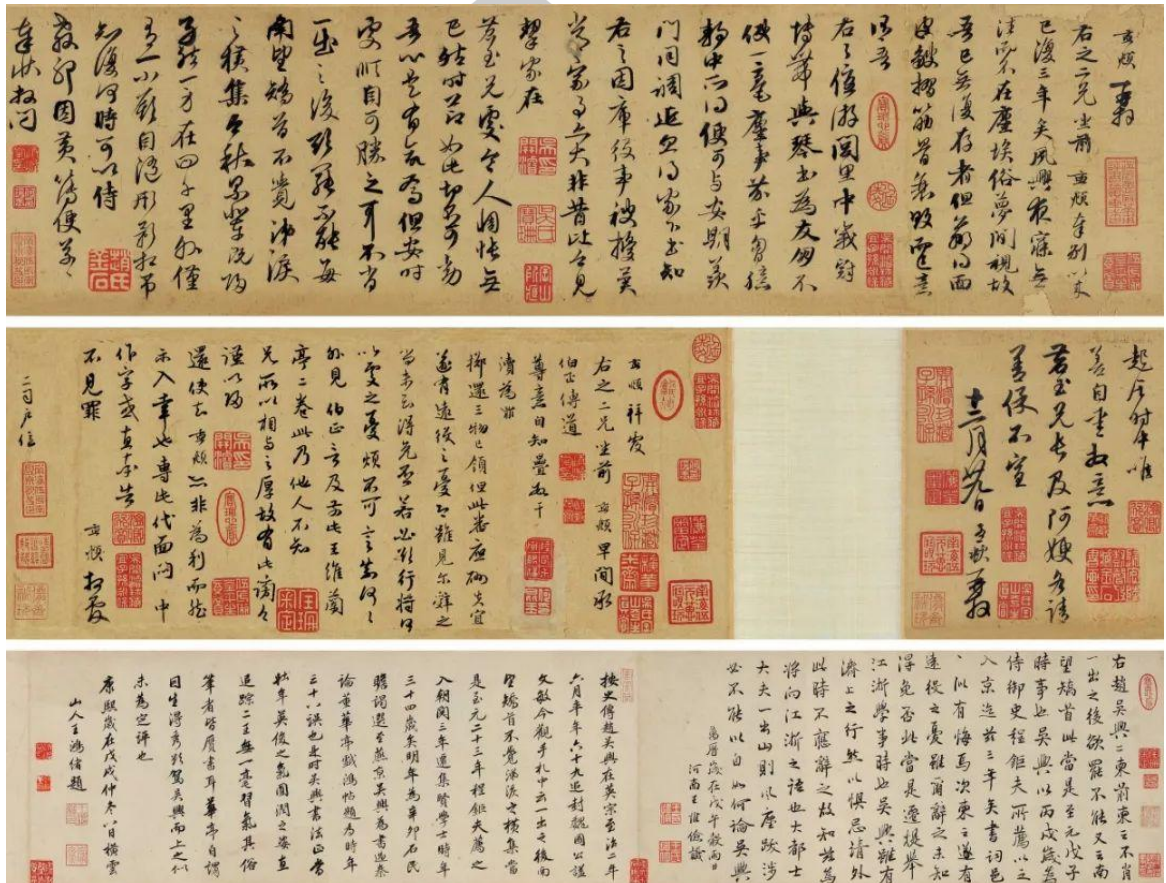


Figure 78 "Zhi Guo Youzhi Er Tie Juan" by Zhao Mengfu, ink on paper
China Guardian's 2019 Autumn Auction: Transaction Price: 267,375,000 RMB
Source: www.baidu.com (2024)

The development of the Chinese art market provides us with an opportunity to explore the value laws of artworks, encompassing aspects such as artistic value, historical value, and cultural value. The value of artworks is not solely determined by their artistic quality, but also influenced by various factors such as market demand, historical background, and cultural heritage. For instance, an artwork with significant historical significance may possess higher value due to its witnessing of a major historical event. Simultaneously, the market value of artworks fluctuates over time, closely tied to factors like economic conditions and collecting trends. When discussing the direction of development, Xie Xiaodong stated, "At the governmental level, it is necessary to optimize policy support, reduce unfavorable factors affecting the circulation of artworks, and foster market prosperity. Meanwhile, art creators should ground themselves in traditional culture while keeping an eye on global art

development and innovating. Collectors should have a global perspective while actively supporting the development of contemporary Chinese art. Art museums and the auction industry should operate with integrity and promote sustainable market development. Ultimately, both the art market and the art museum industry should prioritize value creation rather than short-term profit-seeking. A high-quality, boutique development model will be the future trend. The Chinese art market and contemporary art museums still possess significant development potential in the future. If further improvements are made in policy support, industry credit, market mechanisms, and the promotion of aesthetic education, the art market will become more prosperous and its internationalization will be further enhanced."

The Art Market under the Process of China's Internationalization

The internationalization of China's art market is essentially a collaborative evolutionary process of institutional advantages and cultural subjectivity. The core of the internationalization of China's art market lies in the activity of cross-cultural and cross-border transactions.

In contemporary China, art has become a treasure trove symbolizing capital. The ruling class invests in it to create value and consolidate their elite status through it (Zhao 2022) . The world's most important major art museums, such as the Tate Modern in London, the Centre Pompidou in Paris, and the Metropolitan Museum of Art in New York, are the most authoritative institutions in the contemporary art value-added chain, where art exhibitions are held to reveal the direction of the investment market. The driving force behind the market value of artworks is art critics, curators, gallery owners, auction company experts, and at the end of the chain are collectors. The fields include contemporary art galleries, biennales, and other art exhibitions, galleries, and auction houses. In 2019, the global art trade volume was \$64 billion, while Apple's global hardware sales from offline physical stores amounted to \$50 billion.

The logic is that for artworks to perform well in the market, relying solely on excellent artistic creativity is far from sufficient. Works must operate within this ecological chain, and the price of artworks needs to be boosted by people's recognition. Moreover, the chain operates in a closed-loop mode. An important academic certification link in the ecological chain is the Venice Biennale, known as the "Oscar" of the global contemporary art scene. When the Venice Biennale was founded in 1894, city leaders proposed the concept of

a fair economy, providing a platform for artists from all over the European continent to exchange ideas and attract collectors from all over Europe through the sale of works. This event not only promotes the city's economic development but also allows Venice to revisit its glorious history as a capital of art trade. In other words, thematic exhibitions must first have a sense of the times and society, reflecting the concerns of today's world, while the selected artworks should represent the best level of contemporary art. The highly active commercial market of the biennial is highly consistent with the activity of countries such as the United States, Britain, Germany, and France.

Over the past decade, the scale and number of global art fairs have rapidly increased, from more than 50 to nearly 300 today. In the art collection community, people inevitably ask each other, "Are you going to Basel?" The town has a population of only 200,000 and an annual per capita GDP of nearly \$90,000. Today, Basel is not only a geographical location but also a top brand in the art world. In addition to the Swiss exhibition, Basel has developed two sub-brands: Art Basel Hong Kong for the Asian market and Art Basel Miami for the American market. There is also a saying in the industry, "Show in Venice, buy in Basel." Style represents the artistic ideas of artists, that is, the technical positioning of products. Artists can choose a traditional or academic style, or a bold and innovative one. Artistic creation emphasizes innovation and breakthroughs. However, artists are more or less influenced by certain schools in art history and their leaders in terms of creative concepts and expression methods. Artworks with high artistic value break through the styles of predecessors and achieve their own innovations. At the same time, in contemporary China, art has become a treasure trove symbolizing capital. The ruling class invests in it to create value and consolidate their elite status through it. The world's most important major art museums, such as the Tate Modern in London, the Centre Pompidou in Paris, and the Metropolitan Museum of Art in New York, are the most authoritative institutions in the value-added chain of contemporary art. Art exhibitions held there reveal the direction of the investment market.

The spatial distribution of China's art market exhibits significant non-equilibrium characteristics. According to the cultural economic geography data in 2021, Beijing, Shanghai, Shenzhen, and Guangzhou, the four core cities, accounted for 82.6% of the total contemporary art transactions. This agglomeration effect has given rise to a unique "biennial-art fair-auction season" trinity ecosystem model. Taking Shanghai as an example, it has established key nodes in the global art calendar through ART021 and the West Bund Art Fair. During the 2023 exhibition period, the secondary market spillover transaction volume reached

5.8 billion yuan, accounting for 31% of the annual total. The economic significance of this spatial politics lies in the fact that when the Long Museum introduced James Turrell's light installation, it not only completed the transnational exchange of cultural capital but also reshaped the symbolic economic landscape along the Huangpu River through the transformation of architectural space. The transformation of China's art market ecosystem by digital technology has entered a deep water zone: the annual transaction volume of the NFT auction sector skyrocketed from 0.03 billion US dollars in 2020 to 2.85 billion US dollars in 2023. This exponential growth is deconstructing the traditional value evaluation system. The digital twin auction items launched by Jade Auction have increased bidder participation by 39% and expanded the premium space by 2.7 times through blockchain authentication and virtual reality display. More revolutionary is the introduction of AI-generated art - the 425,000 US dollars transaction price of the algorithmic artwork "Memories of Passersby I" sold by Christie's in 2023 marks the formal entry of machine aesthetics into the value evaluation sequence. This technological disruption forces art museums to redefine the concept of "original work". The "digital collection plan" of the Central Academy of Fine Arts Museum attempts to establish a new standard for work authentication based on hash values. In the context of transnational art capital flow, the interactive relationship between Chinese contemporary art museums and the art market presents a complex value production network. The concretization of the abstraction mechanism in the cultural field manifests as a power game between dual expert systems: the universal value standards constructed by the international curatorial system and the local knowledge tradition of local art history form structural tension. Taking the "curator joint system" implemented by the Shanghai Biennale as an example, it achieves strategic revision of the Western-centric knowledge production paradigm through the collaborative work of Southeast Asian curatorial teams and local researchers. It is noteworthy that the symbolic representation system of art evaluation (such as auction indices, biennial exhibition participation records) is evolving into a new form of cultural capital, whose circulation radius has broken through geopolitical boundaries, forming a value consensus system for the global art market. In recent years, the global art fair scene has witnessed an expansion trend. Throughout this process, the European art landscape has undergone a series of adjustments, while the Japanese and Korean markets have once again shown vigorous vitality. In 2024, Art Basel is undoubtedly the focal point on the global art stage, with its influence further expanding, and Paris has been officially incorporated into the Basel brand system. Despite the varying proportions of London and Paris in global art trade turnover, with the UK's Brexit, Paris has attracted more attention from buyers and sellers due to its unique geographical, cultural, and policy advantages. London, with its rich art

community and active collecting network, has seen a continuous increase in sales at Frieze London, becoming an important symbol of the prosperity of the London art market. In Asia, the hosting of Frieze Seoul in 2024 successfully boosted the popularity of Asian art, making Korean contemporary art increasingly active on the international stage. The continuous hosting of ARTSG in Singapore accurately reflects the new trends in the Southeast Asian art market, providing an important platform for the development and exchange of art in the region. Amidst the complex evolution of the global economic landscape, the auction market has shown a significant contraction trend. Internationally renowned auction houses such as Christie's, Sotheby's, and Phillips have inevitably encountered strong pressure from declining performance. Taking 2024 as an example, Christie's global transaction volume is expected to drop to \$4.2 billion, a decrease of 16% compared to the same period before. To cope with this severe situation, international auction houses have adopted a series of positive strategies. In terms of customer expansion, they strive to tap into potential new customer groups to expand market share; in terms of commission policies, they adjust the commission structure and promote transparency in seller fees. For example, Sotheby's once innovated its commission structure, but later reverted to the original fee structure. This process reflects the auction houses' continuous balancing and adjustment strategies in response to market changes.

Part 3: The Relationship between Contemporary Art Museums and the Art Market in China

In this study, the artworks within the diverse and interactive space of contemporary art museums exhibit two value dimensions: one is their artistic value; the other is their market value, which arises from their commodity attributes as they circulate in the market. These artistic phenomena can occur not only in Shanghai but also in China and globally. Contemporary art museums play a pivotal role in authenticating artworks within the value production chain of art, and their operational logic forms a dialectical interaction with market mechanisms. The collaborative case study between Beijing Poly Auction and UCCA (Ullens Center for Contemporary Art) demonstrates that curating by art museums can increase the premium space of auction items by 47%-63%, with this value-enhancing effect being particularly significant in the installation art sector. Meanwhile, the price discovery function of the auction market provides a dynamic reference for art museums' collection strategies. Data from 2022 shows that 67.5% of the acquisition budgets of domestic Top 10 art museums reference the transaction data of similar auction items in the past three years. This

bidirectional empowerment mechanism takes on new dimensions with the intervention of digital technology: blockchain traceability systems make the circulation history of exhibits transparent, while smart contract technology reconstructs the revenue distribution model of art sponsorship. In the process of modernizing cultural governance, contemporary art museums strike a delicate balance between academic authority and market orientation. The case study of Nanjing Deji Art Museum reveals that its academic discourse system, constructed through the "Jinling Digital Art Biennial", has increased the circulation rate of participating artists' works in the secondary market by 81%. The role of contemporary art museums has transcended the scope of exhibitions, becoming an important platform for art exchange, education, and aesthetic promotion. Simultaneously, contemporary art museums collaborate with commercial brands and art derivative markets, bringing art closer to the public. Collaborative exhibitions with brands like Dior and Louis Vuitton enhance the cultural value of commercial brands. Furthermore, they undertake certain social functions, including art therapy and social education, gradually assuming spiritual functions akin to religious sites.

Shanghai, as China's international metropolis and art center, boasts numerous renowned contemporary art museums and an active art auction market. In Shanghai's art auction market, many auction companies pay attention to artists and their works exhibited in contemporary art museums, discovering and promoting many outstanding contemporary artists. After their works are displayed and disseminated in art districts, these artists gradually enter the art auction market, and their market value continues to rise. At the same time, Shanghai's auction market also provides references for the collection of contemporary art museums in Shanghai. Potential contemporary art works appearing on the auction market may become the collection targets of contemporary art museums. In addition, some contemporary art museums also collaborate with auction companies to hold art events, such as jointly hosting art forums and previews of art auctions, promoting the interaction and integration of art exhibitions and the auction market. In terms of market operation, contemporary art museum exhibitions provide promotion for auctions, enhancing the value and attention of participating artists and their works in the auction market; auction data provides references for contemporary art museums' collection decisions, helping them assess the value of artworks and optimize their collection structure. For example, Shanghai's art auction market pays attention to artists and their works exhibited in contemporary art museums, promoting their entry into the auction market and enhancing their value. At the same time, the auction market also provides references for art museum collections, and both parties collaborate to hold art events to promote interaction and integration. In terms of value

recognition, the two influence and complement each other. As professional institutions, art museums explore and interpret the artistic value of artworks through exhibitions, seminars, publications, etc. Their academic evaluation system is authoritative and can influence public perception and value judgments of artworks; the auction market measures the value of artworks by price, which, although influenced by various factors, reflects market recognition to a certain extent. Contemporary art museums and the auction market refer to each other when evaluating the value of artworks. At the academic research level, there is extensive collaboration between the two parties. The professional teams of contemporary art museums focus on research in art history, theory, criticism, etc., providing support for the academic positioning and value research of artworks. Their academic activities provide guidance for the auction market; the auction industry also strengthens its own academic research, providing data support and market analysis reports through analyzing auction data and studying artist market trajectories. It also collaborates with institutions such as contemporary art museums to carry out research projects, promoting the application of academic achievements. The core task of the connection between contemporary art museums and the commercial market is to build cultural value, rather than blindly catering to commercial demands. The ideal ecological model involves contemporary art museums establishing artistic value through exhibitions and academic research. Subsequently, the market drives commercial value. Galleries and auction houses leverage the exhibitions at contemporary art museums to elevate the market prices of artists. In this ecosystem, contemporary art museums play an academic guiding role, influencing market trends, ensuring that artworks with academic value gain social recognition and market status.

Summary: Reflection and Advancement

Burst foam

The value of artworks is difficult to determine because it is influenced by many factors, such as the reputation of the artist, the rarity of the work, and market demand. This uncertainty makes the art market prone to bubbles. When the market has excessively high expectations for the future price of an artwork, a bubble may form. When the price of an artwork continues to rise, blindly following the trend without considering the true value of the artwork can lead to a bubble bursting if future market conditions do not meet expectations and prices drop sharply. "Sotheby's Breakfast" illustrates the intertwined relationship between the art market and wealth. Art has become a symbol of wealth, and people purchase art not only for appreciation but also to display their wealth and status. This phenomenon also exacerbates the bubble in the art market. When art becomes a symbol of wealth, people may

purchase art for the purpose of showing off their wealth without considering its true value. This behavior drives up the price of art, causing the bubble to continue to expand. In addition, some wealthy investors may invest a large amount of money in the art market, attempting to obtain higher returns through art speculation. This speculative behavior also exacerbates the bubble in the art market. The Art Basel exhibition, through its global network of sub-brands in Hong Kong and Miami, and its dual-track model of "academic committee + commercial team," is worth learning from. In terms of domestic practice, the He Gallery has pioneered a joint evaluation mechanism of "curator + financial analyst," which has reduced the error rate in evaluating the academic value and market potential of exhibitions to 19%.

Hello, AI

In the present era, AI technology has emerged as a pivotal driving force behind profound transformations in the art market, reshaping every aspect of it in a comprehensive manner. Within the realm of artistic creation, the human-machine collaboration model is continuously evolving. Artists leverage the immense capabilities of AI technology to broaden their creative horizons and transcend traditional boundaries of creation. In the art market, AI technology facilitates the transition towards intelligence. In the primary market, big data analysis and intelligent algorithms enable precise art recommendation services for buyers. In the secondary market, AI-generated artworks are gradually entering the auction market, garnering widespread attention from both the art community and the market. Simultaneously, consumer-grade AI art products are springing up like mushrooms, catering to the personalized art needs of diverse consumers. In the new context where digital technology restructures the value production chain and global capital reshapes spatial politics, Chinese contemporary art museums must maintain a critical distance from the logic of the art market while adeptly harnessing capital power to drive cultural innovation. Future research could delve into how blockchain technology dismantles traditional art licensing systems and the transformation of cognitive interfaces in art museums within the metaverse scenario. These will provide theoretical support for constructing a globally competitive Chinese art market ecosystem. Additionally, there lies the challenge of ensuring that local artistic practices are not marginalized in the process of globalization. The rise of art biennales and global art fairs, while offering valuable platforms for Chinese artists, also poses a risk of homogenization in artistic expression. Chinese contemporary art museums must continue to foster spaces that listen to and celebrate local voices, ensuring a balance between global trends and local heritage. By examining the market operations, value recognition, and academic research dimensions of Chinese contemporary art museums and art market auctions, this study anticipates the future development trends of Chinese contemporary art museums amidst the evolving art market context, offering comprehensive and in-depth references for research and practice in related

fields.

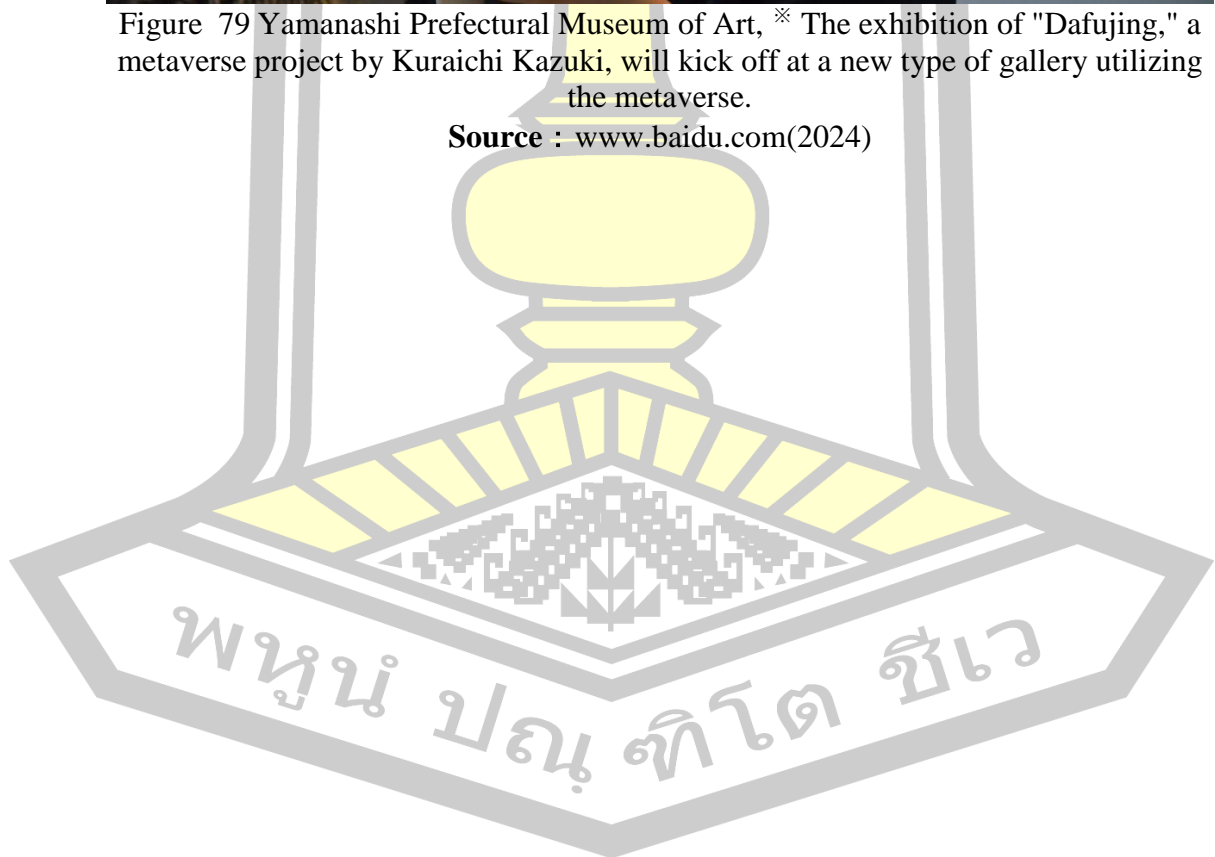


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Figure 79 Yamanashi Prefectural Museum of Art, ※ The exhibition of "Dafujing," a metaverse project by Kuraichi Kazuki, will kick off at a new type of gallery utilizing the metaverse.

Source : www.baidu.com(2024)



Chapter IV

Shanghai "Pudong Art Museum" under the Analysis Dimension of Diverse Interactive Spaces in China's Internationalization Process

introduction

In 2023, Shanghai has gathered over 60 contemporary art museums, ranking among the top in Asia in terms of density and diversity, and becoming a strategic node in the global art network. The cluster of contemporary art museums in Shanghai demonstrates a typical survival strategy for art institutions in the era of globalization - absorbing international capital and discourse while reshaping cultural identity through local practices. This "global-local" flexible ecosystem not only provides a model for international urban cultural governance but also heralds a new possibility for civilized dialogue: amid the tension between technological iteration and cultural self-awareness, Chinese art is shifting from "passive integration" to "active definition" of the global order. Its function and value have long surpassed the traditional scope of art exhibition.

4.1 Shanghai's contemporary art museums - a diverse and interactive space for art

The rise of the Shanghai Museum of Contemporary Art (MoCA) is deeply rooted in the bidirectional interaction between its unique cultural genes and the process of globalization. Since its opening as a treaty port in the 19th century, Shanghai, as the "Paris of the Far East" where Eastern and Western civilizations converge, has always exhibited a blend of diverse cultures and a pioneering spirit (Zhang 2019). The development and opening up of Pudong in the 1990s marked Shanghai's transformation from an industrial hub to a global city. The hosting of the World Expo in 2010 further catalyzed the iterative upgrading of urban cultural facilities, with plans such as the West Bund Cultural Corridor and the Bund Art Belt being successively implemented, forming an artistic spatial pattern along the "one river and one waterway". As a leader in China's internationalization process and a model among international cities, Shanghai's thriving emergence and prosperous development of its contemporary art museums provide a rich sample for studying the role of contemporary art museums in the construction of China's cultural ecology and global cultural

exchanges.



Figure 80 Shanghai Pudong Art Museum
Source : YitongJiang(2021)

Part 1: The historical context and background of the development of Shanghai Museum of Contemporary Art

The cultural foundation of diverse integration

The historical evolution of Shanghai is a legendary chapter of multicultural integration and innovation. Its origins can be traced back to the ancient Neolithic Age, when humans first settled here, marking the beginning of Shanghai's regional culture. Over the years, Shanghai existed as a fishing village during the Ming Dynasty, gradually participating in regional economic activities due to its advantageous geographical location (Zhao 2016). By the Qing Dynasty, Shanghai had developed into an international trade hub, with frequent trade exchanges between the East and the West. A large influx of foreign cultural elements interacted and integrated with local culture, initially forming a culture that embraces diversity. In the 20th century, Shanghai became an international concession, and the intervention of multiple countries made it a place where diverse cultures converge. During this special historical period, Western concepts such as culture, technology, and art deeply integrated with traditional Eastern culture, rapidly developing Shanghai into one of China's economic and cultural centers. This long-term accumulation of diverse cultures laid a solid cultural foundation for the rise of the Shanghai Museum of Contemporary Art. From architectural style to art collections, from exhibition themes to operational concepts, the Shanghai Museum of Contemporary Art was born with

international and diversified genes, able to quickly find its own position in the global art wave and engage in dialogue with the international art community. **Capital agglomeration effect:** The Lujiazui Financial District and Free Trade Zone policies attract the inflow of multinational art capital, with the storage scale of the Waigaoqiao Art Bonded Zone exceeding 100,000 pieces and tariff costs reduced by 60%, making it a hub for the circulation of artworks in Asia. **Cultural governance innovation:** The Shanghai Municipal Government has incorporated art museums into the city's soft power indicator system through policies such as the "Ten Cultural Policies", guiding private capital (such as Baolong Group and Fosun Art Center) to participate in cultural construction. **Technology empowerment:** Digital infrastructure such as blockchain authentication and metaverse curation have promoted Shanghai to become the first pilot city in the world to achieve cross-border digital transactions of artworks.



Figure 81 View the Shanghai Tower from Lujiazui
Source : YitongJiang(2021)

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China's internationalization process: a powerful impetus from the opportunities of the times

The tide of globalization is sweeping across the world, and China is actively integrating into the international community. Shanghai, with its unique historical and cultural heritage, advantageous geographical location, and strong economic strength, has become a pioneering city in China's internationalization process. Against this macro backdrop, contemporary art museums have sprung up like mushrooms in Shanghai, becoming an important window for cultural and artistic exchanges between Shanghai and the world. The economic boom has provided a solid material foundation for the prosperity of cultural undertakings. With the rapid economic development of Shanghai, the demand for culture and art is also growing. As an important part of the cultural industry, contemporary art museums are ushering in a golden opportunity for development (Wang 2020). A number of internationally influential contemporary art museums, such as the West Bund Art Museum and the Pudong Art Museum, have been successively built and put into operation. With their unique exhibition planning, international artistic vision, and innovative operation modes, they have quickly made their mark on the international art stage, marking the rise of contemporary art in Shanghai and the gradual improvement of its international status.

Policy support and urban planning

The Shanghai Municipal Government has always regarded cultural construction as a core component of its urban development strategy, providing comprehensive policy support for the development of contemporary art museums. In terms of policy formulation, a series of policies and regulations encouraging the development of culture and art have been introduced, such as the Cultural Industry Support Fund, the Artistic Creation Funding Program, and the Cultural Talent Introduction Policy, providing guarantees for the construction and operation of contemporary art museums from multiple dimensions including funding, talent, and projects. At the urban planning level, Shanghai focuses on the rational layout and coordinated development of cultural facilities, incorporating contemporary art museums into the overall urban planning system. Through scientific planning of the location and construction of art museums, they are organically integrated with the city's commercial centers, public spaces, residential areas, etc., forming a complementary and coordinated urban cultural space pattern. The planning and development of the West Bund area is a successful practice of this concept. By integrating various functions such as art, culture, commerce, and tourism, an art industry cluster centered around the West Bund Art Museum has been created,

which not only enhances the cultural quality of the region but also promotes the interaction and coordinated development between contemporary art museums and other functional areas of the city.

Part 2: Semantic reconstruction of exhibitions, from exhibition space to paradigm transformation

Semantic evolution of exhibition concept

The term "exhibition" originates from the ancient Greek word "exposition", essentially referring to an interpretative act aimed at the public. As a derivative concept, "display" emphasizes the one-dimensional presentation of static objects. With the emergence of professional exhibition spaces, exhibitions have gradually evolved into a comprehensive system of meaning production: through the symbolic arrangement of objects and scenes, historical events or cultural issues that are "not present" are explained in a visual manner. In this process, content, space, and display methods form a ternary interaction - exhibits are endowed with narrative logic, space becomes a medium, and display is transformed into a rhetorical strategy. These three elements jointly construct the complete semantic framework of modern exhibitions. This semantic evolution reflects the changes in social culture and the deepening of people's understanding of art exhibitions. Exhibitions are no longer merely a simple listing of artworks, but have become important platforms for conveying cultural information, sparking thinking, and facilitating communication.

Narration and Context: Exhibition as a Dialogue Field

The core value of contemporary exhibitions lies in their interpretative and communicative nature. Through narrative design, they establish multi-directional dialogue channels between contemporary art museums, exhibits, curators, artists, and audiences (Zhang 2016). This narrative is not only a retelling of linear historical facts, but also a cross-disciplinary dynamic structure achieved through situational shaping. Features such as participation (such as audience involvement in creation), interactivity (sensory extension of digital technology), temporality (the ritualistic sense of time-limited exhibitions), and contingency (the integration of improvisational events) break the deterministic boundaries of traditional exhibitions; the exhibition space is transformed into a "meaning laboratory", where abstract concepts are materialized into perceptible experience streams through symbolic coding and scene scheduling. Space is a container of power relations and a

battleground for resistance. The exhibition utilizes space and various display elements to construct a vibrant and interactive field, where audiences are no longer passive viewers but become co-creators of meaning, engaging in deep dialogue with the exhibition content.

From display to co-governance

The evolutionary history of exhibition concepts is essentially a history of the changes in "the politics of viewing": from unidirectional authoritative statements to multi-voiced meaning negotiations; from static displays in physical spaces to dynamic interactions in digital ecosystems. The evolving role of curators reflects the democratization process of the art production mechanism. Under the multiple impacts of globalization, technological revolution, and social transformation, curating has evolved into a practice of cultural co-governance, with the ultimate goal not only being to display art but also to reshape the meaning network of human coexistence through art. This transformation echoes the exhibitions are no longer merely collections of works but dynamic fields that generate social relationships. By activating interactions between space, objects, and participants, curators transform art museums into "micro-public spheres," exploring the possible boundaries of art's intervention in society amidst the game of capital, power, and culture.

The contemporary art museums in Shanghai have transcended physical limitations, undergoing a paradigm shift from exhibition spaces to multifaceted interactive venues that integrate education, academia, and social services. Taking the Power Station of Art (PSA) in Shanghai as an example, it has constructed a "trinity" functional model through various forms such as biennials, art therapy workshops, and blockchain art forums. In terms of academic recognition, the curatorial system and publications establish the cultural capital value of artworks. In the realm of public education, PSA organized 132 public education activities in 2021, reaching 230,000 people, embodying Pierre Bourdieu's theory of "cultural democratization" and bringing art to the masses. On the level of social intervention, PSA collaborated with Louis Vuitton on a special exhibition titled "Flying, Sailing, Traveling," exploring a symbiotic model between commercial brands and academic institutions, thereby expanding the

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social influence of the museum.



Figure 82 "Flight, Navigation, Travel" Special Exhibition Co-organized by Shanghai Museum of Contemporary Art and Louis Vuitton
Source : YitongJiang(2024)

Part 3: Differentiated Practices between West Bund and Powerlong Art Museum

In the thriving art ecosystem of Shanghai, contemporary art museums play a pivotal role. They are not only exhibition spaces for artworks but also crucial venues for cultural exchange, public education, and shaping the city's image. As important representatives in this ecosystem, the West Bund Art Museum and the Powerlong Museum in Shanghai, despite being located in the same art-prosperous city, exhibit distinct differences in various aspects, jointly outlining the rich landscape of diverse and interactive spaces for art in Shanghai. A deep analysis of their differences and characteristics is of great significance for understanding the mechanism of contemporary art museums in urban cultural construction and promoting the sustainable development of the art ecosystem.

West Bund Art Museum: Art Narration under Minimalism

The West Bund Art Museum, designed by the British architect David Chipperfield, features a simple yet modern appearance consisting of three "floating boxes". Its interior adopts an open and streamlined design, echoing the fluidity of the Huangpu River and creating a smooth exhibition experience for visitors. During the curation process, the West Bund Art Museum places great emphasis on the interactive relationship between space and artworks. For example, in the exhibition "Pioneer of Abstract Art: Wassily Kandinsky", the geometric division of the exhibition hall layout reinforces the context of Constructivism, enabling visitors to gain a deeper understanding of the connotation of abstract art. The design of the through-type terrace on the second floor is ingenious, blurring the boundaries between indoors and outdoors and metaphorically representing the "symbiotic breathing of art and the city", allowing art to naturally integrate into the urban landscape. As the core institution of the "West Bund Cultural Corridor" in Xuhui Binjiang, the West Bund Art Museum has deeply embedded itself into the international art system through a five-year cooperation plan (2019-2024) with the Centre Pompidou in France. Its strategic positioning embodies three logics: **spatial politics**: the "floating box" architecture designed by British architect David Chipperfield breaks the boundaries between indoors and outdoors with an open and streamlined design, metaphorically representing the "symbiotic breathing of art and the city"; **academic authority construction**: the permanent exhibition "Forms of Time" systematically presents the collection of the Centre Pompidou, constructing a narrative framework for the history of Western modern art, with over 500,000 visitors in 2021; focusing on art popularization and cross-cultural cognition, launching the "Pocket Museum" online project to lower the threshold of art with fragmented content; "Art Museum Night School" attracts urban white-collar workers to participate in evening salons, breaking the time barrier;

"Touching Abstraction" children's workshop introduces French tactile education method, challenging the tradition of visual centralism. Such practices echo Nicolas Bourriaud's "relational aesthetics", transforming the art museum into an incubator for social relations. The launch of the "Pocket Museum" online project deconstructs art history with short videos, with a cumulative playback volume exceeding 100 million; "Touching Abstraction" children's workshop introduces French tactile education method, subverting the tradition of visual centralism. **Cross-disciplinary experiment:** the special exhibition "Paris Architecture: Witness to Urban Processes" juxtaposes architectural models, image archives, and sociological research, triggering academic rethinking of the crisis of modernity.







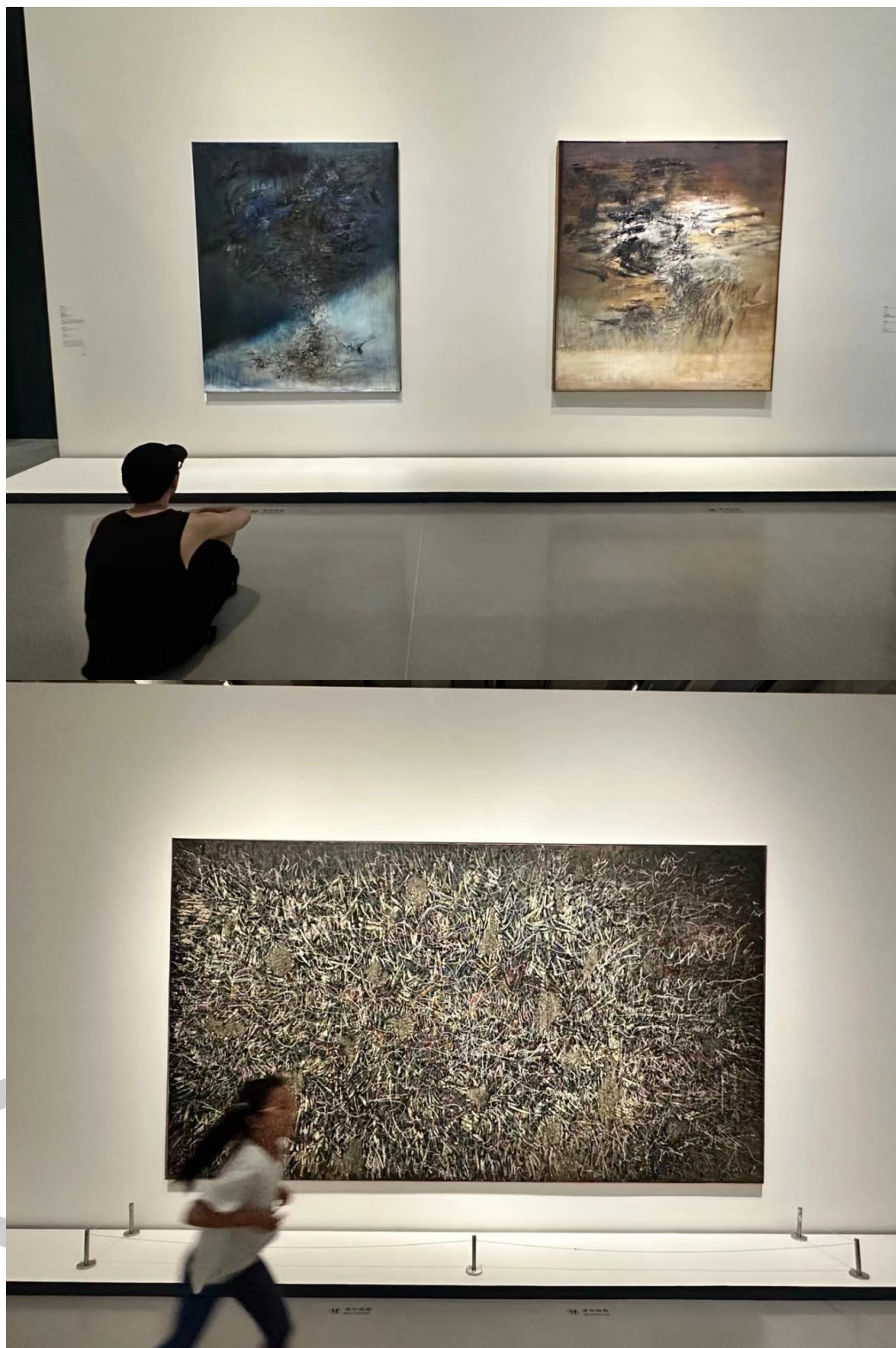


Figure 83 The various exhibitions at the West Bund Art Museum present art in diverse interactive forms.
Source : YitongJiang(2023)

Bao Long Museum: Contemporary Interpretation of Eastern Aesthetics in the Private Paradigm

The private Baolong Art Museum, founded by Baolong Group in 2017, represents the cultural breakthrough of private capital.

The Powerlong Museum, designed by Japanese architect Sou Fujimoto, is inspired by the concept of a "floating cloud," lending the building a light and dynamic aura. Inside, a spiral ramp and a central rotunda create a dynamic exhibition experience, guiding visitors to continuously discover new artistic perspectives during their visit. In the permanent exhibition "Book Collection," the Powerlong Museum adopts the traditional garden concept of "changing scenery with every step," cleverly combining the display of calligraphy and paintings with light and shadow installations to reconstruct the classical aesthetic experience. This allows visitors to appreciate the art of calligraphy and painting while experiencing the beauty of the fusion of traditional culture and modern technology. When it comes to large-scale installation art displays, the Powerlong Museum fully leverages its spatial advantages, often placing large-scale installations such as Cai Guoqiang's "Air Flower City" in the core space, creating a dramatic theater-style exhibition effect that brings strong visual impact and emotional experience to the audience.

Cultural capital reproduction: The "Shucanglou" collection exhibition showcases works by Qi Baishi and Zhang Daqian, embodying the concept of "changing scenery with every step" in gardens, thereby reconstructing the contemporary semantics of traditional calligraphy and painting. Additionally, a "Kengsi workshop" is conducted, which revitalizes and connects intergenerational memories through intangible cultural heritage skills. Notably, 40% of the participants are young people from Generation Z;

Youth Art Incubation: The "Wild Youth Art Project" supports 45 emerging artists, with the transaction volume of their works at the ART021 art fair increasing by an average of 35% annually;

Business Ecosystem Integration: Relying on the "Art + Real Estate" model, exhibitions are extended to commercial complexes. The "Art into Business Districts" event in 2022 drove a 18% increase in surrounding consumption. Leveraging the resources of commercial complexes, the "Art into Business Districts" event extends exhibitions to shopping centers, breaking through the original circle of art consumption scenarios. Projects such as the "Keng Silk Workshop" revitalize intangible cultural heritage, connecting tradition with contemporary life through handicraft practices. The young artist residency program invites

creators to conduct in-depth community research, producing works that reflect local culture. This "art empowerment" model participates in global cultural flows through local practices.

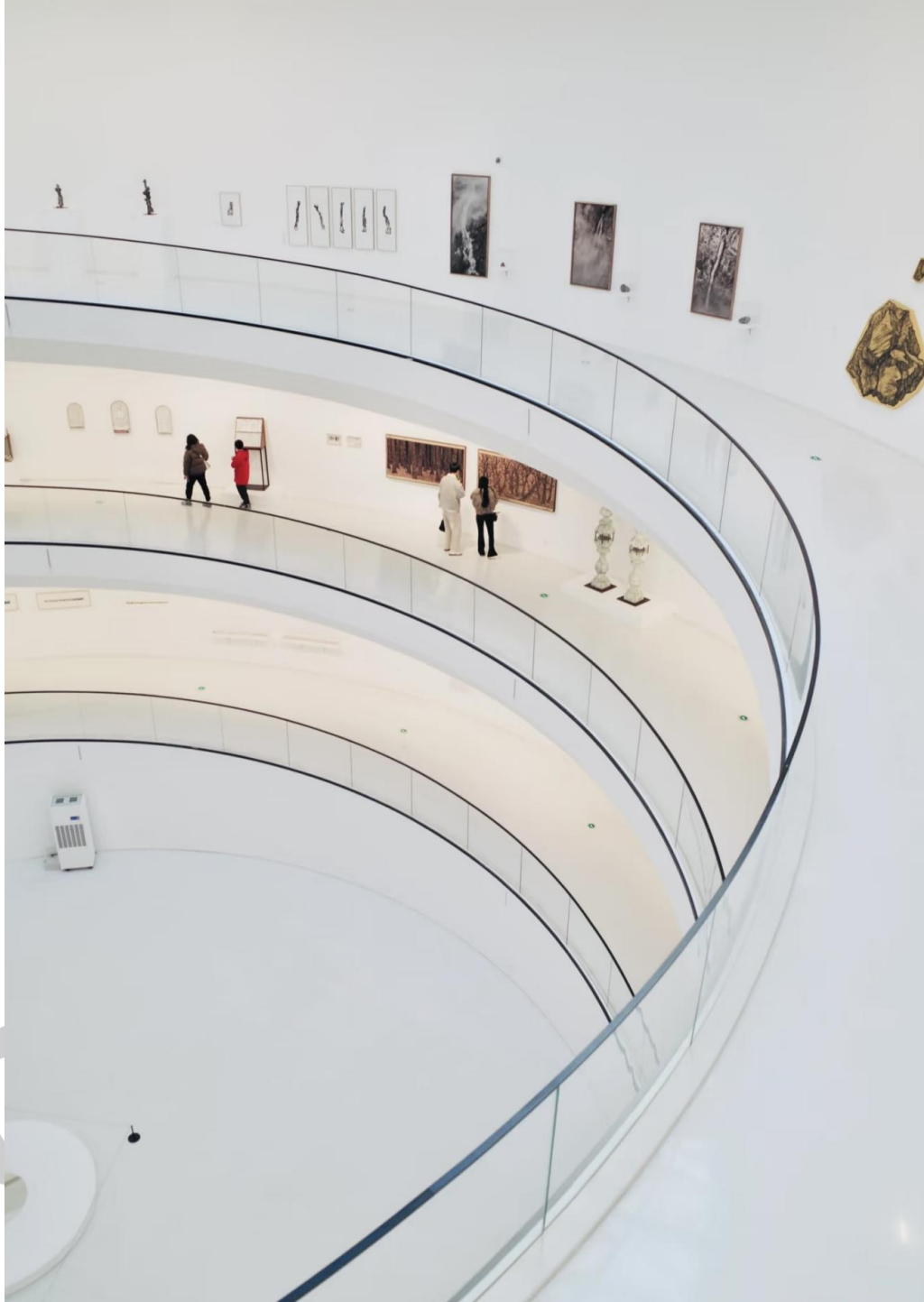




Figure 84 Bao Long Museum
Source : YitongJiang(2023)

Differentiated practices of West Bund Art Museum and Powerlong Art Museum

The West Bund Art Museum, following an international and academic path, has established a "hyperlink" for dialogue between Chinese and Western art, becoming a strategic gateway for global art capital to enter China;

The Powerlong Art Museum explores with a local and experimental approach, interpreting the survival paradigm of private art museums and promoting the contemporary reinterpretation of traditional cultural resources.

The global narrative of the West Bund injects an international perspective into Shanghai, while Baolong's local practice anchors cultural identity. This tension precisely confirms Saskia Sassen's "global city" theory - through the collaboration of diverse art institutions, Shanghai not only absorbs global cultural capital but also reshapes local cultural identity, ultimately forming an elastic art ecology intertwined with "global-local" elements. The West Bund Art Museum and Baolong Museum are like "twins" in the art landscape of Shanghai. Their differences in positioning, architectural space, curatorial logic, public education, and

social roles jointly constitute the rich layers of Shanghai's diverse and interactive art space.

4.2 Pudong Art Museum: A Diverse Interactive Space for Art in China's Internationalization Process

The birth of the Shanghai Pudong Art Museum is a pivotal move in Shanghai's cultural strategy to build a "Global City of Excellence." As a key cultural project in the Pudong New Area's "13th Five-Year Plan," its preparation began in 2017, aiming to fill the void of an international-level art museum in Pudong and echo the international orientation of the Lujiazui financial district. The museum is located in the core area of Little Lujiazui along the river, adjacent to the Oriental Pearl TV Tower and the Shanghai International Convention Center, highlighting the planning concept of "Art and City Coexistence." Designed by French architect Jean Nouvel, the building incorporates the concept of "Poetics of Light" based on the "white box" concept, interacting with the Huangpu River landscape through a giant glass curtain wall, symbolizing the global spirit of "openness and dialogue." As an emerging art landmark in China in recent years, its development history and current status are a vivid epitome of Chinese contemporary art museums' exploration and practice in the internationalization process. It was awarded the top spot in the "2023 Most Humanistic Attraction Art Museum" category in the "2023 Yiguan Annual Art List." The operation logic of the Pudong Art Museum emphasizes "two-way internationalization": on one hand, it builds a cross-cultural dialogue platform by introducing Western classic and contemporary art (such as the Asian premiere of Damien Hirst's "Skeleton"); on the other hand, it promotes Chinese contemporary art to "go global," as seen in the 2023 "Ink New Dimensions" exhibition, which garnered attention at the Venice Biennale parallel exhibition. The interaction between the Pudong Art Museum and the art market is also representative, with its collection strategy drawing inspiration from the Sotheby's Asian Art Index, focusing on acquiring Southeast Asian contemporary art to form a differentiated advantage. Furthermore, leveraging the Free Trade Zone policy, the Pudong Art Museum innovates in the bonded storage and display of artworks, reducing tariff costs by 60%, attracting international galleries to settle in the Waigaoqiao Art Bonded Zone. A deep analysis of the historical evolution, operational model, exhibition characteristics, and its impact and future development in the art ecosystem of the Shanghai Pudong Art Museum is of great significance for understanding the diverse interaction mechanisms of Chinese contemporary art museums in the internationalization process.



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Figure 85 Pudong Art Museum

Source : YitongJiang(2023)

As elaborated earlier, this study employs qualitative research methods to explore core concepts such as "space production," "art anthropology," "contemporary art and anthropology," "identity and museum experience," and "museum theory" as well as "representing identity and diversity in a changing world." It examines how art is one of the important influencing factors in a multicultural society in the context of modern society. In the most internationalized cities, exhibitions in contemporary art museums reflect the changes

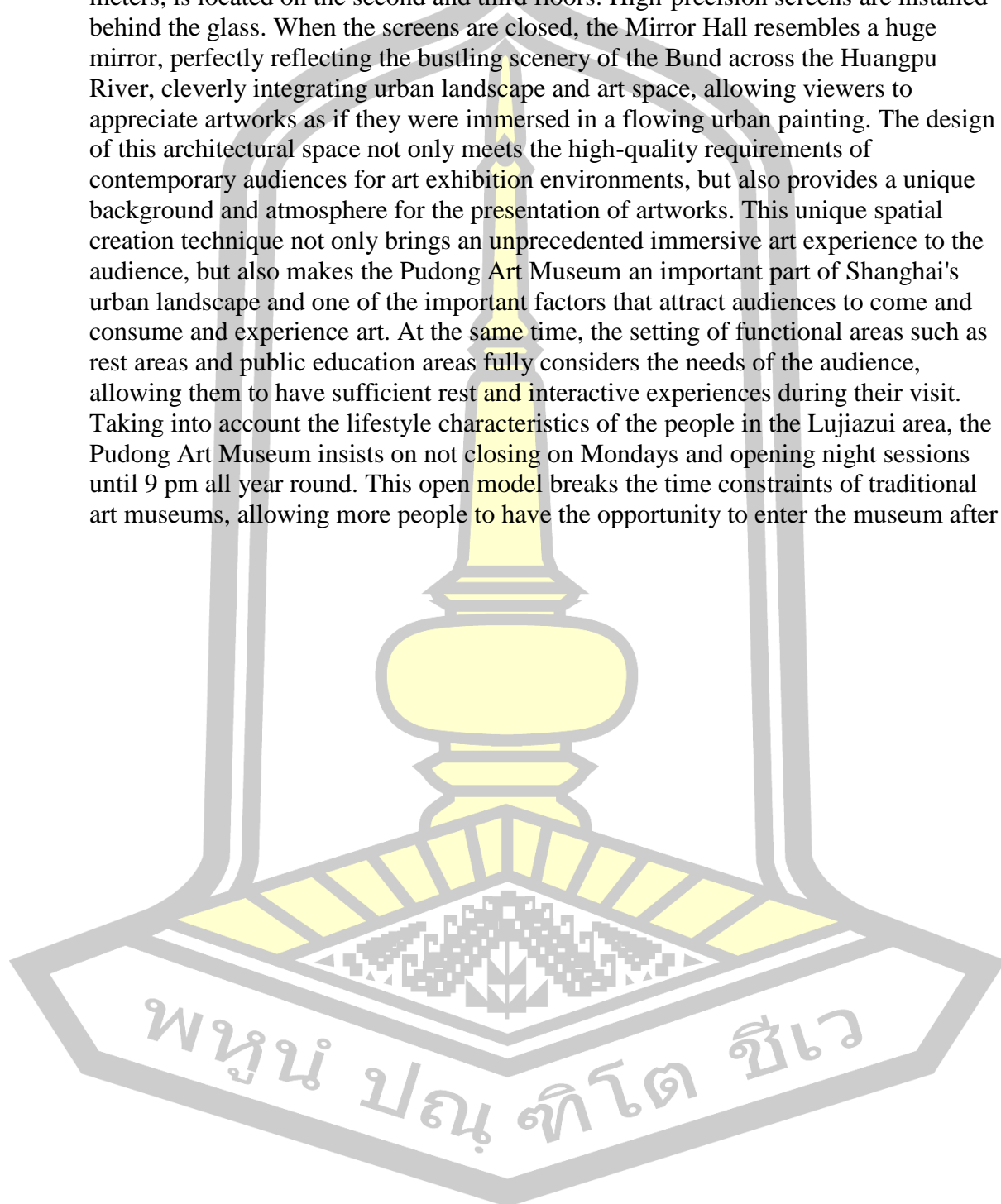
of the city, Chinese society, and global society. This section will focus on the Shanghai Pudong Art Museum from the perspective of the analysis of diverse interactive spaces in China's internationalization process, delving into its multiple characteristics and functions as a modern consumer theater and expression theater. Through an examination of its exhibitions, cultural activities, architectural spaces, and social interactions, this section reveals the unique position and important value of the Pudong Art Museum in the contemporary cultural and artistic ecology. It explores how it promotes artistic development, shapes the image of urban culture, and meets the spiritual and cultural needs of the public in multiple dimensions such as consumption and expression, becoming an art-diverse interactive space in China's internationalization process.

Part 4: Development history and key milestones of Shanghai Pudong Art Museum

Museum

Lujiazui, as the core area of Shanghai's financial and trade district, is in urgent need of cultural and artistic empowerment to enhance the region's cultural soft power and international image amidst its booming economic development. In 2015, the project site was determined to be located on the B6-2 plot in the heart of Lujiazui, which is adjacent to the Huangpu River and faces the Bund across the river. With its excellent geographical location advantage, it lays the foundation for the museum to become a cultural landmark in the city in the future. In 2016, after a fierce international competition for the design, the design of Jean Nouvel, a renowned French architect, stood out. Nouvel, with his unique design concept, integrates modern architectural aesthetics with the functional requirements of art display, outlining a highly futuristic and artistic architectural blueprint for the Pudong Art Museum. Located in the small Lujiazui area of Pudong, at the foot of the Oriental Pearl TV Tower, the Pudong Art Museum, together with the Shanghai West Bund Art Museum across the river from the golden section of the Bund from Nanjing Road to Fuzhou Road, serves as an important landmark in the field of contemporary art in China. The building itself is a powerful artistic masterpiece. The main body of the building covers an area of 13,000 square meters, with a total construction space area of nearly 40,000 square meters. With its unique geometric shape and exquisite material application, it is low-key and restrained yet modern, forming a unique visual dialogue with the skyscrapers in Lujiazui and standing out in Shanghai's urban skyline. The exhibition area of the Pudong Art Museum exceeds 10,000 square meters, accommodating three to four large exhibitions simultaneously. The main materials used for the building facade and ground are Shandong white marble, which creates different textures through different polishing processes. The facade and ground are made of Shandong white granite, which not only gives the building a rustic and solid texture but also complements the surrounding natural environment and urban landscape. The interior space design is inspired by the classic geometric lines of Malevich. The white walls are like a pure

canvas, with black straight lines, oblique lines, and cross lines crisscrossing, creating a simple and orderly spatial atmosphere. The iconic Mirror Hall is a masterstroke of architectural design. The Mirror Hall, covering an area of approximately 750 square meters, is located on the second and third floors. High-precision screens are installed behind the glass. When the screens are closed, the Mirror Hall resembles a huge mirror, perfectly reflecting the bustling scenery of the Bund across the Huangpu River, cleverly integrating urban landscape and art space, allowing viewers to appreciate artworks as if they were immersed in a flowing urban painting. The design of this architectural space not only meets the high-quality requirements of contemporary audiences for art exhibition environments, but also provides a unique background and atmosphere for the presentation of artworks. This unique spatial creation technique not only brings an unprecedented immersive art experience to the audience, but also makes the Pudong Art Museum an important part of Shanghai's urban landscape and one of the important factors that attract audiences to come and consume and experience art. At the same time, the setting of functional areas such as rest areas and public education areas fully considers the needs of the audience, allowing them to have sufficient rest and interactive experiences during their visit. Taking into account the lifestyle characteristics of the people in the Lujiazui area, the Pudong Art Museum insists on not closing on Mondays and opening night sessions until 9 pm all year round. This open model breaks the time constraints of traditional art museums, allowing more people to have the opportunity to enter the museum after



work, feel the charm of art, and integrate art better into people's lives.



Figure 86 Pudong Art Museum
Source : YitongJiang(2023)

From its opening in July 2021 to the third anniversary in July 2024, the museum has attracted nearly 2 million visitors from all over the world, becoming a vivid symbol of Shanghai's urban cultural image.

The Pudong Art Museum officially opened in July 2021, and I was fortunate enough to be invited to attend the inaugural exhibition "Light: Tate Collection Exhibition", which featured a joint exhibition of three exhibitions: "Juan Miro - Woman, Bird, Star", "Cai Guoqiang: Long Journey and Return".

Upon its opening, the exhibition caused a sensation. The Tate Modern's collection, featuring works by Turner, Monet, and contemporary art masters, attracted over 100,000 visitors in its first month. This collaboration marks a deep binding between a Chinese contemporary art museum and a top international institution. Tate not only provides exhibition support but also shares its experience in curatorial concepts and academic research. The "Journey and Return" exhibition, by combining gunpowder art and metaverse technology, explores the boundaries of artistic expression in the digital era. During the exhibition, the sales of derivatives exceeded 8 million yuan, reflecting the synergistic effect of "culture + commerce".



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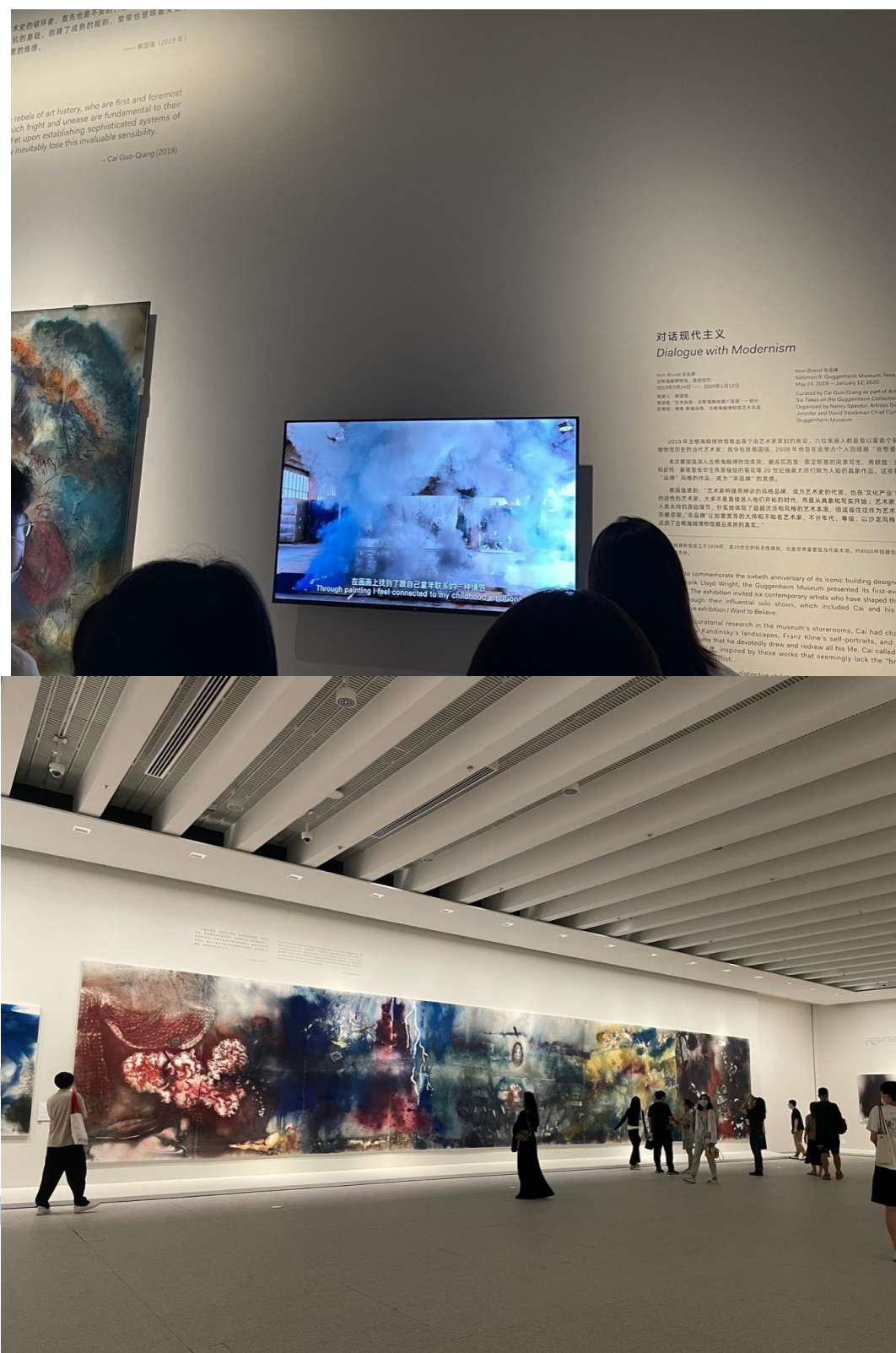


Figure 87 Pudong Art Museum The three - exhibition joint display at the museum's opening

Source : YitongJiang(2021)

Part 5: Diverse Interaction at Shanghai Pudong Art Museum

A pioneer messenger of international exchanges

In the era of increasingly frequent global cultural exchanges, the Pudong Art Museum, leveraging its exceptional resource integration capabilities and forward-looking strategic vision, actively engages in deep collaborations with top art museums and institutions worldwide. Collaborations with internationally renowned art institutions such as the Tate Britain in the UK, the Prado National Museum in Spain, and the National Gallery of Scotland have facilitated a series of cultural extravaganzas. For instance, "Light: Masterpieces from the Tate Collection" showcases a curated selection of classic works from the Tate's extensive collection, weaving viewers through the rich tapestry of Western art history with the theme of light and shadow, offering a glimpse into the unique interpretations and expressions of art masters from different eras. "Illuminated Ages: Spanish Memories from the Prado" presents 70 authentic oil paintings from the Prado's collection, with 16 works leaving Spain for the first time and 9 leaving the Prado for the first time, with over half of the exhibited works touring to Asia for the first time. The century-old reverie of the National Gallery of Scotland's surrealist masterpieces features over a hundred works from the gallery's collection, including authentic masterpieces by over 50 art giants such as Salvador Dali and René Magritte, all exhibited for the first time in China.

These exhibitions not only bring authentic world-class art treasures to Shanghai audiences but also introduce cutting-edge global art concepts and creative trends to China, establishing a bridge for deep dialogue with international culture and art on the fertile cultural ground of Shanghai. Through these exhibitions, Chinese audiences can closely encounter the essence of Western art, while also providing valuable learning and reference opportunities for Chinese artists and art researchers, promoting mutual understanding and integration of Chinese and foreign culture and art. Through collaborative exhibitions, loan exhibitions, academic exchanges, and other forms, a wealth of international top-tier art resources have been introduced, enriching the content of exhibitions and academic research dimensions. At the same time, the Pudong Art Museum actively participates in international art exhibition and exchange activities, showcasing the development achievements of Chinese contemporary art to the world. In its operational process, the Pudong Art Museum has constructed an operational model that integrates international resources with local characteristics. In terms of management team, it has gathered professionals from domestic and international art management, cultural industry, and other fields, who combine international advanced museum

management concepts with local Chinese market demands to ensure the efficiency of the museumrun.



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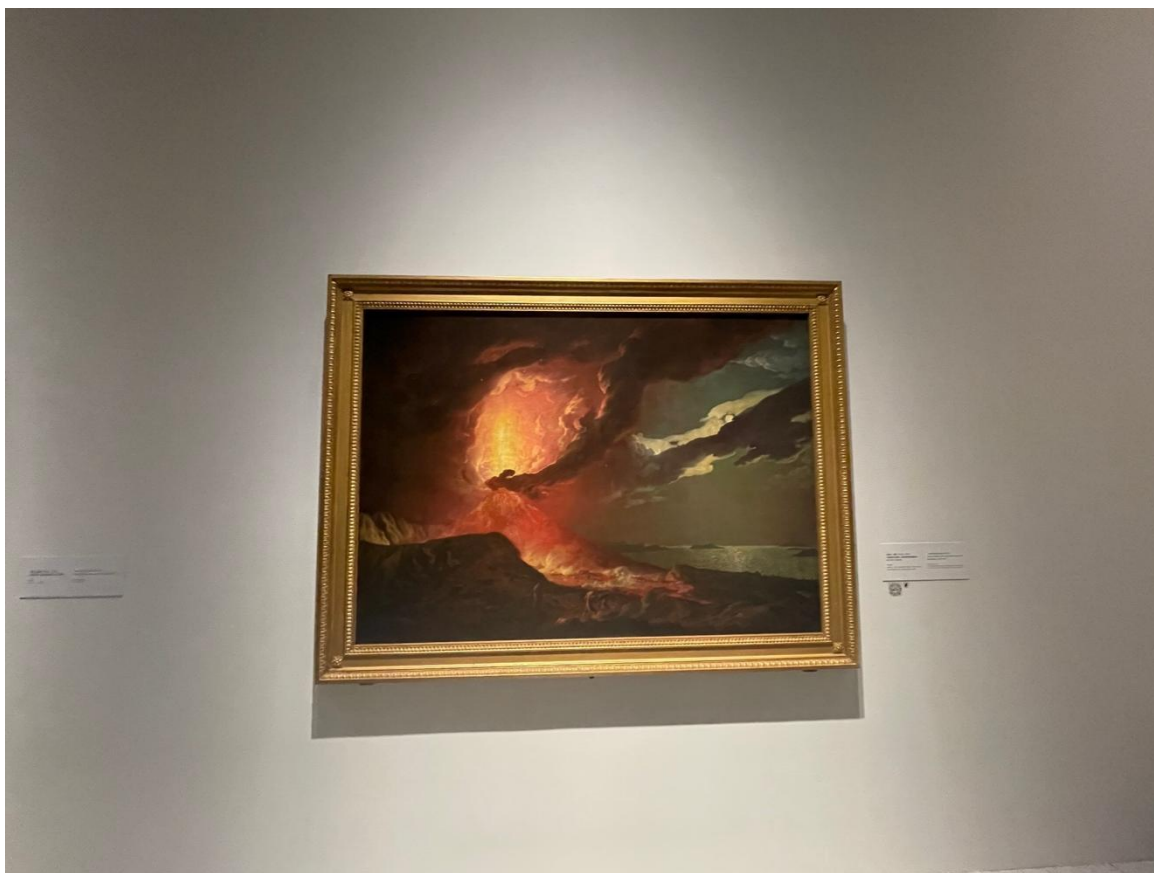


Figure 88 Pudong Art Museum The three - exhibition joint display at the museum's opening

Source : YitongJiang(2021)

Promote the international dissemination of local culture

While actively introducing international art treasures, the Pudong Art Museum has always firmly shouldered the responsibility of promoting local culture to the world. It organizes art exhibitions related to Shanghai's history and culture, or displays the works of contemporary Chinese artists, combining local culture with international artistic perspectives. This allows audiences to experience the charm of global art while also enhancing their sense of identity and pride in local culture. Taking the "Cai Guoqiang: Journey and Return" exhibition as an example, it comprehensively and deeply presents the creative journey and artistic achievements of Cai Guoqiang, an internationally influential Chinese artist. From his early works full of exploratory spirit to his large-scale explosive art that shines on the international stage, the exhibition allows international audiences to gain a deep understanding of the unique charm and innovative spirit of contemporary Chinese art through various display forms. Similarly, exhibitions such as "Xu Bing: Gravitational Theater" and "Cao Fei:

"Tidal Confluence" showcase the profound thinking and innovative expression of contemporary Chinese artists on various issues such as society, culture, and technology, using Xu Bing and Cao Fei's unique artistic languages. These exhibitions have not only attracted widespread attention in the international art community but, more importantly, they vividly interpret the profound heritage and contemporary value of Chinese culture through art. This has effectively enhanced the international popularity and influence of Chinese culture, making Shanghai an important frontier for Chinese culture and art to reach the world.

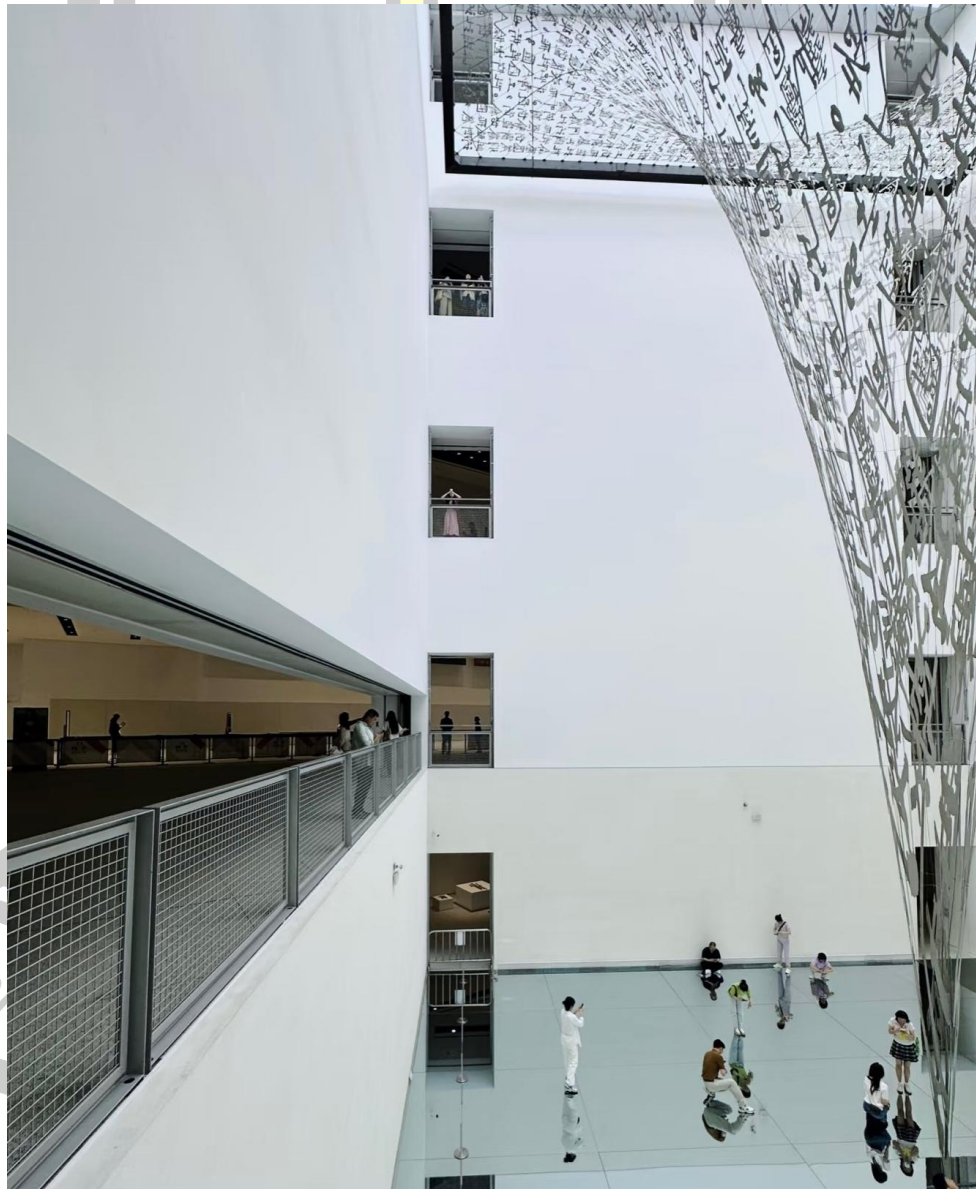


Figure 89 Pudong Art Museum Xu Bing: Gravitational Theater
Source : YitongJiang(2024)

A cultural and artistic cluster centered around the Pudong Art Museum

The Pudong Art Museum is located in the core area of the Little Lujiazui Riverside, boasting a unique geographical location. It sits in a prime location along the Huangpu River, complementing iconic buildings such as the Oriental Pearl TV Tower. As an important cultural landmark in the area, the Pudong Art Museum attracts a large number of tourists and citizens with its rich exhibition resources, high-quality cultural activities, and excellent brand influence, bringing a significant crowd-gathering effect to the surrounding area. This crowd-gathering not only drives the prosperity and development of the surrounding cultural industry but also attracts more cultural and art institutions, creative enterprises to settle in, forming a cultural and art cluster centered around the Pudong Art Museum. Within this cluster, various cultural and art resources interact and promote each other, forming an organic cultural ecosystem. For example, the surrounding art studios, galleries, art bookstores, etc. complement the art museum, providing audiences with richer cultural consumption choices; at the same time, the clustering of cultural and creative enterprises also provides more creative support and industrial cooperation opportunities for the art museum's exhibition planning, cultural and creative product development, etc. In addition, the Pudong Art Museum actively cooperates with surrounding tourist attractions and commercial facilities to promote the deep integration of culture, tourism, and commerce, further enhancing the cultural soft power and economic vitality of the region, becoming the core engine driving regional cultural prosperity and development.

Amidst the thriving development of the cultural industry, the Pudong Art Museum has keenly recognized the significance of cultural and creative products in disseminating artistic culture and enhancing audience engagement. It has actively engaged in the development and innovation of such products. Drawing inspiration from its rich exhibition works and unique venue architecture, the Pudong Art Museum has developed nearly 300 self-operated cultural and creative products, covering multiple categories such as stationery, accessories, and household items. It has designed and produced nearly 390,000 creative and practical cultural and creative products. These products not only emphasize a deep integration with artistic works in design, seamlessly incorporating artistic elements into various aspects such as appearance, material, and functionality, allowing audiences to feel the charm of art anytime, anywhere through the use of these products; but also adhere to strict quality control, ensuring that each cultural and creative product possesses high quality and artistic value. For instance,

a stationery series inspired by classic painting elements from an exhibition not only replicates the colors and composition of the paintings visually but also integrates artistic creativity into the functional design of the stationery. For example, the notebook pages with painting patterns are made of special paper material, providing a comfortable writing experience and collectible value. An accessory series inspired by the geometric shapes of the venue architecture combines the modernity and fashion elements of the building through unique craftsmanship, becoming a fashion item deeply loved by audiences. Through the development of these cultural and creative products, the Pudong Art Museum not only provides audiences with a way to bring art home but also offers valuable experience and reference for the development of the cultural and creative industry, promoting the deep integration of culture, art, and the creative industry.

The interaction between artistic creation and exhibition

The Pudong Art Museum has established a close and vibrant interactive relationship between artistic creation and exhibition. This relationship plays a crucial role in promoting artistic innovation and development, making it a key platform in the field of art. In terms of exhibition, with its rich and diverse, carefully curated exhibition system, it provides a vast space for domestic and international artists to showcase their achievements. During the exhibition planning process, special attention is paid to discovering promising emerging artists, actively providing them with opportunities to hold their first solo exhibitions or showcase their works in important group exhibitions, helping these emerging artists to open a new chapter in their artistic careers. At the same time, the Pudong Art Museum does not merely stay at the level of art exhibition. Instead, it deeply participates in the process of artistic creation, establishing fruitful cooperative relationships with artists. The artist residency program established in the museum has attracted many outstanding domestic and international artists. During their residency, artists make full use of the creative space, materials, equipment, and academic resources provided by the museum, deeply experiencing Shanghai's unique cultural characteristics and urban spirit. Under the nourishment of this deep experience and diverse resources, artists create a large number of artworks that embody regional cultural connotations and distinct characteristics of the times. This interactive model between artistic creation and exhibition not only greatly inspires artists' creative inspiration and brings novel and profound artistic experiences to audiences, but more importantly, it effectively promotes artistic innovation and cultural exchange, injecting continuous vitality into the development of the art field.

Interaction between artists and audience

The artistic practices exhibited at the Pudong Art Museum are rooted in the perception of everyday bodies, attempting to narrate the emotional changes hidden within the body through vivid artistic language. Their practices also involve performances and videos. Some artists' works involve, but are not limited to, electronic media, biological materials, mechanical manufacturing, machine learning, and interdisciplinary and cross-field collaborations, in response to the exploration and speculation on the new type of confrontation and boundaries between humans, machines, and nature formed by the technological environment itself. Other artists focus on the material framework, flatness, and spatial structure of painting, breaking through the historical conventions and stylized expressions of painting, attempting to re-explore the boundaries and possibilities of painting in the relationships formed between materials, directly confronting painting itself in a pressing manner, re-examining, dissecting, and suturing its materialized limbs. The Pudong Art Museum attaches great importance to the interactive communication between artists and audiences. Through a variety of well-designed activities, it breaks down the barriers between artists and audiences in traditional art exhibitions, significantly enhancing the audience's understanding and participation in art. Regular artist lectures, workshops, art tours, and other activities are also held, building an effective bridge for face-to-face communication between artists and audiences. In lectures, artists share in-depth creative concepts, sources of inspiration during the creative process, and unique insights into art; workshops provide audiences with valuable opportunities to experience artistic creation firsthand. Under the professional guidance of artists, audiences can try different artistic media and creative techniques, truly experiencing the unique charm of artistic creation.





Figure 90 Pudong Art Museum Interaction between content and the venue
Interaction between artists and the audience
Source : YitongJiang(2024)

Through interaction between public education and cultural dissemination with other urban institutions

The Pudong Art Museum has established extensive and in-depth interactive cooperation with other cultural institutions in the city, jointly building a diverse and symbiotic urban cultural ecology. Collaborating with traditional cultural institutions such as museums, libraries, and cultural centers, the museum has achieved resource sharing and complementary advantages through joint exhibitions, cultural lectures, art training, and other forms. By juxtaposing ancient cultural relics with contemporary art works, it presents the development trajectory of art from both historical and modern perspectives, providing audiences with a new cultural experience. Collaborating with cultural and artistic institutions such as theaters, concert halls, and art academies further expands the forms of artistic expression and cultural dissemination channels, bringing audiences diverse artistic enjoyment.

Cooperation with art academies in developing internship bases and academic exchange activities provides a practical platform for cultivating artistic talents and promotes the coordinated development of art education and artistic creation. In terms of educational activity organization, the Pudong Art Museum shoulders the mission of educating the next generation. By organizing educational projects such as art lectures, workshops, and interactive activities, it stimulates young people's interest in art and cultivates their creativity and imagination. These activities help students understand the close connection between art and society, history, deepen their understanding of the value of art, and lay the foundation for the cultivation of artistic talents and the inheritance of artistic culture. In terms of expanding dissemination channels, the Pudong Art Museum makes full use of social media and online platforms to break the constraints of time and space and expand the coverage of art education. Online exhibitions, art course sharing, and other content allow more people to enjoy the spiritual nourishment brought by art, realizing the universal sharing of art education resources.

Its educational program, the "Future Curator Program," collaborates with the China Academy of Art to cultivate versatile talents with both academic and market perspectives. The works of the students have been included in the exhibition sequence of the ART021 Art Fair. Community participation and public art projects also play a crucial role in the development of the Pudong Art Museum. With the continuous progress of society and the increasingly diversified cultural demands, contemporary art museums have gradually evolved

from mere exhibition venues for artworks into public spaces that promote community participation and cultural exchange. Community participation is also fully reflected in the planning and implementation of public art projects. The Pudong Art Museum invites community residents to participate in artistic creation, making artworks closer to people's lives and more local. This participation model not only enhances community cohesion but also brings new audiences and unique cultural perspectives to the museum. Public art projects also pay close attention to social issues, deeply exploring and reflecting social phenomena through art, triggering public reflection and discussion. For example, some exhibitions focus on important issues such as environmental protection and social justice, making art a powerful catalyst for social change. The museum also embeds art into urban public life through activities such as the "Art Healing Workshop" and "Community Co-creation Program." The "Art Healing Workshop," in collaboration with the Shanghai Mental Health Center, develops ink creation courses for anxiety sufferers, serving 12,000 people in 2022. Clinical data shows that the average anxiety index of participants decreased by 27%. Such practices implement Nicolas Bourriaud's "relational aesthetics" theory, transforming the museum into a generator of social relationships, while enhancing public identification with the institution through localized participation.

Innovation under technological integration

In the wave of digitalization, the Pudong Art Museum reconstructs artistic experiences with cutting-edge technology. In the 2022 special exhibition "Cai Guo-Qiang: Journey and Return," the museum introduced metaverse technology, allowing visitors to enter a virtual scene of gunpowder art explosion through VR devices and interact with NFT artworks. During the exhibition, online visits reached 850,000, and the sales of derivative digital collectibles exceeded 3 million yuan. The "Blockchain Art Forum" launched in 2023, in collaboration with AntChain, developed an art traceability system to achieve full-chain transparency of copyright information for museum collections. With the continuous evolution of Internet technology, the Pudong Art Museum actively conducts online exhibitions and virtual exhibition hall construction, greatly expanding the audience reach of exhibitions. Digital means not only significantly enhance the museum's artistic display capabilities but also make the storage, retrieval, and management of collection information more efficient and convenient. With high-resolution images and 3D scanning technology, visitors can observe artworks in greater detail and even experience a virtual "touch" online, breaking through the spatial and temporal constraints of traditional exhibitions. Technological changes have also given rise to innovative forms of interactive exhibitions,

effectively enhancing the audience's sense of participation and interactive experience. By utilizing Augmented Reality (AR) and Virtual Reality (VR) technologies, the museum can create an immersive artistic atmosphere for visitors, making them feel as if they are in the era when the artworks were created.

This technology application injects new vitality into traditional exhibitions and also opens up new avenues for art education and public participation. Furthermore, big data analysis is gradually gaining importance in the operation of the Pudong Art Museum. Through in-depth analysis of visitor behavior data, the museum can more accurately grasp audience needs, thereby optimizing exhibition layout and exhibit selection, and enhancing visitor satisfaction. The widespread use of social media platforms provides the Pudong Art Museum with new promotional and marketing channels, enabling it to establish more direct and close connections with visitors, obtain feedback in a timely manner, and make corresponding adjustments. However, technological advancements also bring a series of challenges to contemporary art museums. In the context of increasingly popular digital works, how to effectively protect the copyright and intellectual property of artworks and prevent illegal replication and dissemination has become a key issue that contemporary art museums urgently need to address.





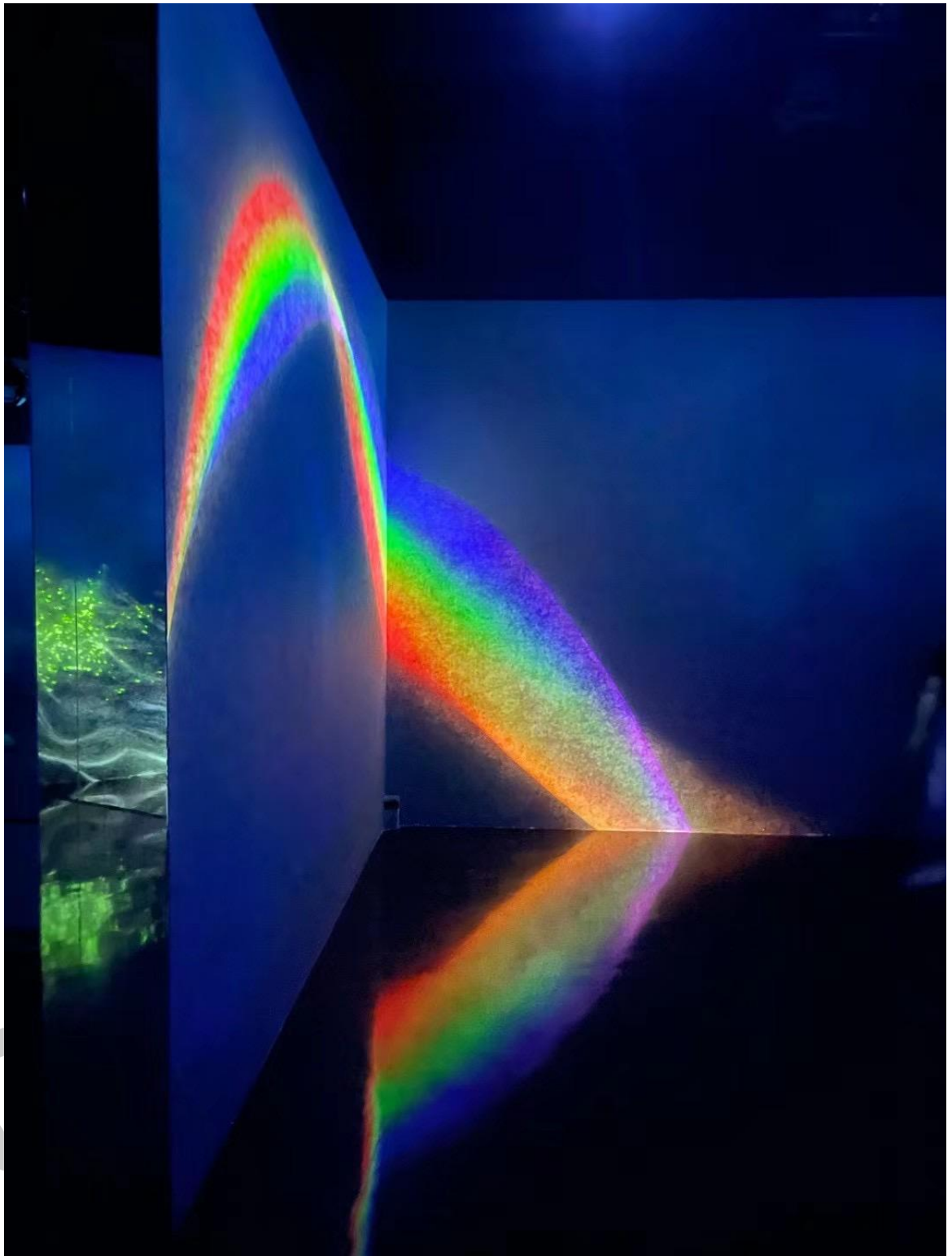


Figure 91 Pudong Art Museum
Source : YitongJiang(2024)

As a significant venue for cultural heritage, the Pudong Art Museum plays multiple roles in modern society. It not only breaks down barriers between art and other fields but also fosters an open, diverse, and interactive art ecosystem. It serves not only as a physical space for exhibiting artworks but also as a theater for modern consumption and expression. The diversity of art is vividly reflected in the exhibition content of the Pudong Art Museum. Apart from traditional art forms such as painting and sculpture, it has begun to showcase a wider range of works, including photography, installation art, and new media art. This diversified exhibition strategy aims to attract audiences with different interests and backgrounds, satisfying society's demand for artistic diversity. It organically integrates art with other fields such as technology and design, providing audiences with a new artistic experience. The Pudong Art Museum actively engages in deep cooperation with foreign art museums, introducing numerous excellent exhibitions from abroad, bringing cutting-edge international artworks and advanced artistic concepts to China. At the same time, it is committed to promoting Chinese art to the world stage, enhancing global recognition and understanding of Chinese art, and boosting its international influence. This cross-border cultural exchange is of great significance for building a more open and inclusive global art environment. As China's internationalization process continues to deepen, the Pudong Art Museum, as a diverse and interactive space for art, plays a crucial role.

cross-border cooperation

The Pudong Art Museum has broken through the operational boundaries of traditional art museums through cross-sector collaboration of "culture + commerce". The theory of "cultural capital and economic capital exchange" indicates that cross-sector collaboration can activate the commercial potential of art institutions, while enhancing the cultural added value of brands, creating a unique art consumption scenario for consumers. Through these cross-sector collaborations, the Pudong Art Museum has successfully broken down the boundaries between culture and art and other industries, occupying an important position in the cultural consumption market as a modern consumption theater. This reveals its innovative path in cultural capital transformation and value production.

Chapter V

Summary, Conclusion, and Suggestions

"The Museum of Contemporary Arts: Multi-Interaction Space of Arts in the Process of China's Internationalization" is a basic research using qualitative research methods. The main research questions are: The relationship between modern cities and contemporary art museums. The researcher uses the concepts of Multi Culture and modernity. This study aims to study the development of modern cities in China, the phenomenon of modern art museums or contemporary art in modern cities of China, and the interactions of different groups of people in modern art museums. The research data were collected through both documentary data and fieldwork, focusing on the area of Shanghai, China, under the research structure. The data were synthesized, analyzed, and presented with photographs in a descriptive and analytical form. Researcher Summary, Discussion, and Suggestion as follows:

1. Summary of Research Results

This research consists of 3 essential objectives: 1) To study the historical development of Shanghai in the dimension of the international City of China, 2) To study the Development of the Museum of Contemporary Art in Shanghai, and 3) To study "Pudong art museum," in the dimension of space and interaction in the Process of Internationalization

1.1 The Historical Development of China's International Cities

In the context of globalization, the role of international cities has undergone significant transformation. They not only face various challenges such as economic crises and cultural hybridization, but also leverage the opportunities of globalization, such as international resource allocation and global value chain integration, to enhance their own international competitiveness. The role of international cities is crucial for the potential impact on China's and even the world's future development. They play the role of growth poles in economic development, driving the rapid development of regional economies; politically, they serve as a stage for international exchanges, showcasing the soft power of the country; culturally, they are platforms for multicultural exchange and integration.

The significance of China's international cities in the fields of economy, politics, and culture is increasingly prominent. As core platforms for global cultural exchange, they have formed a distinct international cityscape. They differ from traditional cities with a single culture, significantly reflecting the interweaving of international exchange and modern standards. China's internationalization can be divided into two types according to the timeline: active internationalization and passive internationalization. For example, China embarked on internationalization since the Silk Road, when it was the center of the world. Zheng He's voyages to the West interacted with other countries, spreading Chinese culture and art, which were advanced at that time. Marco Polo's arrival in China was also a manifestation of

internationalization and modernization. The second period was the invasion of China by Western powers, forcing China to accept internationalization. For example, after opening up trade ports, China established missionary schools. This period lasted until the Republic of China and the early days of the founding of New China, when China passively accepted modernization. After the reform and opening up, China's international cities gradually integrated into the global economic system, becoming important nodes for the flow of international capital, technology, information, and talent. These cities not only play an engine role in the domestic economy but also serve as bridges and links in international exchange and cooperation, which is also active modernization. While enhancing cultural self-confidence, China has begun to promote its own culture to other countries. Through in-depth research on the historical development of China's international cities, we can reveal how these cities respond to international changes and seek their own development paths in the tide of globalization. The historical development of China's international cities is also a microcosm of China's modernization process. Studying the historical development of these cities helps to understand how China gradually establishes its influence on the global stage and how China's international cities continuously enhance their competitiveness in international competition. This is a complex issue involving multiple aspects such as economy, politics, culture, and society. However, the rise of China's international cities is by no means accidental. Relying on China's vast domestic demand market, well-established industrial system, and profound cultural heritage, they have gradually become the focus of global attention. The development trajectory of these cities not only reflects the development model with Chinese characteristics but also demonstrates China's wise approach to participating in global governance. The development of China's international cities has promoted the efficient flow and deep integration of domestic and foreign factors.

1.2 History and Development of Contemporary Art Museums in China

In today's era, the world we live in bears deep imprints of museology at all levels. However, it is important to clearly recognize that the world we live in is not simply a product of the unidirectional influence of museological ideas over the past two centuries. Although museological ideas have undoubtedly had a profound and extensive impact on the world's cultural patterns, social cognition, and people's aesthetic concepts during this long historical process, the development of the world is the result of the intertwined and combined effects of multiple factors. Museums, with their unique cultural attributes and social functions, have become one of the core places where modernity can occur, develop, and be sustained in a specific historical period. They witnessed the transformation of human society from traditional to modern, carrying the development trajectory and spiritual connotation of modernity in different historical stages. For us living today, museums have been deeply integrated into all aspects of social life, becoming extremely common and ubiquitous, and occupying an indispensable position in the socio-cultural system. This high degree of popularity and integration makes museums appear so natural in our daily lives that we often take them for granted. However, when we try to think from another perspective, that is, imagine what a completely different situation we would face if we returned to a world without museums, we will find that this thinking process is full of challenges and depth. Without museums, this remarkable human invention, it is difficult to

imagine what kind of predicament our world would fall into in terms of cultural inheritance, knowledge dissemination, aesthetic education, and social cohesion. The historical memory, cultural value, and social function carried by museums are indispensable components of modern society, and their absence will have an immeasurable impact on the development process of human society. Currently, there are various types of contemporary art museums in China, ranging from ancient cultural relic protection institutions to modern spaces exhibiting cutting-edge art. International cooperation has significantly increased, and the art market is integrated with the global market, such as the art fairs and biennales in Shanghai, reflecting the profound changes in Chinese culture and society, as well as the overall improvement of cultural soft power. The role of contemporary art museums in China's internationalization process is becoming increasingly prominent. The focus of this study lies in how contemporary art phenomena develop in China, and how contemporary art museums, this diverse interactive space for art, affect China's modernization and internationalization.

1.3 Shanghai "Pudong Art Museum" under the Analysis Dimension of Diverse Interactive Spaces in China's Internationalization Process

In 2023, Shanghai has gathered over 60 contemporary art museums, ranking among the top in Asia in terms of density and diversity, and becoming a strategic node in the global art network. The cluster of contemporary art museums in Shanghai demonstrates a typical survival strategy for art institutions in the era of globalization - absorbing international capital and discourse while reshaping cultural identity through local practices. This "global-local" flexible ecosystem not only provides a model for international urban cultural governance but also heralds a new possibility for civilized dialogue: amid the tension between technological iteration and cultural self-awareness, Chinese art is shifting from "passive integration" to "active definition" of the global order. Its function and value have long surpassed the traditional scope of art exhibition.

The rise of the Shanghai Museum of Contemporary Art (MoCA) is deeply rooted in the bidirectional interaction between its unique cultural genes and the process of globalization. Since its opening as a treaty port in the 19th century, Shanghai, as the "Paris of the Far East" where Eastern and Western civilizations converge, has always exhibited a blend of diverse cultures and a pioneering spirit (Zhang 2019). The development and opening up of Pudong in the 1990s marked Shanghai's transformation from an industrial hub to a global city. The hosting of the World Expo in 2010 further catalyzed the iterative upgrading of urban cultural facilities, with plans such as the West Bund Cultural Corridor and the Bund Art Belt being successively implemented, forming an artistic spatial pattern along the "one river and one waterway". As a leader in China's internationalization process and a model among international cities, Shanghai's thriving emergence and prosperous development of its contemporary art museums provide a rich sample for studying the role of contemporary art museums in the construction of China's cultural ecology and global cultural exchanges.

2. Discussion

From my research on the topic of "The Museum of Contemporary Arts: Multi-Interaction Space of Arts in the Process of China's Internationalization," which has been summarized in points 1.1, 1.2, 1.3, this research can discuss the important findings or new knowledge of this research as follows:

New knowledge about research texts, "The Museum of Contemporary Arts of China"

These discoveries not only reconstruct the cognitive map of contemporary art museums, but also open up new research avenues within the theoretical framework of cultural globalization.

2.1 Theoretical Breakthroughs in Space From the perspectives of historical development, functional roles, and relationships with cities and society, through cross-cultural comparative research, this study reveals the unique paradigm formed by contemporary art museums in China in terms of expression and consumption space. It constructs a theoretical framework for contemporary art museums as "pluralistic interactive spaces for art," elucidating their new interactive mechanisms in the context of China's internationalization process.

2.2 Reveal the close symbiotic relationship between contemporary art museums and China's internationalized cities

Research has found that the development of contemporary art museums in China is complementary to the evolution of international cities. For instance, Shanghai's development from its opening up as a treaty port to its post-reform and opening-up era has provided fertile ground for the rise of contemporary art museums. Conversely, these museums have become key platforms for cities to showcase their cultural soft power and promote cultural exchanges. This symbiotic relationship is evident in cities providing resources and space for art museums, while the museums endow cities with unique cultural charm, enhance their international image, and become important cultural icons in the process of urban internationalization. This symbiotic relationship subverts the traditional cognitive framework of "culture following economy" and confirms the core role of contemporary art museums as engines of urban development.

2.3 Analysis of the diverse roles and values of contemporary art museums in the art market

Contemporary art museums play multiple roles in the art market. They are not only institutions for the authentication and research of artistic value, but also play a significant role in increasing the value of artworks and guiding the direction of market collection. Through interactions with the art market, such as collaborating with auction companies to enhance the premium space of artworks and referencing auction data to optimize collection strategies, a complex value production network has been established. Research also indicates that contemporary art museums should seek a balance between academic authority and market orientation to promote the healthy development of the art market.

2.4 Discover the unique model of contemporary art museums in promoting cultural integration and innovation

The China Contemporary Art Museum has emerged as a pivotal venue for cultural integration and innovation amidst its internationalization journey. On one hand, it fosters artistic exchange and fusion between China and the world by hosting international exhibitions. On the other, it encourages artists to engage in cross-cultural creation, resulting in numerous innovative works that blend diverse cultural elements. Some exhibitions seamlessly blend traditional Chinese cultural elements with contemporary art forms, presenting Chinese culture from a fresh perspective and injecting new vitality into global art development.

3. Suggestions

3.1 Suggestion to Academic Circle

3.1.1 Improve the theoretical research system

Further strengthen theoretical research on contemporary art museums in the context of diverse interactive spaces and internationalization, addressing the deficiencies in existing research. Conduct an in-depth analysis of related phenomena to provide a more solid theoretical foundation for academic development in this field.

3.1.2 Promote interdisciplinary research

Employing interdisciplinary research methods, integrating knowledge from aesthetics, sociology, politics, philosophy, and other disciplines, we conduct a comprehensive and in-depth study of the issues faced by contemporary art museums, promoting innovation and development in academic research. Contemporary art museum research urgently needs to break through the shackles of traditional art history narratives, construct a theoretical interpretation framework with Chinese characteristics, creatively transform Lefebvre's theory of spatial production, and establish a trinity analysis model of "space-power-discourse". Secondly, the introduction of interdisciplinary research paradigms has methodological innovation significance: using the perspective of cultural geography to deconstruct the spatial politics of art museums; applying digital humanities technology to achieve data visualization analysis of exhibition narratives; and using art sociological methods to reveal the process of cultural identity construction in audience acceptance mechanisms.

3.1.3 Strengthen international comparative research

Conduct comparative studies on contemporary art museums in different countries and regions, explore commonalities and differences under different cultural backgrounds, and provide more meaningful experiences for the development of contemporary art museums in China.

3.2 Suggestions for the contemporary art community

The contemporary art world needs to achieve creative transformation amidst the tension between cultural globalization and localization. Firstly, the cultivation of cultural confidence should go beyond superficial practices of symbol collage, delve into traditional aesthetic categories, and creatively integrate traditional humanistic spirit with contemporary media language. Secondly, the dialectical relationship

between academia and the market requires institutional guarantees. Commercial sponsorship guidelines can be promoted to establish an art funding system with Chinese characteristics. Thirdly, diverse interactions should establish a "three-tier dialogue mechanism": the basic level achieves physical-virtual space interaction through digital curation; the intermediate level relies on platforms such as biennales to establish a cross-cultural dialogue network; and the top level needs to participate in the formulation of international art value standards, such as embedding the Eastern wisdom of "harmony in diversity" in the curation practice of the Chinese Pavilion at the Venice Biennale.

3.2.1 Strengthen cultural self-confidence and innovation

In artistic creation and exhibition, we must strengthen cultural confidence, deeply explore the connotation of traditional Chinese culture, and combine it with contemporary art forms to promote the innovative development of Chinese contemporary art and enhance the international influence of Chinese art.

3.2.2 Emphasize the balance between academia and the market

Contemporary art museums and art practitioners should, while pursuing academic value, pay reasonable attention to market demand, avoid excessive commercialization, ensure the purity and academic nature of art, and promote the healthy development of the art market.

3.2.3 Promoting diverse interactive exchanges: Actively engage in exchanges and cooperation with the international art community, facilitate diverse interactions among arts from different cultural backgrounds, and promote the integration and innovation of global arts through activities such as hosting international exhibitions and academic seminars.

3.3 Provide suggestions to local governments and the country

The national cultural governance system needs to create institutional guarantees for art museums. In terms of policy support, a differentiated funding system can be established: a compound funding model of "basic operations + special projects" for public institutions; tax relief for private institutions. In urban cultural planning, the concept of "new museology" should be practiced, and the construction of art districts should be incorporated into the "15-minute cultural circle" plan. International cultural exchanges need to implement a "dual-track strategy": both exporting contemporary Chinese art through the "Art on the Belt and Road" project and establishing a residency program for international curators to cultivate a new generation of curatorial forces with an international perspective.

3.3.1 Optimizing policy support

The government should formulate and refine relevant policies, increase financial investment and policy support for contemporary art museums, reduce the operating costs of private art museums, and promote the prosperity and development of the art museum industry.

3.3.2 Strengthen cultural planning: Integrate contemporary art museums into urban cultural development plans, rationally arrange cultural facilities, promote the organic integration of art with other functional areas of the city, and enhance the city's cultural soft power.

3.3.3 Promoting cultural exchanges

Support contemporary art museums in carrying out international cultural exchange activities, encourage them to showcase the achievements of contemporary Chinese art, disseminate Chinese culture, and enhance the international influence of national culture.

3.4 Provide suggestions for future researchers

3.4.1 Deepening research themes: Based on existing research, further explore issues related to contemporary art museums in areas such as digital transformation, cultural heritage protection and utilization, social equity, and art development, thereby expanding the depth and breadth of research.

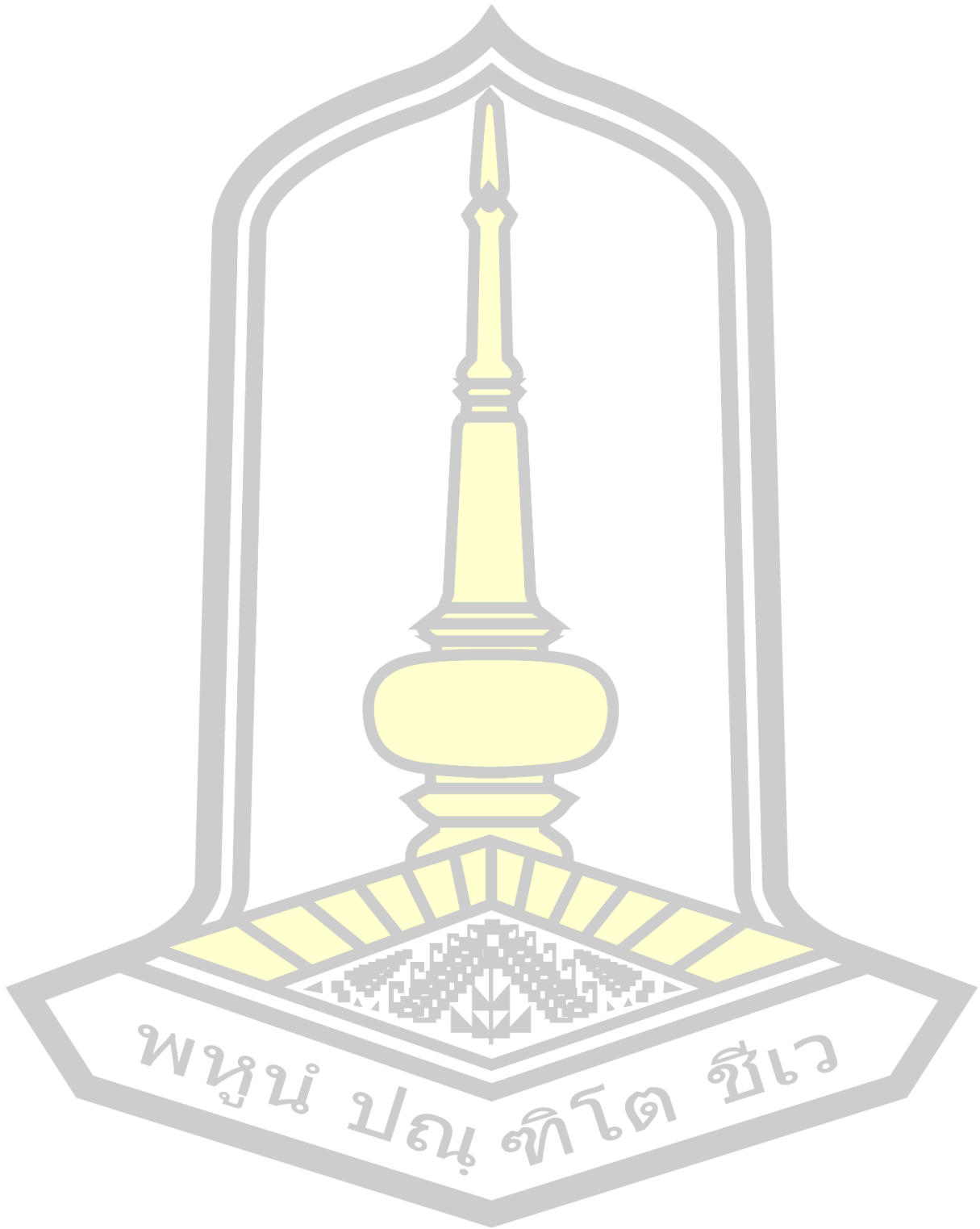
3.4.2 Innovative Research Methods: Actively utilize new technologies and methods, such as big data analysis and virtual reality technology, to enhance the scientific nature and precision of research, providing more valuable research outcomes for the development of contemporary art museums.

3.4.3 Focus on Global Perspective and Local Characteristics

In the context of globalization, research should emphasize the integration of global perspective and local characteristics. It is necessary to pay attention to international art development trends while also basing oneself on China's national conditions to explore a unique path suitable for the development of contemporary art museums in China. Digital transformation research needs to pay attention to the ethical boundaries of "metaverse art museums", such as the copyright confirmation mechanism for NFT artworks, the perceptual reconstruction of virtual exhibitions, and the contemporary transformation of cultural heritage. It is also important to explore the application of digital twin technology in the revitalization of intangible cultural heritage. In terms of methodological innovation, social network analysis can be used to deconstruct the global cooperation network of contemporary art museums.



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