

# Recherches de littérature scientifique sur l'œuvre Ruan (aussi appelée Bébe-mouette) de Xiao Yu et sur la question de l'éthique.

Réponse apportée le **10/16/2012** par PARIS Bpi – Actualité, Art moderne, Art contemporain, Presse

Vous trouverez une double page (304-305) consacrée à cette oeuvre dans l'ouvrage suivant consultable à la Bpi :

Mahjong contemporary chinese art from the Sigg collection  
cote 705.10 MAH

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J'ai effectué une recherche dans la base Art bibliographies modern (Références bibliographiques sur l'art et l'architecture du XXème siècle. Résumés d'articles de revues, de livres, de thèses et de catalogues d'expositions, des annuaires, des actes de congrès publiés depuis 1974)

Trois notices :

document 1 sur 3

Lequeux, E. (2008). Les nouvelles frontières du scandale. le corps, la vie, la mort. pendre la morale. [the new frontiers of scandal. the body, life, death. hanging morality.]. Beaux Arts Magazine, (290), 96-99. Retrieved from

Résumé (récapitulatif)

Discusses art that provokes scandal, in the form of sections on the themes of the body and death. The author argues that the boundaries of what is acceptable have grown, with reference to the exhibition 'Seduced, Art and Sex' shown at the Barbican Gallery in London (2007) and Robert Mapplethorpe's work, but suggests that works featuring

children still cause scandal, with reference to the exhibition 'Présumés Innocents' at the Capc de Bordeaux, France (2000), Richard Prince, Ugo Rondinone and Tierney Gearon. She outlines Orlan's work in the 1970s, Gilbert & George's practice in the 1980s, and work in the 1990s by Jeff Koons, with Cicciolina, and Tracey Emin, analyses challenges to ethics, including plans for a performance involving abortions, Orlan's use of cosmetic surgery, the use of a foetus in Xiao Yu's 'Ruan', shown at the Biennales of Lyon and Venice, and in Bern, Switzerland (2005), and describes Gregor Schneider's plans to present the death of a man in a gallery in Krefeld, Germany, and his work based on the religious site at Mecca. She concludes by highlighting Wim Delvoye's plans to sell a living person's tattooed skin. In inserts, the author comments on Delvoye's 'Cloaca' (2000; col. illus.), Kulik's series 'Family of the Future' (1997; illus.), Hirst's 'Saint Sebastien Exquisite Pain' (2007; col. illus.), Orlan's 'Omniprésence No.2' (1993; col. illus.), Maurizio Cattelan's 'Sans Titre' (2004; col. illus.), Yu's 'Ruan' (1999; col. illus.) and Ugo Rondinone's 'Untitled' (1988; col. illus.).

Indexation (données)

Sujet/Artiste

Mapplethorpe, Robert, Prince, Richard, Rondinone, Ugo, Gearon, Tierney, Orlan, Proesch, Gilbert, Passmore, George, Koons, Jeff, Cicciolina, pseudonym for Ilona Staller, Emin, Tracey, Xiao, Yu, Schenider, Gregor, Delvoye, Wim, Kulik, Oleg, Hirst, Damien, Cattelan, Maurizio

Titre Les nouvelles frontières du scandale. Le corps, la vie, la mort. Pendre la morale. [The new frontiers of scandal. The body, life, death. Hanging morality.]

Auteur Lequeux, Emmanuelle

Publication Beaux Arts Magazine

Numéro 290

Pages 96-99

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Caractéristique du document 5 illus. (4 colour)  
URL du document

Base de données ARTbibliographies Modern (ABM)

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document 2 sur 3

Mahjong: Chinesische Gegenwartskunst aus der Sammlung Sigg.

Frehner, M., Fibicher, B., & Sigg, U. (2005). Mahjong: Chinesische gegenwartskunst aus der sammlung sigg. Berner Kunstmitteilungen, (348), 8-11. Retrieved from  
Résumé (récapitulatif)

On the occasion of the exhibition 'Mahjong: Chinesische Gegenwartskunst aus der Sammlung Sigg' on show at the Kunstmuseum Bern in Berne (12 June-16 Oct. 2005), discusses the controversy caused by the Chinese artist Xiao Yu's installation 'Ruan'. Frehner, director of the Kunstmuseum, argues that the work has retained its relevance since its first exhibition at the Venice Biennale in 2001 and that the discussion it provokes is good. Fibicher, the exhibition curator, emphasises the need to see the work itself, rather than reading about it or seeing a photograph, and the need for the controversy to die down. Sigg, the collector, outlines the scientific aspect of Xiao's work. The rest of the article presents e-mails from the general public reacting to Xiao's work and the inclusion of an unborn baby in it, most of them negative, but many also standing by the artist's and the museum's right to create and exhibit such work free of censorship.

Sujet/Artiste

Xiao, Yu, Installation Works: China, artists' materials, Iconography: embryos and fetuses, embryos and fetuses, Censorship

Titre Mahjong: Chinesische Gegenwartskunst aus der Sammlung Sigg.

Auteur Frehner, Matthias; Fibicher, Bernhard; Sigg, Uli

Publication Berner Kunstmitteilungen

Numéro 348

Pages 8-11

Nombre de pages 4

Date de publication Oct.-Dec. 2005

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Langue de publication German,French,English

Type de document Journal Article

Caractéristique du document 2 illus.

URL du document

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document 3 sur 3

Clothes and capsules: new installation art from China

Lu, C. (2003). Clothes and capsules: New installation art from china. Flash Art, 36(-), 94-6. Retrieved from

Résumé (récapitulatif)

Discusses the work of contemporary Chinese installation artists. The author outlines the changes that have taken place in Chinese art and society over the past 20 years, relates how Yin Xiu-zhen (b.1963) creates installations from used clothing and other objects, and notes the critical aspect of works such as Ruined Capital (1996). She analyses Xiao Yu's combination of dead human and animal parts in works such as Ruan (1999; illus.), Jiu, and Wu, highlights Yang Mao-yuan's use of horse and sheep bodies in his work, and examines Lu Hao's Plexiglas architectural installations. She contrasts the approach of these four artists with that of those born in the next generation, comments on the sense of fragility and simplicity in works by Liu Ding such as Mushrooms (2003; illus.) and Fragrant Essence Good for Spring (2002), and concludes by focusing on the humour in works including Big Tampons (2002; illus.) and Careful, Don't Get Dirty (2002) by Xu Zhen.

Installation Works: China, Yin, Xiu-zhen, clothing, Xiao, Yu, carcasses, Yang, Mao-yuan, Lu, Hao, Architecture and Art, Liu, Ding, Xu, Zhen, plexiglas

Titre Clothes and capsules: new installation art from China

Auteur Lu, Carol

Publication Flash Art

Volume 36

Numéro 231, July-Sept. 2003

Pages 94-6

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Base de données ARTbibliographies Modern (ABM)

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Pas de référence in Bulletin signalétique des arts plastiques [ressource internet]

Bibliographie d'articles de périodiques sur l'art contemporain depuis 1988

ni dans Art fulltext, base de données généraliste en art mais si vous venez à la Bpi, vous pourrez recommencer la recherche en essayant plus de mots clés.

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Des références glanées sur internet via Google books

\*Découvrir et comprendre l'art contemporain

Alain Bourdieu, Dominique Benard, Anne-Marie Houdeville

Eyrolles, 2011 – 160 pages

Xiao yu est cité page 111 Et que penser des transgressions morales ?

À toutes les questions que vous vous êtes toujours posées sur l'art contemporain, ce guide apporte une réponse pédagogique, ludique et interactive. En partant des réactions les plus courantes du public (Où est le sujet ? Il n'y a plus que le

concept ! L'art, c'est quoi ?...), il décrit les grandes orientations de l'univers contemporain en présentant ses principaux artistes et ses oeuvres majeures.

\*L'art à L'époque Du Virtuel

Christine Buci-Glucksmann

Editions L'Harmattan, 2003 – 243 pages

Page 179

Que l'art soit aujourd'hui « à l'époque du virtuel » au sens où Walter Benjamin parlait de sa « reproductibilité », tel est l'enjeu de ce livre qui rassemble des contributions plurielles et croisées d'universitaires, de chercheurs et d'artistes. Aussi, à partir d'une archéologie où le virtuel trouve son origine, il s'agira d'analyser ses nouveaux modèles et les transformations de l'espace et du temps qu'ils engendrent. Le statut de l'image, tour à tour simulée, hybridée, archivée, interactive ou détruite

\*Shock and the Senseless in Dada and Fluxus – Page 9 et 10

UPNE, 9 nov. 2010 – 243 pages

In this thought-provoking work, Dorothee Brill examines notions of shock and the senseless in Dada and Fluxus, pairing two distinctly radical art movements that challenged the very notion and purpose of art. Laying out a genealogy of surrealisms, she addresses the senseless in artistic production as a strategy toward shock—generally considered to be characteristic of the historical avantgarde. Examining the changing correlation between the notions of shock and the senseless in their artistic use in prewar Europe and postwar America, Brill arrives at a new understanding of the overstrained and generally pejorative catch phrase of « shock for shock's sake. » This is an important work that will appeal to all manner of art historians and scholars—not only students of modernism, but also those interested in the artistic recurrence of avant-garde manifestations in the second half of the twentieth century and beyond.

\*Violence in the Arts Eva-Catharina Schwörer

GRIN Verlag, 26 mai 2010 – 27 pages

Abstract: This paper will deal with the question of violence in the arts. It will first try to answer the question „What is art?“ by giving a general overview over the main positions which have been shaping the discourse of art theory for the last few hundred years. Furthermore, the paper will talk about when and why beauty's importance as an aesthetic quality started to diminish. In the last two sections the paper's main concern is the usage of violence in arts and whether there should be limitations to artistic freedom or not.

\*Icons of Life: A Cultural History of Human Embryos page 244

Par Lynn Marie Morgan

University of California Press, 9 sept. 2009 – 310 pages

Icons of Life tells the engrossing and provocative story of an early twentieth-century undertaking, the Carnegie Institution of Washington's project to collect thousands of embryos for scientific study. Lynn M. Morgan blends social analysis, sleuthing, and humor to trace the history of specimen collecting. In the process, she illuminates how a hundred-year-old scientific endeavor continues to be felt in today's fraught arena of maternal and fetal politics. Until the embryo collecting project-which she follows from the Johns Hopkins anatomy department, through Baltimore foundling homes, and all the way to China-most people had no idea what human embryos looked like. But by the 1950s, modern citizens saw in embryos an image of « ourselves unborn, » and embryology had developed a biologically based story about how we came to be. Morgan explains how dead specimens paradoxically became icons of life, how embryos were generated as social artifacts separate from pregnant women, and how a fetus thwarted Gertrude Stein's medical career. By resurrecting a nearly forgotten scientific project, Morgan sheds light on the roots of a modern origin story and raises the still controversial issue of how we decide what embryos mean.

\*L'Observatoire de la génétique –