

DOCTORAL THESIS

The interrelationship and inscription in the experience of place in Hong Kong: art, bodies and architectures

Cooper, Craig

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ABSTRACT

This thesis acknowledges the current situation of political unrest in Hong Kong and examines the volatile horizons that began to emerge from late 2014, while also understanding those that came before. The thesis unpacks the relationships between art, architecture and society and their significance in relation to Hong Kong. Through highlighting and identifying the potential restrictions and examining and responding to the legacy and logic of Occupy Central, this thesis proposes an expansion of the space of possibilities for art in Hong Kong.

The interweaving of diverse subjects are part of an intersectional methodology. The frequent changing of artists, locations and subjects have evolved out of the geopolitical situation that this author was embedded within and the architectural conditions under consideration in the research. By using techniques of close analysis and interviews, unpacking existing relationships, creating new temporary relationships (intersectionality) through exhibitions, reports, site visits and experimental curatorial strategies within the city, this thesis articulates the positions and subjectivities that can form around an artwork and its communities of production.

This thesis navigates the haunted spaces concealed by ideological barriers, exposing varying sites of production and tensions through time and place. Research examines and proposes new ideas and approaches to art and art-working in Hong Kong while considering the marginalised, alienated and the xeno.

Through highlighting a hitherto absent sense of commonality between the government and its subjects and exploring all corners of the political spectrum, the research critically examines the roots of ideological logic as expressed in the city-form and sets out to expand the space of possibilities.

TABLE OF CONTENTS

| | |
|--|-----|
| Declaration..... | i |
| Abstract..... | ii |
| Acknowledgements..... | iv |
| Table of Contents..... | v |
| List of Figures..... | vi |
| Introduction..... | 1 |
| Chapter One: Method for the Surveyor..... | 13 |
| Chapter Two: Exploring the Dynamic of the Barricade as Object and Refusal; as Architecture and Symbol..... | 35 |
| I Barricades and Objects..... | 38 |
| II Refusal..... | 44 |
| III Bodies..... | 48 |
| IV The Necessary Conditions..... | 59 |
| Chapter Three: Urban Exotic Dilemma..... | 71 |
| I Urban Exotic Dilemma..... | 82 |
| II Delirious Hong Kong..... | 112 |
| Conclusion..... | 123 |
| Appendices..... | 142 |
| Bibliography..... | 194 |
| CV..... | 202 |