

# Table of Contents

Acknowledgments	v
List of Figures and Tables	xi
List of Abbreviations	xiii

## Part I Entering the Field

Chapter 1	
Introduction	3
1. Key Conceptual Frameworks	6
1.1 The Artists and the Art World	6
1.2 Artistic Mobility in the Contemporary Global Art World	10
1.3 Chinese Artists in Berlin: Networks and Social Grouping	14
1.4 Forming Community	19
2. Ethnographic Methodology	23
2.1 Sampling and Accessing Participants of the Fieldwork	23
2.2 Collecting Data	25
2.3 Gaining Insights	27
3. Book Structure	28

## Part II The Field: Place, Individuals, and Institutions

Chapter 2	
Chinese Artists in Migration: Theoretical and Historical Contexts	39
1. Chinese Migration—A Shifting Paradigm	40
1.1 A General Framework	41
1.2 Chinese Migration in Germany	44
2. Interconnecting Art and Migration	46
3. Chinese Contemporary Art and Art Market	49
4. The Pioneers: Chinese Contemporary Artists in Germany Before the 2000s	53

Chapter 3	
Based in Berlin	61
1. Investing in the Global Art City	64
1.1 Urban Development and Cultural Creativity	66
1.2 Locating Artists in the Global Art Capitals	67
2. Living as An Artist: Berlin's Art Scene and Market	71
2.1 The Contemporary Art Infrastructure and Landscape	71
2.2 The Art Market Challenge	74
2.3 Social Support and Limitations	76
3. Berlin: A Place of Refuge for Chinese Artists?	79
4. Leaving Berlin: 'expensive and conservative' Instead of 'poor but sexy'?	84
Chapter 4	
Chinese Artists in Berlin: A Group Profiling	91
1. A Heterogenous Social Group: Categorization Factors	94
1.1 Age and Family Background	94
1.2 Time of Arrival in Germany	98
1.3 Family in Germany	100
1.4 Gender	103
1.5 Education Background	105
1.6 Forms of Art	107
1.7 Career Stage: Emerging, Mid-Career, and 'Anti-Market' Artists	109
2. Migration Motivations and Transnational Mobility	113
Chapter 5	
Institutional Agents	123
1. <i>Time(s) to Say Goodbye</i> : Times Art Center Berlin and the Fragile Configuration	127
2. Commercial Galleries: Business and Cultural Positioning	133
2.1 Migrant Bird Space	133
2.2 HUA International	136
3. Alternative Institutional Platforms	141
3.1 GeKA e.V.: Culture Diplomacy Intercuts Contemporary Art	141

3.2	C-Space and the ‘Spirit of Community’	144
3.3	What Art Can Do? An Observation Note	146
4.	Institutional Workers: Precarious Work, ‘Gift’ System, and Network	150

### Part III Social Relations and Grouping Dynamics

#### Chapter 6

	Between the Artists: Intra-Group Network	159
1.	The Studied Social Network—A Visual Representation	162
2.	Strength and Shapes of Ties: A Review of Granovetter’s Theory	165
3.	Strong Ties	167
3.1	Close friends	167
3.2	Semi-Institutionalized Relationships	171
3.3	Marriage and Intimate Relationships	172
3.4	Structural Equivalence	174
4.	Weak ties	178
4.1	Confusing Weak Ties: Ego-centric Investigations	178
4.2	Limited Strength of Weak Ties	184
5.	Social Resources Mobilization	187
5.1	Via Strong Ties	190
5.2	Via Weak Ties	192

#### Chapter 7

	Cluster and Segregation Within the Group	199
1.	The Principle of Homophily	203
2.	Homophily Effects	206
2.1	Age	206
2.2	Career Stage and Social Position	209
2.3	Gender	212
2.4	Marital Status and Parenthood	215
2.5	Education and Institutional Association	218
3.	The Choice of Being An Outsider: Structural Constraints and Individual Agency	222

Chapter 8	
Institutions as Social Foci for Group Making	229
1. Art Institutions and Artists	233
2. Cases of Individual-Institution Relationships	235
3. Institutions as Knots in the Network	246
3.1 Event-based Relation Building	248
3.2 Alternative Spaces for Joint Projects: Shared Goals and Interests	250
Part IV Conclusion	
Chapter 9	
The Unpromising Path to Community	257
1. <i>Gemeinschaft</i> , Revisited	259
2. The Challenges of Making A Community of Chinese Artists	266
2.1 Being Chinese: The Trouble of Group Identity	266
2.2 Being An Artist: “China has no good artists!”	268
2.3 Being the ‘Other’: External Threats and Precarity	271
2.4 Heterogeneous and Weakly-Tied Actors in Transnational Mobility	274
2.5 Constrained Resource Mobilization and Group Gathering	276
2.6 Lack of Organizational Intervention	280
3. Final Thoughts	283
Appendix: List of Participant Artists in The Fieldwork	289
References	291