

New Zealand Journal of Asian Studies

Volume 21 Number 2

December 2019



CHINA IN DUNEDIN: CONTEMPORARY CHINESE ART AT DUNEDIN PUBLIC ART GALLERY

DAVID BELL
University of Otago

Abstract

The past four decades have seen a vigorous explosion of activity in the diverse visual arts of China, both on the mainland, and through the Chinese diaspora. From December 2018, the Dunedin Public Art Gallery celebrated these developments, and their increasing purchase with Australasian galleries and collectors, in two parallel exhibitions: Yang Yongliang's solo *Artificial Wonderland*, and *New Networks: Contemporary Chinese Art*, which celebrated the practices of 16 artists in 23 works curated from collections in Australia and New Zealand. The original vision of curators Lucy Hammonds and Lauren Gutsell was focused on works from mainland artists, as viewed through the lens of Australasian collections. Inevitably however, the variety of works and the localities of their collections reflected the rapidly growing transnational currency of contemporary Chinese arts, and of current international collecting practices, curatorial narratives, and agendas. The selection revealed the sheer impossibility of conceiving any simplistic categorization of a singular, 'holistic' category of 'contemporary Chinese art', while confirming the rich potentials of art museums as sites of intercultural engagement and learning.

From December 2018 to May 2019, Dunedin Public Art Gallery showcased contemporary Chinese arts in two parallel exhibitions. *Artificial Wonderland* marked the end of Yang Yongliang's (b.1980) six-week Creative New Zealand Toi Aotearoa International Visiting Artist Project residency at the Gallery.¹ *New Networks: Contemporary Chinese Art* celebrated the practices of 16 artists in 23 works curated from collections in Australia and New Zealand.² Both exhibitions were conceived and displayed at the Dunedin Public Art Gallery and curated by Lucy Hammonds and Lauren Gutsell, in liaison with contributing institutions. The curators selected the works, researched and prepared supporting materials, and hosted floor-talks and Gallery presentations to enhance public engagement with these works. Though they recognized the transnational presence of the Chinese diaspora and broad currency of

1 <https://dunedin.art.museum/exhibitions/past/yang-yongliang/>

2 <https://dunedin.art.museum/exhibitions/past/new-networks/>

its art worlds, their original vision was focused firmly on the works of artists from the mainland, and on the projects of artists from the past four decades only, and as viewed through the lens of Australasian collections. Inevitably however, the variety of works shown here, and the localities of their collections, reflected more extensive themes, of the rapidly growing transnational currency of contemporary Chinese visual arts, for example, and of wider international collecting practices and curatorial projects, narratives, and agendas. In the case of Yang Yongliang the coincidence of the curatorial period with the artist's departure from mainland China reinforced that transnationality quite tangibly. Ai Weiwei had already moved to Berlin. Most pervasively the selection revealed the sheer impossibility of conceiving any simplistic categorization of a singular, 'holistic' category of 'contemporary Chinese art'.

For Yang Yongliang, both the project and the exhibition in Dunedin marked the period of his transition in residence from Shanghai to New York. The small but striking display juxtaposed earlier works with the multi-screen video presentation of water studies from coastal and inland sites developed during his residency here. Where Yang's exhibition offered insights into a single creative practice, *New Networks* celebrated the range of sixteen different artists' responses to their own Chinese worlds. This small cohort yielded insights into the rich diversity of the arts of the Chinese mainland. It embraced works by older generation artists and younger, male and female, urban and semi-rural, and their explorations in a range of media engagements. Some drew on traditions of ink painting and emotional responses to nature; others broke new ground in digital media or provocative social commentary. The exhibition's scope thus contrasted works in photography like Wang Qingsong's dramatic re-conceptualisations of historical scroll paintings with Jin Jiangbo's photo-documentation of the detritus of abandoned spaces in the Taranaki hinterland. It represented the interface between site-specific projects, installation and sculpture in Yin Xiuzhen's 2010 *Black Hole* maquette, Xu Zhen's transposition of a Shanghai convenience store into Australia, Liu Jianhua's porcelain plays on the resonant traditions of 'oxblood' and cobalt glazed 'china' porcelain, He Xiangyu's giant Chinese military tank, Ai Weiwei's ubiquitous sunflower seeds, or Liu Chuang's poignant reconstruction on genre views of everyday life. Painting is represented in Chen Haiyan's enigmatic dreamscapes, and painting and photography fuse into one in Huang Yan's portrait compositions. Printmaking is present in Xu Bing's re-conceptualisations of customary engagements with ink and calligraphic media, and Lin Tianmiao's innovative overlays of thread-work and photo-transfer. Song Dong's pictorial narrative, Jennifer Wen Ma's mysterious ink-painted-video 'journey', Wang Gongxin's projected table setting, and Yang Fudong's cinematic 'filmscapes' revealed inventive artistic plays in performance, photo-narrative, and moving image and time-based art media.

Like Yang's water studies, works by Jin Jiangbo and Yin Xiuzhen also emerged from residencies in New Zealand. Indeed, though the curatorial focus of *New Networks* was on the projects of mainland Chinese artists, its artworks were sourced closer to

Dunedin. Its collation of works from White Rabbit Gallery³ and the Art Gallery of New South Wales in Sydney, Queensland Art Gallery & Gallery of Modern Art in Brisbane, Govett-Brewster Art Gallery in New Plymouth, and Auckland Art Gallery Toi o Tāmaki confirmed the secure purchase the contemporary Chinese artworld has obtained with Australasian audiences. This review focuses on a small selection of works from both exhibitions, chosen to represent the diversity of their purview, and something of the diversity of artist engagements and outcomes during these four decades of rapid social and artistic change.

Artificial Wonderland

Yang Yongliang's exhibition comprised four large-scale photographic compositions, each arranged discretely on its own softly lit wall. The display was expansive and beguiling (Fig. 1). The sequenced arrangement guided the viewer from the two earlier compositions of *Artificial Wonderland I* (2010) and *Artificial Wonderland II* (2014) to Yang's more recent projects *Journey to the Dark* (2017) and *Views of Water* (2018),



Figure 1: Yang Yongliang: *Artificial Wonderland* (installation view). Dunedin Public Art Gallery 8 December 2018 – 19 May 2019.

-
- 3 White Rabbit Gallery, in Chippendale, Sydney, was established in 2009. It claims the largest private collection of twenty-first century in the Southern Hemisphere, one of the most significant in the world. Its rich archives contain illustrated examples and contextual information for almost every artist included in *New Networks*, accessible at: <https://www.jnprojects.net/white-rabbit-collection/artists/>. Their archive also contains media articles and reviews of White Rabbit exhibitions and activities, and documentation of its exhibitions programme dating back to 2015.

gradually suggesting a sequence of *yin-yang* oppositions. The scale of the works encouraged alternations of distanced and close-up viewing, for instance. From a distance, the viewer encountered broadly framed landscape aspects. Seen close-up, on the other hand, the works revealed myriad details of tiny buildings, cranes, highways, harbours, and waterways posing as lofty mountains or veils of mists and hazy seas. Further tensions took the form of contrasting dualistic pairs: photography and collage, breadth and miniscule detail, darkness and lightness, harmony and rupture, stillness and movement. They embraced old and new tastes, and poignant sensibilities of nostalgia and soullessness into their juxtapositions of the customary conventions of calligraphy and ink painting with digital technologies. Broadly speaking, these works could be described as landscapes, but the vistas were hard to identify as specific places. Instead, they offered meticulously melded constructs of rural and urban views, and of diverse historical and geographic sources. Their vistas may, or may not, have found their roots in Yang's own experiences in his previous home in the Shanghai district of Jiading or his studio overlooking the Bund and Huangpu River.

If the overwhelming darkness and recurrent themes of rampant urbanization and loss of history or natural worlds seemed dystopian, these works also provided a stimulating play for the eye and the mind. They encouraged viewers to reflect on the pasts and present times of worlds they may never have experienced in person. These were, in a sense, lessons: lessons on learning from the ancients, on how artists draw deeply on the past to inform frameworks for appreciating the present and future; essays on seeing (distant looking, close-up seeing, strolling viewing, viewing objects and viewing atmosphere, seeing that and seeing in, seeing and feeling). Most pervasively, these lessons revealed the iterative, transformative process of the artist as he has worked through a developing sequence of pictorial investigations, experiments, risks, events, and innovations.

Yang's photographic explorations explore uneasy territories between a sense of wonder and dejection in their syntheses of dream-like ideal and harsh urban realism in *shan-shui* (literally 'mountain-water') landscape composition. 'Learning from the ancients' refers to the time-honoured practice of studying and repeatedly copying exemplary works by the early masters. Gradually, by absorbing conventional knowledge, emergent artists could begin to realise their own painterly visions in increasingly inventive ways. Yang Yongliang immersed himself in this practice while still a school student, through a during decade of studying calligraphy and *shui-mo hua* Chinese ink painting under Professor Yang Yang at the Chinese University of Hong Kong.⁴

4 Yang Yongliang's association with Professor Yang Yang of the Chinese University of Hong Kong seems to have developed from a very early age, and continued concurrently with his schooling at Shanghai Arts and Crafts Vocational School. Yang Yongliang describes Yang Yang as a connoisseur, a knowledgeable antiques collector, philosopher, and accomplished calligrapher and painter who subscribed to conventional copybook pedagogies of repeated copying of a single character or pictorial device, followed by considered reflective judgement. *Art Radar*, 'Tearing down the past to build the future: Yang Yongliang, Chinese artist interview', posted 1.4.2013 at <https://artradarjournal.com/2013/04/01/tearing-down-the-past-to-build-the-future-yang-yongliang-chinese-artist-interview/>

The earlier works in this exhibition, *Artificial Wonderland I No. 1* and *Artificial Wonderland II: Travelers Among Mountains and Streams* both draw on this tradition – the latter is a play on a precedent composition, widely recognizable in China, by the Song Dynasty master Fan Kuan (c. 960-c. 1030). Both retain the fine delineations, fluid mists, and transparent tonal values of monochrome ink painting, and both draw on horizontal or vertical formats of scroll painting – albeit expanded to a scale the old painters might never have imagined. The remarkable innovation in Yang’s ‘paintings’ lies in his adoption of digital photographic media rather than brush and ink. Each collage comprises thousands of tiny photographic shards, broken fragments of Yang’s relentless documentation of the juggernaut redevelopment of his own Shanghai region and elsewhere in China, Hong Kong, Taiwan, or Japan. The shape, tonal value, and clarity of each exposure is carefully modulated, and each arranged in the manner of the rich accumulations of thousands of *chin* ‘brush-marks’ of the ancient masters. These works sustain echoes of the past in their evocations of the idealised natural beauty of the masters, while realising in pictorial form the loss of that past in the destruction of historical urban landscapes in the building frenzy of Yang’s own world. The uneasy juxtaposition of nostalgic ideal and contemporary documentation reflects dispositions of many contemporary mainland artists to draw on the past to critique the irretrievable developments of their present.

Yang’s soft, fluid, digital ‘brushmarks’ emphasise a sense of timelessness they draw from their Song dynasty precedents. This effect is even more pronounced in his synthesis of still and moving image and ‘soundscape’ formats for the exhibition’s blockbuster work, the three-screen, three-channel 4K video⁵ and six-channel sound composition of *Journey to the Dark* (2017). Visitors encountered the ink-dark expanses of mountain and water, land, sky, stars and clouds of this work on the rear wall of a deep, blacked-out space. From their ‘distant’ entry encounter they were gradually drawn into a closer scrutiny that slowly revealed the eerie movements of cars, cranes, clouds and rivers, twinkling plays of lights and atmospheric effects of an artificial stand-in for a real city aspect. Yang’s working procedure, of collating apparently random photographic fragments or video recordings of the destruction and renewal of the urban scene, and slowly melding them into this playful artifice of some ‘every-city’ is, ironically, magically engaging for the viewer. The discordant play of its soundscapes has been composed by a friend in the same manner, as a synthesis of random sounds into a tense, laterally shifting, penetrating wall of sound.

Viewed over a succession of visits, *Journey to the Dark* seemed the show’s most popular work – its screens were often completely hidden behind a wall of viewers. Ironically, perhaps, the more memorable experience may have been that of the quietly evocative work completed during his Dunedin Public Art Gallery International Visiting Artist Programme residency. The six video compositions of *Views of Water* (2018) represented a further progression of media transformation, regeneration, and crystallization of moving image fragments in its synthesis of film footage of Otago’s

5 The 4K 4000 pixel horizontal resolution ‘Ultra HD’ video format yields a high definition suitable for cinema projection or applications in other public spaces.

coastal environment. Yang's high-speed photography, together with his subsequent manipulations of film speed, layering of clouds, rocks and water surfaces, and dark, inky tonal values, generated an evocative atmosphere. Like the earlier works, *Views of Water* drew on ancient precedent, here in the album of *Twelve Views of Water of Ma Yuan* (1160-1225), an acknowledged master in 'the use of water'. Where *Journey to the Dark* juxtaposed beguiling plays of light against harsh, jarring soundscapes, Yang's *Views of Water* is a quiet, contemplative work. It invited more reflective responses from its viewers as they engaged with its submarine darkness and slowly shifting revelations of breaths and pulses, ebbs, and rippling flows of waves of water and mist. These are less literally referential, more allusive and intimate engagements between painterly convention and natural world views. Their slowly unveiling narratives yield further poignant insights into Yang's sensitive engagements with past and present, stillness and movement, darkness and light, and his commitment to the evocation of a sense of atmosphere and feeling resonating the elegant sensibilities of Ma Yuan's studies.

The iterative practices of Yang's creative methodology draw together traditions of the ancients and self-referential procedures of modernist traditions. In a sense, this melding of past and present provides the material practice through which Yang responds to his own present – or more precisely, makes visual sense of his own emotional responses to the realities of his present worlds. In their adoptions of timeless sensibilities from the past, however, and their detachment from specific views or locations, these works encouraged viewers to respond subjectively, to crystallise their own emotional responses to Yang's imagined worlds. Like the creative worlds of the masters, the pictorial worlds of Yang and his viewers are worlds of the heart.

New Networks: Contemporary Chinese Art

As visitors entered *New Networks* they encountered themes reflecting the immediacy of each artist's responses to their own experiences of contemporary China. This curatorial emphasis may have surprised some visitor expectations of political critique of, or nostalgia for, China's recent pasts, or a construction of some singular category of a 'Chinese art' or 'national Chinese art'. Like Yang, several of these artists had drawn on iconographic, stylistic, or spatial conventions of earlier schools of painting in China, reconstructing their new, contemporary subjects in ways that resonated customary sensibilities – like *you*, or wandering, for example – for new world audiences. Most visitors might have been immediately struck by the show's 'big-note' features: the expansive pictorial narratives of Wang Qingsong's *Night Revels of Lao Li* (2000; an oversized photographic play on a horizontal scroll painting by the tenth century artist Gu Hongzhong), for example, or the visceral, sensual assault of scale and nauseating aroma of vegetable dyed leather in He Xiangyu's *Tank Project* (2007-2008; Fig. 2), a life-size, if ironically deflated, reconstruction of a Chinese military tank in Italian leather, and its complementary commentary on contemporary Chinese commercialism in Xu Zhen's *ShanghART Supermarket (Australia)* (Fig. 3).⁶

6 Xu Zhen's 2007-2008 installation *ShanghART Supermarket* was produced as an edition of seven works. Each was shown in different locations around the world. This 'Australian' version is in the collection of the Queensland Art Gallery & Gallery of Modern Art in Brisbane.

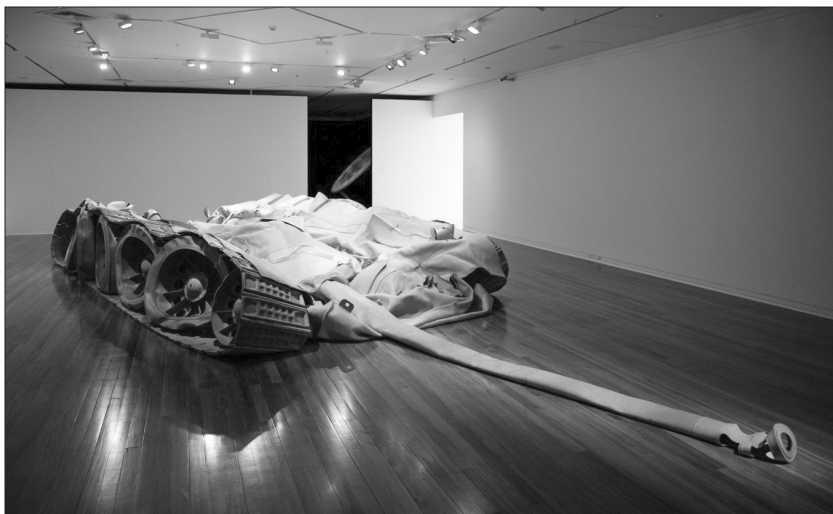


Figure 2: He Xiangyu. *Tank* 2011-2013. Vegetable tanned leather. 890 x 600 x 150 cm. Copyright He Xiangyu. Collection of White Rabbit Gallery, Sydney.



Figure 3: Xu Zhen. *ShanghART Supermarket (Australia)* 2007-2008 (detail). Mixed media installation (cash register, counter, shelves, refrigerator and multiple consumer product packages), ed. of 7. Purchased 2008. Queensland Art Gallery Foundation Collection: Queensland Art Gallery

Gradually, however, the simpler humility of quieter, less dramatic works seemed to obtain a deeper purchase. In her enigmatic *Brain Storm* (2009), for example, Jennifer Wen Ma's evocative, animated 'ink painting video scroll work' created a narrative play on the atmospheric, dark, but transparent fluidity of classical ink painting. This narrative play seemed to complement the 'purposeless purpose' of *you* strolling to slowly draw viewers' attentions into its dream-like perimeter. Huang Yan's child portraits (*Brother and Sister I and II*; 2010), their faces painted with dream-like scenes from porcelain or brocade designs by collaborator Zhang Tiemei embraced similar allusions to dreams, memories, genealogies, or ancestor portrait paintings. Lin Tianmiao's delicate cartographies of white thread or perforations over washed out photolithographic portraits of her son and husband evoked similar allusions to remembering, as physical experience and as metaphors for the complex passages of growth and life.

Perhaps the humblest emblem was Ai Weiwei's porcelain *Sunflower Seeds* (2010–2011), several thousand piled into a perfect cone. From the sheer, utilitarian simplicity of China's popular street snack emerged layered references to notions of 'all the same but different' allusions to the subtlety of variations in mass-produced, but hand-crafted, goods from the past. The manufacture of Ai's porcelain replica 'sunflower seeds' by anonymous artisans and painters in the ancient centre for Imperial porcelain production of Jingdezhen generated questions around the relations of production, authorship and creative ownership. They alluded to export 'china' porcelain and 'Made in China' economics, or even *shan-shui* dry stone gardens. Their sunflower theme echoed popular Cultural Revolution (1966–1976) posters representations of Mao Zedong as the sun adored by audiences of sunflower people in radiant fields. Most poignantly, it resonated with Mao's 1957 dictum to: "Letting a hundred flowers blossom and a hundred schools of thought contend" that heralded the release of Ai's own father from incarceration.

Two works provoked especially affecting responses. Each drew on equally humble themes, settings or subjects, yet each also echoed broader tensions, between time and timelessness, aesthetic histories and contemporary innovations, to explore the places of culturally significant continuities in worlds in change. Though their works focused emphatically on the present, these artists also drew on conventional practices or aesthetic sensibilities of earlier times as they developed their own aesthetic pathways. Song Dong, for example, looked back to themes of time and timelessness, of monochrome transparency and atmosphere, of brush-mark and ephemerality, and of horizontal scroll ink painting in his narrative sequence of twelve black and white photographs of *A Pot of Boiling Water* (1995). Song is a performance and installation artist; these photographs preserved traces of the performative actions of his practice in an early episode in his extended series of *Water Diary* works.

The photographs are suffused with nostalgia for the rapidly disappearing world of West Beijing's narrow *hutong* alleyways. This was the neighbourhood in which Song grew up. He still lives and works there, drawing inspiration from *hutong* lives of the past and the present threatened since the 1990s by Beijing's urbanization and growth, and its corresponding loss of a cohesive sense of community or historical memory. Like Jennifer Wen Ma's endless journey, Song's 'self-portraits' offer a play on the theme of *you* wandering or strolling. Each frame documents a single moment in

the slowly ordered progress of the artist as he walked through a *hutong*, moving from the distant light towards the viewer, slowly drawing a steaming line of water onto the pavement. The work's photodocumentary format and black and white tonality echoed the unfolding narrative scenes of painted scrolls of the past. One theme in the work is memory: these photograph or video documents remembering the transient presence of lost architectural worlds, while retrieving the memory of the artist's actions, retaining traces of actions of this recent past. The works also celebrate the virtues of simplicity, or the ordinary acts of everyday life. Their documentation of the quiet, almost ritualistic intensity of the artist's concentration remembers the ordinariness of an everyday act of walking to collect to collect hot water for the kitchen.

This work explored questions of temporality, ephemerality, impermanence or change, memory and loss in its tensions between the tangible manifestations of the artist's traces of water on the pavement, their brief presence, and the blank emptiness of their loss. The artist's actions are futile. The staggered trail of steaming water that traced Song's slow passage in this work was evaporating even before the pot was emptied. Futility is a theme in Song's *Water Diary* performances. It is repeated in his useless attempts at *Writing Time with Water* on sun-baked stone (echoing the common practice in Chinese parks of local, often elderly, citizens practicing 'water calligraphy' in different sizes and styles on the park pavements) for the 2002 Asia Pacific Triennial of Contemporary Art. It recalls the vanity of repeatedly stamping a wooden printing block inscribed with the character for water (*shui* 水) onto the icy water surface of the Lhasa River in his earlier performance of *Stamping the Water* (1996). In their explorations of the failures of mark, image, language, or memory, these works recognize the fragile presence, the ephemerality of artistic performance, and of other human acts in the world. If they find a source in any precedent art practice, their explorations of transience, futility and vanity might find their closest precedence in the practice of Tibetan sand painting.

Layered allusions to these poignant themes of past acts and hope, ephemerality, and loss also informed the melancholic accumulations of Liu Chuang's *Love Story* (2014). Liu's installation comprised a low, broad table covered with neatly stacked piles of worn, cheap paperback novels, similar to those found outside many second-hand bookshops. The covers of most were those of cheap romance fiction, featuring colourful settings and portraits of young women smiling out towards viewers. These discarded novels spoke more of loneliness than of affection. Many covers and flyleaves were held open by brightly painted stone paperweights. They revealed random notes and memos, addresses and telephone numbers, fragmented verses or doodles of previous owners, mostly factory workers in Dongguan in Guangdong Province. English translations of many of these casual notes were scrawled like graffiti in coloured marker on the wall behind the table. The themes and sentiments of these narrative scraps seemed to intrigue viewers. They held their attention for extended periods, and often through return viewings, and gradually invited their imaginative engagements into the private worlds and feelings of the owners of these volumes, and authors of these notes. Their sentimental snatches of song lyrics and poems seemed to complement the romantic sensibilities of the novels. Addresses and phone numbers might have signified appointments – or did they hold the promise of romantic trysts? In some, they suggested attitudes of cold, hardened cynicism:

Fall in
love
Pretend

In others they alluded to episodes of poignant sadness:

How come words
Such magical thing
Exist in this world,
I think, it is a great invention
Of the human beings.
Sis, come to my dorm, I already carried the hot water
for you.
In this moonless night, freezing to the marrow
air.
even the heart
Is Cold.

And in still others, lonely desperation:

haven't Find
a place to sleep. Otherwise
have to sleep on the street.
Fortunately, the weather is
not too hot and not too cold.
Not sure if it is going to
rain later, better find a place
to charge the phone

Like Liu's earlier works, *Love Story's* volumes and inscriptions offered media through which viewers could enter the private lives of the previous owners or authors of these novels. They afforded voyeuristic insights into the most personal sentiments of the dreams or disappointments, loneliness or longing, of anonymous women of Donguang. If these experiences were awkward, they also seemed privileged. They represented the myriad, everyday experiences of so many different individuals, but they seemed also to reflect the common experiences of shared lives, hopes, and intimacies. Their insights into the most private of feelings offered a moving counterpoint to Yang Yongliang's dystopian vision or the social critiques of Xu Zhen's Shanghai supermarket and He Xiangyu's deflated tank. Both the novels and their annotations sustained fragments of longing and memory as evanescent as Song Dong's water paintings, now lost to their authors and artists, and, in the aftermath of *New Networks*, to those who had encountered them during the exhibition.

For a really broad view of the exciting dynamic and astonishing diversity of Chinese arts today viewers might need to look behind the scenes of Sydney's White Rabbit Gallery, Queensland Art Gallery in Brisbane, or galleries further afield. As introductory experiences, however, these two exhibitions have offered visitors insights

into the immediacy of mainland artists' responses to their widely differing worlds inside China today. Both exhibitions were very popular. Supported by the Gallery's vigorous public programming they attracted the curiosities of visitors from the full spectrum of the Dunedin (and its cruise ship culture) communities. Perhaps, now that the works themselves have gone, the affective metathemes underpinning them will be remembered. Their broader trajectories, of looking back to look forward, representation of feeling and atmosphere, time, and timelessness, were punctuated by more diverse, and often immediate, investigations into ways art can mediate engagements with the real world. Here this is a world of the pretense of theatrical artifice (Yang Fudong's 'film stills' and Wang Qingsong's pleasures scroll), critiques on the dynamics of consumption and change (He Xiangyu, Yang Yongliang, Xu Zhen), numinous suggestions of dream and imagination (Jennifer Wen Ma, Huang Yan, Chen Haiyan, Liu Jianhua), or touching reflections on intimacy and isolation (Wang Gongxin, Liu Chuang, Lin Tianmiao). Whichever appealed, they certainly informed privileged insights into arts of China today, and encouraged visitors to look further into the astonishing diversity of works in China, Taiwan, Hong Kong and the diaspora. Beyond their specific emphasis on arts of China, however, *Artificial Wonderland* and *New Networks* reflect a significant focus in curatorial practice and programming in cultural institutions. Their provocations and popularity affirm the rich potentials of art museums as sites for intercultural engagement and learning and signal the agencies of curatorial, educational, and public programmes practices for forging pathways of change in intercultural appreciations.