



Candidates must complete this page and then give this cover and their final version of the extended essay to their supervisor.

Candidate session number

Candidate name

School number

School name

Examination session (May or November)

Diploma Programme subject in which this extended essay is registered: Visual Arts

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: Sociopolitical Arts of Ai Weiwei : Has the artwork of Ai Weiwei made some differences in the lives of the people in China and around the world ?

Candidate's declaration

This declaration must be signed by the candidate; otherwise a grade may not be issued.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature:

Supervisor's report and declaration

The supervisor must complete this report, sign the declaration and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator.

Name of supervisor (CAPITAL letters)

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

Examiners do not like seeing this space left blank. Your supervisor's comments are helpful for the examiner who will read and assess your essay

This declaration must be signed by the supervisor; otherwise a grade may not be issued.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent hours with the candidate discussing the progress of the extended essay.

This is an appropriate amount of time for you to spend discussing your essay with your supervisor.

Sociopolitical Arts of Ai Weiwei:

Has the artwork of Ai Weiwei made some differences in the lives of the people in China and around the world?

A relevant contemporary topic, but a huge research question that is difficult to answer unless narrowed to a more specific population.

At present the work of Ai Weiwei is a very popular topic for extended essays in visual art. Here is a research question posed by another candidate: To what extent does the artistic recognition given Ai Weiwei come from his political and social context? Which do you think is better?

IB Visual Art Extended Essay

Candidate Number:

Supervisor:

Word Count: 3878

The word count is clearly stated.

Table of Contents

I.	Abstract.....	3
II.	Introduction.....	4
III.	A Brief about Artist Ai Weiwei	5
IV.	Earthquake Series.....	6
	‘Remembrance’.....	6
	Analysis of “Remembrance”... ..	7
	Analysis of “Straight”.....	9
V.	‘Sunflower Seed.....	11
	Analysis of “Sunflower Seeds”.....	12
VI.	Conclusion.....	15
VII.	Bibliography.....	17

Abstract

Again, the research question is vast. Not sure how it can be answered.

My research question is “Has the work of Ai Weiwei made a difference in the lives of the people in China and around the world?” For investigating the answer, I examined Ai Weiwei’s most notable pieces, “Remembrance,” “Straight,” and “Sunflower Seeds”, in order to analyze and explain the values of sociopolitical activism from Ai Weiwei’s work in his life. Primary sources and secondary sources were used to investigate this research question. Primary information was collected from interviews, artworks and exhibitions on the internet, while secondary information was taken from comments of other artists, critics and commentaries.

Methodology is clear.

From my investigation, Ai Weiwei was born in a very political society and his family and status have always been linked to political struggle. Ai Weiwei’s father Ai Qing, who is a well-known poet and veteran Communist Party member was considered an enemy of the people and the Party (World Policy Journal).

In most of Ai Weiwei’s artworks, he upheld his own political stance against the Chinese regime. His works have influenced many young people in China as well as many people around the world. I think his work of art is thought-provoking and respectable, and especially in reference to the Republic of China’s society, his art exists as a creation of freedom and honesty. From the investigation and analysis, Ai Weiwei’s works not only refer back to the history, but also deeply demonstrate and examine the contemporary society of China. Most of his work well communicate with the people and can be involved in the real conditions. The result of my analysis is for most of the time his works made differences to the people in China and around the world. In addition, this unprecedented impact of his creations on China is going to be persistent.

Although a conclusion is stated we are not sure how it was arrived at

Introduction:

After the Cultural Revolution in 1968, China has entered into a new historical period. It has experienced and undergone profound changes; rapid economic development and people's living standards have been improving significantly. Along with the globalization's impact on Chinese society and its traditional culture, there are many avant-garde Chinese artists who makes great works of art which are involving political awareness. Unfortunately, they do not get any award or recognition from the Authority and Government of China, and Ai Weiwei is one of them.

On the 12 May 2008, an earthquake in Sichuan province devastated the life of millions. The death toll was massive, 90,000 dead, thousands of them were children. Children crashed when over 7,000 schools were destroyed and collapsed due to the poorly constructed school with what is being called, 'Tofu construction'. (2008 Sichuan earthquake) Ai Weiwei initiated and organized citizen investigation. He found over five thousand names of the dead students and published it on the Internet. Now Ai Weiwei was going face to face with the Chinese government. And that would have consequences. One night on the 12 August 2009, Ai Weiwei was awoken at 3:00 in the morning, there were 40 police rushing into the hotel and they beat Ai. His shirt was torn and bloody. Shortly after he had an emergency brain surgery for a hemorrhaging suffered in the beating (Grube). There are CCTVs around his home, his blog was shut down and his every move was tracked. Then on 3 April 2011, Ai Weiwei disappeared for 81 days in detention. His name blocked from the Chinese Internet, his home under constant surveillance. But the artist behind the great firewall, wouldn't be silenced, provocative and unconventional. As a result, he was named the most powerful artist by *Art Review* magazine in 2011 (BBC News).

However, up to the present, Ai Weiwei's name is still on the list of Chinese dissident, i.e. Chinese Government Blacklist. His passport has not been returned to him and his freedom of travel still remains restricted. His surroundings have been closely monitored by the Chinese government. However, his creating of works of art that reflect on the flaw of the Chinese Government is keeping on. My research question is "**Has the work of Ai Weiwei made a difference in the lives of the people in China and around the world?**" When I decided to write my extended essay on this topic I realized a political pressure from the Chinese government, because my early education was done in China, I know there is a potential rules which Chinese citizens should not hold against the Chinese Authority. I know here exists a political risk to myself if my essay would be expose to the Chinese mainstream

An arresting beginning to the essay

Question, although problematic, is clearly stated.

A brave essay for this particular candidate.

literature and the government. However, to me, the word ‘freedom’ is simple but overwhelmingly strong. I respect the profound impact that Ai Weiwei brings to the community of both Chinese and international arts. Me, as a Chinese civilian who also is a student experiencing an open-minded international education. I have learnt that I have a responsibility, obligation and even conscience to raise Ai Weiwei’s personal experience as well as his artistic influences to an academic field, and discuss and share with everyone.

Rationale for the study is evident

A Brief about Artist Ai Weiwei

“Ai Weiwei is an artist and a social activist. His work encompasses diverse fields including fine arts, curating, architecture, and social criticism. Born in Beijing in 1957, he moved to Xinjiang with his family between 1960 and 1976. Subsequently he relocated to the United States in 1981 and lived there until 1993. He currently resides and works in Beijing” (Ai Weiwei).

“In collaboration with Herzog & de Meuron, Ai Weiwei designed the 2012 Serpentine Pavilion in London, UK. Among numerous awards and honors, he won the Václav Havel Prize for Creative Dissent from the Human Rights Foundation in 2012, and was selected as Honorary Academician at the Royal Academy of Arts, London, UK in 2011” (Ai Weiwei).

“His major solo exhibitions include Ai Weiwei: According to What? At the Hirshhorn Museum and Sculpture Garden, Washington D.C. (2012), Ai Weiwei: Absent at the Taipei Fine Arts Museum, Taipei, Taiwan (2011), Circle of Animals at the Pulitzer Fountain, New York, NY (2011), Interlacing at Fotomuseum Winterthur, Winterthur, Switzerland (2011), The Unilever Series: Ai Weiwei at the Tate Modern, London, UK (2010), So Sorry at Haus der Kunst, Munich, Germany (2009), and Ai Weiwei: New York Photographs 1983-1993 at Three Shadows Photography Art Center, Beijing (2009)” (Ai Weiwei).

It is important for information to be up to date. At least one major show in 2013 is not listed.

Earthquake Series

“Remembrance”



Fig. 1. Remembrance by Ai Weiwei, photograph from blogger Nag On The Lack. Web. 19 Oct. 2013. At “According to What” exhibition at the Art Gallery of Ontario, Toronto, Canada.

Ai Weiwei has been famously outspoken about his anti-propagandistic beliefs regarding the Chinese government. “As viewers ride up the escalator to the exhibition (see fig. 1), they are welcomed by Ai Wei Wei’s commemorative installations for the 5,000+ students who passed away during the Sichuan Earthquake due to the poorly built schools. *The Names of the Student Earthquake Victims Found by the Citizens’ Investigation* (2008 – 2011) is a wall with the young victims’ written names, ages and school listed while simultaneously *Remembrance* (2010), an audio recording of their names are spoken aloud” (Tom). “Ai Wei Wei’s aim to unearth the over 5000 names of the children killed in the disaster has brought him under heavy fire by the Chinese government, whose attempts to dissuade public outcries about shoddy construction standards and human rights violations

This section is made up of 5 fairly long quotes (perhaps useful as the candidate’s first language is not English) however, when possible try to summarize or paraphrase this type of information.

have now been plastered on walls around the world by the artist and his colleagues in the Sichuan Earthquake Names piece, in progress since 2008”¹ (Ozerkevich)



Fig. 2. Remembrance by Ai Weiwei, photograph by Mindy Tom. Web. 5 Nov. 2012, at “According to What” exhibition, Smithsonian Hirshhorn Museum, Washington D.C.

Analysis of “Remembrance”

The gallery had presented the lists of children’s names, birthdates and schools. They attended on a massive, unobstructed wall, from floor to ceiling (see fig. 2). I think the scale “Remembrance” got me a sense of justice. The work is simply overwhelming: 5,196 names are written in Chinese script—though it is impossible for those who do not read the language to decipher the names or schools, the effect is devastating when one attempts to grasp that each symbol stands in for a life. **On the previous page the titles of works are italicized rather than in quotation marks. You need to be consistent.**

The size of this work also has a great impact. You can get a sense of the scale by the comparison of the people and the text (see fig. 1). Rachel Ozerkevich, a reporter from the Art Gallery of Ontario, he said “viewing the work within the confines of a gallery, no matter

¹ Ozerkevich, Rachel. "Musings on the Art Gallery of Ontario's Ai Wei Wei: According to What? Part 2." Satellite Gallery Blog. Rachel Ozerkevich, 21 Sept. 2013. Web. 14 Nov. 2013. <<http://satellitegallery.wordpress.com/2013/09/21/musings-on-the-art-gallery-of-ontarios-ai-wei-wei-according-to-what-part-2/>>.

how lofty the space, only added to the overwhelming and claustrophobia-inducing effect of the work. The interdisciplinary nature that seems so characteristic of Ai Wei Wei's work is evident. His active social networking has been brilliantly put to use by bringing international voices to what was at risk of remaining an only locally recognized tragedy" (Ozerkevich).

I think name is the origin of a life, and Ai Weiwei regards names as important roles to human. This work of Ai Weiwei challenged the authority of China and put him into the jail, but respectfully, it has made a difference to those parents and family members who lost their children in the earthquake. It makes those children to be found and remembered by all the people. From this art piece of Ai Weiwei, people could still remember the children who lost their lives. Even though, some of their body could not be found in remains, but we can always found their names physically in the gallery, on the Internet. This is the final gifts for those children even they gone. On the other hand, this piece also made a different out side of China. Ai Weiwei used social media and got help from many volunteers to collect names. But afterwards, this list had been delete on his blog post and the police detained the volunteers who help Ai Weiwei. Shortly, outside nations started thinking and commenting on this action of Chinese authority. Why can't China put this list in the public? They did not even announce the reasons for school buildings collapsed to the public, but only announced the number of deaths and promised to pay to the bereaved parents solatium. In this way, Ai Weiwei's art made a difference to only the people of China but also the world. But the people most affected could not easily see his work.

Ai Weiwei's art behavior did bring many controversial conversations and critiques from the western media, even in nowadays. I am a young Chinese citizen who is studying aboard. When I listened to the audio recording of people from around the world reading the victims' names on YouTube, I could clearly sense the children's names, ages, birthdates and schools. I had a sense of bereavement, sadness but dignity. In 2008 when the earthquake of Sichuan happened, I was still a grade 7 student studying in China, if I were one of these children in the earthquake, I would hope that I would not be forgotten. Now, I finally realize how heavy when we are talking about the value of life. Now, I understand about the dead children, what associate with them is their name, age and who they once belonged to, where and why they dead and the reasons. Life is a complete process. As living beings, we are the one who do neglect and forget and our death should be the commitment to value this blasphemy (Xi). As a result of this piece of work or art behavior, Ai Weiwei made an effort to save the living soul to value the lives, Remembrance has also made a different to me and

many young people in China that we think about the value of life, the regime of China and we also should make a difference to the society.

Analysis of “Straight”



Fig. 3. Straight 2008-2012 by Ai Weiwei. Photograph by Mindy Tom. Web. 5 Nov. 2012, “According to What” exhibition, Smithsonian Hirshhorn Museum, Washington D.C.

This is an architectural illustration with an approximately 12 meters long, six-meter wide and weight 40 tons. It is made by thousands of straightening of twisted pieces of rebar, recovered from collapsed school buildings that were destroyed in the 2008 Sichuan earthquake (Foran). ‘Straight’ shows a staggering inventory of materials to viewers, especially when they visit the exhibition, says the *Global and Mail’s* Art Review. Similar to the ‘Collection of Names of Children Victims’; Ai Weiwei as a sociopolitical artist, he did not live under the coerced silence, whereas he supplied evidence of what actually happened during the earthquake by collecting every piece of rebar from the actual earthquake scene and debris of crumpled schools.



Fig.4. Ai Weiwei Straight, 2008-2012 (detail), photograph by Mindy Tom. Web. 5 Nov. 2012, at “According to What” exhibition, Smithsonian Hirshhorn Museum, Washington D.C.

As fig.4 shows, these rebars were loaded one by one. It is impressive that these enormous amounts of rebar from that unfortunate scene, which were all straightened in Ai Weiwei’s work.

Moreover, every piece of rebar laid down differently when the exhibition hold in a different location, therefore we can be

amazed by the originality of ‘Straight’, it is never the same. But in order to get the edge straight. The mode was and they just hit it until to the perfect edge. From Every piece of rebars has to be moved over and over again (see fig. 4). We can hardly image how heavy it is, when the Ai Weiwei’s team was moving even one of the rebars just by manpower. From the description of ‘Straight’, there is a repetitiveness of transformation of labour intensive during the earthquake and the transformation the twisted rebars into a art form. Because it is a way of putting things together new, and gives fresh visuals that is relatively about important social event happens, into fields of Chinese art. Therefore it According to ~~Global~~ and Mail, one of visitors went to the exhibition commented, “this is something makes you feel to be strong, to be hold up, to be straight and to work to be functioned. There's a sense of healing, a sense of putting something back together again.” Moreover, this piece is also well contributed and assemblage to ‘Remembrance’ in the gallery, Ai Weiwei once again used the material from the earthquake. If I stand by these large scale of works, I would feel thought-provoking. When I looked through the photographs from the exhibition, I could already feel a painstaking arrangement of the steal rods traces the ground fissure that triggered the quake. “Straight” as a piece of architectural art, Ai Weiwei had every piece of mangled rebar straightened through a laborious process that served as a memorial to each earthquake victim (Foran). A critics from AGO commented, “This massive work is Ai Weiwei’s response to the government’s refusal to acknowledge the victims. It also reflects

his anger over the government's desire to move forward as if nothing had happened. The fissure that runs through the center of the piece represents both the impact of the earthquake and the gulf between values in Chinese society”.

W. H. Auden is a famous Anglo-American poet, he stated, “Poetry makes nothing happen, and it is a way of happening, a mouth.” I know that straightening these rebars did not bring back those children or hold the shady contractors as accountable. It is like poetry and made nothing happened, but the way of happening threatens the Chinese government to note that they detained and threatened Ai Weiwei. As a result, he found a way to bring formed love, and anger and grief, that is why good art matters so much and why it is always mattered, according to John from Indianapolis Museum of Art (YouTube).

Ai Weiwei creates a work based on the earthquake which can not bring the death back to life, but we can see the work of him have made differences to some people in China, especially the victims' family, friends and people like us. First off, most people in China believe that the Chinese regime did not hold the responsibility for poorly construction, which caused thousands of people's death. Whereas the brave behavior of Ai Weiwei and his art movements have brought comfort and awareness to the people who lost their family. After I read the news outside of China, from an international point of view, Ai Weiwei has brought up the controversial discussion especially in the western media. It has influenced many oversea Chinese students and citizens, like me, ‘The Earthquake Series’ enriches our knowledge towards the sociopolitical issues in China, and changes our life by a form of refining of soul. Young people learnt to take a small step just like being a volunteer for Name Investigation “Remembrance”, when Ai Weiwei mobilized everyone together and collected all these children victims' name, this result could help many people to realize the truth about the Chinese socio-political matters.

Why not focus on Ai Weiwei's impact on this group?

“Sunflower Seeds”

This is one of Ai Weiwei's biggest projects. According to Art Asia Pacific, the ground of Tate Modern Turbine hall in London was covered 1,000 square meters in a deep layer of 10 centimeters of these miniature creations. These life-sized “sunflower seed” are actually intricately hand-crafted in porcelain by traditional methods and delicately painted by hand in the city of Jing De Zhen — the major center for the production of Imperial porcelain for over a thousand year in China (Jervis). You could see that each of them

apparently identical, but actually unique. Have a close look, some of visitors even put one seed into their mouth (see fig. 5).



Be sure of your facts. More extensive reading would have indicated that a hazardous dust problem emerged when the seeds rubbed against each other and that visitors were stopped from doing this.

Fig. 5. 'Sunflower Seeds' by Ai Weiwei, photo by Loz Pycock at Tate Modern Turbine Hall, 12 Oct. 2010. Blackfriars Road, London, England.

Ai Weiwei has long been fascinated by the cultural traditions of materials and objects, and of porcelain in particular, it is named the survival of its artisan production. Because of its supreme quality, its early traditions of mass production and global export and the value still invested in it as a cultural artifact in China today (Jervis). Fabrication of this project required 150 tons of seeds, from trials to completion. It took almost two and a half years, and Ai Weiwei employed around 1,600 artisans (Jervis).

In Tate Modern Turbine Hall, Ai Weiwei welcomed visitors to walk on his display and experience the crackling sounds when they walk across the surface, or pick up the seeds and let them meditatively slip across their fingers, feeling their texture (Desai).

Analysis of “Sunflower Seeds”

I am a Chinese citizen, sunflower seed is a common snack in my hometown. People often consume sunflower seeds while they gathering together and chatting in a group, it has

became a symbol of community. Many Chinese people have this symbol — cracks on their teeth by cracking and eating the sunflower seeds.

Ai Weiwei's artworks have been insisting on community, and the mobilization of citizens. From my investigation, there are several interpretations behind this installation. One of the explanations is from the historical perspective of creating "Sunflower Seeds". Ai Weiwei grown during Cultural Revolution (1966-1976) in China. The leader of the Communist Party, Mao Zedong, he had always been depicted as the Sun of China, therefore the masses can be seen as sunflowers that leaning towards Mao (Echostains). 'Sunflower Seeds' have brought pleasure and reassurance in those dark times during the Cultural Resolution, said The Guardian (Higgins).

Another modern analogy interpretation comes from the vast scale of the exhibit. From



Fig. 6. Ai Weiwei "Sunflower Seeds", photo by Tate Photography at Tate Modern Turbine Hall. Web, 1 Oct. 2011



Fig. 7. Ai Weiwei "Sunflower Seeds", photo by Tate Photography at Tate Modern Turbine Hall. Web, 1 Oct. 2011

investigation, there are over 100 million of sunflower seeds were covered and displayed at Tate Modern Turbine Hall. Where each seed could represent the people of China as a growing population, where the success of impact will be stronger as a group rather than individual efforts (Desai). However, when I first time saw this exhibition, I was shocked by a numerous number of sunflower seeds, I thought it was real sunflower seeds that Ai Weiwei just put them together, but after I read information about this work, I changed the idea of how amazing an artist can use everyday object, Ai Weiwei's hand-crafted in porcelain became highlight of this project. In China, people are amazed by the scale of project and it covers their common snacks; where outside of China,

'Sunflower Seeds' is a way for them to learn new knowledge of China, our traditions, and Ai Weiwei's way of creating art and his uses of material.

In terms of design, Ai Weiwei focused more on the actual sensory experience, creating a form of live interacting art. While the individual seeds are plain in design, having barely four strokes on them, each seed was still unique, just like each Chinese citizen is also unique. In the review by Modern Art Asia, “it was the ability to interact with the audience that made this display a big success” (Kleutghen). The visitors can step on it, lie down, and have a picnic, chat and literally do anything on it (see fig. 5). If I were there in Tate Modern Turbine Hall, I would forget the reality that I am living in, because it is like a dreamland of a sea beach with sunflower-seed sands.

Be sure of your facts. More extensive reading would have indicated that a hazardous dust problem emerged when the seeds rubbed against each other and that visitors were stopped from doing this.

In my point of view, I think the 1,600 artisans mobilizing and finished 10 million unique individuals; this is the highlight of Ai Weiwei’s Sunflower Seeds. I can feel a sense of power, energy and passion in it. Because each seed had been individually sculpted and painted by specialists working in small-scale workshops. They are industrially produced far from far away in China to London. According to the review of Tate, this project of ‘Sunflower Seeds’ is the effort of hundreds of skilled hands poured into the interior of the Turbine Hall’s vast industrial space, the 100 million seeds form a seemingly infinite landscape.

This vast scale of art especially emphasized one of the principles of art, space. It is not only covered with sunflower seed on the surface of the floor, but also within depth and breadth. It had also made a difference to the people in city of Jingdezhen, China. From Ai Weiwei’s “Sunflower Seeds”, we can look more closely at a phenomenon of ‘Make in China’, it is just like those 1,600 artisans as the producers, the labors for the economy in China as the value it has brought to the lives of people. In the review of Art Asia Pacific, “like the fragile porcelain seeds themselves, this curious project may bear limited fruit. The Jingdezhen workshops are much reduced — deregulation in the 1980s and the closure of state-owned porcelain firms have left the city exposed to competition from provinces specializing in cheaper wares.”

It would help the candidate’s argument if it could be shown that workers in Jingdezhen knew the intention of Ai Weiwei’s work.

According to the review of John Jervis, “Sunflower Seeds, despite its unusual creation, paralleled the growth of materialism, globalization and mass-production in China, and the increasing impotence of the modern worker, creating meaningless products for distant, demanding markets.” As a result, we can see that it not only brought up the value as a project of mobility in both real world or to traditions of China. It has also given better lives of people in Jin De Zhen by increasing incomes for the workers. ‘Sunflower Seeds’ as

a whole had given production and increased the demand market of producing porcelain products. Evidence is needed in order to claim that this is a continuing result. Candidate seems unaware that Ai Weiwei's name has been banned from appearing in Chinese national media.

Conclusion

In Ai Weiwei's "Say Their Names, Remembrance" this performance art and illustration (list of names) is very successful. Cao Feng is a Chinese artist who lives in Toronto, she is one of the volunteer in the names collection. Cao Feng said herself is very admiring Ai Weiwei's human spiritual artistic creation, and said "As an artist, Ai Weiwei can mobilize a large group of people together to express an idea and a sound, this is his influence of an artist to mobilize the public together to express a concern." Cao Feng thinks that "Reading Out Their Names – Remembrance" this performance art is very successful. She said, "I feel honored to participate in this activity, to read out loud the names of these child-victims. So that they can be remembered by other people, and let other people know their stories. These are very important" (Xi). Reading out their names this event has become a global issue. Ai Weiwei's performance art let people around the world know what happened during the Sichuan earthquake. Ai Weiwei's "Straight" was made from the rebars that he found in the earthquake, it re-formed buildings which was destroyed in the earthquake into a new form. And it united with "Remembrance". There is a strong connection between these two pieces. The proportion is that they both have vast scale and used large space. And it shocked people in many different ways. Especially the family members to remember their children. Those are Ai Weiwei's forms of art starting with love. Most of time, his work of art has taught young people to express art with freedom and related to the situation, to consider the sociopolitical event. But sometimes, his art tied up with the history of China, like the 500 year old urn wouldn't make any difference to the reality, some people say that he just destroyed a cultural relic. And some people consider the concept of this piece as Ai Weiwei brought himself into this valuable relic, he is advertising himself.

Source – possibly Xi?

Avoid such grand claims unless they can be supported with evidence. Surprising that the candidate didn't seem to access "tweets" from some of the 250,000 people who follow Ai Weiwei on Twitter.

Where is the evidence?

However, Ai Weiwei is still a controversial issue in the worldwide. And, there had evidence that people takes steps to change something for freedom, because of Ai Weiwei. I believe these actions are positive in a long term, it is the key of changing the Chinese regime to a better direction in terms of true development. But it may not be work effectively due to the present situation of China, the freedom of citizen.

In conclusion, I have found that the work of Ai Weiwei has made differences in some people's lives in both China and in the global. But I have come out a question that "how the future will be if more people take a step like Ai Weiwei in their lives in China" I am going to think about the future as well as keep watching the actions and art behaviors of Ai Weiwei persistently, for a sustainable development and the happiness of China, I believe Ai Weiwei has been an important role to shift the future of China to a better status, a country with more freedom and more democracy.

Little evidence is presented for this conclusion.

Bibliography:

Works Cited

"2008 Sichuan earthquake." *Wikipedia*. Wikimedia Foundation, 12 Jan. 2013. Web. 5 Nov. 2013. <http://en.wikipedia.org/wiki/2008_Sichuan_earthquake>.

"Ai Weiwei." *Ai Weiwei*. N.p., n.d. Web. 14 Nov. 2013. <<http://aiweiwei.com/bio>>.

BBC."Ai Weiwei is named ArtReview's 'most powerful artist'." *BBC News*. BBC, 13 Oct. 2011. Web. 5 Nov. 2013. <<http://www.bbc.co.uk/news/entertainment-arts-15285939>>.

Carver, Cathy . "Big Time: Ai Weiwei's China comes to the AGO." *Canadian Art RSS*. Gillian MacKay, n.d. Web. 11 Oct. 2013. <<http://www.canadianart.ca/features/2013/08/21/ai-weiwei-ago/>>.

Desai, Hershey. "Creative Investigation Ai Wei Wei." *Scribd*. Hershey Desai, 21 July 2013. Web. 14 Nov. 2013. <<http://www.scribd.com/doc/90979934/Creative-Investigation-Ai-Wei-Wei>>.

Echostains Blog." *Echostains Blog*. N.p., n.d. Web. 15 Nov. 2013. <<http://echostains.wordpress.com/2010/10/19/ai-weiwei-seeds-of-change/>>.

Foran, Charles. "Exhibit by dissident Chinese artist Ai Weiwei explains why size mattersAdd to" *The Globe and Mail*. N.p., n.d. Web. 29 Jan. 2014. <<http://www.theglobeandmail.com/arts/art-and-architecture/exhibit-by-dissident-chinese-artist-ai-weiwei-explains-why-size-matters/article13689306/>>.

Grube, Katherine. "Ai Weiwei Hospitalized After Beating by Chinese Police." *ArtAsiaPacific: Ai Weiwei Hospitalized After Beating By Chinese Police*. N.p., n.d. Web. 5 Nov. 2013. <<http://artasiapacific.com/Magazine/66/AiWeiweiHospitalizedAfterBeatingByChinesePolice>>.

Higgins, Charlotte. "People power comes to the Turbine Hall: Ai Weiwei's Sunflower Seeds." *The Guardian*. Guardian News and Media, 12 Oct. 2010. Web. 29 Oct. 2013. <<http://www.theguardian.com/artanddesign/2010/oct/11/tate-modern-sunflower-seeds-turbine>>.

Jervis, John. "Sunflower Seeds." *ArtAsiaPacific: Ai Weiwei*. JOHN JERVIS, 1 Apr. 2011. Web. 11 Oct. 2013. <<http://artasiapacific.com/Magazine/72/SunflowerSeedsAiWeiwei>>.

Kleutghen, Kristina. "Ai Weiwei, Sunflower Seeds (2010) KRISTINA KLEUTGHEN."

- Modern Art Asia*. N.p., 2 May 2011. Web. 3 Nov. 2013.
<<http://modernartasia.com/ai-wei-wei-sunflower-seeds-5/>>.
- "Nag on the Lake." : *Say Their Names, Remember*. N.p., 19 Oct. 2013. Web. 14 Nov. 2013.
<<http://nagonthelake.blogspot.com/2013/10/say-their-names-remember.html>>.
- Ozerkevich, Rachel. "Musings on the Art Gallery of Ontario's Ai Wei Wei: According to What? Part 2." *Satellite Gallery Blog*. Rachel Ozerkevich, 21 Sept. 2013. Web. 14 Nov. 2013. <<http://satellitegallery.wordpress.com/2013/09/21/musings-on-the-art-gallery-of-ontarios-ai-wei-wei-according-to-what-part-2/>>.
- "The Unilever Series: Ai Weiwei: Sunflower Seeds | Tate." *The Unilever Series: Ai Weiwei: Sunflower Seeds | Tate*. Tate Photography, 2 May 2011. Web. 1 Oct. 2013. <<http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-ai-weiwei-sunflower-seeds>>.
- Tom, Mindy . "Become a Contributor." *Untapped Cities*. mindy Tom, 5 Nov. 2012. Web. 14 Nov. 2013. <<http://untappedcities.com/2012/11/05/washington-dc-ai-wei-wei-according-to-what-exhibition/>>.
- WORLD POLICY JOURNAL. "The Art of Dissent - PersonalMags.com." *The Art of Dissent - PersonalMags.com*. N.p., 1 Sept. 2012. Web. 14 Nov. 2013.
<<http://personalmags.com/world-policy/world-policy-september-1-2012/8921-the-art-of-dissent.html>>.
- Xi Hong. "Ai Weiwei exhibition opening in Toronto." *RADIO FREE ASIA*. Xi Hong, 19 Aug. 2013. Web. 2 Nov. 2013.
<<http://www.rfa.org/mandarin/yataibaodao/renquanfazhi/to-08192013125710.html>>.
- Youtube. "Poetry Makes Nothing Happen: Thoughts on Ai Weiwei from the Indianapolis Museum of Art." *Nerdfighteria Wiki* -. John, 21 May 2013. Web. 14 Nov. 2013.
<<http://nerdfighteria.info/video/125/nDwTjPsG4b0>>.

MLA formatting by BibMe.org.

The candidate has helpfully listed the reference style that has been used.