ARTISTS

Chen Zhou
Fang Lu
Hu Xiaoyuan
Huang Ran
Jin Shan
Li Ming
Yang Guangnan
Jiang Pengyi

THE TEAM

QUT CURATORIAL TEAM
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IDAPROJECTS CURATORIAL TEAM
Director IDAprojects - Stephen Dandyl
Director Platform China (HK) - Claudia Albertini

Public Programs supported by
Jiang Peng yi

SANS FAUTE
Featuring works by eight of the most alternative and thought provoking artists from mainland China, Sans Faute is a silent exploration of different attitudes collected here together to provide a complete picture of how these faultless protagonists build a new iconic imagery.

Artists: Chen Zhou, Fang Lu, Hu Xiaoyuan, Huang Ran, Jin Shen, Li Ming, Yang Guangnan, Jiang Pengyi.

A frequent mistake in the understanding of Chinese contemporary art has been the unsympathetic westernising of their discourse. However our programming for Sans Faute via new digital media modes talks about what it means to be Western and Chinese in a post internet, post social media world and how language is shared. Instead of linking people or works of art together on the basis of geographical, ethnic, or political terms, we connect works based on conceptual, theoretical, technological and aesthetic possibilities. Sans Faute seeks to help develop rigorous criticism and engagement in new ways.

The show is to offer an alternative reading to what a “supposed” modernity in the “constructed” Chinese world might be. The works seek to uncover a shared language or structure, where multiple, subjective, and conflicting dualities can exist by employing universal technology as the creative meeting point.

When thinking about Chinese contemporary art, we have to pay close attention to two characteristics. Firstly is the interaction it plays with social progress. How did this cultivate the freedom and significant individual social and physical terrain as it has done the past 20 years. No matter how entrenched your Communist belief is, contemporary art still can’t really break free from the morass of reality. It must respond to every occurrence in its presence as a contemporary culture within a global community.

Contemporary Chinese art has an ambiguous relationship with official aesthetic ideas. Official mainstream ideas and individual life experience. They become thus somewhat wild about challenging the traditional ideologies and themes. However, as a type of art formed from individual experience and experimentation within media, Chinese contemporary art still can’t really break free from the morass of reality. It must respond to every occurrence in its social and physical terrain as it has done the past 20 years. No matter how entrenched your Communist belief is, a liberation between a population is classified into two groups: citizens and inhabitants, now seek a new language of human spirit, a demise of morality and a collapse of belief.

Chinese art history of the past century pivoted around a few central influences such as ‘thought’, ‘-ism’, ‘political event’, governmental paper’, ‘Instruction’, or ‘ideology’. More recent history has seen a divergence from these traditional Chinese mediums rejecting Cultural Revolution doctrine. Contemporary memes have been replacing Maoist propaganda and Chinese political pop art by the employment of more abstract and satirically driven themes. However as a type of art formed from individual experience and experimentation within media, Chinese contemporary art still can’t really break free from the morass of reality. It must respond to every occurrence in its social and physical terrain as it has done the past 20 years. No matter how entrenched your Communist belief is, a liberation between a population is classified into two groups: citizens and inhabitants, now seek a new language to re-identify what it is to be Chinese in a new global community.

Western institutions still often think about Chinese art using the same historiographical rhetoric that originated from post-colonial writers and curators in the 1900s. Differently, Sans Faute wants to cast light on a younger generation of artists in China and, more importantly, on artists whose usage of the medium of video is maintained throughout this ongoing partnership.

Exploring how digital media (including moving image, experimental sound and interactive media installation) has been widely recognised, embraced and continuing to influence many aspects of Chinese lives, the works of these artists present a younger generation’s thinking of the reality of contemporary China through their own emotional and individual life experience. They become thus somewhat wild about challenging the traditional ideologies and discovering the new dualities can exist by employing universal technology as the creative meeting point.

Lubi Thomas and Rachael Parsons, QUT Creative Industries Precinct

The Creative Industries Precinct Curatorial team has been working in collaboration with IDAprojects since 2006, with the partnership’s inaugural exhibition at the Block, International Digital Art Awards, presented in 2006. This first exhibition established a central philosophical principle that has been maintained throughout this ongoing partnership. Each exhibition and event aims to extend well beyond the arts, and instead acts as a dynamic creative platform to build international cultural linkages, using digital media as a point of convergence for developing cross-cultural partnerships, exchanges and understanding. This current iteration, Sans Faute, continues and extends this cultural programing directive to investigate the social and cultural implications of technology across international contexts, focusing on contemporary art from some of China’s most exciting and vital emerging artists.

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