

# INVITATION

## **Fission – The Global Wave of Digital Art**

Dear Mr.(Ms.) :

We are pleased to invite you to participate in the exhibition *Fission – The Global Wave of Digital Art* curated by Dr. Birgitta Hosea, Dr. Zhang Xiaotao and Dr. Li Fei at Guizhou Museum. It will be opened on May 1, 2022, and last to September 1, 2022. Please find the details of the exhibition in the main text, and we will be appreciated if you send the entry form back to the curators and assistants by December 15, 2021. Thank you for your support!

Regards,

Fission – The Global Wave of Digital Art  
Guizhou Provincial Museum

2021.12.21

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## I. Theme

Built in the concept and method of globalized digital art, *Fission – The Global Wave of Digital Art* is an academic, public, localized and international Tech & Art project, it will also be the first top-level international exhibition of digital art in Guizhou. It covers important artists' works that have been included in Documenta, Venice Biennale, and Ars Electronica and so forth. Being a global summit of digital art, it is also an important event for digital art education, research and production in China, as well as a practical project connecting internationality and locality. This exhibition will also combine the historical and cultural heritage of Guizhou.

An in-depth dialogue between the archaeological remains of Tusi Sites Hailongtun and digital art is among these attempts, which is an interdisciplinary and cross-media international academic event that would innovate China's digital art education, research and working. What is digital art? It is an artistic practice that uses digital (or computer) technology as an essential part of the creation and presentation process. Born around the 1960s, along with the produce of the first computer, Digital Art was then defined as computer art and multimedia art. It falls under the umbrella of new media art, including video art, sound art, robotic art, interactive art, etc. It covers so widely that it's difficult to pinpoint each of its forms, as computers now play an assistant role in the creative process of most artists in the world. As JD Jarvis writes in an article for MOCA (Museum of Computer Art, the virtual museum of digital art), the right question should be:

" What is not digital art? " The essence of the globalization of today's world is a globalized marketplace dominated by information, media, and information technology, that is, a super landscape built on IT. The globalized market transcends the traditional dualism of ethnic, national, and geopolitical models, as a result of the conceptual changes of the times driven fundamentally by information and media. Discussing digital media is as much about the relationship between the times and technology, and about the relationship between social migration and population mobility. The idea of *Fission – The Global Wave of Digital Art* is to inspect the interaction between population, technology, capital and information in an era of globalization that is full of contradictions and conflicts, where technology and digital media have reshaped the world today, especially the scene of great social changes in China, driven by a huge demographic advantage and a huge market on the one hand, and relying on the rapid development of high technology as an important boost to society on the other. No matter it is Made in China or Created in China, we need to participate and learn by integrating into the globalized world. Since Alipay, high-speed rail, bicycle sharing system, artificial intelligence,

big data, cloud computing, and virtual reality, etc. have become our daily life norm, science, art, and digital technology has become inseparable, while digital media has become an important tool to drive the development of our time. Technological innovation has become the core competitiveness of any region or country, and migration and mobility are themselves an important part of the globalization era.

In biology, fission is a natural process of reproduction for algae, bacteria and other single celled organisms. The tightly coiled DNA in the cell first elongates before splitting into two. The cell then itself splits forming two identical daughter cells. Nuclear fission, on the other hand, rarely happens in nature. It is a primarily unnatural, human procedure driven by technology. In this case, the splitting of atoms is induced by bombarding the unstable nucleus of a uranium cell with neutrons, which 'excites' it until it bursts emitting non-identical particles and large amounts of energy. This is a form of transmutation as the resulting fragments are not the same element as the parent atom. These fragments can trigger a chain reaction in nearby particles. Just as bombarding a uranium cell with neutrons causes an explosion of different particles and the release of energy, animation can be seen as an unstable artform that has exploded into many different forms since the invention of digital technology and re-animated art itself.

It used to be clear what animation meant. Traditionally, animation was considered as a minor artform, a form of popular entertainment for children involving stories told about hand-made characters. In 1998, animation theorist Paul Wells defined it as, "a film made by hand, frame-by-frame, providing an illusion of movement, which has not been directly recorded in the conventional photographic senses" [ Paul Wells, *Understanding Animation* (London; New York: Routledge, 1998), 10.]. However, digital technology has transformed not only how we make animation, but our fundamental understanding of it. Animation need no longer be created frame-by-frame. It can be interactive; algorithmic; driven by big data; generated from motion, databases or even machinery. In his 2005 article 'Death to Animation' , the British experimental animation producer, Dick Arnall, issued a rallying cry for a complete reconsideration of what animation could be. Arguing that, in the context of new digital tools, animation was being used to refer to so many different techniques and methodologies that the term had become meaningless, he concludes, "I believe it's time to kill animation. Not the animation we watch, but the word we use to label it." [ Dick Arnall, 'Death to Animation' , 2005, <http://www.animateonline.org/editorial/2005/08/death-to-animation.>] As a concept, animation had become so bloated that it was about to explode into many different forms.

However, to return to the metaphor of nuclear fission, it is important to remember that the multiplication of useful forms and outpouring of creative energy that digital technology has harnessed comes with a downside. Just as an unwanted by-product of the generation of nuclear energy is radioactive waste, our reliance on digital technology also comes with by-products – an estrangement from nature and authentic human contact, polluting waste products and the depletion of precious minerals and energy resources.

"Fission" is not only the symptom of today's vast information and the rapid development of media and technology, but also the epitome of an era of great global change that we are in today. It is also an exploration of the future media turning from the laboratory to the public and society; it is a "nuclear reactor" of globalized digital art, an exploration of the boundary of the future digital art and the archaeological cross-border practices. Are we ready for it?

## **II. Exhibition Info**

1. Advisor: XU Tianjin (Director, Center of Archaeology and Art for the General Public, Peking University)

2. Chief Director: XIA Yan (Director, Guizhou Normal University Art Museum)

3. Curators:

Birgitta Hosea (Professor, Royal College of Art)

ZHANG Xiaotao (PhD, Central Academy of Fine Arts)

Li Fei (Director, Guizhou Provincial Museum)

4. Design Director: YANG Xiyi

5. Artists: Bianpa Tsering (CHN)、Deng Guoyuan(CHN)、HAN YaJuan (CHN)、KIM ChangKyum (KOR)、LEE LEE Nam (KOR)、HU JiaYi (CHN)、GU Jing + XIA Yan (CHN)、LIANG Shaoji (CHN)、LI YongZheng (CHN)、LV LianTao (CHN)、Mutual loop (Austria)、Mathilde Lavenne (France)、Nicolas Floch ( FRA )、Niu Yanhan + Wu Jingyue ( CHN )、Etra Szemán ( HUN )、Stéphane Thidet ( FRA )、SUN Xueyi + SHI Yueyang ( CHN )、Tony Brown ( FRA )、Wednesday KIM ( KOR )、

TANG Bohua ( CHN ), WENG Jiale + LI Jiahui ( CHN ), Wen Peng (CHN)、WANG imo (CHN)、XU Bing (CHN)、YAO Yanan + FAN Lina (CHN)、ZENG Yajuan (CHN, Taiwan)、ZHANG Xiaotao + ZHANG Wuliang (CHN)、ZHOU Wenjing (CHN)、ZHANG Muchen (CHN)

6. Curator Assistants: LUO Kun, WANG Jing

7. Exhibition Execution: CHEN Dabao, LIU Fangyi, LI Xu, XIE Jindou, XIANG Siyuan, WANG Jianwei

8. Host: Guizhou Provincial Museum

9. Co-organizers: Contemporary Visual Arts Center of Guizhou Normal University, Fiber Space (Guiyang), Up Space (Guiyang)

10. Duration: May 1–August 31, 2022

11. Venue: Guizhou Provincial Museum (No. 107, East Lincheng Road, Guanshanhu District, Guiyang, Guizhou)

12. Format: digital media art, mixed reality, immersive experience, interactive media, 3D print art, creative robotics, artificial intelligence art, bio art, installation, photography, VR, international forum, public education, workshop, publication

13. During the exhibition, an international forum on archaeology, art and digital art will be held in conjunction with the "Guizhou Provincial Museum Forum", which will be brought to major universities in Guizhou

### **III. About the Curators**

Dr. Birgitta Hosea

Professor Birgitta Hosea is a faculty member and PhD supervisor at the University of the Creative Arts, U.K. She graduated from the University of Glasgow with an MA in Theatre, Film and Television in 1986, and received an MA in Computer Imaging and Animation Studies from

John Cass School of Art, Cassham University, London, in 1999. 2012, she received her Ph. D. from Central Saint Martins College of Art, University of the Arts, London. From 2000 to 2015, she was Course Director of Character Animation at Central Saint Martins College of Art, University of the Arts, London; and Head of Animation at the Royal College of Art from 2016 to 2018. Her works have been exhibited in the UK and worldwide, winning many awards and being selected for several art residencies. Her works are also in the collection of Tate Britain. She recently participated in the Modern Art Residency in Azerbaijan and the USC Art Residency in Los Angeles. She has curated and participated in many international exhibitions, including the Bi-city Biennale of Urbanism in Shenzhen. Recent exhibitions include Venice Biennale, Italy; Cinematic Gallery, Los Angeles; CA, the Center for Contemporary Art, Paris, France; and the Experimental Film Festival, New York, USA.

#### ZHANG Xiaotao

Born in Chongqing, China in 1970, Zhang Xiaotao graduated from the Oil Painting Department of Sichuan Fine Arts Institute in 1996, founded the New Media Art Department of Sichuan Fine Arts Institute in 2010, served as the department head, associate professor and master's supervisor from 2010 to 2015. Then he graduated from the Central Academy of Fine Arts with a PhD in 2016, and now lives in Beijing. ZHANG Xiaotao is the leading figure of Chinese New Painting and New Media Art. He was included in The 55th Venice Biennale, The 7th Asia Pacific Triennial of Contemporary Art, The 6th Moscow Biennale, The 2nd Prague Biennale, Guangzhou Triennial, Chengdu Biennale, Bi-city Biennale of Urbanism/Architecture, Shenzhen Independent Animation Biennale, Holland Animation Film Festival, Ottawa International Animation Festival, Tokyo Animation Festival, Asian Animation & Comics Contest; Saatchi Art Museum, London; 21st Century Museum of Contemporary Art, Rome; Aarhus Art Museum, New York; and Albright-Knox Art Gallery, New York. In 2008, he was awarded the China Young Artist of the Year, and in March 2009 he was interviewed by FLASH ART, in 2011 and 2012 he won the "Asia Best Technical Animation Award", in 2015 he was invited as an international jury member of Prix Cube International Digital Art Prize in Paris, France, and in 2016 he was interviewed by New York Times International – *Nostalgia and Surrealism Infuse Works of Chinese Animation Artist*. In 2018, *The Adventure of Liangliang* won the gold medal of Libo International Animation Festival in China, and in 2019, *Three Thousand Worlds* was selected for Ars Electronica in Linz, Austria, and his works are collected by international and domestic important art museums, foundations, art centers and collectors.

LI Fei

Li Fei was born in August 1976 in Changning, Yunnan. He graduated from the Department of Archaeology of Sichuan University with a PhD in history and is a research fellow. He has served as deputy director of the Guizhou Institute of Cultural Relics and Archaeology, and director of the Guizhou Provincial Museum. His research interests include the archaeology of southwest China and the archaeology of the Tusi. He has led the excavation and documentation of the Zunyi Tusi Sites (Hailongtun) for a long time (2012–2020). The excavation results of Hailong were awarded the 2012 "National Top Ten New Archaeological Discoveries" and the First Prize of Chinese Field Archaeology (2016); His research results were twice awarded the Second Prize of Guizhou Social Science Achievement; in May 2016, he received the "Golden Duke Award" of the First Chinese Archaeology Conference In May 2016. He has presided over one key project of the National Social Science Foundation.

#### **IV. Schedule and Timetable**

Exhibition Theme – "Fission – The Global Wave and Practice of Digital Art"

Exhibition Director – XIA Yan

Curators – Dr. Birgitta Hosea, Dr. ZHANG Xiaotao, Dr. LI Fei

Curatorial Assistants – LUO Kun, WANG Jing

Opening Time – May 1, 2022, 15:00

Duration – 1/5/2022 – 1/9/2022

Venue – Guizhou Provincial Museum (No. 107, East Lincheng Road, Guanshanhu District, Guiyang, Guizhou)

Artist reception – April 5 to May 1, 2022

Set-up time – April 24 to April 30, 2022

Catalogue design and print time – February – April 10, 2022

Shipping time – Arrive before April 15, 2022, Return from September 7, 2022

Note:



This exhibition was a planning project since June 2021 and will be officially launched at the end of December at the Guizhou Provincial Museum

(1) Project approval: September 2021

(2) Project Launch: the end of December 2021, includes: Project Evaluation, Project Implementation Plan, Invitation Letter, Curatorial Team, Exhibition Team, Derivatives Design, Exhibition Execution, Transportation, Exhibition Space Design and Artwork Return Shipping

(3) Press Conference: early April 2022

(4) Exhibition Installation: April 15–30, 2022

(5) Exhibition Period: from May to August 2022

(6) Uninstallation: September 1, 2022

(7) Collecting the exhibition documents and media reports

During the exhibition, there will be a public forum on global digital art for museums, universities, the public and the media, three lectures of the curators, a workshop, and a seminar on art education and practice

- Lecture of Dr. Birgitta Hosea
- Lecture of Dr. ZHANG Xiaotao
- Lecture of Dr. LI Fei

Lecture Documentation: Stenography in Chinese and English, Video recording

Lecture Venue: Guizhou Provincial Museum and Universities in Guizhou

May 1, 2022, the Opening day –The seminar will be held also via cloud video webcast simultaneously

September 1, 2022 – Uninstallation of the exhibition

From September 7 – Return of works

## **V. Entry Form**

I would like to participate in the exhibition *Fission – The Global Wave of Digital Art* in Guizhou Provincial Museum.

Name:

Title of Entry:

Chinese / English:

Size / Duration:

Time:

Type:

Medium / Material:

Address:

Mobile:

E-mail:

Wechat:

## **VI. Catalogue Info and Contact**

- 1) Artist Portrait (no less than 5MB)
- 2) Artist CV in both Chinese and English (attached with contact information, phone number and email address)
- 3) 15 pictures of past important works (in Jpeg format, 5MB or more per image)
- 4) Previous exhibition review and interview
- 5) Please send the relevant information to Birgitta Hosea, ZHANG Xiaotao and WANG Jing by 10, December:

–Birgitta Hosea Curator b@birgittahosea.co.uk

–ZHANG Xiaotao Curator 434368142@qq.com Tel 0086–15285702407

–LUO Kun Curator Assistants [1587910238@qq.com](mailto:1587910238@qq.com) Tel 0086–15285702407

–WANG Jing Curator Assistants 928076906@qq.com Tel 0086– 1511908226

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