

Venice Art *biennale*: Miao Xiaochun at the Chinese pavilion

The China pavilion at the 55th international art exhibition in Venice explores the theme of 'transfiguration', with particular focus on bridging the gap between life and art, the transformation of life to art, of the commonplace to artworks or art performance, of non-art to art. Seven Chinese artists explore this notion of change through different mediums and subjects--extending from heavenly perspectives.

Through his digital art practice, Miao Xiaochun is committed to re-creating our visual knowledge, overlapping depictions of familiar sacred images from art history (Noah's ark, the Last Judgement, the Pietà etc.) with intercultural elements and references to develop his transfigured art world, dealing with our conception of religious works in the context of contemporary existence.



'Out of Nothing - Public Enemy', 2012 is based on Titian's "Flaying of Marsyas", who was hung upside down

(oil on canvas
400 x 400 cm
image © designboom)

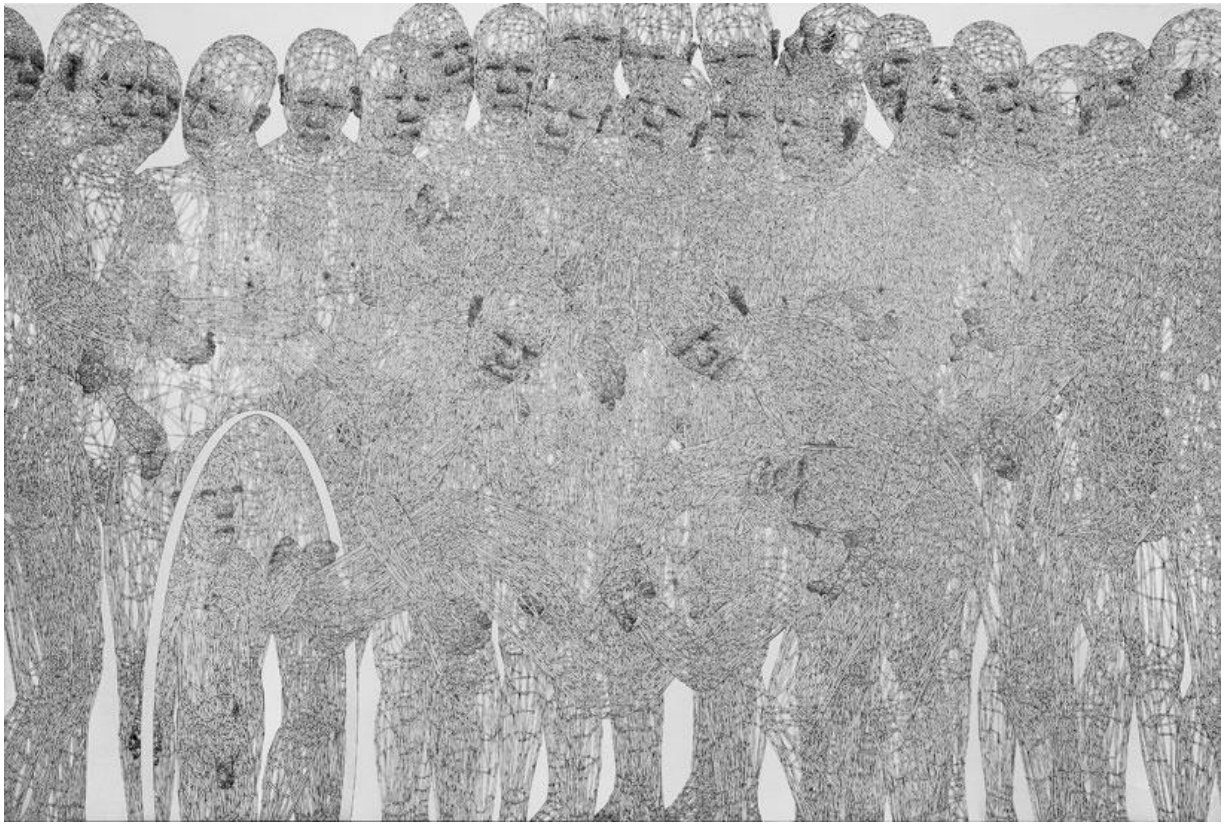


Detail of 'Out of Nothing - Public Enemy

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Miao Xiaochun portrait (© designboom)



Samsara (image © designboom)



The Last Judgement in Cyberspace (image © designboom)

'The Last Judgement in Cyberspace' is the Chinese artist's interpretation of Michelangelo's 'The Last Judgement' (1536-1541) on the ceiling of the Sistine Chapel in Rome, whereby Miao has reproduced the expressive imagery of the original detailed and sacred work, as a mere greyscale depiction, digital and devoid of any expressive personality. A commentary on how things are portrayed in mainstream media, which has caused us to become desensitized to our surroundings.



'Disillusion' projected on the wall of the Chinese pavilion

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