

Digital Media in China (Guangzhou, 15-18 Nov 06)

Image Flux: China

New Work in Video Art, Documentary Film, and Independent Film

November 15-18, 2006

Guangzhou (Canton), Peoples Republic of China

CALL FOR PARTICIPATION:

We invite proposals for participation in the form of creative works, position statements, and academic papers. A full catalog of participating individuals will be published and available at the conference.

Please mail 250 word abstracts/proposals for submissions as soon as possible to mmcshane@fgcu.edu <<mailto:mmcshane@fgcu.edu>>

with subject line: Image Flux: China

Deadline for inclusion of your finalized work in catalog: October 28, 2006

Conference Website:

<http://www.sedonaconversations.com/imagefluxchina.htm>

Why China? Why Now?

Currently, there is a very important phenomenon in China based on Digital Video and the relatively cheap way it is propagated. Artists and Directors regularly shift and move DV copies in and out of universities and cities all over China, among themselves, and internationally. Chinese historians, practitioners, and critics are treating 1997-2002 as a prehistoric moment in the new image production, calling it the DV Movement. The first phase was important because it signified a loss of control by the official system. Similar to the internet, there is a new wave in the production and propagation of the digital medium and the discourse surrounding the medium.

Early on, this was largely due to what they call "folk videos," or simple oral histories being recorded. This early emphasis on the personal and interpersonal still remains intact, as there are, of course, the large Hollywood style blockbuster films that speak to a completely different audience.

What we see as an important, genre changing moment is based in the individuals' empowerment to record, create, and propagate unofficial narratives through Digital Media. This is true in the Fine Arts, in Documentary Film, and Independent Film. The narratives are not overtly

political but rather deeply personal. It is through the individual stories of coping with the exponential speed of change in society here that one finds an important social phenomenon manifesting itself, and recording itself.

The genres of Fine Art Video, Documentary Film, and Fictional Independent Film, are also in dialog with each other. This is quite different than the American or European system of image production. Similarly, there is a diverse set of institutions participating in the critical discourse surrounding the new image production, facilitated by the convergence of the genres and the new media forms.

This phenomenon of "convergence" has been heralded by technology gurus for years in the West, but merely as a utopian visionary construct among the elite. Here in China, the New Media genres spontaneously converged, largely due to the absence of existing structures for the dissemination, analysis, and production of digital media.

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Collaborating Organizations:

American Consulate General, Guangzhou, P.R.C., Cultural Affairs United States Council for the International Exchange of Scholars, Fulbright Program Sedona Conference & Conversations American Film Institute (AFI) Fielding Graduate University, Media Psychology Program Hong Kong America Center Guangzhou Academy of Fine Arts Guangdong Art Museum Zhongshan (Sun Yat-sen) University University City, Guangzhou Orange Gallery Xin Yin International Club (Site of the Guangzhou Triennial) Creative Factory

Participating artists:

Zhu Jia, Wang Goug Xin, ShiQing, Wang Zhen Hui, Cao Fei and Ou Ning, Jiang Zhi, Hu Xin Yu, Gao Zi Peng, Liu Deng, Gao Shi Qiang, Sun Xun, Ni Ke Yun, Cheng Ran, Wu Jun Youg, Jin Shan, Chen Wie, Tang Mao Houg, Dong Wen Sheng, Shi Yong, Qiu Zhi Jie, Shu Hao Lun, Cui Ying, Bang Bang, Shi Gang and Zhu Ye, Zhou Tao,

Curator:

Megan C. McShane, Ph.D. United States Fulbright Scholar. She holds an endowed Fulbright in Art History from the Luce Foundation, and teaches Modern and Contemporary Art History at Sun Yat-sen University in Guangzhou in the formidable History Department, with the support of Hong Kong Arts Benefactor Leung Kit Wah. She has also lectured at the Chinese Academy of Fine Arts in Beijing on American Art and Ecology artists. She has been a fellow at the United States Holocaust Memorial Museum in Washington, D.C., a Violence Studies Fellow at Emory University, and she has worked with the

Rockefeller Center for the Analysis of Contemporary Culture, at Rutgers University in New Jersey. Recently, she has lectured at such universities as the Sorbonne, Cambridge, Oxford, the University of Chicago, U.C.L.A., the University of Helsinki and the Art Academy in Tallinn, Estonia. Her current research interests cover the phenomenon of converging New Media in China, where she currently lives and teaches.

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