

WS12 – Artists

Session 1

The Chinese vision

- With 5000 years of history, only one century of an open society has allowed China to discover the Western world.
- The European model gives hope to artists concerned about liberalism.
- There is a lack of curiosity in Europe about China, but the opposite is true of Chinese opinion on Europe.
- It is still hard to break tradition in China and the temptation to do so through contemporary art is questionable.
- In both China and Europe, art risks being replaced by Americanized cultural products.
- Isn't the modernity of the Western world, based on openness, similar to the fundamental concepts of Chinese antiquity?
- An era of misunderstanding between China and Europe
- For Chinese artists, disobedience is not an option; they are at the mercy of both politics and the market.
- Art must be separated from politics
- Is the increased mixing of cultures threatening cultural "purity"?

The European questions addressed to Chinese

- Does the language barrier prevent dialogue?
- Idealized (mythical) China vs. the real, unknown China
- A similar fate: France-Europe, from rural to industrial land, like China; a violent transition to modernization, take for example modern Islam
- What policies promote culture? (Public policy in France, economic market policy in Anglo-Saxon countries)
- China's insatiable appetite for modernity contrasts with saturation in Europe
- European egotism: 1 million titles translated into Chinese, 3000 titles adapted for European countries. Europe has more "catching up" to do than China, for example in accessing Chinese music.



Session 2



Session 3



Session 4