

/... THEY BRING THEIR MEANDERING IMAGINATION TO A WORLD OF GLAMOUR, KITSCH, DESIGN, SHOW BIZ. EXTRATERRESTRIALS, WHETHER FROM MYTHS OR MANGA CARTOONS, OCCUPY THEIR VISIONS OF THE FUTURE. / ZHANG QING



Zhang Ye
Grumble, 2007
Mixed media on canvas
30x20,5 cm
Courtesy Shanghai Art Museum



Temporary Panda Study Group
(Lin Zero, Song Phatter, Huang Hot, Giong Lim)
Repanda Reb-Earth, 2009
Video animation, 8'02"
Collection des artistes



Perk (Jin Ningning, Si Wei)
Oh, 2007
Video installation
3 videos, 4'23" each
Courtesy Shanghai Art Museum



Dai Mouyu
Dots, 2006
Photograph, 75,2x144 cm
Courtesy Shanghai Art Museum

Exhibition
1-24 October 2010
Wednesday - Sunday
12:00 - 19:00

Guided tours

Reservation advisable

An hour in the museum

› Thursday, 12:30

Adults' visits

› Saturday, 15:30

› Sunday, 15:00

Family visits

› Sunday, 15:30

Guided visit with French sign language

Toutes les expositions

› Saturday, 2 October, 14:00

Groups

Guided visits are available for one or more exhibitions, for adults or young people.

By reservation

Conférence

Infantization,

Actualité de la scène artistique chinoise

By Frédéric Le Gouriérec, lecturer in Chinese language and civilisation, PhD in contemporary Chinese art, University of Poitiers

› Friday, 22 October, 19:00

Information and reservations

T 04 72 69 17 17

publics@mac-lyon.com

Catalogue

In consultation at the museum

Upcoming exhibitions

18 February - 31 July 2011

1ST AND 2D FLOOR

INDIAN HIGHWAY

More than 30 artists for a panorama of contemporary indian art

18 February - 15 May 2011

3D FLOOR

PASCALE MARTHINE

TAYOU

INFANTIZATION

01.10
24.10.2010

Bu Hua, Chen Yun, Dai Mouyu, Hui Xin, Hu Liu, Hu Zi, Liao Man, Li Meng, Liu Danielle, Liu Diqui, Liu Qing, Li Yang, Meng Jin, Perk (Jin Ningning, Si Wei), Sheng Scott, Tang Yan, Temporary Panda Study Group (Lin Zero, Song Phatter, Huang Hot, Giong Lim), Wen Ling, Xie Peng, Yan Wei, Yu Hua, Zeng Suchai, Zhang Ye



Yan Wei
Blow up-01, 2009
Ink on paper, 64x55 cm
Collection of the artist



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INFANTIZATION

LYON/SHANGHAI, BACK AND FORTH

BETWEEN 1 AND 24 OCTOBER 2010, mac^{LYON} IS PRESENTING INFANTIZATION, AN EXHIBITION DESIGNED BY ZHANG QING, THE ASSISTANT DIRECTOR OF THE SHANGHAI ART MUSEUM, AND CURATOR OF THE 2008 SHANGHAI BIENNIAL, WHO HAS CHOSEN TWENTY-SEVEN CHINESE ARTISTS TO REPRESENT WHAT HE CALLS THE “GELATIN GENERATION”.

Over the last decade, mac^{LYON} has been taking an active interest in the work of young artists. In 2002, with the support of the Rhône-Alpes region, it launched a series of exhibitions entitled *Rendez-vous* as a platform for exchanges centred on the rising generation of artists. Working with the École nationale des beaux-Arts in Lyon, and, as of the following year the Institut d'art contemporain de Villeurbanne/Rhône-Alpes, this initiative has led to the participation of numerous international institutions and personalities from the art world.

Rendez-vous is now a joint project involving a museum, an art centre and an art school, along with people from other institutions, countries and continents. Collaborations of this type have allowed four French artists – Delphine Balley, Chourouk Hriech, Marlène Mocquet and Vincent Olinet – to participate in the 8th Shanghai biennial of contemporary art, in the framework of *Rendez-vous* 2010. And in return, as a way of reinforcing the links between Shanghai and Rhône-Alpes, mac^{LYON} is presenting the *Infantization* exhibition, featuring the work of young Chinese artists.

INFANTIZATION THE “GELATIN GENERATION”

In using the word “gelatin” to talk about young Chinese artists, Zhang Qing is referring to fruit jellies, a children’s treat of which China is the world’s largest producer. It symbolises the experience of those who were born in the 1980s: pliable, multiform, translucent, colourful, delicate... This is a generation that is trying to shake off the influence of its predecessors, to take a hard look at the everyday world, to posit individuality and style as essential values, and thus to assert the value of diversity. Socio-economic transformations, modifications of the family unit and the difficulties of moving from adolescence into the social mould confront young people with contradictory feelings of freedom and solitude, enthusiasm and anxiety, openness and narcissism.

Should we see in these creations a eulogy of insouciant youth, the expression of an “autobiographical fairy tale”, or a new artistic consciousness, in response to developments in contemporary Chinese life?

These works epitomise the “gelatin culture” of the major cities that now dominate China. The artists grew up in a highly labile society; and their motley, childlike world



Tang Yan
Meteor, 2005–2006
Installation, video animation and objects
5'00"
Collection of the artist



Hu Zi
Number 4, 2009
Gouache on paper, 35x45 cm
Collection of the artist



Wen Ling
Ziboy.com, current project
Photograph, 15x20 cm
Courtesy Shanghai Art Museum



Sheng Scott
Assball Animation Series, 2007
Digital painting on canvas
39.5x30 cm
Courtesy Shanghai Art Museum

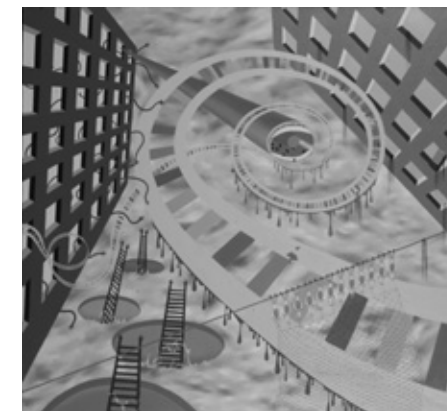


Chen Yun
Who Am I?, 2008
Digital painting
Diameter 44 cm
Collection of the artist

Bu Hua
Anxiety, 2009
Video animation, 3'25"
Collection of the artist



Meng Jin
Corner Rooms, 2005
Sculpture, 180x50x43 cm
Courtesy Shanghai Art Museum



Yu Hua
Sound, 2009
Oil on canvas, 140x150 cm
Collection of the artist

THREE MAJOR THEMES OF *INFANTIZATION*: INFANTILISED YOUTH, THE ICONOGRAPHY OF THE FUTURE AND CHAOTIC IMAGES OF GLOBALISATION.

INFANTILISED YOUTH

A feeling of strangeness and chaos seems to infuse these young artists’ creativity. They avidly cultivate an *infantilisation* that pushes back their entry into adulthood. They make use of fluffy toys, teats, plastic games, manga characters and other “fashion icons”. Their artistic inspiration goes beyond the conventional codes of art history, or classical aesthetic points of reference; its materialisation is in fact akin to a certain neo-pop-art.

AN ICONOGRAPHY OF THE FUTURE

These artists are looking for a new iconography in which they are not describing the world, but reinventing it. If they focus on contemporaneity, it is not with a view to creating active links between peoples, or transposing cultures, but rather constructing an individual vision that attempts to embrace a much larger universe.

CHAOTIC IMAGES OF GLOBALISATION

This “gelatin” generation’s artistic research and practice express its sensitivity to international politics and economics. It draws its subjects from the virtual space of Internet forums: consumption patterns, natural disasters, suicide, population displacements, homosexuality, etc. Influences derived from the web participate in its processes of artistic creation, thus opening up an international, multicultural perspective.

Will this “gelatin” generation’s proposals exert an influence over the forms and language of Chinese art in the next twenty years? This is what Zhang Qing thinks:

[...] the present generation is contributing to the development of a visual arts culture that prefigures a new form of artistic expression for 21st-century China.