

Isabel Seliger

The Art of Globalization/The Globalization of Art: Creating Transnational, Interethnic, and Cross-Gender Identities in the 3D Work of Miao Xiaochun

Since the year 2006, Chinese media artist Miao Xiaochun (*1964) recreates famous paintings from European art history by means of a 3D visualization program which he subsequently enters, migrates through, and inhabits in the form of a 3D avatar. Miao's transpictorial migratory movements may be interpreted as the re-viewing and re-writing of central Western painterly icons, as well as the de-centering of their grand narratives of culture, history, and the subject, resulting in the emergence of new concepts of self, gender, and agency under global conditions.

In more recent work, Miao Xiaochun emphasizes the importance of gendered identity in processes of globalization by designing transcultural and variable forms of gender. Miao's design of alternative sexual symbolisms — marked by impermanence, non-duality, mobility, and self-renewal — point back to traditional Asian religious narratives that promote detachment from a fixed, ego-based subject, as well as to modern, post-modern, and global normative expectations, especially contemporary political conceptions of a rejuvenated, globalized Asia.

Isabel Seliger studied East Asian languages and literature (Japanese) with an interdisciplinary focus on East Asian art history and aesthetics, early Buddhist sculpture, classical Chinese language, and studio art at Free University, Berlin, Keio University, Tokyo, and University of Hawai'i at Manoa, Honolulu. From 2002 to 2004 she was Andrew W. Mellon Postdoctoral Fellow at Brandeis University in Waltham, MA, and Associate in Research at the Reischauer Institute of Japanese Studies at Harvard University, Cambridge, MA.

Recent publications: "Geschlecht und globaler Bildraum: virtuelle Wanderungen und Wandlungen im Werk von Miao Xiaochun" [Gender and global image space: virtual migrations and transformations in the work of Miao Xiaochun], in: *Wanderungen. Migrationen und Transformationen aus geschlechterwissenschaftlichen Perspektiven*, eds. Annika McPherson, Silke Wenk et al., (Bielefeld: transcript Verlag, 2013), 135-149; "Konfuzianisch- und buddhistisch-feministische Modelle von Kollektivität: 'Relationale Menschlichkeit' (*ren*) und 'gegenseitige Bedingtheit' (*pratīyasamutpadā*)" [Confucian and Buddhist feminist theories of collectivity: 'relational personhood' (*ren*) and 'dependent origination' (*pratīyasamutpadā*)], *Kollektivität nach der Subjektkritik/Collectivity Beyond Identity*, eds. Gabriele Jähnert et al., (Bielefeld: transcript Verlag, September 2013); "Buddhistische Metaphysik als Metapher, Performance und Algorithmus: Visualisierungen des Avatamsaka-sūtra (*Huayan jing*)" [Buddhist metaphysics as metaphor, performance, and algorithm: visualizations of the Avatamsaka-ūtra (*Huayan jing*)], in: *Visuelle Philo-*

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sophie [Visual philosophy], ed. Hanno Depner, (Würzburg: Königshausen & Neumann, forthcoming 2015).

Recent group exhibitions: "Transcultural Bodhisattva Studies" (2013), Devi Art Foundation, Gurgaon, *Sarai Reader 09 : The Exhibition*; curated by Raqs Media Collective and Sarai Programme at the Centre for the Study of Developing Societies, New Delhi; "Manifestations of Totality" (2013), Grunwald Gallery of Art, *The Kinsey Institute Juried Art Show 2013*; curated by The Kinsey Institute for Research in Sex, Gender, and Reproduction, Indiana University, Bloomington, IL; "Archaeology of Gender" (2014), ImageArt/ImageOut, Visual Studies Workshop, Rochester, NY: *Personal Pronouns*; curated by the Visual Studies Workshop, Rochester, NY; "Re-ordering the Museum: Comparative Asian Sculpture" (2015), Kunsthal Charlottenborg, Copenhagen: *Spring Exhibition*.