



Digital Immersive Art in China

Rejuvenation and Cultural Presence

By *Xinyang Zhao*

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Explores the role of virtual reality and augmented reality in China's rejuvenation, especially in relation to cultural displays, performances and art exhibitions

China has been stereotypically perceived as a place of backwardness. However, the 21st century has been a transitional period for China to express its cultural power. This book explores how digital technology, in particular virtual reality (VR) and augmented reality (AR), is playing a role in China's rejuvenation, especially in relation to cultural displays, performances and art exhibitions.

It examines how audiences, both in China and globally, respond to Digital China through digital immersive art. Drawing on the author's anthropological research and empirical studies on stakeholders and audience reception, this book provides a comprehensive understanding of transformative power of digital technology and its impact on cultural experience in contemporary China.

The 'reform of the cultural system' over the past two decades in China has fostered a techno-cultural imaginary mixed with the celebration of Chinese civilisation and advanced by digital technology and entrepreneurs. Such a hybrid imaginary influences how people view and consume digital immersive art. Much digital immersive art within China is thus viewed within the framework of modernisation, as the case studies in this book will show. Outside China, however, the dominant narrative of techno-orientalism prevails, constructing a different image of Digital China, a technocratic state.

Readership

The possible readership can include a wide range of individuals and groups interested in art and cultural studies of China and the role of digital technology, including scholars and researchers, students and educators, professionals in the cultural and arts sectors, technology enthusiasts, and general readers interested in China.

About the Author(s) / Editor(s)

Xinyang Zhao earned his PhD in media, culture and creative arts from Curtin University. He currently works as a postdoctoral fellow at the School of Humanities, Tongji University in Shanghai.

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