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Pavilion of the People'S Republic of China. Ediz. Italiana e Inglese.**



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Maretti Editore, 2013. Condition: new. Venezia, 55. Esposizione Internazionale d'Arte, 1 Giugno - 24 Novembre 2013. Edited by W. Chunchen. English text. Dogana, 2013; paperback, pp. 208, ill. col. plates, cm 23x27. Transfigurati on The Presence of Chinese Artistic Methods in Venice "Transfiguration" is the theme of the Chinese Pavilion, pointing to transformation in contemporary art and conceptualization, especially directed at the space of life and art crossing over, shifting from life to art, object to art work or artistic behavior, or non-art to art. Transformation is one of the essential substances of contemporary art. The word "transfiguration" was first translated into English from the Bible, describing the transformation of Jesus on a mountain. Eventually, the word took on the meaning of change referencing more generally transformation, metamorphosis, and so on. In the 1980s. American philosopher and art theorist Arthur Danto used this word in the title of his art theory book, *The Transfiguration of the Commonplace* (1984). Thereafter, this word from classical art history turned into a contemporary concept, a term that embodies different connotations of the traditional and contemporary. Its root includes "form," "image," perfectly fitted to the title of this biennale, "Il Palazzo Enciclopedico / The Encyclopedic Palace," promoting the spirit of "the dream of the universal, all-embracing image of the human being".



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