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Philosophy of participation: Contemporary art, trauma, and action

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A thesis submitted in conformity with the requirements for the degree of
Doctor of Philosophy
Department for Autonomous University of Barcelona

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Philosophy of Participation

Acknowledgments

Before beginning, I want to take a moment to thank the many parties whose participation made this project possible.

The ideas put forth in these pages owe much to my tutor Gerard Vilar Roca who supervised my Master work at EINA and introduced me the Social Aesthetics and Participatory Philosophy. Without his breadth of knowledge and adventurous intellect, I would not have sought out these philosophical thinking that lie well outside the contemporary art.

I also wish to thank my colleagues and professors at the Autonomous University of Barcelona and EINA who responded to my ideas on a number of formal and informal occasions. I especially thank Prof. Jèssica Jaques Pi, Prof. Tània Costa and Drs. Camila Revecó, with whom I was fortunate enough to explore the vagaries of The Contemporary Art and Design Investigation. Had I come to the University a year earlier or a year later, my personal and educational experience would have suffered much by their absence.

Finally, I offer a personal word of salute to life in Spain, the most precious time in my life.

Preface

“Most unusually, the prophecies of real time and pure war are accompanied by the victory of the virtual over the real, both assumptions being fulfilled simultaneously, in the same time and space, without mercy. chasing each other. This is a sign that the space of events has become a hyperspace with multiple refraction, and the space of war has indeed become a non-Euclidean space. ”

-----Baudrillard, "The Gulf War Didn't Happen"¹

All discussions are meta-discussions.

We often say that the amount of information produced in a day in modern society can exceed that in a hundred years in ancient times, but the order of information is not a naturally formed thing. When faced with specific modern and contemporary art genres, artists and works, we also need to do a lot of archaeological and hooking work. The immortality of data is only the ideal of programmers. We know how information and data exist in a chaotic, disordered and short-lived form in the digital space. Data is a generalization of human behavior that occurs after behavior and is often used to predict future human behavior.

In the spring of 2022, the epidemic has not stopped, the natural disaster caused by the eruption of the Tonga volcano and the international ripples caused by the conflict between Russia and Ukraine are forcing mankind to re-examine the relationship between themselves and others. The unprecedented global crisis not only forces us to reflect on the collaborative symbiosis of individual or collective human beings under the current situation, but also requires us to transcend the

¹ The Gulf War Did Not Take Place by Jean Baudrillard, published October 22nd 1995 by Indiana University Press

limited vision of "anthropocentrism"² and create a common ecosystem for humans and non-humans a new way of interacting.

Art exhibitions happening around the world rethink the relationship between humans and animals, machines, microorganisms and the mysterious world by presenting the creations of different types of artists, all trying to dispel the centrality of human beings over other species. Alluding to the contemporary philosopher Rossi. The claim made by Rosi Braidotti in his seminal book 《The Posthuman》 (2013)³: Achieving an equality centered on the non-human dynamism of life—the “universal dynamism” ism, reconnecting species, categories and domains that were previously isolated from each other.

INTRODUCTION

Since the 1960s, contemporary artists have expressed their views on the social situation and their ideology with the concept of conceptual art and social sculpture, the artist began to challenge the traditional mode of artistic production. Art its aimlessness, the non-interest of aesthetics isolated its isolation from social pulsation and changed the relationship between the artist and his audience. Think about how to get involved in art through the community. The purpose of this paper is to discuss the development of this process, the concept of artistic creation and the related issues related to the relationship between art and public life in order to reflect that "community involvement" in art creation cannot be confused with political movement and social work. But it is closely

² In philosophy, anthropocentrism can refer to the point of view that humans are the only, or primary, holders of moral standing.

³ The Posthuman by Rosi Braidotti, Published June 17th 2013 by Polity Press (first published May 20th 2013), 0745641571 (ISBN13: 9780745641577)

related to the historical and conceptual system of contemporary art development. It is hoped that this article will provide artists with a deeper insight into the aesthetic value and social concern in the creation of "community involvement".

Just as it happens in real geographic space. People exchange information, entertain or learn, conduct discussions or establish relational networks, and through constant revisiting and sharing norms, generate a certain degree of identity, and even establish emotions, thus forming the so-called "virtual community". According to Howard Rheingold's definition, virtual communities, as social aggregates emerging from the Internet, can also become "communities"

Urban space is not only an important topic of contemporary art, but also the way of occurrence and action strategy of contemporary art. Is there a contemporary art practice that advocates "city rights"? In what form will it appear? Is it to reveal and criticize the power relations in the process of urban change, or to intervene in urban space and daily life through action?

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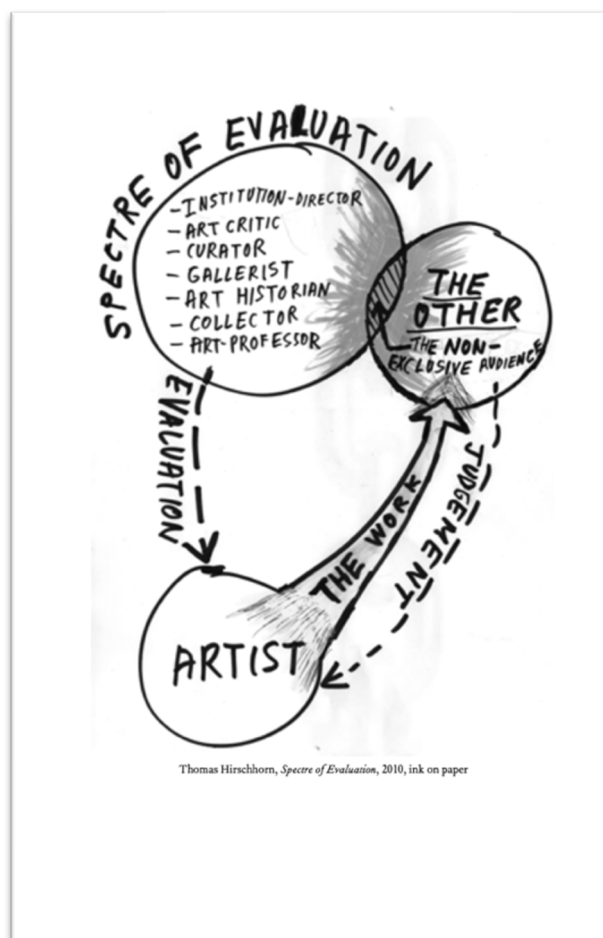
Capital I Participatory Art in Contemporary Context

1. Participatory Art

*Artificial Hells: Participatory Art and the Politics of Spectatorship*⁴ is the first historical and theoretical overview of participatory art of social engagement, known in the United States as "social practice." Claire Bishop explores the artistic trajectory of the twentieth century, examining key periods in the development of participatory aesthetics. The journey traverses Futurism and Dada; Situationist International; accidental art in Eastern Europe, Argentina, and Paris; community art movements of the 1970s; artist placement groups. It ends with a long-term educational program initiated by contemporary artists such as Huxhorn, Bruguera, Atamo and Chen Peizhi.

The whole book systematically sorts out the pedigree, practical form and aesthetic characteristics of participatory art by means of empirical analysis. From the aspects of political philosophy, sociology, anthropology, aesthetics, etc. It deeply analyzes the social turning and aesthetic transformation of participatory art. The book is mainly in chronological order vertically, focusing on three times nodes of early historical avant-garde, the avant-garde around 1960 and after the 1989 upheaval, laying out the early morphological characteristics and historical evolution of participatory art. It is divided into regions and discusses the practical aspects and characteristics of participatory art in different cultural regions and political environments such as Europe, North America, South America, and the former Soviet Union. The author clarifies the generative logic and aesthetic characteristics of participatory art in different historical periods and social situations through a large number of practical cases and situational analysis. An excellent reference text and research material for those who study and understand participatory art today.

4

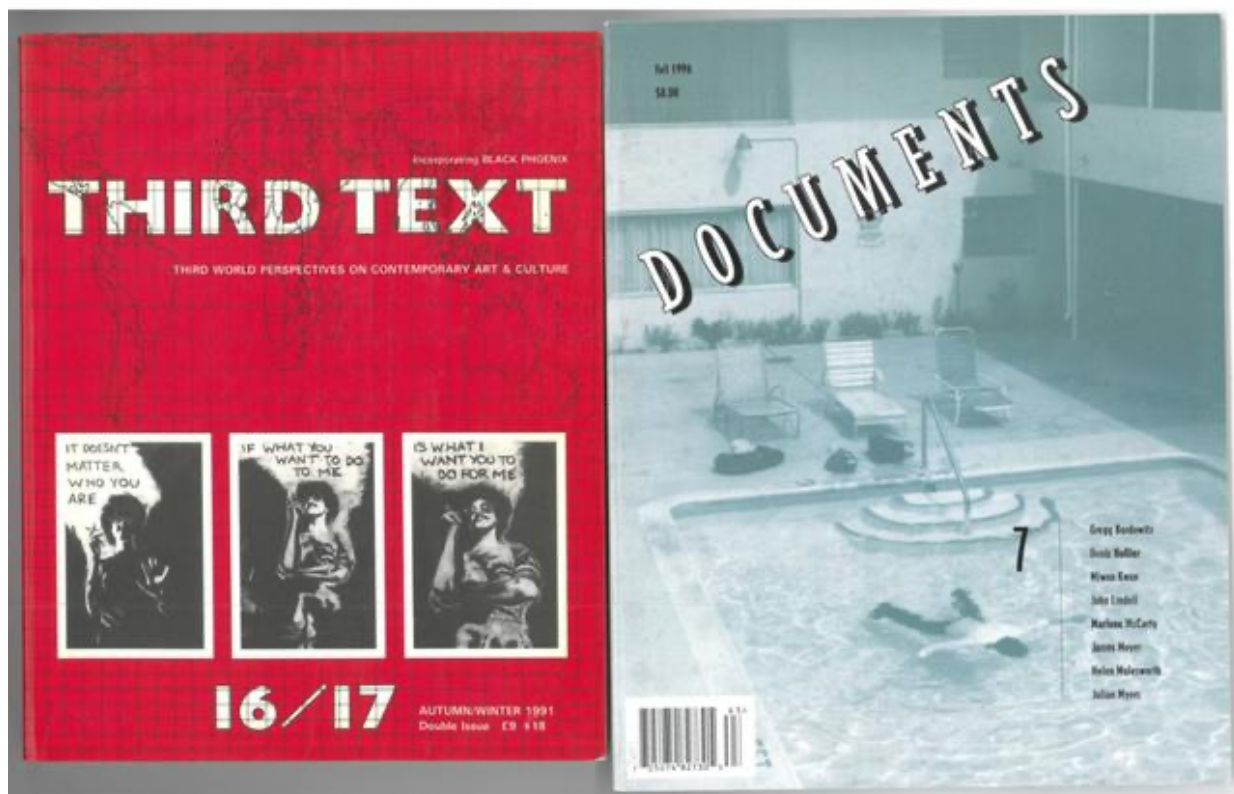


"Participatory art is not a privileged political medium, nor is it a ready-made solution for a society of spectacle, it is as uncertain and perilous as democracy itself; nor is it pre-legislated, but must be continuously implemented and executed in each particular context. tested."⁵

The archaeology of participatory art, well-documented, refutes the vulgar sociology of paranoid audience participation, trying to argue that participatory democracy is not linked to political democracy.

"In contrast, current participatory art often painstakingly emphasizes a process over a definite image, concept, or object. It values the unseen: group dynamics, social situations, changes in

⁵ 《Artificial Hells: Participatory Art and the Politics of Spectatorship》, introduction, pages 26



energy, heightened awareness. Ultimately, it's an art that depends on first-hand experience, and preferably over long periods of time (days, months, or even years)."⁶

"In his essay 'The Use of Democracy' (1992), Jacques Rancière notes that participation in what we normally refer to as democratic regimes is usually reduced to a question of filling up the spaces left empty by power. Genuine participation, he argues, is something different: the invention of an 'unpredictable subject' who momentarily occupies the street, the factory, or the museum -- rather than a fixed space of allocated participation whose counter-power is dependent on dominate order."⁷

Caire Bishop once identified the break of Italian futurist⁸ theater from traditional viewing mode, the Russian proletarian cultural movement theater and mass assembly performance in 1917, and

⁶ 《Artificial Hells: Participatory Art and the Politics of Spectatorship》, introduction, pages 26

⁷ 《Artificial Hells: Participatory Art and the Politics of Spectatorship》, p283

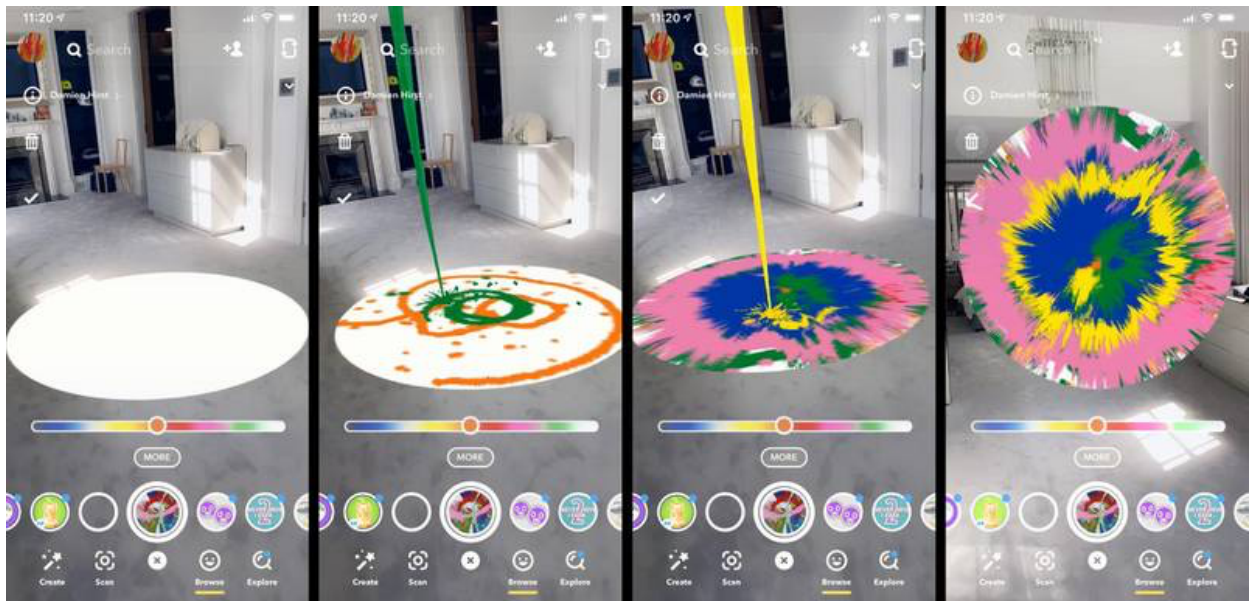
⁸ Futurism (Italian: Futurismo) was an artistic and social movement that originated in Italy in the early 20th century and to a lesser extent in other countries. It emphasized dynamism, speed, technology, youth, violence, and objects such as the car, the airplane, and the industrial city.

Paris Dadaism as the three historical sources of participatory art. And each type of participation is rooted in its unique cultural and social context. Bishop pointed out: "For Futurism, participation begins with the active acceptance of right-wing nationalism; in post-revolutionary Russia, participation means affirming the ideal of the revolution; only Dadaism, which denies all political and moral positions, can Really get rid of ideologically motivated participation."

Mikkel Bolt Rasmussen⁹ points out that if you are going to outline the most important critical art practices since the mid-1990s and attempts by art theory to analyze them. One of which is a project like Damian Hirst , the artist who has received the most applause with almost no criticism of the art system; the other is the artist who is aware of the big picture and very creative in urban construction, such as Olafur Eliasson. He thinks we must distinguish between four overlapping practices: relational aesthetics, institutional criticism, socially engaged art, and tactical media¹⁰. This shows that we are trying to address those phenomena whose identities are not fixed but still changing, such as the anti-institutional "over-politicization" of the avant-garde that was previously antagonistic and the gradually changing anti-aesthetic institutional criticism. Beginning in the mid-1990s, relational aesthetics became the starting point for this politicized contemporary art.

⁹ A Note on Socially Engaged Art Criticism by Mikkel Bolt Rasmussen

¹⁰ Tactical media is a term coined in 1996,^{[1][2]} to denote a form of media activism that privileges temporary interventions in the media sphere over the creation of permanent and alternative media outlets.



Make your own Damien Hirst spin painting on Snapchat using augmented reality, Snapchat users can create their own spin paintings using an augmented reality tool on the app. Snapchat

“The spectacle is not a collection of images, but a social relation among people, mediated by images.”(I-4)

Landscape is a new type of social relationship mediated by images (rather than a simple accumulation of images). A person's social relationship in a landscape society degenerates into a recognition of commercial identity tags (professional division of labor, economic income, social resources, etc. In turn, the value of a person is degraded to the value of producing goods in economic activities. The landscape brings a materialized worldview.

“It is the true reflection of the production of things, and the false objectification of the producers.”(I-16)

The emergence of the landscape, along with the separation of the world, the separation of real events and images. The landscape comes from the re- processing of the real, and the cognition of the real events is unknowingly mixed into the meditation on the landscape. The result of the

separation of the world is that part of the landscape masks the facts, subtly imposing the manufacturing landscape itself as a legitimate purpose and meaning.

“Where the real world changes into simple images, the simple images become real beings and effective motivations of hypnotic behaviour” (I-18)

In the landscape society, economic development is dominated by social life. For example, art has become a commodity for recreation. The purpose of this kind of recreation is to relax and be more productive. What the landscape society leads to is the fundamental elimination of the meaning of life.

2.Types of Communities in Participatory Creation

On this issue, the focus of the debate is that the contemporary art space is broken, the practice of art cannot cross the market, politics and their own weak form. The art before the emergence of these ideas were used to a more "impact" means in the impact of the viewer, but the contemporary art of autism and self-loop space are destroying the art of their own influence on the viewer. The creeping prostitutes and the prostitutes in front of the collectors are all unwelcome facts.

Regardless of this “Broken Space” the idea is to inherit the Marxist since the "social classes were broken" pessimistic ideas and regardless of the so-called postmodern theory of communicators unlimited separation of society and its "extension" misreading of the problem. The art of participatory activity as an activity cannot be focused on issues that can be discussed in depth because of its revolutionary slogans and the persistence of ideas in other fields. It seems, therefore, that we need a more detailed analysis of this issue from the social origin of "participatory" thinking in order to clarify to some extent the soil in which this art is rooted in China and the world and to clarify those involved in this art of the people behind its hidden purpose.

Since the 1960s, contemporary artists have expressed their views on the social situation and their ideology with the concept of conceptual art and social sculpture, the artist began to challenge the traditional mode of artistic production. Art its aimlessness, the non-interest of aesthetics isolated its isolation from social pulsation and changed the relationship between the artist and his audience. Think about how to get involved in art through the community. The purpose of this paper is to discuss the development of this process, the concept of artistic creation and the related issues related to the relationship between art and public life in order to reflect that "community involvement" in art creation cannot be confused with political movement and social work. But it is closely related to the historical and conceptual system of contemporary art development. It is hoped that this article will provide artists with a deeper insight into the aesthetic value and social concern in the creation of "community involvement".

This paper begins with a discussion of the conceptual system and the background of the art in the trend of contemporary art. Since the 1960s artists and art groups have begun to gradually become involved, often in the form of participatory art to carry out. The artistic practice of art intervening in the community is to replace the traditional artistic material (such as marble, canvas or paint) with social and political relations and not to create it for traditional objects. From this point of view, not in the form of the state of objects, but in the experience of the aesthetic challenge the concept of unusual and the viewer's cognitive system. This process of artistic creation also leads to dialogue among different communities and participation in the artist's creative process.

The second part of this article will present the current foreign in the art of community involvement in the development trend of observation and its impact on several aspects of the discussion, including people / person and space / person and environment Dialogue, cultural and social context of reflection, brought about by the development of cultural and creative industries and cross-cutting cooperation. Art interven in the community to expand the scope of the specific impact of art, not only brought more art of liberation and freedom, the link between people, but also broke the barriers of art and life, so that the production of art community life expression.

Specific participatory rules

Why is Anachronistic media important? Because most people don't know how many things have been sifted out by the replacement of the media. Books and records that are no longer published, typefaces that have been poorly digitized and compromised by the name of false accessibility and scalability. All of this is a price we are forced to pay in the contemporary society. Under the banner of disruptive progress, these costs may be worth it, but they are not the end. We also need to recognize "disruption" as a word. If the digital revolution makes things look different, don't forget that it was a temporary interruption. We are all a generation trapped by screens. There is a huge world inside the screen, but does it really not wear down the human face-to-face communication ability? It's time to weigh the loss of this ability-the benefits of screen life-on the balance of history.

In August 2021, I returned to Wuhan from Madrid, Spain, and began to pay attention to content related to data and memory. For a long time, we all focused on the future and imagined it in different ways. Intelligent machines are also a process of such a prediction mechanism, but the way out for a malfunctioning machine often comes from more training and more data sets. Construction may be a neutral product that is unavoidable in this process, but can be continuously optimized. For us, material from the past is in fact making choices and judgments about the present and the future and repairing databases that should not be ignored. At least for me personally, this is a very important outlet. Here we go deep into caves, rip through rock formations, dive into the deep secrets of the evolution of the earth and trace the history of our own memory and bloodline here.

Discuss the Vernacular Photography¹¹ that circulated on the Internet during the pandemic, by individuals living through this collective catastrophe. Then we jumped out of the content of these images and discussed the social software pages filled with these images - Douban, Weibo and WeChat groups. As distinct carriers, the interface itself has already been used by us. The memory and feelings of the narrative complete the construction of the narrative. Switching back and forth between them on a daily basis means not only collecting information from different channels, sayings from different positions but also being placed into a picture constructed by different affects.

Questions about authenticity of images. With a long history of artistic practice and textual production around images, we seem to be acutely aware of which images in circulation have been post-processed.

Maybe people who are not so familiar with image technology will make mistake that what they have seen as the truth, which also minds me of the "constructed 'truths'" that I often receive in the news recently. This also reminds me of the term "post-memory" proposed by the scholar Marianne Hirsch. It seems to be used to refer to the memory of future generations of disasters are constructed, sealed and transmitted in a multitude of media (images, text, etc.). "Post-memory" should not be the conclusion but a set of frameworks, or a set of methods. How does it help me try to re-understand past and present?

On the one hand, my works often include the use and discussion of the words. On the other hand, I also think that despite having to face the limitations of language in today's complex and changing situation, writing may become a more lightweight and flexible cognitive production methods.

¹¹The term vernacular photography is used in several related senses. Each is in one way or another meant to contrast with received notions of fine-art photography. Vernacular photography is also distinct from both found photography and amateur photography. The term originated among academics and curators, but has moved into wider usage. From Wikipedia,

In the cloud, which is measured in terabytes or even more when 4K is gradually becoming the benchmark of definition, the content I type on the screen may not exceed dozens of kilobytes. We have the opportunity to use the smallest restrictions and burdens to output content and receive feedback, and not be limited to the space of an art gallery.

In the current traumatic state that exists both online and offline, I recalled a essay "*Alleys of Your Mind: Augmented Intelligence and Its Traumas*" that I read at the beginning of the 2020 epidemic, in which intelligent machines and augmented cognition as a model for discussion to explore how



mistakes, cataclysms and trauma can be a constructive role. For two years, there may be a common feeling that many of us have faced every day in a traumatic state where normal life processes and cognitions are constantly interrupted and destroyed: the world seems to be malfunctioning and we can't be any better using cognitive models derived from past experience to deal with current occurrences, it requires some short or long time to re-understand, adapt and change. It is an attempt to restore balance and cognitive rebuilding.

People will choose different attitudes and ways come to their own different understandings and interpretations. On social media they end up appearing as a burst of information. Images, words and opinions transmitted by users, perhaps a simple records or comments may be part of a post-traumatic cognitive reconstruction through touching our feelings. We reframe our understanding, we look for possible solutions and try to take back our autonomy as a way to mitigate the individual and psychological events.

But in the process we may create new traumas, such as a deep sense of futility. It exists in its own inability to "failure", the inherent or artificial boundaries of different platforms and media. It also exists in people who can't communicate and in indistinguishable information and endless cognitive biases. It is also a method of repairing and rebuilding, although the sense of futility itself is a reflection of some kind of systemic failure.

An interesting "symptom" comes from confusing images and eyes of different resolutions. A huge deviation from our brain's pattern recognition of images is that ---- images are truth. While images are used and disseminated on a large scale, the visual training associated with them is lacking. In daily life and different hot events, cognitive biases caused by images can often be seen. To most untrained eyes, whether it's beauty filters or AI inpainting, whether it's poor synthetic stitching or resolution-loss pixels, it can be invisible. Even the image makers could fail to adequately identify the difference. We can see some interesting phenomena: for example, a unit that publishes a work record with an obvious composite image or a jagged web material on a roadside advertising space.

For me, image processing is an important and common part of my work. A side effect of a long-term vision worker is to act as a more discerning eye for family and friends.

In the sensational tracing incident¹² at the beginning of the year, low pixels, blur, distortion, intelligent repair and filters accompanied by heat made the truth of the victim almost drowned in the increasingly indistinguishable image stream and the reliability of the conclusion was also changed. In many of these cases, my eyes are losing their "privilege" and in others maybe even without knowing it. We haven't even considered more recent image processing techniques. An untrained eye may mean farther from the truth. Such confusion and the widespread frustration it created in the world of image also creates space that can be squeezed. That is constantly being compressed also expands a world considered unknowable that can be infinitely magnified. Mainstream and authoritative conclusions seem more trustworthy than autonomous "watching." Are we going to sink into a deeper self-doubt and a transfer of power from this? In the end, it is like a failed, malfunctioning machine seeing the car on the face of the person and recognizing the eyes in the gap of the pasta - a world of black and white, red and green and indistinguishable.

The question of "what is art?" which has been dialectically questioned for centuries. Does not pose a problem to many "artists", but is the starting point for creative thinking in "conceptual artists". It returns the creator to the overlapping of the individual and the living from the simple belief to the complex individual's position in the structure of an organization. The creation of the artist is essentially like entering the realm of philosophical thinking. "What is art?" And

¹² The Xuzhou chained woman incident , also known as is a case of human trafficking, severe mistreatment, and subsequent events that came to light in late January 2022 in Feng County, Xuzhou, Jiangsu, China. The video of a mentally disturbed and imprisoned woman who was chained to a wall and who gave birth to eight children went viral on China's internet and sparked a huge public outcry.

"overthrowing the mode of artistic production" are often the most spiritual and experimental philosophies in the art production process.¹³

Archie Danto, the art critic of the twentieth century, introduced from the Hegelian system of thought to support the argument that *"After the End of Art"*, Hegel believed that in the course of the evolution of art history. Danto argues that conceptual art tells us that "visual" works of art may not necessarily be analogous representations of a subject which means that if we want to know what art is, we must turn from sensory experience to thought.¹⁴ What is *"Art After the End"* or *"art after philosophy"*? Danto published in 1984, *"After the End of Art"* caused a lot of discussion. He believes that the 1969 New York conceptual artist Joseph Kosuth (1945-) declared that "Art after philosophy" the only role of the artist today is "to explore the nature of art itself" is consistent with his support of the *"Art End Argument"*.¹⁵

Danto's so-called "after the end of the arts" refers to the self-reflection of the artistic ascension to philosophy. After the problem, the history of modernism also came to an end, because modernism is too narrow, too much emphasis on materiality as if only concerned with the shape, surface, paint, etc. In the painting and sculpture performance is the case, Greenberg's definition of modernism, the reproduction of the analogue emphasized by the past art is no longer important, it is important to how to reflect and reproduce the means and methods. But Greenberg's work is a specific and narrow abstract style is defined as The philosophical truth of art, but the philosophical truth of art must contain any possible form of art. Like Andy Warho's "Brilliant box" asked what the problem? Joseph Beuys works of art, in his view that we can use "contemporary" to refer to all kinds of postmodernism, "all-encompassing" is the end of modernism after the definition of

¹³ Gao Qianhui, "Critical Standpoint Against Objection - Contradiction and Critical Attitude of Contemporary Conception and Behavioral Art", *Contemporary Artists' Words*, Summer 2004, pp. 35-48

¹⁴ Arthur, C. Danto, Lin Yaqi, Cheng Huiwen, *"After the End of Art: Contemporary Art and Historical Fence"*, Taipei, 2004.

¹⁵ Id, at 41

art.¹⁶ Although a work is not "art" in the end, it is a central problem for some people, in the art of the flames of the concept of the past, modern artists believe that art must be related to the "masses" irrelevant idea no longer exists.

The development of the conceptual avant-garde art mentioned above the art of criticism, introspection, negation or opposition as the creative attitude style has been rowing in the edge of contemporary art, challenging the traditional and mainstream art value. On the other hand, contemporary art is no longer confined to the physical performance, the artist turned to the philosophy of art (all possible forms of art) to give the artist as a spiritual communicator of the role; in contemporary artists (since the 1960s) Boise's artistic philosophy has brought a very classic revolutionary spiritual inspiration.

Under the influence of traditional society, human life has always been influenced by economic and legal factors, in the whole social activities, art has always been marginalized although the artists have their specific range of activities. But can only play the role of publicity and decoration, no real influence on the community. In the 1970s, the German artist Beuys proposed the "Expanding of Sculpture Theory: The Concept of Social Sculpture" in order to challenge the traditional concept of sculpture, thinking that equivalent to shaping and artists can reconsider society by proposing concepts of artistic activity.

Beuys argues that art (including modern art) has not had a real relationship with society as a whole, so art must leave its purposelessness, a non-interest in aesthetics isolate itself from social pulsation, natural science analytical way of thinking and personal consciousness to stimulate the artistic creativity to play a revolutionary artistic power, transformation of the entire human society. Beuy's theory of art provides a new thinking of art in human society: "Everyone is an artist", "art is life", "art = assets", "assets = creativity" are breaking the boundaries of art. Is no longer a minority of patents, in order to practice the ideal of art democratization. Beuys' revolutionary shock to

¹⁶ Id, at 39-43

contemporary western art is undeniable. He inspired countless artists and students and his influence continues to expand.¹⁷ Beuys' social sculptural theory not only evokes the idea of the interaction between artist and society but also proposes another mode of artistic production. In his view of social sculpture, artistic creation is a result of the transformation of the individual life experience, the transformation of the social group cognition, and the transformation and creation of the artist.

Beuys' theory of social sculpture has guided many artists to think about how to intervene and participate in the community and to become a part of their creation. Also triggered a discussion of the relationship between artists and the public. Suzanne Lacy proposed the concept of new genre public art in his book *Quantum: New Types of Public Art*. She observes that since the 1970s, artists of different backgrounds and perspectives in an almost political, social movement. The way to create, compare the different and special is that they have aesthetic sensitivity. They tackled the most important issues of our time - including environmental issues, ethnic relations, generations of vicissitudes, socially marginalized groups and cultural identities. A group of artists developed a model that considered public involvement as part of the aesthetic language. The structure of these works is not purely the source of the visual or political messages and comparison is derived from an internal needs, the idea of the artist and together with the masses to complete.¹⁸ The new type of public art uses traditional and nontraditional media to inspect art and interact with a wide and diverse public to directly discuss issues related to their lives ... It is based on the idea of engagement in essence should be a social intervention.¹⁹

Such a conceptual response is in the development of public art in Europe and the United States, because public art is part of the social scene called the new type of public art which contains a

¹⁷ Zeng Shu-shu, "Thinking = Modeling, Joseph Beuys' Art Theory and Anthropology", Taipei: Nan Tian, 1999, p. 129.

¹⁸ Id .

¹⁹ Suzanne Lacy, ed., Wu Ma, et al., "Quantitative Appearance: A New Type of Public Art", Taipei: Yuan Liu, 2004, pp. 27-28.

redefinition of public nature: in the substantive and symbolic public space can be because of art Intervention and change. The setting of public art shifted from a static display to a scene in which events and actions take place. Because of the focus on the creation of art in its cultural interface, one can think of its aesthetics as one of the social interventions of art. In the new type of public art is the development of community and ethnic groups and other social issues and so in the public domain with specific accessibility (accessibility) is the object of concern to these artists. ²⁰

The Meaning of "Participation" in Chinese practice

Woodcut movement by Lu Xun and other left-wing intellectuals to promote, members are mainly students and young artists. They spontaneously organize various groups, such as Jiang Feng in 1932, who set up in Shanghai, "Spring Art Institute" (including members of the Ai Qing returned to France), in 1933, Hangzhou National Arts students to form "wood carving research" Li Hua in 1934 in Guangzhou City Fine Arts School initiated the "modern creative print study" and so on. Marxism, internationalism for these young people to provide a political philosophy, but the early woodcut movement has a strong spontaneous, folk color, is not part of party politics.

With the growing national crisis, many young artists from the city moved to rural revolutionary base areas. The Party's attitude towards and policies towards literature and art has become increasingly strong because it is an important part of the "People's Liberation Struggle". The "literary and artistic creation" was replaced by "literary and artistic work". The party put forward specific requirements on the position, attitude, method and purpose of literary and art workers. Whether it is correct, whether it can publicize the party's principles and policies, whether it can effectively mobilize the working class has become the primary criteria for judging works. The process of independent speculation and imagination is far less important than the result of propaganda, and is even considered to be reactionary. In the 1930s, art has undergone a transition

²⁰ Id .

from the literary grace to the popular movement. From the 1940s on, art has undergone a transformation from mass movement to political instrument. Political propaganda dominated art from the 1940s to the 1970s.

From this we can see that "participatory art" is not unfamiliar to the Chinese people, its historical context and realistic situation and the west are very different. In the west "art for art" has been the mainstream art concept since the nineteenth century. Participatory art is a pioneering art form emerging from the feminism, environmental movement and the influence of contextualism and performance art in the 1960s and 1970s. Although it has received much attention and discussion in the art world in recent years. The social crisis that emerged after the 2008 global financial crisis, such as the occupation of Wall Street by neoliberalism, drove it to a higher level, but it is still new to most western people.

The idea of "art for art" has been criticized in the Maoist period until it was reintroduced after the Cultural Revolution. In the 1990s, after the market, it became the mainstream art of contemporary youth. For the Chinese who had experienced the Mao era and the 1980s, "participation" and "intervention" were once the mainstream of art. The rethinking of these ideas today raises complex historical sentiments: on the one hand, "participation" has the same concern for the people, especially the bottom of the people's initiative and "equality", "sense of ownership" and other socialist ideas as a cordial; On the one hand, Mao's "participation" was often coercive and everyone had to participate in the political movement. In some contexts, participation was more closely linked to violence, both in rectification, anti-right and cultural revolution. The degree of hair. In other words, the history of the twentieth century makes the notion of participation a very different experience and connotation both in Chinese society and in social coercion. Therefore, the resistance of participatory art in China is not only the private supremacy and public indifference caused by neo-liberalism, but also the centralized system and elite mentality based on nationalism and the lingering pain of the people concerns about the political movement or even disgust.

The essence of intervention is the relationship between art and society. This is the modern art has been facing the problem. From the secularization of the religious art to the court art to the modern art, it is a process from collectivity to individuality. In this process, the art and the audience are separated and the function of the art is changed again and again. Secularization to individuality and to the collective public.²¹ As early as the mid-19th century, the German musician Richard Wagner in his famous essay *"The Art-work of the Future"* pointed out that his time the average artist is an egoist, completely out of the lives of the people, only for the rich luxury desire to create their art. To this end, they follow only the popular stuff. While the future of art must achieve the "egoism to cross the communist" needs. In order to achieve this goal, all artists must abandon their social status in two ways. First of all, they must overcome the differences between the various art types, that is, to get through different art media. Breaking the boundaries of their respective media requires partnerships among artists and individuals with different media capabilities are required to participate in this partnership. Second, these partner artists must be willing to accept those who are very arbitrary or very subjective or position. Their talents should be used to express the people's artistic desires (Kunstwollen). The artist must recognize that the people as a whole are the only true artists. Wagner believes that people are the essence of social life, for which he called on artists to be integrated with life.²² Thus, the rise of the European avant-garde movement, it is the "art and life practice isolation (isolation)" a negative. When the avant-gardists demand that art be linked again to practice ... it is the way in which art works in society. "²³

By the beginning of the twentieth century there had been radical avant-garde art, the futurists of Italy and the Dadaites of Zurich attempting to dissolve the individuality of the art, the authorship

²¹ Peter Burger, "The Negation of the Autonomy of Art", in *Participation (Documents of Contemporary Art)*, Whitechapel Gallery & The MIT Press, 2006, p.47.

²² Boris Groys, "A Genealogy of Participatory Art", in *The Art of Participation 1950 to Now*, San Francisco Museum of Modern Art and Thames & Hudson, 2008, p.21-22.

²³ Peter Bigel, *The Avant-garde Theory*, Gao Jianping, Commercial Press, Beijing, 2002, p. 120

and the authorship. They deliberately make public in a special move or attack the audience, although it will cause anger, but they want to break the public's passive, quiet attitude. ²⁴(Futuristic Night in Perugia, 1914) The main strategy of the futurist is the reintegration of politics and art with the emphasis on provoking the public in the public space, the power of the public to be hidden, the collective experience and not for the creation of individual works of art. This strategy was absorbed by Zurich's Dada artists who met at the Voltaire Tavern in Zurich to stir the public and cause confusion on the scene. The artist Hugo Ball wore a weird coat and wizards General high hat, reciting poems without meaning, in the performance of shaman like him, like a magic charm by the ritual children, the public was affected and shocked.²⁵ In 1921, the Dada Artists in Paris organized the Dada Season, announcing a series of declarations to mobilize the public of the city, organizing more than 100 public rains to the St Julian's Church (Eacute;glise Saint-Julien-le-Pauvre). A month later, Dada artists organized a mock trial of Maurice Barrés, an anarchist and populist who invited the public to the jury. André Breton, the French poet, created the word "artificial hell" to describe the new Dada concept: from the tavern to the streets, so that the combination of thinking and attitude, so that "up to Up out of the haze of the field and walked to the solid earth."²⁶

Mutually active" participatory creation

The new type of public art having the nature of "social intervention", there are artists and art groups in contemporary times whose artistic practice is to promote dialogue among different communities and to abandon the traditional manufacture of objects. These artists absorb a kind of

²⁴ Boris Groys, "A Genealogy of Participatory Art", in *The Art of Participation 1950 to Now*, San Francisco Museum of Modern Art and Thames & Hudson, 2008, p.25.

²⁵ Hal Foster, Rosalind Krauss, et al, *Art Since 1900*, Thames & Hudson, 2005, p.136-7.

²⁶ Claire Bishop, Introduction: Viewers as Producers, in *Participation (Documents of Contemporary Art)*, Whitechapel Gallery & The MIT Press, 2006, p.10.又见 André Breton, "Artificial Hells, Inauguration of the '1921 Dada Season'"(1921), trans. Matthew S. Witkovsky in *October*, 105, Summer 2003, p.139.

performative, progressing of the attempt. Borrowed from British artist Peter Dunn ²⁷, they are more of a "context provider" than a "content provider." Their work involves creative integration, collaborative encounter and dialogue beyond the limits of the art museum or gallery system. Grant H. Kester, in *Dialogue Creation: Communion and Communication in Modern Art*, puts forward the notion of social involvement in the dialogue between art and community: the so-called "concrete intervention". Is to replace traditional art materials such as marble, canvas or paint with "socio-political relations". From this perspective, it is related to the inheritance of modernist art, the focus is not in the form of the state of the object but rather by the aesthetic experience challenging the concept of unusual and our cognitive system.²⁸

Between the 1960s and the 1970s, many of the anti-objectivities that arose from conceptual art, the conceptual artist Stephen Willats developed a collaborative and conversational art practice. His work based on the audience is based on the idea that a prerequisite for the display of anti-conscious works of art is to eliminate the barriers that exist between the artist and the viewer, so that the exchange involves a certain degree. The viewer becomes the foundation of the idea of the creation and feeling of this work of art.

In the creation of Verez, the artist's work attempts to enter into a community, the focus of the art moves from the phenomenal experience of the artist's creation of the canonical entity to the co-creation of the participant with his daily life in the phenomenon of experience. He proposed a cultural concept of social interaction, to establish the relationship between artists and viewers to re-define the relationship between the arts.²⁹ For this creation, borrowing from Hans Herbert Kögler in 1999, *The Power of Dialogue: Critical Hermeneutics after Gadamer and Foucault*, the result would

²⁷ Grant H. Kester, Wu Ma-li, "Dialogical Creation: Community and Communication in Modern Art," Taipei, 2006, p. 14

²⁸ Grant H. Kester, Wu Ma-li, "Dialogical Creation: Community and Communication in Modern Art," Taipei, 2006, p. 17

²⁹ Id ,at 149

be a "social dialogue" in a particular social context "*Dialogical*" cross-reconstruction "or" reciprocal elucidation ".

In contrast to Klein's "Artistic Intercourse" was compared with "*Dialogue*" and French artist and curator Nicolas Bourriaud published the book "*Relational Aesthetics*" in 1998 to illustrate that one of the trends in contemporary art is that many artists, through their works, invite the audience to participate in the creation process and to establish a relationship with them, and the artistic concept emphasizes Nicolas Bourriaud the discussion of theory and material creation but the relationship and the structure of social context, the artist is the contact platform in which the catalyst. In the book, Bourriaud defines relational aesthetics as "the aesthetic theory of critical works of art based on the expression, production, or promotion of human relations."³⁰ He argues that artists who focus on aesthetic relationships are not motivated by forms, or images are similar to each other, they are linked to their theoretical consensus and common ground --- the relationship between people. The common feature of their work is to explore the methods of social exchange, the aesthetic experience of interaction, different communication processes and the relationship between individuals and groups.³¹ Bourriaud expounded in his book the creation of many artists as an example. He made the artistic creation based on "relativity" in contemporary art a step further in the depth of aesthetic discourse.

In the process of dialogue between the artist and the participants, the artists experience and interpret on the basis of their own training and past experience. They come to a specific place or community with unique social context, characters and traditions. In the following exchanges, artists and co-operative residents will likely challenge each other's existing feelings. Artists may explore the routines that community residents have become accustomed to challenging their critical thinking and challenging the artists' perceptions of the community as a whole and the artist's

³⁰ Nicolas Bourriaud, *Relational Aesthetics* (Les presses du réel, 2002), p.14.

³¹ Id., at 41

identity. In this view of the intersection and the creation of the work together, is inspired by the two sides involved in their environment involved in the new system of views, mutual dialogue, influence and change and finally show the results collective creation.

Participatory art is an art form which turns passive audiences to be active collaborators. It does not only try to create different possibilities but also explores diversity of artworks. Participatory art merges itself into our daily life without traditional art forms. It makes the process to be art. Artists invite different viewers to join Participatory art activity which takes place in museum or public sphere. Relational aesthetics creates intersubjective relationship between public and artists. They built new art communities. Participatory art gives the audience a chance to become the collaborator. It builds a relationship including planners, artists, participators, art activities and society.

Borrowing Guy Debord has become the kind of thing we now rule in society. For this kind of thing, Guy Debord will be called "landscape".

We live in large-scale complex systems, some sectors more use of power and capital will be the core mechanism of the system cover up. We only have to pay, in order to shake off the cold, see this belongs to our public world.

Community art movement

"Community art" is not characterized by its technique, although some techniques (eg images, inflatables) are particularly suitable for their purpose, but in their attitude towards the place of their actions in social life. Their main consideration is their impact on a community and their relationship to it: they make people who come into contact with them more aware of their situation and creativity, provide the equipment they need to grow, and expect to expand and deepen the sensibility of the communities in which they work to enrich their presence. They all use it

more or less as a means of change in the community. They invest in the communities in which they initiate action to increase awareness and creativity... So what differentiates them from traditional art creation is that they are concerned with the process rather than the finished product; a multi-faceted process that includes craftsmanship, movement in which the "art" element is a variable and often cannot be clearly distinguished from other elements.³²



Olafur Eliasson, *Life* (2021). Installation view: Fondation Beyeler, Tübingen/Basel, (2021). Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles. © 2021 Olafur Eliasson. Photo: Mark Niedermann.

Participatory planning in the social sphere appears to be carried out with a dual attitude of antagonism and improvement. They oppose mainstream market norms and diffuse single authorship into collaborative action that, in Kester's words, transcends "the trap of negation and self-interest." Participatory art does not provide a commodity to the market, but is thought to channel

³² 《Artificial Hells: Participatory Art and the Politics of Spectatorship》, p300

the symbolic capital of art into constructive social change. With these sworn politics and determination to advance these works, it's easy to think that this kind of art shaped the avant-garde we are now: that the social situations devised by artists are dematerialized, anti-market, politically-minded projects to achieve the avant-garde. The mission of making art a more important part of life. But the urgency of this social task leads to a situation in which all social collaborations are seen as equally important as artistic defiance: there will be no failed, mediocre, unintelligible or boring participatory art, because they are equally integral to the task of social connection. Therefore, it is also important to critically discuss, analyze and compare these works from an artistic point of view. It is this institutional field that supports and propagates it, although in the controversies about such projects, the question of the category of art has always been avoided.³³

For spectacle, also translated as the spectacle or spectacle. However, Guy Debord pointed out that "the landscape is not the accumulation of images, but the image of the intermediary between the social relations between people". In other words, the landscape, more expression is a social relationship. This social relationship, in the view of Debord, is not because a video technology or communication technology to people's visual blind, but because people's social relations, has been a non-living things Spontaneous movement dominated. "Landscape cannot be understood as a visual deception made by mass communication technology" he says, "in fact, it is a materialized worldview." It has to be said that the view of Guy Debord is somewhat Marxist alienation. Traces of thought and even can be said that "landscape" is the infinite amplification of alienation. This alienation of infinite magnification, the capitalist rule, no longer as a villain-style gamblers occupy the entire gamble of the winners and losers, but as a talk about the bookmakers walk in between the gambling house, his rule is to let the sieve turn up.

The whole world is the root cause of proletarianization. On the one hand, the whole world is being proletarianized while on the other hand, the whole world is materialized and visualized.

³³ 《Artificial Hells: Participatory Art and the Politics of Spectatorship》, p37

Between these two sides, the task of resistance is to continue the struggle against the historical activity of landscape. The continuity of this struggle is directed against two characteristics of the landscape: First, the landscape is the main production of the present society, it continues to produce their own self-sufficiency; Second, the landscape from its birth date as a paradigm the existence, so for the landscape, without exception, it is the exception. It is precisely because of this feature of the landscape that the resistance is freed from an autonomous grammar and a self-consistent grammar which must be resisted because art and politics, culture and life fall down after the curtain, the history left to it is a dark stage. Christina in the "future of resistance" a book called "distant horizon", it is the most distant, the darkest, but also must pass through.

Nowadays, cynicism prevails and we have reason to doubt and question those shoddy art sermons to establish art morality based on justice, because "justice is the first virtue of social system" can be based on justice is to uphold the art ideal and artistic expression as thought. Here the "pseudo" refers to those who will be the art of rigid behavior and attitudes and to ignorant cynicism to cover up ignore, cover, avoid the reality of the real and serious. Artistic intervention is the criticism and denial of false art which comes from various pressures, such as the pressure and temptation of commercial success, the siege and containment of conservatism, and the lack of self-critical ability, a positive involvement in the art of art is constrained, restricted and derogatory.

The new problems and new phenomena brought about by social development have become the objects of common concern in various disciplines, occupations and fields. Art is no exception. Art is involved in it and it is not vulgar sociology. The so-called vulgar sociology of art in the context of China, there is a specific national ideology before the 1980s. It has a bearing on the relationship between art and society. It is dominated by national political standards. It is the propaganda tool of official ideology. It is not a social public sphere. Intervention is an extension of the public nature of art is a public in the contemporary society of amplification, but also reflect the value of initiative and the subjective intent of the way. Should be given the right to intervene in the context of

China's current legitimacy and necessity rather than the so-called vulgar sociology or ideological suspicion to be avoided or turn a blind eye.

Intervention is an attitude, not an end, is a means for the problem, it is based on behavior and visual presentation. The key points are strong on-site interventions, interactive, in some occasions also reflect the ritual. But we here emphasize intervention is not a general social activities, its implementation and implementation have very strong artistic subtext even with a strong sense of criticism, but sometimes as involved in art and daily activities between the ambiguity. How to clarify the implementation depends on whether there is artistic intention whether the art of the way, whether the identity of the arts, the follow-up effect is the object of artistic discussion. Intervention is a position and initiative, it is the way to art to ask questions. Intervention is the function of non-utilitarian presence is to change our viewing art, appreciate the original art of passive, but not simple mechanical interaction. It is not even a sign of the simple signature of the presence of the main body of art means, but the artist changed the identity of a gesture of identity and an application artistic attitude.

Intervention as an open attitude and method will not keep into a certain form of form, nor stubborn in a particular expression of thought, but constantly in a complex, diverse life, reality, society as the object, the specific changes of activity expression. To maintain the involvement of the gesture, it will continue to seek new issues, the expression of new perspectives, but also to promote such artists continue to maintain a keen sense of smell and sensitive thinking, firmly grasp the uncertain social dynamic trajectory. In China, we hope that such intervention art, but also for the diversification of the expression of this society, when freedom of speech cannot be fully confirmed and guaranteed when the art of the way to intervene in society to become civil society. Expression of ideas, communication and understanding of an effective and tortuous way. In the Chinese context, the meaning of its democratic appeal cannot be ignored, when the involvement of the wind at the end of Qingping, civil society era may not be the signal. No public awareness, it is difficult to achieve intervention art; in the past we special emphasis on the art of individuality,

that the artist's individuality or individualism of the achievements of its art, but also to focus on and promote; but on the other hand, the individual cannot lead selfishness, individualism is not isolationism, nor isolationism from society. On the contrary, the more civil society with civic awareness, the more individualism is social and public .Because the support behind it is democracy and rights, equity and justice.

Intervention as a way of activity or way of thinking, but also represents a value appeal and attitude, it has a reflection, ideal, value, criticism, questions, games, doubt, ridicule nature, and not just simple activities. As the essence of performance art is not simple behavior and has a strong intention, purpose and concept. The purpose of behavior with social and contextual politics. As a way of thinking, art intervenes in society is a kind of intervention in social reality, but also on the art of the body in which the function and significance of the extension and extension of any issue of thinking and reaction is the concept of intervention. Art is a necessity in today's society. Art is constantly changing. We need the kind of transparent art, but we also need to pay attention to the changes brought about by art and the new horizon.

Art intervention in the community to expand the scope of the specific impact of art, not only brought more art of liberation and freedom, the link between people, but also broke the barriers of art and life, so that the production of art community life expression.

In the case of public art work, the creation of art is not strictly a release of personal emotion and presentation of style but also includes more profound thoughts. Besides the art worker's personal style and professional background, public art needs to express and face complicated and direct problems of its society. The public art which can't establish a communicational relationship with its society which ignores the society's perspective would lose its purpose and meaning. Therefore, it is a thoughtful topic that a public artist in his works should maintain a balance, expressing both artistic and public aspects. The main purpose of this survey is to understand the public art workers' thoughts and to investigate the relationship between their works and the surrounding societal

environment. For the purposes of this research, I tried to determine the main topics and ideas relevant to public art.

The tools I intend to use to answer the aforementioned questions are; literature analysis of many artist's works and their biographies in order to build the basic concepts of public art creation, personal interviews trying to determine public art workers' creative concepts and their original notions and questionnaire-based research in order to acquire information concerning the public's apprehension of public art works related to my main research topics.

The conclusions of this survey are extracted from the results of the interviews and questionnaires. The following presents a summary of the findings:

1. There are three aspects that the public art workers should consider when creating their works. From an artistic aspect, public artists take major consideration of the place where their works are to be exhibited. From a spatial aspect, drawing from the "tangible environment" and "intangible environment" that physically surrounds the work of art, the workers also intent to shape their works in such a way so as to craft public art works that suit these surroundings. Moreover, from a public aspect, they aim to call attention to the viewers' aesthetic visual receptiveness and provoke in an emotional and sentimental manner.

2. The public art workers faced some difficulties in the public aspect. Firstly, excessive bureaucracy and red-tape. Secondly, the public art works and the buildings or other surroundings couldn't keep in harmony. Thirdly, the government tended to misinterpret public art works as engineering. Fourthly, the art workers and the executive administrations had different perceptions about the works. Fifthly, seeking materials and factories sometimes was not easy to find because of the great quantities needed. In that case, the solutions were joining public art work teams, looking for enthusiastic administration, developing the art workers' patience and communicative abilities and altering the art workers' mindset.

3. The differences of perception of the public art works between the workers and the viewers focuses on their understanding of the titles and contents of art works, as well as their perception concerning the locations and the space of the public art works. For balance to be maintained, the workers should take the viewers' consciousness into consideration, and then create detailed explanation boards for their works. Furthermore, the art workers should investigate the public's perception concerning the surrounding environment before starting the work.

According to these results, I propose some suggestions concerning the public art workers, the administrations as well as future researches.

In China, the relationship between artists and community life, for the first time caused more discussion in various fields, can be said that the Art Village and artists in the program since the 1990s into the cultural policy began to be taken seriously which also contains the art Activities to activate the old idle space and alternate generations for the occasion of depression into the vitality of the community expectations. Since the late 1990s, the issue of how artists entered the community has been debated in the course of the development of the various regional artistic villages and artists in the project. Some artists have become aware of this: the acquisition of the studio and the sponsored art The artist and the artist are trying to challenge the concept of "art involved in the community" and gradually realize that only when the artist's creation and the community .The relationship between the artist and the community he entered becomes deeper, and when the appeal of art enters the street of daily life, the general public consciously or unconsciously becomes a part of the artist's work in the process or even join the ranks of artists, bringing the power of change.

After 2000, when the artists moved to China for a period of time, the artist's project in the art of individual spontaneity in the community or the application of artists planned or officially established by the curators, Art Village to be more do not rigidly adhere to the studio space and some of the other guests of the inherent "in the village" model. Beyond the form of work or hardware space (studio acquisition and use) limitations and from Ideas to link the relationship between people. These developments and trends in Europe and the United States began in the 1970s, the

aforementioned artists Rethy redefined the new type of public art that is based on social engagement, therefore, such art project And Art Village, the concept of community art and new forms of public art coincides with the concept of festival; in many cases, although these artists are only a period of time to enter a community, their works with the local of the historical memory, culture and daily life of the residents have a more practical link. As Hall Foster, the contemporary art theorist says 'Artist as Ethnographer'. Many contemporary artists are exposed to an approach to art and ethnographic research. People or other artists to enter certain regions and communities to create site-specific works to exploit this opportunity to re-excavate forgotten history or be suppressed in society not to be taken seriously. The subversion of the subculture to the mainstream culture and value, it seems to have become the usual activities of the contemporary artists to collect data, reorganize collages, interpret symbols and study culture as the ethnographers do while the artists bring the field of creative change. This trend of development has enabled the artist not only to be the author of the producer as the author of the European philosopher Walter Benjamin (1934), to further the reformers As the ethnographic researcher, become "ideological patronage".

For this sociological turn of art, the artist is too much involved in society through the carrier of art, and the subjectivity of the artist (the specificity of artistic creation and the noumenon of the artistic work) appears to be missing. I do not agree with this view, this is actually the artist's social care and artistic subjectivity on the contradiction of a logic to talk about. In fact, I think it is precisely in the artist's social, humanistic care, the art subject of the language itself can get more inspiration, get more development but also in terms of art ontology, the boundaries of art challenges are also are constantly enriched and continuously realized in people's social life experience. Therefore, there is no such a logical exclusion relation that the artists concerned about the society will inevitably damage the art ontology. We cannot go on asking and emphasizing that all artists must have such a social or political element in their humanistic sense of caring which is no longer the case; but the problem is precisely what we call art diversity Ecological, which has a variety of oriented for some very prominent, such as commercial ecology, while others are still relatively

weak. For example, the ecological development of an art that expresses social concern with a free and critical consciousness seems to be far from being able to be compared with the commercialized or newly ideologically developed ecology, so the present problems and not to say that once the advocacy of this sociological turn will lead to art has returned to a single face. I think it is in a pluralistic situation, more reason to advocate the contemporary art of sociological turn, it is only a variety of contemporary ecology, a turn within the ecological, it is only has its own sense of the problem and critical temperament.

And when the artists enter a particular region and community, interaction with local residents and role positioning is also special and worth exploring. Artists from the beginning of the interpretation of art and culture and when the local residents are also involved in the creation, the artist's identity is more transformed into local residents inspired interlocutors, educators, like art education process, but also to the local residents start to realize that you can also have the identity of art creators to write and express their own community culture and the environment view.

As Roland Barthes reminded us in 1968, authorships (of all kinds) are multiple and continually indebted to others. What matters are the ideas, experiences and possibilities that result from these interactions.³⁴

The French curator Nicolas Bourriaud³⁵ published a book called *Relational Aesthetics* in 1998 in which he defined the term as:

“A set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.

³⁴ 《Artificial Hells: Participatory Art and the Politics of Spectatorship》, p30

³⁵ Nicolas Bourriaud: *Relational Aesthetics* [Esthétique relationnelle, 1998], translated by Simon Pleasance & Fronza Woods (Dijon: Les presses du réel, 2002).

He saw artists as facilitators rather than makers and regarded art as information exchanged between the artist and the viewers. The artist, in this sense, gives audiences access to power and the means to change the world.”³⁶

Holmes writes that art and new media come together. The distinctive Deleuzeist and Negri supporter dimension focuses on the tactical medium of flight lines, networks and social movements. Tactical media is associated with the Remaking Globalization movement and its summit protests. In this protest, artists not only "decorated" pre-existing political demands, but also played an important role in organizing a new creative protest movement. The movement understands that anti-capitalist resistance can take place not only on the streets, also in mediated forms on the screen. If relational aesthetics and institutional criticism, in different ways, still cling to or remain within art institutions and see art spaces as places of unique unity or compromised but inescapable realms, respectively, then socially engaged art and tactical media it's more like "centrifugation" and tries to inspire relative freedom outside the artist.

3. Art practice in contemporary contexts after 1949

Constructing the New Standard of Contemporary Chinese Art Evaluation with the Dimension of History

Jacques Rancière said :“In order to put forward my views, I would like to elaborate on the ‘consensus’ ”.³⁷ And this argument is what it means. At the end of the twentieth century, the word ‘consensus’ was very prominent. Such as conservatism, American Republicans and socialists, such as Chinese people, they are getting together and they reach a consensus. They are in the main political standpoint actually are able to co-ordination with each other. They promote the country's economic and social structure to adapt to the reality of global capitalism and as to what measures

³⁶ A Guide To Relational Aesthetics, <https://somethingcurated.com/2018/02/14/a-guide-to-relational-aesthetics/>

³⁷ Jacques Rancière (French: [ʁɑ̃sjɛʁ]; born 1940) is a French philosopher, Professor of Philosophy at European Graduate School

to take, they only need a little discussion to hit it off. It is easy for them to be built on a very radical political identity.

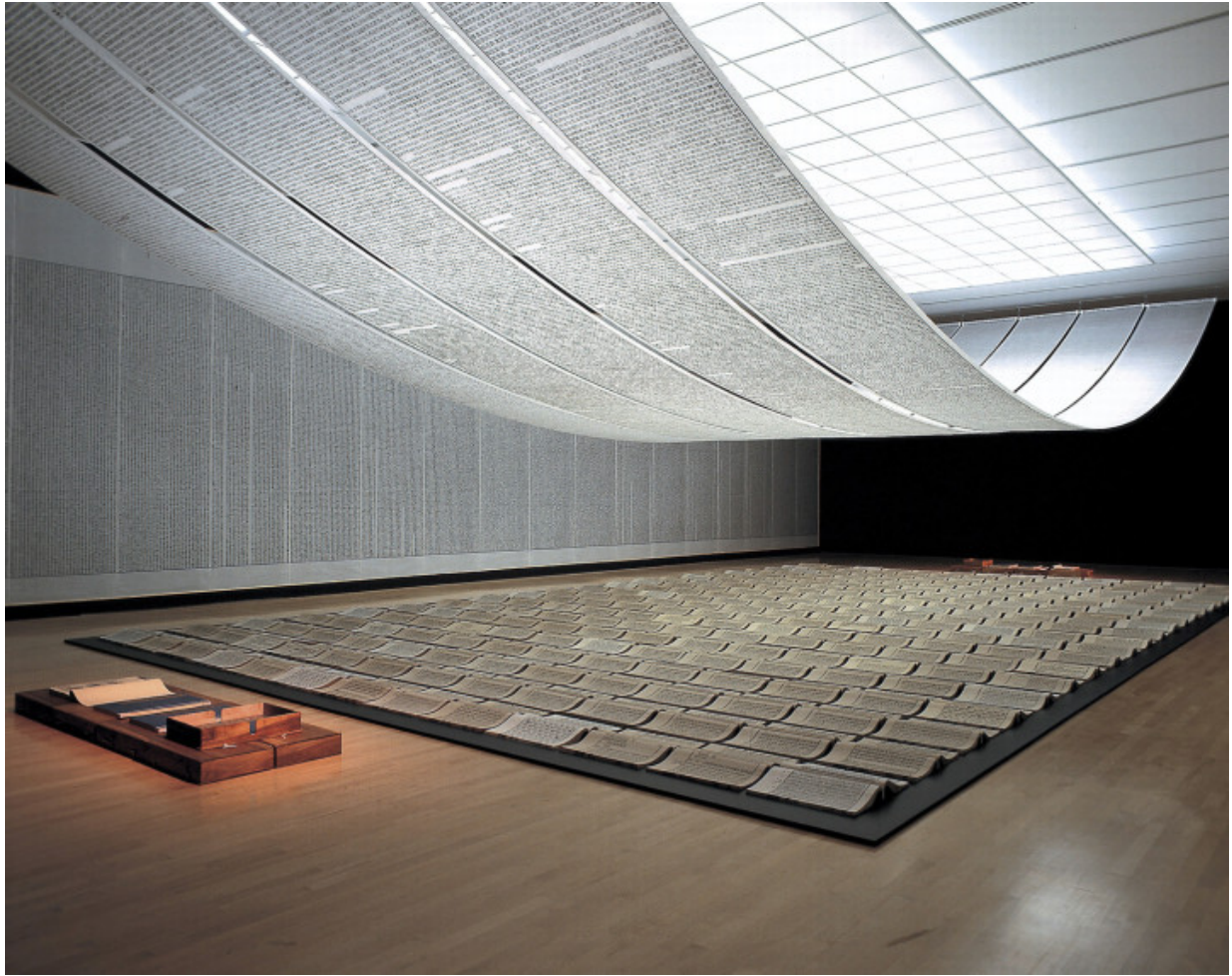
This consensus is a consensus on the concept of inevitably historical inevitability. The idea of this consensus holds that there is only one time and no other time and that time is directed by some inherent inevitability. Consensus is a hit for the sensibility history. Perceptual has three meanings : one is the direction, one is the time position, the third is the meaning of this time positioning. The meaning of time positioning which is our understanding of the form of readability, sensibility and it is also a feeling of our world and sometimes we are imposed on our specific experience to go.

This is what I mean by consensus. If you feel some thing with the reality of the rules inside the law, to think about their way, can often be resolved through causality. This new dominant approach works like this: it makes us feel and think of having a unique reality, a unique direction turning our experience into a framework that is already clear and unavoidable among them.

This constitutes a consensus. From the concept of consensus what can be derived from another contrary concept, is the sense of heterosexual or knowledge. Weirdness is through the transformation of our feelings and derived from the relationship between the sensibility to break this is obvious. By inventing the new ways of expressing things, the new relationships between the various things of the given things, naming them, understanding them and finally by cutting the time, by putting the various times into the same time to achieve it.

After the reform and opening up in 1978, we reopened our modern connection with the world. Contemporary Chinese art began to develop vigorously against this historical background. In the early 1980s, the craze for aesthetics and art criticism in the domestic intellectual circles was a sign of our expectation that the society would develop towards modernization in the field of fine arts. These heated discussions and debates in the academic circles have become another positive ideological enlightenment movement in contemporary China. During this process, the

epistemological debate on "beauty" and the subsequent discussions on a series of theoretical issues laid the theoretical preparation and ideological foundation for the "85 Art New Wave"³⁸.



Xu Bing, A Book from The Sky, 1987-91. Installation view, 1988-91. Hong Kong Museum of Art.

The more positive effect of these debates is to make many art theorists and critics actively participate in the art practice activities at that time. They not only use words to gradually construct the value judgment of contemporary Chinese art, but also practice their own practice and the inner cultural ideals. This period was the most active period for discussions on the evaluation criteria of

³⁸ The '85 Movement was the first nation wide avant-garde movement in the 20th century Chinese art history. Around the mid-1980s, about 100 self-organized art groups simultaneously emerged in the all provinces in China, it turned a storm wave which has profoundly influenced the Chinese contemporary art in the last two decades.

contemporary Chinese art. Although we introduced a large number of theoretical monographs and academic discourses from the west, most artists were still at the stage of simply imitating western modernist creations. Fundamentally speaking, this stage did not complete the task of evaluating the criteria for contemporary Chinese art. With the end of the "85 Art New Wave" movement in the late 1980s, the evaluation criteria that were being constructed encountered external influences from the rise of the art market

Market standards replacing critical discourse?

Participation projects in the social sphere seem to have a dual gesture of resistance and improvement in the course of their operations. They resisted the mainstream market order by dissipating individual creative identities in collective cooperative activities and at the same time (in Kester's words) transcended the "negation and ego trap". Participatory art does not provide goods for the market, but tries to guide the art of symbolic capital to constructive social change. In view of these well-defined politics and the persistence behind such works, it is easy to see them as today's avant-garde art forms: artists use non-material, anti-market and politically appealing projects to create social situations that inherit avant-garde. The movement makes the art play a more important role in life.

However, the urgency of this social task is the result of the fact that all social co-operative practices are considered to be equally important resistance gestures without a failed, runaway or boring participatory artwork, since the task of repairs to social relations they are equally important. I can understand the ambition of the latter, but it is also necessary to think of such works as art, discussion and comparison, because the areas of sponsorship and dissemination of their institutions are the art world, even though the art is always excluded from this. Similar to the discussion of works "Aesthetics" has become a highly controversial word in the past few decades. At least in the English cultural circle, the academic community's attention to social history and identity politics has led to the emergence of aesthetics as an unacceptable concept because it conceals (race, sex, class,

etc.) inequality, oppression and exclusion. This tendency tends to equate aesthetics with formalism, to contextualize, to politicize the three enemies; as a result, aesthetics slowly becomes synonymous with the market and the conservative culture. Although these discussions were necessary in the 1970s to break the authority of the white male elite, they now have become rigidly criticized dogma.

As a micro market in China's market economy, the art market began to develop quietly in the early 1990s. The various elements that constitute the art market in the modern sense also emerge as the times require with the development of the economy. For example, in the early 1990s, Hongmen Gallery, Hanmo Space, ShanghART and other galleries and art spaces appeared in Beijing and Shanghai. The emergence of galleries enables artists to have a new understanding of the economic value of their works. Through cooperation with galleries, artists begin to have a market concept. The rise of the market has begun to exert its influence on the source of art production.

The art market is using the powerful power of capital and quantifiable transaction data provides consumers with a seemingly intuitive and convenient "standard" to a certain extent. The negativity of the art market is marginalizing the discourse of professional art criticism. But the standards offered by the art market are not professional standards. The art market is formed based on the relationship between supply and demand, and the participants have diverse identities and different motivations. Therefore, to a certain extent, it reflects the public aesthetic value orientation rather than professional value judgment. Judgments and evaluations based on market formation are only temporary judgments on the artist, not a permanent judgment on the value of the artist's works in the sense of art history. The art market is a one-way dimension, an appearance based on the unprofessional aesthetic judgment of a specific group of people in a specific historical period. At the moment of globalization, the art market is at most only an angle for evaluating contemporary Chinese art. It cannot fully undertake the important task of judging the value of works of art, and the evaluation of works of art must return to value judgment.

The authoritative position of art criticism as a standard for evaluating artworks is being deconstructed in the postmodernist period and the authoritative position of critics is being hit by both internal and external impacts from the art system. The discussion of traditional evaluation standards based on art criticism and art theory is mainly carried out on authoritative art magazines, newspapers and other paper media carriers, but in the Internet age, the advantages of traditional paper media are being lost. Taking China as an example, the emergence of blogs, microblogs and self-media has greatly weakened the authority of traditional paper media and the voice of criticism, especially independent and valuable criticism has also been dissipated with the change of communication methods. At present, the standard of art criticism is even more difficult to reach a consensus in the general sense and criticism is gradually turning to individualization. Just like in the present of postmodernism, the traditional narrative mode has become a thing of the past. The discourse debate of criticism also cannot continue to occupy the core position of art evaluation standards because of the loss of a unified platform. More importantly, the characteristics of the post-modernist period are that it is non-centered, fractured, and anti-traditional. The perspective and discourse interpretation methods adopted by the criteria of modernist art are gradually becoming invalid. In the face of new artistic phenomena, it is indeed necessary to generate new ideas. evaluation criteria.

Ugo Rondinone has created a new visual feast for the Rockbund Art Museum (Shanghai), which will include the entire building, performers and audience of the museum.



Ugo Rondinone has created a new visual feast for the Rockbund Art Museum(Shanghai), which will include the entire building, performers and audience of the museum

Space:

Step into Iridescent Magical Time and Space This new project for the Rockbund Art Museum in Shanghai is very creative and created his colorful series of works. Ugo Rodina examines the vertical structure of the Rockbund Art Museum in Shanghai, balancing it with horizontal paintings that stretch visually. As a result, vertical architecture and horizontal painting complement each other allowing the exhibition hall to be fully opened as an infinite space in which the way of panorama or landscape painting is broken and some are only stretches and no longer have boundaries or boundaries.

The exhibition consists of seven levels, each of which is a different work or combination of works:

1. A newly produced colorful neon work with the title of the exhibition: "Breath Walking Death";

2. The horizontal gradient wall painting will cover all the walls of the exhibition halls on the first to fifth floors. Each layer will have a gradient of three colors, combining the full spectrum of the rainbow;
3. A pair of clown shoes hang at the entrance to welcome the audience. This is one of a series of works totaling seven pairs, representing seven days of the week
4. A performance of 40 clowns in the art gallery, titled "Lonely Vocabulary";
5. The circle-shaped paintings are hung on the walls of the exhibition halls on each floor, like the setting sun on the horizon;
6. A work titled "Love Made Us" (1996), a combination of filters of different colors, covering all the windows in the foyer of the museum, allowing daylight to enter the museum with a new color experience;
7. A 1996 sound installation, "The Days of Midsummer Are Over."



The suspended colored architectural space of the museum is broken to some extent by the works in it, inviting the viewer to enter a state of meditation. For example, the blurred and bright concentric circles in the artist's mandala (circle) paintings, these bullseye-like paintings are like holes,

destroying the horizontal plane of the museum, thus breaking the original perspective, as if not only the viewers when viewing paintings, paintings also invade the viewer's visual space. Clowns: Meditation as Action Forty clowns in colorful costumes, white masks, black eyelashes, iridescent wigs, are placed in different areas of the museum, presenting various (non) activities: sleep and meditation.

The clowning show is called "The Lonely Vocabulary," and each clown is named after an event in an isolated person's day in the life. The exhibition "Breathe Walking Death" is extremely colorful. The appearance of 40 clown actors in colorful costumes especially highlighted the "reckless behavior" of this color. From the opening to closing of the museum every day, these performers occupy different areas of the museum forming a very strange and unexpected time-space relationship with the audience.

The first impression of such an environment is innocent, dreamy, sweet and surreal. Beneath this touching visual surface, however, a profound sense of alienation develops between the clown and the viewer. Indeed, in the exhibition space, the clowns do not need to actively entertain the audience, but just sit, lie on the floor, sleep or meditate, as if they are outside the ready-made space and distance themselves from the audience. These clowns don't even see this colorful space in their eyes. They wear masks with closed eyes, denying the existence of architecture, environment, and viewers, thereby creating another stretch of space beyond symbolism and narrative. Their faces were pale, with long black eyelashes, as if they had been disguised as sentimental strangers on a wandering strait. The "nothing" action performed by the clowns infiltrates the space, destroying the excessively gorgeous colors with all kinds of sharp questions, asking how to break through the norms and boundaries: how does it feel to be rejected? How can we refuse to do what others tell us to do? How do we spread the roles and actions we are set on into our society? Notably, each clown gets a name from the artist, an active verb that echoes the imperative-like neon title "Breathe Walk Die." "Dazzling Names" has also become another important element in the

exhibition: Rondinone powerfully activates language through titles and names, making it transcend the boundaries of language itself.

Audience:

From Immersion to Engagement Speakers placed in the gallery's stairwell will be triggered by the actions of the audience, playing the artist's sound installation "The Days of Midsummer Are Over" (1996).



Wuguanzhong , The vicissitudes of life, 1998, ink color

Lu Mingjun's article “‘Battle for Art’, ‘Formal Beauty’ and ‘Italy School’—Three Moments of Chinese Modernist Art and Their Correlations” traces three key moments in the history of Chinese modernist art , clarifies the bright or dark relationship between these three different moments, and outlines a clear picture of historical development clues .

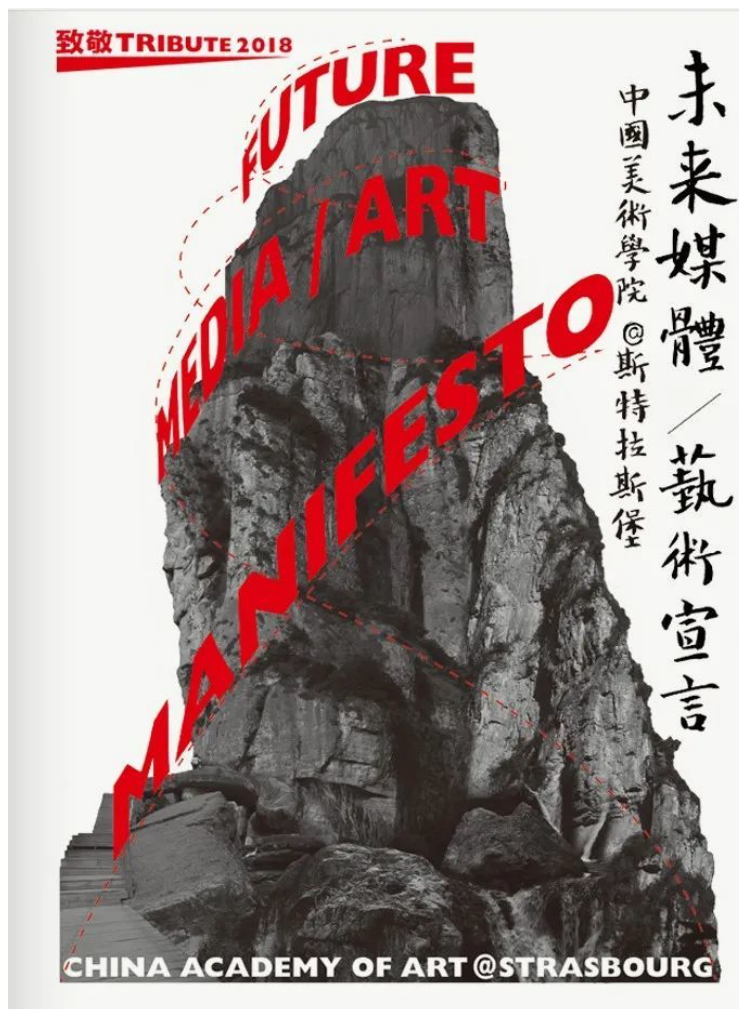
From Lin Fengmian's "War for Art" in 1938, to Wu Guanzhong's "Beauty of Form" in 1979, and then to Gao Minglu's "Yi Pai Theory" in 2009, although the three artists are at different historical moments, their artistic concepts are the same. There is a complex relationship with Roger Fry, Bell and Greenberg, three important figures in the Western formalism tradition, and attempts to construct a special universality. Because of the common concern and shared the same artistic will and energy, Mr. Lu regards these three practitioners of modernism in different periods as

"contemporaries" who have participated in the shaping process of modern China together. Through the intertwining and collision between them, new artistic energy and social potential may be discovered.

In early September 2019, at the invitation of the OCAT Research Center, British art historian Craig Clunas gave a series of lectures entitled "Three Transnational Moments in the History of Chinese Art" at the Beijing Center of the University of Chicago. The three "moments" are: "1902-1903: Sheikh in Calcutta, Nakamura in Paris"; "1922-1923: Dong Qichang in London, Du Lishu in Beijing"; "1927-1928: Pan Yuliang is in Rome, Paul Cézanne is in Shanghai".

At the end of 2017, on the occasion of the 100th anniversary of the Russian "October Revolution" and the avant-garde art movement, the "Future Media/Art Manifesto" series of exhibitions jointly sponsored by the China Academy of Art and the French Academy of Arts Rheinland was held in Strasbourg. open the curtain. As mentioned earlier, in 1924, it was here that more than 20 Chinese artists living in France, including Lin Fengmian, planned the first Chinese art exhibition, which became an exciting cultural declaration of that era. Nearly a century later, dozens of artists and scholars from China and around the world gathered here again to commemorate this important artistic event and historical moment in Lin Fengmian's name.

In the "Foreword" of "Yi Pai Lun"³⁹, Gao Minglu wrote: "'Yi Pai'⁴⁰ tries to go beyond practicality and utilitarianism, adhere to the spirit of independent criticism, and explore a new thinking of the century."⁴¹ "Century thinking." is also the subtitle of the exhibition of the same name. It can be seen that both "Future Media/Art Manifesto" and "Yi Pai" hope to provide a century-oriented thinking towards the future by going back to history, which is not only based on Chinese local



history and culture, and intends to provide a holistic thinking framework. The "Future Media/Art Manifesto" was performed to commemorate the China Art Exhibition held in Strasbourg in 1924. In this exhibition, nearly 500 Chinese ancient and modern works were gathered together. Later, Lin Fengmian planned and organized the Beijing Art Exhibition. The same goes for art conventions, a mix of mediums and art forms. Paradoxically, the exhibition is held under the banner of modernism but the form itself is anti-modernism. This is a special form with Warburg's

³⁹ Gao Minglu: "My Marathon - Writing for the 40th Anniversary of "Literature and Art Research", edited by Jin Ning: "Literary and Art Research and My Academic Writing", Culture and Art Press, 2019 edition, p. 85.

⁴⁰ "Yi Pai" is also the theory of creation. It is a complex narrative that is different from simple and intuitive representation, and is a more essential grasp of the complexity of "world relations". "Yi Pai" does not advocate separation from reality, on the contrary, it should be more integrated into reality, or be a part of reality itself

⁴¹ Gao Minglu: "Theory of Yi Pai: A Theory of Subversion and Representation", Guangxi Normal University Press, 2009 edition, p. VII.

"contemporaneity" which is taken to pay homage to history on the one hand also to inspire new contemporary energy.



An exhibition paying tribute to Lin Fengmian, first president of China Academy of Art, is held at the Haute école des arts du Rhin in Strasbourg.

The inclusiveness and radicality of "Yi Pai" are also reflected here. However, the form itself is not the purpose. They still have their own clear direction and goal. They are all involved in the shaping process of modern China to varying degrees by tracing the tradition. This is obviously different from Warburg. Although they both appeal to universality, the former pursues a special universality, while Warburg pursues a "nameless" universality, a "nameless world". Doctrine" ⁴². Coincidentally, this "unnamed cosmopolitanism" has the same goal as the so-called "centerless cosmopolitanism" of Fenollosa and Korigger. Centralism and Imperialism" ⁴³.

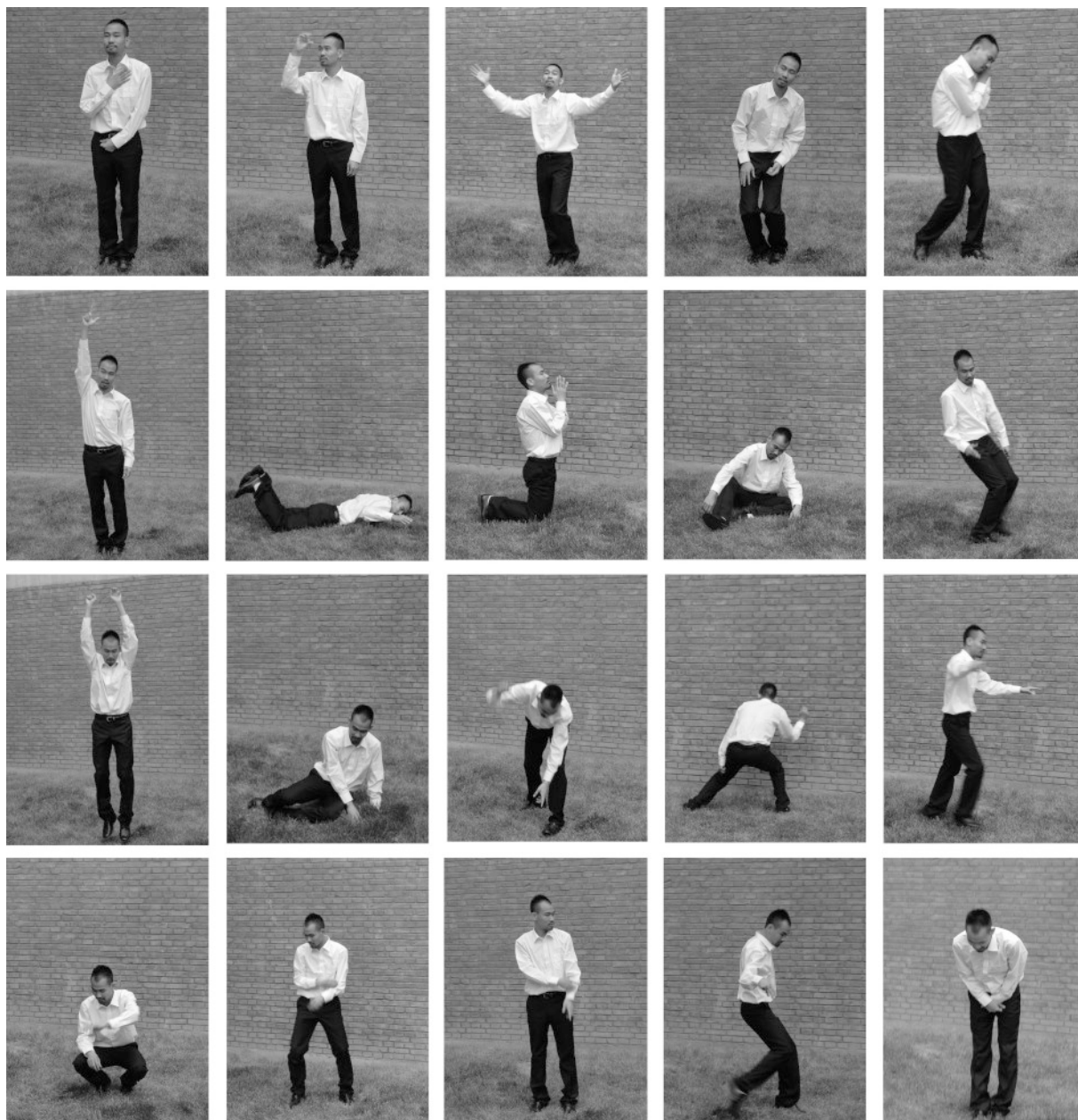
⁴² For Warburg's "anonymity" theory, see Giorgio Agamben: "Abi Warburg and the Study of Anonymity", "Potential", translated by Wang Liqui, Yan Helai, etc., Sha Ming School, Lijiang Publishing House 2014 edition, pp. 125-149.

⁴³ Kanagarani: "Nation and Aesthetics", translated by Xue Yu, Northwestern University Press, 2016 edition, pp. 37, 106

We cannot deny the "destructive power" and political nature of this "contemporaneity" itself. From "War for Art" to "Formal Beauty" to "Yi Pai", the explicit or implicit connection between them seems to constitute a historical narrative of Chinese modernist art, but because they share the same artistic will And energy, which is not so much three different moments, but the same moment. Here, we may also consider Lin Fengmian, Wu Guanzhong, and Gao Minglu from different periods. Practitioners of modernism are regarded as "contemporaries". This is not only to reaffirm the historical connection between them, but also to inspire new artistic power and social potential through their intertwining and collision.

Why should Chinese contemporary art be judged by Western art history, art theory and art system? Although the formal language of Chinese contemporary art is deeply influenced by western contemporary art or it is itself a part of global art from another point of view, it is also a part of Chinese art and culture for more than a century. The continuation and legacy of the radical movement. This book is more of a result of the collision between the radical practice of contemporary art and the "revolution of fine arts" a hundred years ago. What I really want to ask is, is the "art revolution" the radical root of Chinese contemporary art? Is it a preview of contemporary art in China? What role did each play in the construction of modern China? And, what does the history of modern China mean to the world today?

Gao Minglu believes that China's "modernity" has been an "integrated" enterprise since the beginning of the 20th century and this modernity has historical links with culture and politics. In the West, modern art and politics are historically separate. That is to say, it is precisely based on the judgment of the duality of Western modernity that he puts forward the concept of "Integral Modernity". "Total modernity" constitutes the theoretical basis of "Yi Pai". But because of



Hu Xiangqian , "Forward Art Museum"

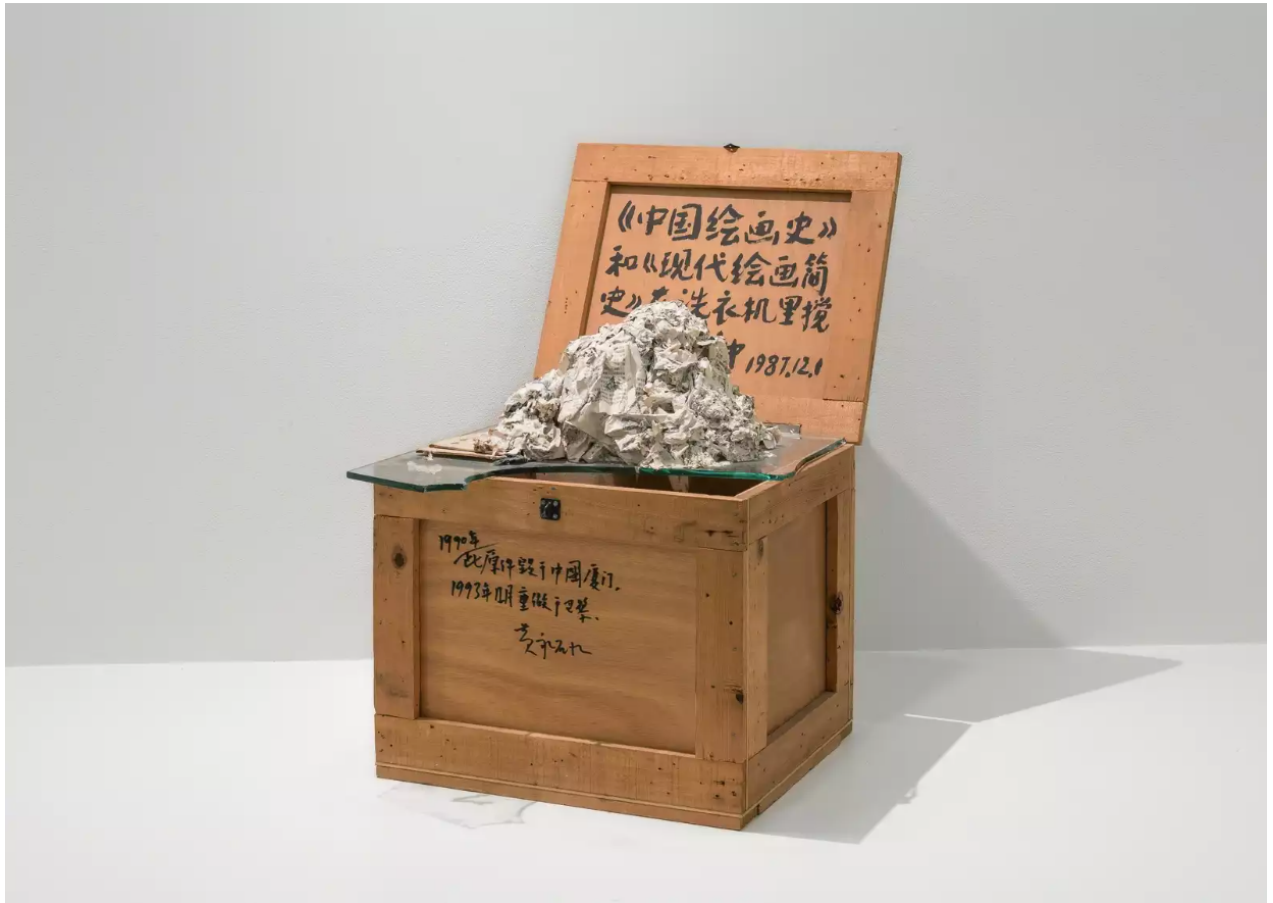
this, it has been criticized as a kind of cultural conservatism and essentialism. Even in the view of Craig Clunas, the distinction "the West is like this, China is like that" is untenable in itself. However, such interpretation and judgment obviously simplifies or one-sided the "Yi School". Gao Minglu's move is not an isolated case. Looking at the entire 20th century, the "Yi School" represents two or even three generations of Chinese artists and intellectuals. consciousness and choice. The same anxiety is also reflected in Pan Gongkai, who even thinks it is related to the legitimacy crisis of Chinese modern art. To this end, he proposed a new program, what he called the "four

major doctrines" ("traditionalism", "integrationism", "westernism" and "popularism") as a strategic response to construct a new historical narrative of Chinese modern art history.



Sun Yuan & Peng Yu "Freedom"

In addition, some people suggested that the prefix "China" should not be added to the front of contemporary art. Contemporary art itself is globalized. The so-called "Chinese contemporary art" was originally problematic. It should be said that contemporary art from China Art or contemporary art in China, such as the title of the Chinese contemporary art exhibition held at the Qatar Museum Bureau in Doha in 2016 is "How about Art? - Contemporary Art from China" curated by Cai Guoqiang, the following year by the American Guggen "Theatre of the World: Art and China since 1989" at the Heim Museum co-curated by Alexandra Munroe, Hou Hanru, and Philip Tinari.



Huang Yong Ping The History of Chinese Painting and A Concise History of Modern Painting Washed in a Washing Machine for Two Minutes,, 1987,
Ink on wooden crate, paper pulp, and glass, 30 1/5 × 19 × 27 1/2 in, 76.8 × 48.3 × 69.9 cm



Huang Yong Pin, *Cinquante bras de Bouddha*, 1997-2013, 187 4/5 × 159 1/10 × 163 2/5 in 477 × 404 × 415 cm

The same emphasis is placed on art rather than Chinese art. The problem is that no matter how globalized it is. It seems that it cannot change the soil in which it grows. Many practices are

originally rooted in living history and practical experience. Moreover, globalization does not abolish national boundaries, but strengthens the construction of nation-states and the artist's sense of identity. The approach of this book is different from both the former and the latter. It does not appeal to essentialism and particularity, nor does it follow globalism and universality, but is entirely based on the history, reality and future of modern China. Among them, essentialism and globalism have been included, including specificity and universality. Whether "going to the people" or literati art or the conception of frontier, nation and country, utopia and future new world, including the modernist experiment of "harmony between China and the West", its originality is not limited to China, to a large extent, they are. It is the common experience of China, the West and the whole world.

As the historian Zhang Zhenkun said: "The world's entry into China makes China's entry into the world inevitable." Especially since the late Qing Dynasty, the West and even the world have actually been internalized in China's history and have become the composition of modern China. elements, we can no longer be external to the West and the world. Then, "If the overall contours of the historical crisis created by the consciousness of the world suddenly invading and converging into China in the late Qing Dynasty were to be understood, a key step must be to recognize the undeniably global nature of the world, its 'entry' It was accomplished by including non-European, American and Japanese histories at the center, as the Chinese intellectuals at the time did." It can be said that we cannot avoid this global perspective and enter the history of modern China. However, this book is not to give an essential definition of modern China, which is beyond my ability, but to reopen our understanding of modern China through the perspective of "art revolution" vision. Therefore, in the process of writing, in addition to cross-time and cross-media. I also try to bring the vision of global history into it through cross-regional observation and try my best to combine all these into an organic text installation. Among them, the biggest difficulty and challenge is how to face such a huge and complex history and reality and then extract a few clear clues from it and connect them meticulously. So this is less a historical narrative than a curatorial

writing. It addresses not only the multidimensional connection between the past and the present, but also imagines the possibility of a future art, exhibition, writing practice, and a new world order.

The "delegalized" wild state



Liu Wei , 《looks like a landscape》 , shanghai

The wild state of "delegalization" has always been regarded as a manifestation of the radicality of Chinese contemporary art. The first Guangzhou Triennial was curated by Wu Hung, Wang Huangsheng, Huang Zhuan, and Feng Boyi. It was titled "Reinterpretation: Ten Years of Chinese Experimental Art (1990-2000)" and divided into memory and reality, people and environment, local and global. Continue the four parts of the experiment, carry out historical review and academic interpretation of Chinese experimental art in the 1990s and explore the new direction of Chinese contemporary art development after entering the 21st century. To summarize Chinese contemporary art in the 1990s as "experimental art" rather than "avant-garde" or "avant-garde art", there are considerations of taking a neutral attitude, avoiding too many political and ideological elements and hoping for greater integration. Then, since it is a new interpretation, there must be an old interpretation that needs to be revised. What is the problem with the old interpretation? In the introduction to the exhibition catalogue, the chief curator Wu Hung first emphasized the significance and complexity of experimental art in the 1990s. And "the previous

explanations often lack a solid research foundation or simply reflect the personal opinions and tastes of the explainers".

The papers of Chinese and foreign scholars they have collected mainly examine the Chinese experimental art in the 1990s from the perspective of art history, such as vertical and horizontal origins and contextual discussions, the revealing of its own evolution logic, and its relationship with the surrounding world. doubts, etc.⁴⁴ It can be seen that the reinterpretation regards the theoretical basis of art history as the most important starting point. This is also in line with the desire of the then curator of Guangdong Museum of Art, Wang Huangsheng, to establish the museum's academic image and cultural standpoint with a sense of history. He set the basic idea of "Guangzhou Triennial" as a long-term plan. In order to "care about culture, pay attention to history", that is to say, there should be "the cultural theme of watching reality, sensing history and telling survival" in the concentrated art works display⁴⁵.

Another curator, Huang Zhuan, curated a discussion on "How Chinese Contemporary Art Acquires an International Identity" as early as 1994 in "Gallery" magazine⁴⁶, is a reflection of the 'postcolonialism' and 'non-European centralization' trend of thought on the international contemporary political map" with a taste of cultural curiosity. "How to enter the world in an attitude or how to deeply understand the international rules, correct the international position of Chinese contemporary art, and recognize its accurate international value are the preconditions for truly transforming the 'Chinese topic' into an 'international topic' in the cultural sense."⁴⁷.

⁴⁴ Wu Hung: "Introduction: Ten Years of Chinese Experimental Art (1990-2000)", "The First Guangzhou Triennial of Contemporary Art - Reinterpretation: Ten Years of Chinese Experimental Art (1990-2000)", Macau Press, 2002, page 10

⁴⁵ Wang Huangsheng: "Foreword", "The First Guangzhou Triennial of Contemporary Art - Reinterpretation: Ten Years of Chinese Experimental Art (1990-2000)", Macau Press, 2002.

⁴⁶ "Gallery" magazine is the only professional art magazine in Guangdong Province and the first brand magazine of the gallery industry in China. The focus is to pay attention to the development of Chinese galleries, report global gallery information, promote famous contemporary art masters and guide rational collection investment.

⁴⁷ Huang Zhuan: How Chinese Contemporary Art Acquires International Identity, The Gallery, No. 4, 1994.



This work was shown in 'Fuck Off'. A Work By Ai Weiwei (Exhibition View)

As for the curator Feng Boyi, one thing that draws attention is the transition from the "Non-Cooperation Way" exhibition with Ai Weiwei in 2000, which expressed his rejection of various systems and discourses of power to this time he cooperated with the official museum system. But in fact, one of the origins of the "non-cooperative approach" is the reflection on the image of the "other" played by Chinese avant-garde art when it is active in international exhibitions. This kind of thinking is consistent with the thinking of several other curators. Another origin is the strong self-expression of Chinese contemporary art in the folk system since the late 1990s. The original intention of the planning is to hope that "China's avant-garde art will generate and confirm a self-contained and independent Chinese contemporary art form in the position of 'non-cooperation' with the Chinese official art system and the mainstream and power discourse of the Western art system."⁴⁸ The "non-cooperative approach" was actually very

⁴⁸ Liu Ding, Su Wei, Lu Yinghua, editors: "Individual Experience: Dialogue and Narrative of Chinese Contemporary Art Practice from 1989 to 2000", Lingnan Fine Arts Publishing House, 2013, pp. 38-39.

keenly aware of the problem of Chinese contemporary art that was about to enter the system. Later, the discussion triggered by the more and more frequent overlapping but collision between contemporary art and the official system became very clear. Prove it. At the beginning of the cooperation with the system, Feng Boyi said that independent curators can adopt different strategies in specific practice to establish a cooperative relationship with the current cultural system, on the premise of maintaining an independent position. But he also recognizes that it is worth exploring how the experimental art exhibition incorporated into the official system maintains its sharpness and experimentation.⁴⁹



LU CHUNSHENG, Hey, Lana, 2000, B&W chromogenic print, 72(H)*108cm

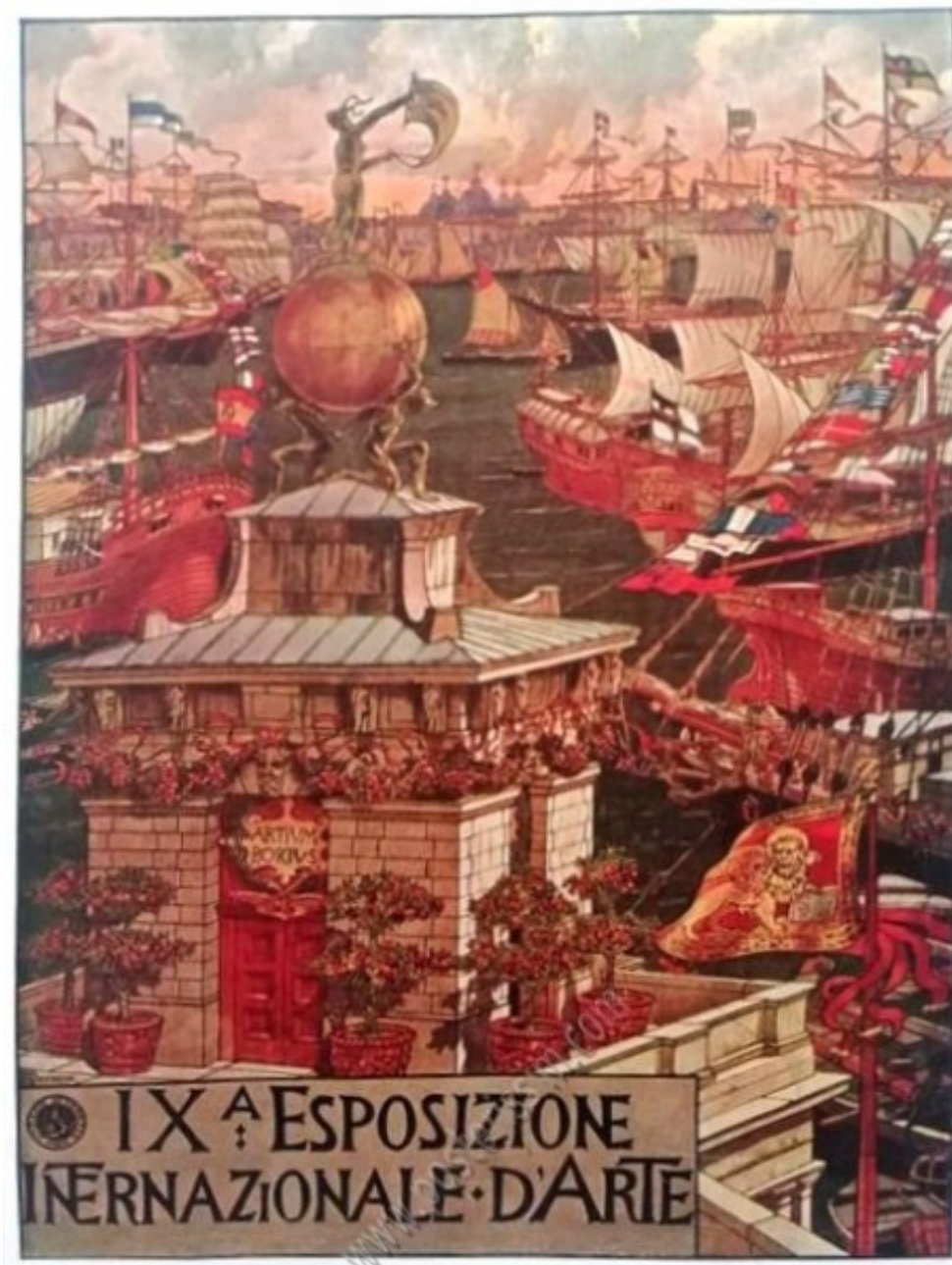
The theme exhibition of this Guangzhou Triennial is divided into "Super City: Between Density and Expansion", "Tropical Memory and Cultural History", "Urban Survivor: Facing the Hustle and Bustle", "Facing Globalization: Economy, Migration and Borders" ", "Garden: Artificial

⁴⁹ Feng Boyi: "On the Position, Responsibilities, Strategies and Others of Independent Curators", edited by Wang Huangsheng, "Location and Mode: Reflection and Innovation of Contemporary Art Exhibitions", Guangxi Normal University Press, 2004, p. 145 Page.

Nature” and “Fantasy World” invite contemporary artists at home and abroad to discuss urban patterns, history and memory, life and imagination, immigration and borders in the Pearl River Delta and comparable regions in the context of globalization. Different native qualities were researched and created. In addition to thematic exhibitions, there are also a "self-organization" section consisting of exhibitions by independent art organizations, institutions and groups and a special program section outside the "main exhibition site". Furthermore, before and during the theme exhibition, the planners also set up a series of continuation projects called "Delta Lab" to carry out research topics related to the exhibition theme and activate intellectual debate and exploration among different individuals. This truly constitutes a systematic project of regional research, art practice and exhibition space presentation on the topic of tension between global and local relations.

We say that due to the changes in the global political and economic structure and the theory of art and culture, non-Western contemporary art has attracted the attention of the world. However, at the level of art history writing, what the West has experienced is the stage in which the existing art history narrative fails. The method of using Western rules to study art on a global scale is obviously unsatisfactory and difficult to implement; while denying world art history, can the proposition of studying art history on a regional scale be able to cope with today's intensified globalization dimension? Is a new global art history feasible? Hans Belting's global art history emphasizes that it is not the history of "global art", but implies that "art history that extends contemporary tentacles to a global scale is a method and an academic discipline".⁵⁰ The re-interpretation of non-Western contemporary art should not only provide another partial perspective, but what it means for the reconstruction of the entire art history is still an unsolved issue.

⁵⁰ Hans Belting: "Contemporary Art as Global Art: A Critical Evaluation", Liu Ding, Lu Yinghua, Su Wei edited "Small Movement: Self-Practice in Contemporary Art", Lingnan Fine Arts Publishing House, 2011 Year, p. 55.



Since Chinese contemporary art entered the Western art system in the late 1980s and early 1990s, it has been simplified or defined as an ideological resistance and a symbol of traditional culture for a long time. For Western audiences who know China well, it is undoubtedly the most convenient entry and way and it is also in line with their "political correctness". And we

find that resistance to such a prejudice also started in the 1990s. But whether it is defined or resisted, the specter of a country and a nation is inevitable. The most typical example is the national pavilion model of the Venice Biennale.

As early as 1907, the Venice Biennale began to explore the model of the national pavilion, drawing on the practice of the "Country Street" of the World Expo. In less than 10 years, almost all influential countries have set up national pavilions and this international carnival which was originally an art has also become a big stage for cultural and political contests between nation-states.

In 2005, the China Pavilion was established. So far, with the exception of a few, most of the world's countries have joined the ranks... These all remind us that the radical energy of art as an action is neither purely dependent on individual practice nor entirely derived from national behavior, but It comes from the interaction and symbiosis between the individual, the nation state and the world. In this regard, the "art revolution" a hundred years ago may be the real historical root of Chinese contemporary art.

4.How Emotions Participate in the Negotiation of Artistic Creation and Politics

"Emotion is an angle to analyze the creation of Chinese Conceptualism". The new emotional structure is once again shaped by a unified, normative force—globalism full of contradictions. The emergence of this new framework is the focus of the exhibition "Emotional", how we interact with our own history and with the world under the new framework. Double dialogue? Whether it is seeking legitimacy in both local and international territories, or eagerly drawing a line from nationalism and unilateralism; whether it is full-scale commercialization or an alternative space for elite posture; whether it is the “state-owned” still alive today. "The art system is still a "folk" practice that claims to be in the wild and nomadic - from the perspective of its relationship with the framework of dialogue, China's conceptualist practice is after all connected with the history of the socialist period. Under the operation of many emotional and psychological mechanisms, Chinese contemporary art as a whole still operates in the hidden, but we have become accustomed to the mainstream/marginal, elite/popular, global/local binary mode. Changes in the objects that art talks to cannot cover up the constant changes in the situation of art itself. And only by looking at these "troubled" problems and these "troubled" minds can we avoid intuitive and general historical knowledge and a difficult description of the complex and intertwined hardships we experience today in the post-revolutionary period.

From uncertainty

In terms of situation, the Chinese art world after 1949 is a complex field, subject to almost comprehensive political constraints and disciplines, constructing its own production and circulation mechanism in a comprehensive ideological and organized way and trying to the integration also attempts to recreate the history of Chinese art in the 20th century. While revolving around the aesthetic standards derived from the major historical moments of 1919, 1937, 1942, and 1949, it also serves the post-1949 variation with the theme of revolution and innovation. At the same time, as a part of literary and artistic production, socialist art is actually in the framework of revolutionary narrative with the field of literature, drama and film, but it also shows that it is transforming tradition and criticizing modernism, carrying out nationalized narratives, and conducting aesthetic debates, etc. Layer-specific complexity.

In terms of personnel, artists from different artistic training and creative backgrounds are in a highly organized political situation at the same time. They must digest and transfer the world experience and way of thinking 49 years ago, and shape themselves into the field of art The image of the so-called new man of socialism. They had to find their own position in the complex field of the time and the ups and downs of the times, and to find the distance between them and the changing mainstream.

This uncertainty about the art practitioners themselves and their contexts aroused many emotional dimensions, which in turn led to a large number of debates about fundamental issues in socialist art from 1956 to 1962. For example, to re-debate what is the essence of art, what is reality, the task of art history writing, the problem of models, the problem of sketching and other basic issues. Art creators use debate to determine the position, possibility and degree of freedom in the dialogue between themselves and the country, and find a place for emotion between the public and the private.

Inadequate and incomplete:

“The contention and free space of the relaxed period also released some feasible directions within realism. Although they are only identified in the framework of socialist art and have not been fully practiced, they help us understand the driving force of emotion in the individual’s Life experience and creative practice, as well as the specific performance of the collective empathy mechanism, provide textual and aesthetic space.

At the national level, large-scale longing and trust in the new era, enthusiasm for revolution, enthusiasm for production, and anger against "class enemies" are built; while artists are obsessed with emotional experience in the private sphere, and the aesthetic expression shaped by emotional experience, there is a huge tension between the two.



Ma Liuming, Add one more meter to the unnamed hill, 1995

It is not easy to find these under-practiced directions. Their brewing and presentation are often in an extremely complex political-art discourse space, and they struggle to find their own position

in the realistic political space. Whether it is written against the milestones of a certain historical moment or from the works and speeches of individuals who express their lyrical and free voices, it is difficult for us to accurately identify these directions, let alone point out their political and historical significance. The potential that sexuality can offer. However, the lack of these directions will create obstacles and many blind spots for our understanding of the experience and conscious vision of the post-1949 new era (art) history. Just as great uncertainty ran through the minds of individuals in the 1950s and 1970s, these sneaky directions diffused throughout the first three decades of history, converging at particular political moments to unleash a tendency to integrate the nation with the individual, linking the emotional norms of collective operation with the emotional gestures of individuals that cannot be restrained by the state. The exhibition is expressed through four levels:

The Structures of the Life-world

In 1932, Schutz published the book "*The Structures of the Life-world*"⁵¹, systematically proposed the program of social phenomenology, and emphasized the use of phenomenological methods to achieve a priori intuitive vision of the living world. He thinks, "The world of everyday life refers to such a world between subjects. It existed long before we were born, and was taken by others and our predecessors as an organized world.

It is now given for our experience and interpretation. Our full explanation of it is based on the people's previous experience with it. It builds on our own experience and on the experience passed to us by our parents and teachers. These experiences are based on 'existing knowledge'. In the

⁵¹ The Structures of the Life-World is the final focus of twenty-seven years of Alfred Schutz's labor, encompassing the fruits of his work between 1932 and his death in 1959. This book represents Schutz's seminal attempt to achieve a comprehensive grasp of the nature of social reality. Here he integrates his theory of relevance with his analysis of social structures. Thomas Luckmann, a former student of Schutz's, completed the manuscript for publication after Schutz's untimely death.

form of the function of the reference diagram (Schutz, 2001: 284). He pointed out: "The world of life is both the background and the object of our actions and interactions" (Schutz, 1970: 73).

Later, based on the enlightenment of James, Dewey and especially the idea of George H. Mead, the symbol was gradually improved by the second generation scholars of the Chicago Sociology School such as Herbert Blumer and Erving Goffman. The interaction theory also puts the perspective of research into the daily life of civilians. They advocate the study of human life from the daily natural environment in which individuals interact.

Herbert Blumer points out: "The empirical world is composed of the process of changing symbolic interactions between actors in different situations. Therefore, concepts that can only analyze certain events in certain situations cannot grasp the real world. The more important thing is that the social reality is ultimately built up from the process of symbolic interactions between individuals" (cited by Turner, 1987: 418).

Gaffinkler's achievements in phenomenology, sociology, symbolic interactionism, and linguistic philosophy have created the method of ordinary people and advocate the study of daily life practices⁵². That is, in everyday life, ordinary citizens use complex interpretive procedures, assumptions, and Expected network. He said: "The method I'm talking about is the study of ordinary people. It considers the rational features of index expressions and other practical actions as the accomplishments of well-organized and skillful practices in daily life. It is a continual achievement with contingency" (Garfinkel, 1967: 11, cited in Waters, 2000:43).

The ordinary methodological researchers often use the conventional ways to explore how people repair routinely damaged actions, aiming to understand how people turn everyday phenomena

⁵² Herbert George Blumer (March 7, 1900 – April 13, 1987) was an American sociologist whose main scholarly interests were symbolic interactionism and methods of social research. Believing that individuals create social reality through collective and individual action, he was an avid interpreter and proponent of George Herbert Mead's social psychology, which he labelled 'symbolic interactionism.'

into common sense. Because they believe that people's daily activities are not disorderly, but orderly, people have a certain degree of understanding of the logic of their actions, and these actions have corresponding practical purposes, so they can translate such logic come out.

As Marx said, in everyday life, the mediating role of those unreasonable forms that express and summarize a certain economic relationship has no effect on the daily affairs of the actual bearer of the relationship; And because they are already accustomed to activities within this kind of relationship, they do not think there is anything in them that is difficult to understand. A completely contradictory phenomenon is also by no means unbelievable to them. They feel so comfortable with expressions that are not intrinsically linked and that they are irrational in isolation, like fish in the water" (Marx, 1975: 878). Habermas demanded that the philosophy be based on the practice of daily life, revealing the rationality of activities in daily interaction practices, and providing a yardstick for radically distorted communication and lifestyle, playing a critical role, and the liberating people from the dissimulation of the living world.

It was the French scholar Henri Lefebvre who worked to discover the positive aspects of everyday life and systematically⁵³. Lefebvre believes that daily life is a problem that can never be transcended, nor is it merely a phenomenon of alienation, but an existential world in which dissimulation continues to occur and is continually overcome, with infinite energy and eternal reincarnation. In his three volumes of the *"Daily Life Criticism"* and *"Everyday Life in the Modern World"*, Lefebvre points out that everyday life is "living, clothes, furniture, family, neighborhoods, and the environment... if you like, you can say this is material culture (Lefebvre, 1971:14; Liu Huaiyu, 2003). As a repetitive and quantitative material life process, daily life has a "live attitude" and "poetic atmosphere." In the words of Anthony Giddens, one is the tedious machine-like rhythm

⁵³ Henri Lefebvre (1901-91) was a French Marxist sociologist, intellectual and philosopher. He held a range of academic posts both in France and America and wrote almost 70 books. His work influenced the development of philosophy, sociology, geography, political science and literary criticism.

of everyday life in the modern society, and the other is the daily life of the ancient society filled with concrete and abundant meanings (daily). (Referring to Liu Huaiyu, 2003).

The discussion of everydayness is ubiquitous in contemporary art, and it is also an important part of the legitimacy of contemporary art. On the one hand, everydayness is the basic proposition for the connection between China and Western modern art, and it is also an attempt by China in the enlightenment atmosphere since the 1980s. a breakthrough.

"The practice of everyday life ⁵⁴is an urgency and a metaphor. For contemporary art, it's about how to define the place of art practice in the context of post-90s Chinese culture. This context itself requires us to immediately join the global order. It also requires us to rethink how we face this post-1949 history."

The Politics of Empathy

Michel de Certeau fails to reveal whether there are differences in the rebel consciousness and tactics of the vulnerable people in different societies. The focus of Michel de Certeau's research is on the rebellious behavior similar to Scott's "hidden script" rather than such open revolt, namely, a society where information is tightly sealed, people's economic and educational level is not high. Compared with societies that are relatively economically and culturally, do "common people" have great differences in their rebellious awareness and ability? Michel de Certeau did not give a definitive answer to this question, although he also mentioned that the procedure for making the product reusable was linked by a mandatory language. In addition, the operation of the program was also affected by social conditions and power relations. He said that in the face of television footage, "migrant workers do not have the same free space for criticism or creation as ordinary

⁵⁴"Spatial Practice" and Poetic Resistance :OnMichel de Certeau' s theory of the practice of everyday life

citizens. In the same field, he receives all kinds of information, economic conditions and compensation. This adds fraud, fantasy, and ridicule" (de Certeau, 1984: xvii).

What I also want to know is that if there is a difference, then in a society with little "free space for criticism or creation", will "general people" have a clear sense of resistance in their daily life practice? Are they unconscious because they are blinded? Or even if there is a sense of resistance, how will they resist? This should be a problem that deserves more attention.

Secondly, De Certeau failed to reveal whether or not the day-to-day resistance will be transformed into a formal open conflict. The "daily rebellion" of the weak is apparently due to the existence of "daily repression". In other words, the effectiveness of daily repression proves the legitimacy of daily resistance.

Desai Tutu overestimated the power of the vulnerable. In the media-led information society, the production and circulation of information and symbols have become the key to controlling production, work, and consumption. Whoever controls the information network controls social power. "Symbol power is the power to construct reality and it is the power to construct a cognitive order" (Bourdieu, 1999)⁵⁵. Symbolic powers transform the social attributes that govern relations into natural attributes (Bourdieu 1991: 163-170).

This means that the modern regime has to use linguistic strategies to maintain its legitimacy. They often disguise the bare control relationship as a kind of "euphemization" (Bourdieu, 1991: 84-85). Therefore, the weak's resistance first of all Have to tear this camouflage.

⁵⁵ Pierre-Félix Bourdieu (/ pjɛʁ buʁdjø /) (Denguin , 15 of August of 1930 - Paris , 23 of January of 2002) was one of the most outstanding representatives of sociology contemporary. He managed to reflect on society , introduced or rescued batteries of concepts and systematically investigated what often seems trivial as part of our everyday life. Some key concepts of his theory are those of " habitus " , " field " , " symbolic capital " or " institutions " .

Certeau's resistance to the vulnerable is overly optimistic. Various resistance arts were cast in the order established by the "strong". This was a war but it was full of poetry. Obviously, De De Certeau's theory is quite optimistic. Guerrilla warfare and flexible strategies can indeed win small victories, but can these strategies be institutionalized to counter dominance?

However, as James Scott⁵⁶ stated in the foreword of *Weapons of the Weak*⁵⁷, most subordinate classes that traverse most of the historical process can rarely engage in open, organized political actions. It is too luxurious. In other words, such movements are too dangerous even if they are not self-destructed (Scott, 1985).

The frontier themes after 1949 took place within the framework of political subjectivity. "The so-called emotional identity among ethnic groups is to drive the people to overcome the problem of ethnic differences and form a unified political consciousness. Under such conditions, people's political subjectivity is in the first place. The national emotion that transcends the specific ethnic group. It is the bond that maintains the various ethnic groups under the same political community." The liberation of serfs in Tibet, the theme of the Qinghai-Tibet Railway, and the exotic voices of the Great Northern Wilderness prints are actually alienation of the other, and also cover up the various conflicts under the demands of shaping the national community. . On the other hand, the group of artists sent from the mainland to the frontier to create creations, and the organization of the local art study class, are also conveying the discipline from the center.

In Western modernism, the emotional connection is usually the infinite experience of life. When exploring the depth of self-interiority in the infinite experience of life, one will face doubts about

⁵⁶ James C. Scott (born December 2, 1936) is a political scientist and anthropologist. He is a comparative scholar of agrarian and non-state societies, subaltern politics, and anarchism. His primary research has centered on peasants of Southeast Asia and their strategies of resistance to various forms of domination.

⁵⁷ James C. Scott, *Weapons of the Weak: Everyday Forms of Peasant Resistance*, Yale University Press, 1985

the authenticity of the self, that is, reflection on the self, that is, irony. This irony is actually an anxiety about the self's place in the world.



Fen-Ma liuming in Munich. 1999 Germany b/w print 1999 edition of 8

In Western modernism, the emotional connection is usually the infinite experience of life. When exploring the depth of self-interiority in the infinite experience of life, one will face doubts about the authenticity of the self, that is, reflection on the self, that is, irony. This irony is actually an anxiety about the self's place in the world.

But in the period of socialism, irony became a theme which is different from the irony of modernism. It is no longer a mirror image of the self, but usually uses the ruthlessness of irony to set off the sentence of literary and art workers or to tortuously strive for it through irony. A space for artistic expression. Overall, this irony complements the discourse space of socialist art.

The number of new institutions is increasing, but institutions should learn to really work around artists, finding a better balance between creating spaces for artists to express and shaping the authoritative language of institutions, while opening doors to real and intense issues. Today, there is no good institution or bad institution and institutional practice is the practice of power which is a danger.

In the contemporary field, artists express an anxiety about the existing social rules or the order of the art system through irony. Let's look at Ma Liuming's works. In his works after 2000, he often appeared in his different exhibition sites as a sleeping image, which can be understood as an expression of irony.

Rebellious Action in the “Hidden Script”—Analysis of the space practice in the social aesthetics

From the experience of the taxi driver to the dream maker of “68 movement”. After 1945, Henri Lefebvre was the main theoretical philosopher of the French Communist Party. He went to abandon and situationist, and he cared about Hegel and the country. In the later stage, it turned to the city, daily life and space. He not only influenced many legal philosophers (such as Michel de Certeau's *"Daily Practice"*) but also completely changed the space professional theory, after the advent of the English version of "Space Production", and its successor David Harvey is the pioneer of reinfusing Marxism into space, urban revolution and urban planning.

Heterotopia is a concept elaborated by philosopher Michel Foucault to describe certain cultural, institutional and discursive spaces that are somehow ‘other’: disturbing, intense, incompatible, contradictory or transforming. Heterotopias are worlds within worlds, mirroring and yet upsetting what is outside. Foucault provides examples: ships, cemeteries, brothels, prisons, gardens of antiquity, fairs, Turkish baths and many more. Foucault outlines the notion of heterotopia on three occasions between 1966-67. A talk given to a group of architects is the most well-known explanation of the term. His first mention of the concept is in his preface to 'The Order of Things' and refers to texts rather than socio-cultural spaces.⁵⁸

⁵⁸ Foucault, Michel (1971). *The Order of Things*. New York: Vintage Books. ISBN 978-0-679-75335-3.

Foucault articulates several possible types of heterotopia or spaces that exhibit dual meanings:

A 'crisis heterotopia' is a separate space like a boarding school or a motel room where activities like coming of age or a honeymoon take place out of sight. Foucault describes the crisis heterotopia as "reserved for individuals who are in the relation to society and to the human environment in which they live, in a state of crisis." He also points that crisis heterotopias are constantly disappearing from society and being replaced by the following heterotopia of deviation.

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For example, art historian Grant Kester points out that we live in a world where everyone is "reduced to a pseudo-community of atomized consumers", "landscapes and repetitive paralysis of our perception" and art The unique role is to resist the world. Dutch artist Jeanne van Heeswijk wrote: "One of the reasons why artists are no longer interested in the passive process of viewers - viewers is that this communication has actually been completely stolen by the business world ... In the end, "The artist / activist Gregory Sholette and art historian Blake Stimson argue that" the only action theater is directly involved in productivity in a world that is completely submissive to the form of goods and landscapes."

Even the curator Nicolas Bourriaud used the landscape as his core reference point in describing the art of the 1990s: "Today we have entered the next stage of development: the individual moves from passive and purely repetitive states to market forces His minimalist activity ... here we are facing the task of becoming the remnants of the landscape. "As the philosopher Jacques Ronsel pointed out," Criticism of the Landscape "often became" the politics of art "initially and finally Rely on.

5. Art and Labor: Rethinking "Ourself"

“Whose labor is condensed in the work of art? Whose labor is valued? Who is valued? Why? Politically, to what extent do we see this kind of the existence of labor, thus requiring a certain level of participation by the artist? What are the prospects for collaborative processes and/or social practices that could lead to a richer relationship between art and labor in China?”⁵⁹

The curator Yao Jiashan raised the above questions in the book *Production Mode: A Perspective of Chinese Contemporary Art* (2008). The object of discussion in this book is the phenomenon of "contracting artists" that appeared in mainland China at that time. In the author's opinion, this large-scale art production method has Chinese characteristics. It not only involves labor issues in contemporary China, but also reflects the transformation of Chinese contemporary art under the influence of marketization and transnational capital. In addition to examining the specific art production methods that appeared at a certain time and place, the more important significance of this book is to direct the discussion of art to a political and social issue - labor.

Following this path, we can further think about labor related to art and the relationship between laborers. For a long time, art has been regarded as an autonomous field which can be said to be the self-shaping and self-enchancement of art and it is also an ideology maintained by multiple forces. Correspondingly, art-related labor is equated with some kind of mystical artistic creation, some kind of mental activity that reflects artistic talent while physical and skilled labor are not given equal importance. This situation continues in contemporary art, according to this division, artists and curators are at the center of art production, they have the most prestige and interests together with art institutions, and the marginal groups of the art world - security guards, exhibit workers, assistants, transport workers, interns, volunteers, etc.—are often not considered art practitioners.

⁵⁹ Pauline J. Yao. In *Production Mode: Contemporary Art in China* (Beijing: Timezone 8, 2008), p. 109.

I am not here to discuss whether marginalized labor is also artistic, but to point out the unequal relationship between the various labors involved in artistic production in the current division, and the corresponding relationship between different laborers. In my opinion, the existing division method contains an inherent violence, which separates a considerable part of the labor that also serves art production from art production, refuses to recognize the identity of these laborers as art practitioners, and puts them away. Isolated from the art industry. This inherent structural violence was brought to light in an incident this month.



Beijing Mumu Art Museum

On March 9, 2021, a worker fell from the iron room on the roof of Beijing Mumu Art Museum and died. After the incident, some online discussions focused on the untimely arrival of the ambulance, some analyzed the cause of the accident from the perspective of building and construction specifications and some expressed dissatisfaction with the art museum founder's avoidance of the matter on social media. A few days later, the new exhibition of Mumu Art Museum opened successfully. Although there are still some sporadic voices of doubts on social media, the storm of the falling building seems to be over and there is no force to continue to put pressure on the museum.

The thing that disappoints me the most about the whole thing is the indifference of the art world. Except for individual self-media concerns and some news reports with no standpoint, most art practitioners and related media remain silent. The crash seemed like an accident not worth mentioning. The reason is that we may think that for most artists and curators working in China, this worker has nothing to do with art practitioners. Although his unfortunate death is regrettable, this matter has nothing to do with me. The "grievability" of the worker's life, in the words of Judith Butler, is extremely limited for the art practitioner.⁶⁰ Since labor in the event of an accident is not regarded as art-related production, a "real" art practitioner cannot empathize with his life through this connection. In this sense, the worker's life is not to be mourned for them - structural violence shows its power here.

From another perspective, the continuous production and reproduction of high and low order, the gap between the rich and the poor, and the unequal relationship in the contemporary art world are essentially projections of social problems. The museum strives to maintain a splendid stance, presenting itself to the public with an almost "pure" image, and at the same time trying to keep a distance from groups and concepts such as workers and labor. However, the construction and maintenance of art museums, as well as the production of artworks and exhibitions, are inseparable from the many workers at the bottom who have been "othered". To a certain extent, this paradox (and violence) is precisely the basis and internal logic of the operation of most art museums—the source of funds behind the art museum (such as real estate developers, banks, etc.), as well as the capitalization and financialization of art institutions. The way they develop, it is determined that they cannot stand on the workers' standpoint and strive for their interests. After the fall from the building, the museum's rapid public opinion control and formulaic crisis public relations are all manifestations of this kind of violence.

⁶⁰ The Force of Nonviolence: An Ethical/Political Bind(London: Verso, 2020), Chapter One.

The artists and curators at work are corporate executives who share their project management experience in MBA programs, they understand how the cultural industry works under post-Ford capitalism, and how to use the connections they build to push themselves. Towards a higher position on the artistic ladder. Whether the human-to-human relationships thus formed can be a bond of solidarity, I doubt. Faced with such an environment, the urgent task is to redefine "us" and thereby liberate the cooperative relationship between "us" from the logic of capitalism. As Irit Rogoff has said, we need to rethink within the art world a new citizenship, a relationship between people that goes beyond buying, displaying, and organizing expensive art relationship between.⁶¹ The significance of this task is not only to form some kind of union in the contemporary art industry to resist oppression and injustice, but also to re-emphasize that contemporary art breaks the existing order and explores new possible potentials and inclinations. From so-called socially participatory art to various small activities in the name of contemporary art, the field of contemporary art as a laboratory (and a sanctuary) for radical ideas seems to have already begun to plan the imagination and practice of some kind of "community". In this context, the "we" connected by labor provides a direct and effective way of thinking and action strategy, which occurs at every connection between art and society, one end points to the reflection on the production mechanism of art, and the other end towards the reconfiguration of social relations.

⁶¹ Irit Rogoff, "Who Do We Face?", in *Former West: Art and the Contemporary after 1989*, ed. Maria Hlavajova, Simon Sheikh (Utrecht: BAK, 2016), pp. 627-628.

Capital II Allegory of the Royal Palace

Brilliant Nightmares - Are They Dreams or Creations? It's the same anyway.

Debord pointed out that the historical end of culture makes society lose its true community and common language. Under this premise, culture becomes a separate field, and thus causes its own destruction. Similarly, the declaration of artistic independence also declares its own end. Debord pointed out the destructiveness of separation, alerted to the danger of various false reconstructions in academia, and believed that at this time dialectics had been abused, lost its power and only presented as a logic game. He demanded to resist separation, but not to fall into illusory unity, and proposed the core concept of "extraorbital", a method of action given to a certain extent by Debord, blasting its power at the moment of deviation. The fluid deviance is concerned with the well-being of life, against the encroachment of life by the spectacle (and contemplation of the spectacle) as a dead thing. Theory, culture, and art cannot be separated from historical conditions and actions, and become a separate system. Only in the true negation of culture can the meaning of culture be preserved.

“Dadaism tried to abolish art without abolishing art, while Surrealism tried to realize art without abolishing art. After that, the critical position found by the situationists proved this: the abolition of art and the realization of art are two inseparable aspects of the same artistic transcendence (*dépassement de l’art*).”

Needless to say, this critical concept could easily be turned into another hollow trope of sociological-political rhetoric in order to explain and condemn everything in the abstract, thus contributing to the reinforcement of the landscape system itself. For it is obvious that no idea can transcend the existing spectacle - it can only transcend the existing idea of the spectacle. To truly destroy the society of the spectacle, there must be people who can put the power of practice into action. The theory of spectacle critique is true only if it unites negative practical movements in

society; and this negation, which reconstructs the revolutionary class struggle, can only gain self-awareness by developing spectacle critique. The critique of the landscape is a theory of the real conditions of negation, of the practical conditions of existing oppression, while in turn revealing the secret of what negation might become. Such a theory does not expect miracles from the working class. It sees the reshaping and fulfillment of the needs of the proletariat as a long-term task. According to the definition here, the construction and communication of this theory cannot be imagined to exist independently of some rigorous practice. Therefore, in order to artificially distinguish between theoretical and practical struggles, we must say with certainty that the obscure and difficult path of critical theory must at the same time be the path of practical movement at the level of society as a whole.

1. Overview of Non-Place/Placelessness

Non-place/Placelessness terms and practices Place destruction, whether as the result of environmental events (e.g. earthquakes, rising sea levels, e.g. Barbara Allen et al, 2006 “New Orleans and Katrina: One Year Later” *Journal of Architectural Education*, 1-31) or planning and urban renewal. There’s a large literature about the latter using a variety of different ideas such as place unmaking, rootshock and displacement, all of which are noted below. Urban historian Lewis Mumford in *The City in History* used the German word *abbau*, or unbuilding, to describe place destruction.

Non-place or nonplace⁶² is a neologism coined by the French anthropologist Marc Augé to refer to anthropological spaces of transience where human beings remain anonymous, and that do not hold enough significance to be regarded as "places" in their anthropological definition. Examples of non-places would be motorways, hotel rooms, airports and shopping malls. The term was

⁶² Marc Augé, *Non-places: introduction to an anthropology of supermodernity*, Le Seuil, 1992, Verso, p. 122.

introduced by Marc Augé in his work *Non-places: introduction to an anthropology of supermodernity*.⁶³

The people in the apartment seem to deserve only the comfort of the house. Now, lonely people don't know how to get along with others, this is what you call urbanization. A visit to these residences will reveal that they each have a public recreation area, which fits the French culture's love of gatherings, but the public recreation area itself is not very popular. The closed and dense space gives the illusion that time is still.

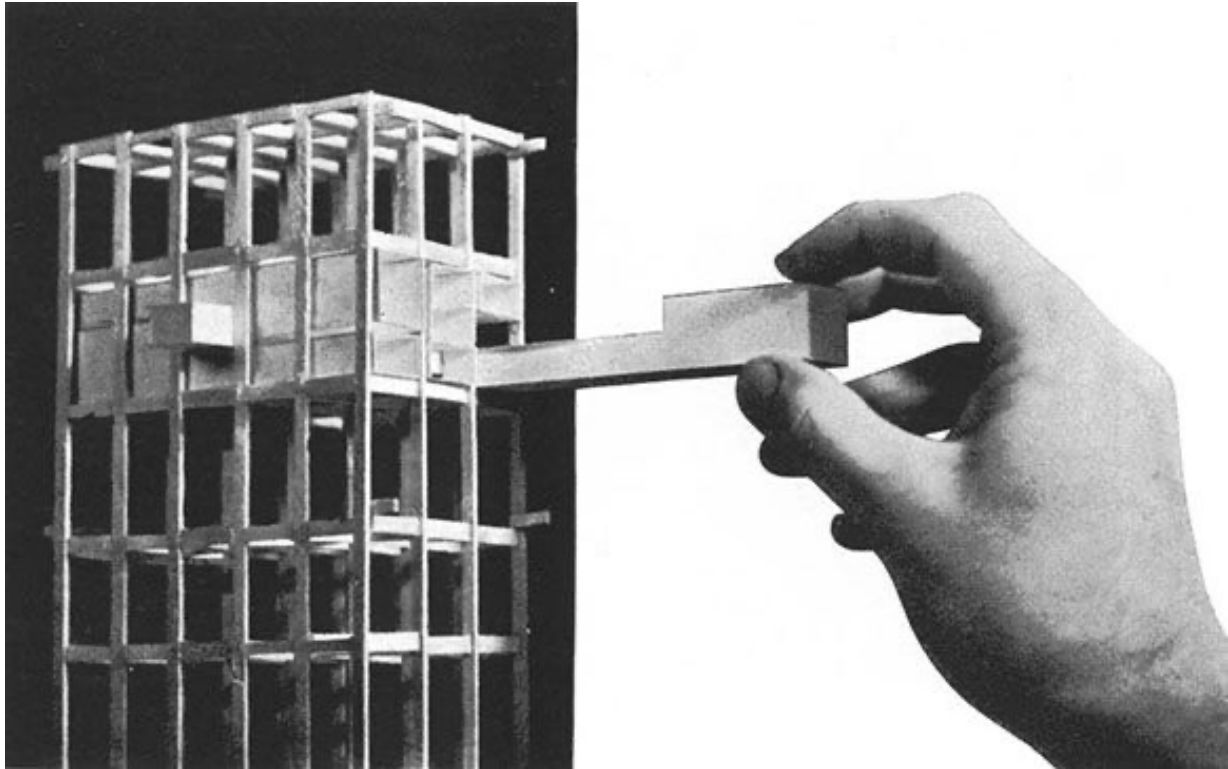
In the 1950s with the end of World War II, France introduced a large number of foreign labor, trying to achieve rapid economic recovery and development. This is also the beginning of the French golden thirty years. At this time, not only did the immigrant population continue to be imported, but rural residents also flocked to the cities, and France entered an urbanized society. However, under the immigration policy of France's first and second ends, the new influx of unstable factors is getting younger.

⁶³ From Wikipedia,



Soviet buildings in Tbilisi

Social housing rose from the ground in the second wave of nationalization in France. Like "communist dandelions", they began to drift to the edges of French cities. These seeds are also sprouting and growing in other countries such as the "Khrushchev Building" in the Soviet Union, the "Danji Residence" in Japan, and the "Workers' New Village" that we are familiar with... In 1958, in the "Guang Project" "Priority Urbanization" Stimulated and driven by the plan with the surge in demand for short-term housing caused by the influx of post-war baby boomers and immigrants in France, a large number of public housing have been built one after another. The government urgently needs to create a balance between residents and urban space, and relieve the pressure caused by traffic and crowding in urban centers.



Notable, experimental and programmatic statements include Le Corbusier's Marseille apartment. Corbusier had already put forward the theory of "villa apartment" as early as the 1920s. The Marseille apartment is one of the results of Cobb's 30 years of in-depth perfection of the theory—using modern construction technology, it can accommodate the working-class population in a high density, It can also provide a variety of public spaces.

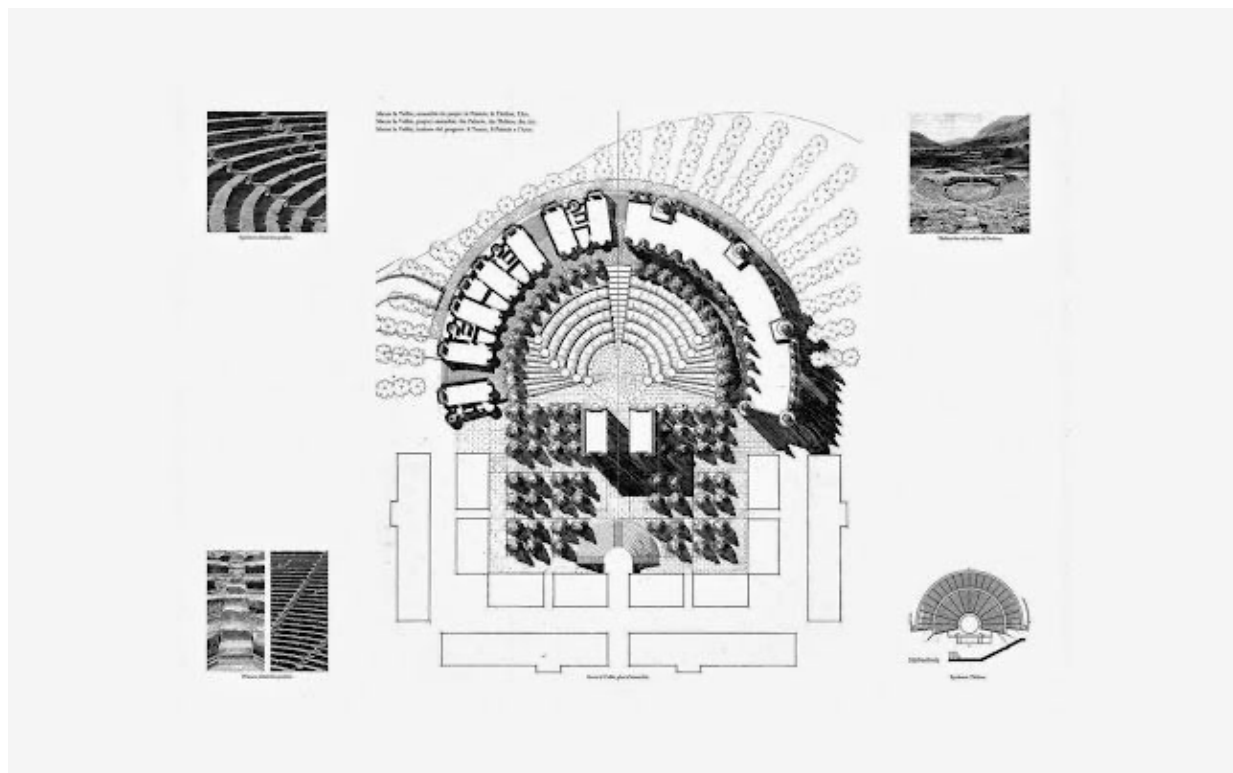
The buildings should “work” as a machine that serves the residents, as he was claiming. He wanted to create utopian structures and surroundings that would fit the working people and provide them the best quality of life. He developed a theory of urban planning based on simple, non-decorated, functional design.⁶⁴ Bishop said: “An attempt to undo and move beyond what they saw as the disciplining, homogenising and ultimately dehumanising effect of modernist forms of urban high-rise living, exemplified by the modular architecture of Le Corbusier.”⁶⁵

⁶⁴ By Daniel Alhassid , When Le Corbusier ideas meats the middle east Monday, October 24, 2016

⁶⁵ Clare Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso, 2012,p77



The grand blueprints drawn by the government during this period provided the opportunity for architects to put into practice ambitious new theories. RBTA Architects, led by Ricardo Bofill, welcomed their first project in Paris. This team of philosophers, sociologists, mathematicians, painters, and writers works to functionally incorporate historical considerations, while also drawing on a variety of mythological and science fiction references. seeks to directly oppose the



"whitewashed vision" of "styleless" functionalism (public housing prior to the 1980s tends to have higher building densities, especially in the 1930s, the focus of its urban planners was only on the "housing machine", so it was difficult for the house to show its unique appearance and lack of recognition) calling for the preservation of the learning of traditional culture. These socially liberating architectural aspirations endow utopian housing with fairness and justice, as well as a vision for a better future.

While these architects criticized American-style single-family housing as unsafe and weakened the community, they favored social housing with communal life. But the premise of this kind of safety and intimacy is: community members have more leisure time and smaller building volume, only in this way can sufficient intersections be formed in interpersonal relationships. But these social dwellings do not seem to have such conditions.

The vision is beautiful. Nearly 40 years have passed and these residences have fallen into a state of disrepair due to lack of government attention. The mottled exterior walls have long since faded or fallen off, and various social problems have quietly bred here. What awaits them is the fate of being demolished.



A visit to these residences will reveal that they each have a public recreation area which fits the French culture's love of gatherings, but the public recreation area itself is not very popular. The closed and dense space gives the illusion of "time standing still". The utopian decoration itself produces a unique vision, where everything feels unreal.

Facing the declining community, some working class choose to move out, and some choose to stay because of their inability to leave or because they are attached to the community until they grow old. Communities age and residents lose. The crowd filling vacant housing has also gradually changed from working class to immigrants or other marginalized groups in other countries. This makes community problems increasingly prominent. In addition, the similar shapes of apartments, units and entrance doors in the huge buildings make it difficult to identify between communities

and between families and families. The complex design of the outdoor passages in some buildings is like a maze which prevents direct sunlight and many corners. An ideal hideout for criminals. In addition, the police force in the suburbs is insufficiently equipped, and the developed leasing business also makes personnel mobility high, and it is actually difficult for residents to supervise each other. Some residents even use fire escapes and rooftops to avoid contact with criminals.

Instead, the square area becomes a clean place. But the source of this purity, in addition to relative safety, is only literal purity. The gradual aging of residents, the loss of family groups, the diversity of residents' ethnic groups and the deterioration of security have weakened the gathering function of the square. Faced with a building surrounded by columns, one can't help but wonder if it is in a square or in the Colosseum?



The decency on the outside of a home is often the prerogative of the owner of a single-family home, while those in an apartment seem to deserve only the comfort of the inside.

We are not sure if the utopian order behind this will allow this road to become a "road to slavery". But the buildings born on this road lead the form of social housing and the living conditions of its inhabitants to different paths. These buildings often have solid concrete structures exposed, but the social structures within them are not so solid.

The framework of life here has been degraded with the decline of architecture.

The fate of architecture depends not only on the individual level of the architect, but also on the course of history. Unable to face up to its own modern history, the French government failed to notice the illusory postmodern culture created by these architects. Their desire for art and the desire to reinvent the idea of the Greek city-state - a city is a community kept small for its own good life, the size and scope of which should allow its inhabitants to enjoy both moderation and freedom. Easy life, everyone can build their own city. Instead, the government continues to plan to tear down and rebuild as if nothing had happened. These buildings have become a dangerous and closed gap between the suburbs and the urban area. They have been left behind by the original huge planning. On the way of social evolution, the image is constantly changing between milestones and tombstones. With the appearance of the castle in the image, remain in the spectacle.

Urban Guerrilla/Drift Campaign

“With its roots in Dada excursions and Surrealist nocturnal strolls, the *dérive*, or goal-less ‘drifting’, was employed by artists and writers associated with the Situationist International (SI) from the early 1950s to the late ’60s as a form of behavioural disorientation. Best undertaken during daylight hours, and in groups of two or three like-minded people, the *dérive* was a crucial research tool in the Situationist para-discipline of ‘psychogeography’, the study of the effects of a given environment on the emotions and behaviour of individuals. As a mode of increasing one’s awareness of (specifically urban) surroundings, the *dérive* differed from Surrealist wandering in that it placed

less emphasis on automatism and the individual unconscious. Rather than being an end in itself, the *dérive* was a form of data-gathering for Situationist ‘unitary urbanism’.”⁶⁶



La Caldera participa en la Festa Major de Les Corts 2017

The maze functions like the world of images in the age of Flickr, YouTube, and cell phone cameras, where there are endless variations of one image. The frequency of repetition, duplication, transformation and reinterpretation requires a new way of dealing with the notion that we can orient ourselves to images.

The labyrinth is a place of chaos and a memory at the same time. Similar repeated impressions can lead to disorientation.

The installation *Totale Erinnerung* (Total Recall)⁶⁷ references the environment of the labyrinth. Mannheim's Alte Meßplatz is characterized by various architectural styles from the past two

⁶⁶Clare Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso, 2012,p77

⁶⁷ curated by vwork.com as part of the 3rd Fotofestival in Mannheim, Ludwigshafen and Heidelberg, 05.09.2009 – 25.10.2009

centuries, but no memorials or monuments of any kind. Our selection of works examining monumentality use this emptiness. Comparisons of similar monuments allow viewers to identify heterogeneity within an apparently homogeneous series.

In addition to works by contemporary artists, there will be indiscriminate stock photography, vacation photos from Flickr, photographs from auction houses, and work by photographers from the agencies Reuters and the Associated Press.



VVORK



The Office – Yekaterinburg, VB-0069-011, 2015, 78'02", PAL, 720 x 576, sound, color

The work uses eight hours of video to record Yevgeny Roizman, the mayor of Yekaterinburg, in his empty office on a working day. Next to the video is a letter from Li Liao to the mayor before that, explaining his concept of the work and his desire to obtain permission from Mr. Roizman to shoot. So Mr. Mayor took a day off and did not come to work on July 15, 2015, so that the artist completed the shooting.

This will be an ongoing project for Li Liao, who will continue to photograph the offices of mayors of different cities absent.

"Art Wash": Historical Nihilism?



Xu Zhen's "In Just a Blink of an Eye" (2014) during "14 Rooms" presented in Basel by Fondation Beyeler, Art Basel, Theater Basel in 2014. MOCA has acquired the performance piece. (Courtesy of the artist and Fondation Beyeler; photo by Mark Niedermann.)

"Contemporary art is a brand name without a brand, ready to be applied to almost anything; it's a quick plastic surgery, a new wave of creativity for those in desperate need of a makeover... If contemporary art is the answer, So the question is, how to make capitalism look better?"⁶⁸

What neoliberalism⁶⁹ has brought us is that no crisis is truly predictable, and no crisis is truly subversive. The new crisis mechanism has prompted a massive explosion of artistic productivity,

⁶⁸ Hito Steyerl, "Politics of Art: Contemporary Art and the Transition to Post-Democracy", e-flux, December 2010. Steyerl

⁶⁹ Neoliberalism is contemporarily used to refer to market-oriented reform policies such as "eliminating price controls, deregulating capital markets, lowering trade barriers" and reducing, especially through privatization and austerity, state influence in the economy. From Wikipedia

the artistic imagination once again seems to be stimulated by infinite, more abstract, and more difficult to assess economic flows, and through a new round of negotiation, a large number of themes have been Produced, urging people to join the spree. This new age discourse, centered on immediacy, fluidity and collaboration, has begun to be tacitly accepted and it has also penetrated into the Chinese art world. We have to ask, does it really touch our understanding of our own environment or does it just spark a new round of dehistorical fantasies?

People dealt with the capital crisis before the neoliberal economy with risk control and risk forecasting, which created a solid ideology we call capitalism - one built on free trade, risk calculation and risk control mechanism, trust enterprises have become the strong carrier of this mechanism in Western Europe and North America. What neoliberalism has brought us is that no crisis is truly predictable, a fragmented economy of massive discontinuous chains of cause and effect, global languages, and local social and cultural mechanisms have become ubiquitous, and there is no crisis of any kind. is truly subversive.

This is how critic Irit Rogoff⁷⁰ summed up the neoliberal environment at a recent seminar at the Royal Academy of Arts in London, and she went on to express how art production has responded to this environment. Doubt: The new crisis mechanism (if one can still be called a mechanism) has prompted a massive explosion of artistic productivity, and the artistic imagination once again seems to be dominated by infinite, more abstract, and harder to assess economic flows To inspire, from remaking communities, new intervention strategies, new abstraction in North America to environmental protection, new, thousands of themes are constantly being mined: yet art making, curation, and criticism are increasingly bewildering or obscuring a problem : How to create new methodologies?

⁷⁰Her 1997 essay "Studying Visual Culture" (The Visual Culture Reader, ed. N. Mirzoeff, 1998, 2nd ed. 2002) articulated some of the substantive and methodological strands of this new field as a meeting ground between the philosophical, the political and contemporary creative practices.



Liu Wei, 《love it, bite it No.3》

In the solo exhibition "Colors", Liu Wei designed dozens of schemes to discuss the relationship between works and space. The final result is that some color geometric objects with ambiguous shapes and meanings are placed in the exhibition hall in a certain space planning way. The artist tries to make the work vaguely echo the urban landscape, the Internet world and the drastic social reality full of vulgarity and yearning for a better life. While striving to ensure this ambiguity, Liu Wei declares that this is an event about the relationship between color and life. An exhibition of the relationship between human perception. But we cannot see this kind of "work" as a radical, reflective, positional contemporary approach: it's a bit like the sensory impulse that these abstract visual forms try to arouse, everything is just momentary, Elapsed time, the metaphors and symbols of the neoliberal environment that cannot find their origin are reproduced in this creation, and they disappear immediately before people recognize them, and this is called a new "aesthetics". This kind of creation tries to resist the existence of foundation and context. Of course, it ignores the old issue of "cultural identity" that cannot be located at the moment, but fantasizes about the legitimacy of individual work and the artistic productivity induced by the economy. Create a new world out of thin air.



Xu Zhen® "Hello" 2018-2019, robotic mechanism, foamed polypropylene, polyurethane foam, silicone coating, sensor, electronic control system.

Compared with Liu Wei's use of pure visual form to avoid the confusion and anxiety that cannot be raised in his creation, artist Xu Zhen tries to build a fortress in a more political and "realistic"

way. A thousand-handed Guanyin composed of Western sculptures, a tank made of stacked one-yuan banknotes, dozens of rivet leather sex toys hanging on the wall, and Qianlong Jun-glazed porcelain vases with deformed necks placed in parallel in several glass showcases..." "Xu Zhen Art Exhibition" exaggeratedly presents a large number of bizarre themes related to money, capital, business and violence. His core visual language is repetition and fusion, a large number of copies of an image or object, and the fusion of Chinese and Western classic texts, classical and modern.



XU Zhen | 《Eternity-Buddha in Nirvana, the Dying Gaul, Farnese Hercules, Night, Day, Sartyr and Bacchante, Funerary Genius, Achilles, Persian Soldier Fighting, Dancing Faun, Crouching Aphrodite, Narcissus Lying, Othryades the Spartan Dying, the Fall of Icarus, A River, Milo of Croton' | 2016 | Mineral based composite, mineral pigment, metal, wood | 550x1800x360cm | © MadeIn Company

Neither Liu Wei nor Xu Zhen disdain to respond to the historical perspective in artistic narratives. The huge and dazzling visual maze they built expresses plug-and-play and carnal desire. The new ideologies spawned by neoliberalism overlapped completely. They seem fed up with the legitimacy that our monolithic art-historical narratives create, but are obsessed with the power of choice that this discourse gives certain interest groups. Like many artists, they continue to roughly superimpose new themes in their creations, as to achieve ambiguous or crudely appealing to the aesthetic and sensual desires of Hollywood tastes. The machinery of imagination forged by this neoliberal society doesn't care and doesn't know how to continue to apply contemporary weapons to create critical narratives and perspectives, to create what we might call methodologies while in some far-reaching pioneering. For them, methodology—a narrative possibility that transcends limited visual languages, popular ideologies, and artisan-style industrial means of production—is at the heart of their entire careers.

As we cannot say that politics is what hides behind all artistic practices, neither can we say that history is the path that all artistic practices must follow. Historical criticism is merely an angle of possibility, a naive way of facing reality. But when you open Pandora's box, everything flew out, but you just stared at these dazzling things, but you forgot to look at the box itself, look around, and think about where you are.

Recalibrating Space:

Post-metropolis is an ambitious term that could be summarised as the "postmodern metropolis". With him, Edward W. Soja aims to define the globalised city, which involves involved in a radical process of transition that began in the modern city, the result of the third urban revolution, and leads to post- metrópolis, the result of the late capitalist economic restructuring and its fourth urban revolution.⁷¹

One of the main characteristics of post-metrópolis is formal complexity. In it, simultaneous processes of deterritorialisation and Reterritorialization converge, that is, the dismantling of pre-existing urban realities and the recolonisation of the city with new ones. The formers are characterised by the weakening of the idea of place, of social communities defined territorially; the second by the appearance of a new spatiality where the urban is inseparable from the non-urban, where the boundaries between interior and exterior have been blurred, where concepts such as "city", "suburb", "countryside" and "metropolitan area" "They are difficult to define.

Los Angeles: aerial view Soja develops the term post-metrópolis following six discourses that allude to socioeconomic phenomena that converge in the postmodern metropolis: the discourse of

⁷¹ SOJA, Edward W. Postmodern geographies. The reassertion of space in critical social theory. Londres: Verso Press, 1989.

economic restructuring, where post- metrópolis presents itself as a production space whose threads penetrate each of the fibers of the city; the discourse of globalisation of capital, work and culture where Post-metropolis appears as a tremendously heterogeneous Cosmopolis; the discourse of the restructuring of the urban space where post-metrópolis suffer combined processes of decentralisation and centralisation; the discourse of the social, where post-metropolis is fractals, fragmented and polarised; and finally, two last speeches that project this reflection on what Soja considers the Post- metrópolis par excellence: Los Angeles.



STUDY AREAS: ALMERIA

Agrocity: The agricultural structure that extends all along the A-7 from Adra to Níjar can be distinguished from space. One of the most exuberant and spectacular forms of city development has sprung up in recent decades, associated with the rise of a landscape historically at odds with development. Next to the shanty towns that house the cheap agricultural labor force, a mantle of housing estates and golf courses begins to spread in an ever more stormy coexistence with natural parks and nature reserves. This is a coastline that has been progressively strained by mass tourism, the plastic horizon of which breaks on the El Ejido construction plans for the highest skyscraper in the south of the Iberian Peninsula.

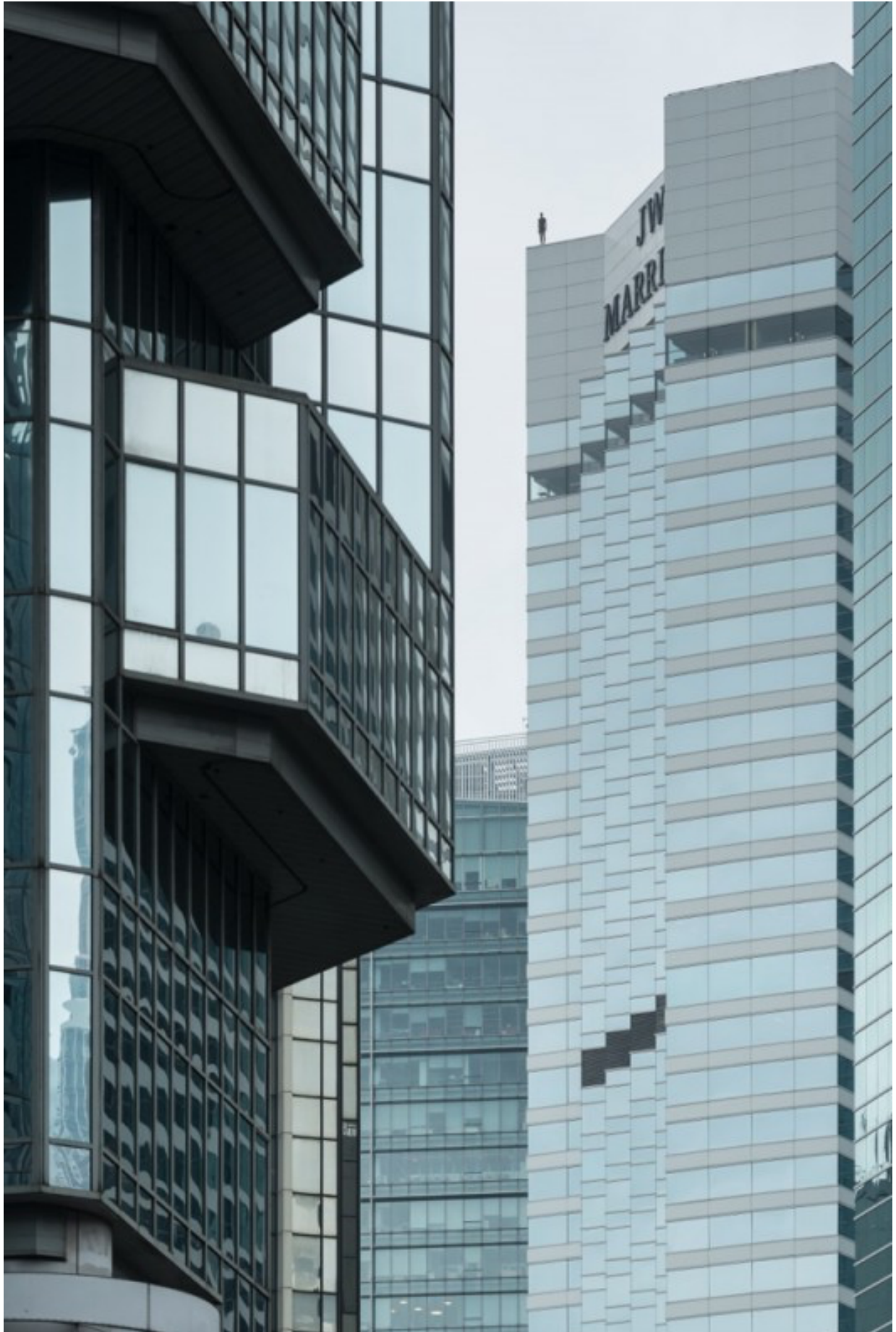
The effort of diverse groups of citizens to reconstruct urban and natural environments is an indication of the growing resistance to the setting up of a predictably schizophrenic future scenario. In it the conflictive alienation of immigrants in an updated version of Campos de Níjar

superimposes the hyper-real segregation of tourists in Roquetas de Mar, a firm candidate to replace the Mini Hollywood of Tabernas in an incipient Andalusia repertoire of fictional cities.

What is a "minimalist intervention"? First, you must understand the meaning of the word "intervention", which is an act that is generated in an intermediate state or in a set situation. In fact, in real life, the intervention is extremely complex, it may proceed from the overall background of social politics, and finally return to specific artistic issues. Finally, intervention is a set and arranged action aimed at creating a change in action, while the "minimalist intervention" attempts to minimize the intervention of art for reality and even the same as life itself, there is no change in appearance and form.

Intervention is a kind of action, a gesture, and a sign, as an idea of contemporary art, which seeks to explore the relationship between art form, conceptual dimension and reality context, both clear and easy. Was ignored, while interventions often have temporary characteristics.

In fact, from the early conceptual art "Site-specific installation" to the current "intervention" as a contemporary art strategy, through a series of subtraction process. Early "presence devices" often intervene in the transition to existing space and venues, strengthening the location through intense visual symbols and forms. For example, from 1965 onwards, the French artist Danny Buren began to explore the white and colored stripes in a certain orderly arrangement, and as its basic artistic elements of creation, his many museums around the world, public space and Outdoor environment produced a lot of impressive "field device." And Martin's work is usually only a slight intervention on the reality of the reality, he used off-the-shelf materials and contexts to create rather than bring a new creation for the world. For him, the world has been filled with too much visual resources, he did not want to add anything more.



Following last year's solo show at White Cube Gallery, Antony Gormley's name is once again in Hong Kong. The difference is that this exhibition is not in the square space of the gallery. The artist has displayed 31 human-shaped sculptures on the roofs of the buildings within one kilometer from Admiralty to Central with the City Hall as the center. Dubbed "Hong Kong's largest public art project to date", it has been exhibited in cities such as Amsterdam, São Paulo and Rio de Janeiro since it first appeared in London in 2007. However, this exhibition sparked a series of controversies, which made people have to reflect on the current situation of public art in Hong Kong.

Among the 31 sculptures modeled after the artist's 188-centimeter-high body, 27 are made of fiberglass, weighing 30 kilograms, and placed on the top of tall buildings beyond the reach of human beings; another 4 are cast iron, heavy up to 630 kilograms, displayed on the ground, scattered around Hong Kong Park, Statue Square, Lung Wo Road and Queen's Road Central. Gormley called the works an "acupuncture" of the city, "those fine needles pierced into the collective torso of the city -- thereby releasing a force that could not be obtained from anywhere else." The sculptures were built over the next six months. Over time, it will briefly change the shape of the Hong Kong skyline. And Gormley wants to change more than that - he wants the "heads" who are hurrying on the streets of Central and staring at their phones to raise their heads, look at the skyline, and seriously think about the relationship between the individual and the urban environment. He wrote in the project's artist statement: "In a highly dense environment like Hong Kong, the contradiction between what we know, what we feel and what we can imagine has been strengthened. I placed the sculpture on the edge of the building, precisely to close to the sky, set off against light and space, alternately appearing and disappearing within the

sight of pedestrians.... In the process of searching and discovering (or perhaps only searching but not discovering), the audience reflects on their own position in the world ."



Event Horizon 2007 UK-London-Richard Bryant

What the artist himself did not expect was that before the project was exhibited, there were already many turmoil; At the end of an exclusive interview with Anthony Gormley last year, Randian mentioned that this project was supposed to be held at the same time as last year's solo exhibition, but for various reasons, the "Vision Hong Kong" project had to be postponed. The "various reasons" point to the withdrawal of the sponsorship by Hongkong Land Holdings Limited, which was the main sponsor company. The fuse was that in 2014, an employee of JPMorgan Chase committed suicide by jumping off the roof of a building belonging to the Landmark company in Central. Facts have proved Landmark's speculation: after the installation of the sculpture, a citizen immediately called the police and reported that someone had appeared on the roof of the building, who seemed to intend to commit suicide.

Another director of the Suicide Prevention Research Center of the University of Hong Kong, Ye Zhaohui, said that the exhibition may have a negative impact. In response to the fact that up to 50% of the suicide cases in Hong Kong last year chose to jump off the building, he suggested moving the exhibition into a museum or indoor space, so that people can You have the right to

choose whether to watch or not. These concerns have also surfaced in other cities earlier, and the New York police even issued an official statement to remind citizens to be careful.



In a scene straight out of a sci-fi movie, a series of bodies (often referred to as immobile men) have appeared on the ledges and rooftops of skyscrapers in

Hong Kong. Photograph: Oak Taylor-Smith

Hong Kong has a lot of bans in the use of pure public space is concerned. For example, in the sign of Kowloon Park, 12 items are not allowed: in addition to the common clauses such as prohibiting littering and defecation, there are also prohibitions such as prohibiting bicycles and walking dogs. Or the prohibition of eating and drinking on the MTR, which often triggers online debates between China and Hong Kong. "Prohibition" is the simplest, direct, and safe solution in the face of complex situations, and it is also the one that Hong Kong officials are most enthusiastic about. This mindset makes it more difficult to implement quality projects in Hong Kong's public spaces. And this "Vision Hong Kong" is also a top-down approach, first with government support before it can be implemented.

It was not Gormley's original intention to touch the taboo topic in Hong Kong, but these dissenting voices that exceeded the expectations of the project organizers cannot help but reflect on what does public art mean in Hong Kong? In Jurgen Habermas's article "*The Public Sphere*"⁷², "things like public opinion can be formed. The public sphere is in principle open to all citizens. A part of the public domain has various It's a conversational composition in which individuals come together to form a public." By this definition, a good piece of public art undoubtedly stimulates discussion, and this project has clearly achieved this. Purpose - whether positive or negative, individuals belonging to different social units express their opinions.

But these discussions are difficult to quantify simply, and media coverage is not a measure. For example, from May 2nd to June 9th, 2013, the rubber duck (generally referred to as "giant duck" by the Hong Kong media) was displayed on the sea opposite Ocean Terminal, Harbour City, Tsim Sha Tsui, Kowloon, Hong Kong, by Dutch artist Floren by Florentijn Hofman. Citizens are rushing for it, which produces huge commercial value. But does it prompt citizens to think

⁷² The term was originally coined by German philosopher Jürgen Habermas who defined the public sphere as "made up of private people gathered together as a public and articulating the needs of society with the state".



about society? Maybe not much. From this point of view, then the actual artistic and social effects of a work cannot support the argument that it is classified as a good work of public art.

The key to distinguishing public art from other types of art is its production process, display location and meaning. A piece of public art should have the functions of expressing community values, enhancing the environment, transforming landscapes, enhancing awareness or challenging inherent concepts. The "Vision Hong Kong" brought by Gormley this time has a strong orientation in terms of site selection: these artists' "avatars" seem to be silently watching the social movement that took place in the same place a year ago.

The artist also carefully considered the words when explaining the meaning of the project, "The way we occupy Central has changed, and this change is permanent. ... If this project had been implemented two years ago, its meaning would be completely the same as it is now. It's different." He insisted on displaying his works in the classic landmarks of Hong Kong such as Central and Admiralty, to question Hong Kong's identity and core values: Is Hong Kong a financial center

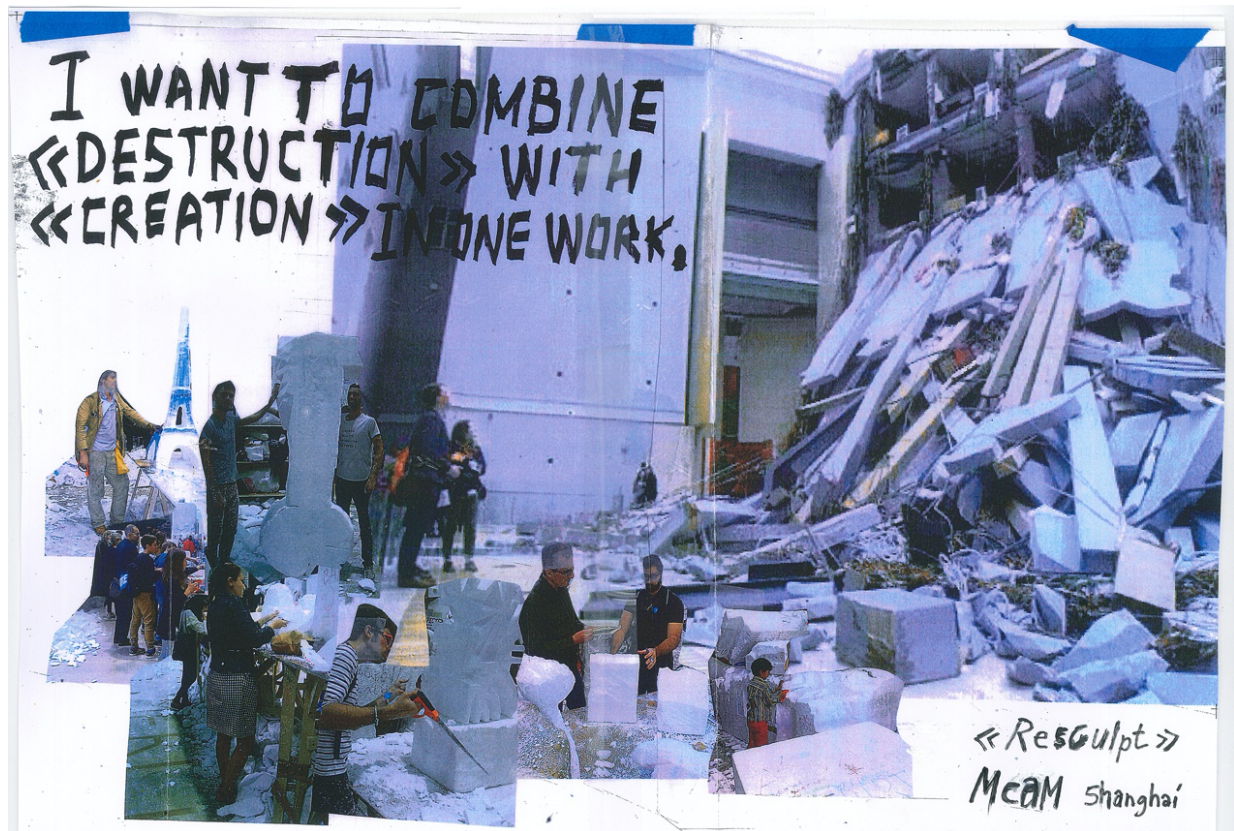
that only cares about numbers? Do and how do other different values exist? I wonder if the "Central Elites" who pass by every day can understand Gormley's good intentions.



Construction of the Ministry of Finance on the ruins of the Qajar Palace, Tehran. Photo by Ali Khadem 1937. (Institute for Iranian Contemporary Historical Studies).

When life itself is put at work, any distinction between working and dwelling, production and reproduction, public and private, cease to exist. Contemporary capital parasites and makes productive any forms of life far beyond the body and the spatial-temporal coordinates of its movement, subsuming the whole complexity of relations, affects, desires as crucial driving forces of development.

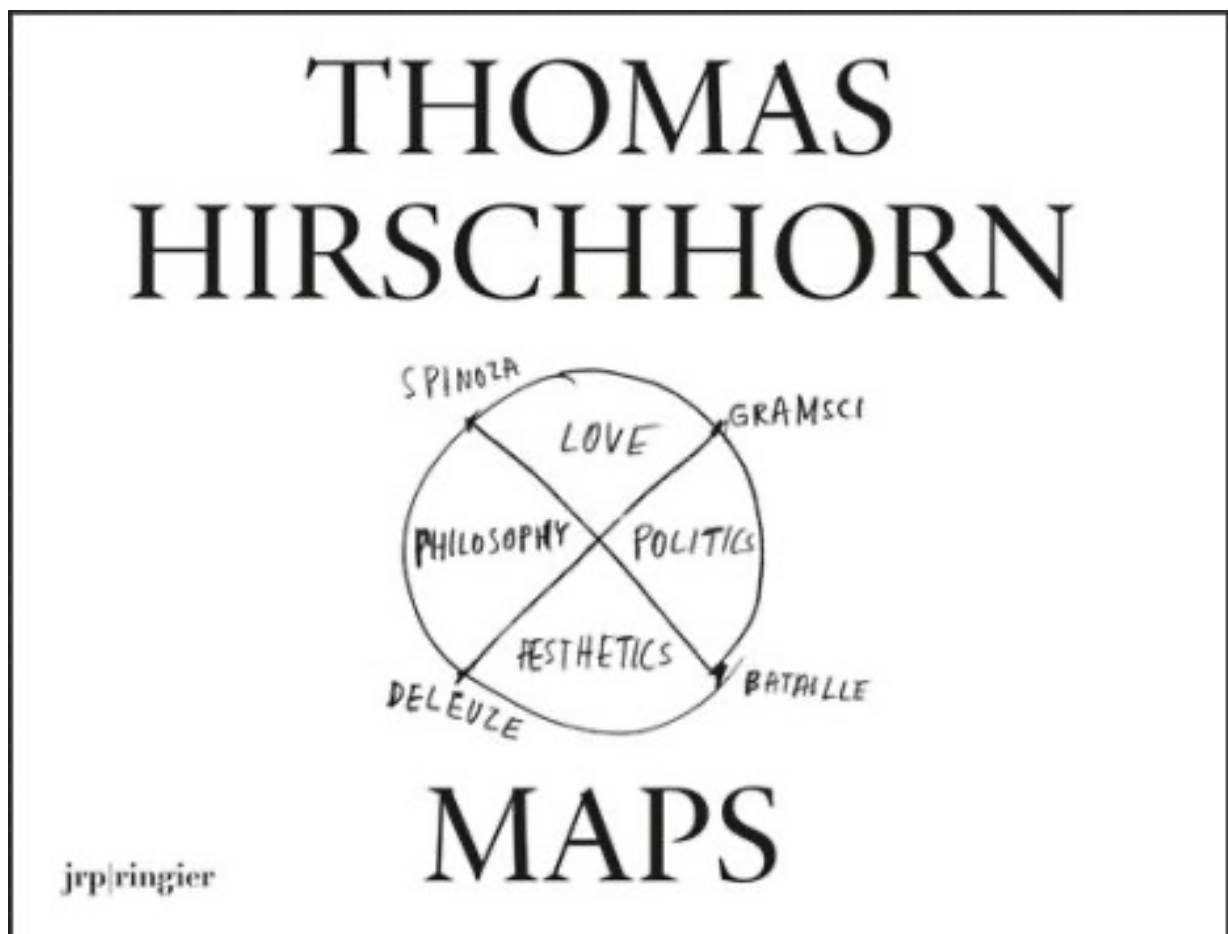
2. Performances that span theaters and art galleries



Artist Thomas Hirschhorn, for the "Reinventing" exhibition, which just concluded in February, asked me not to plan any events during the exhibition period, but to open up and allow viewers to create freely on a man-made ruin. His ideal future art museum has no brick walls and is a public space where everyone can participate. In other words, I want everyone to be a (performing) artist. I can't agree more. However, today's art museums can't get rid of the brick walls. The Ming Contemporary Art Museum's reputation and influence are increasing day by day. I still can't give an answer to the question of "how to perform in an art museum". Let me answer the question with a question. :

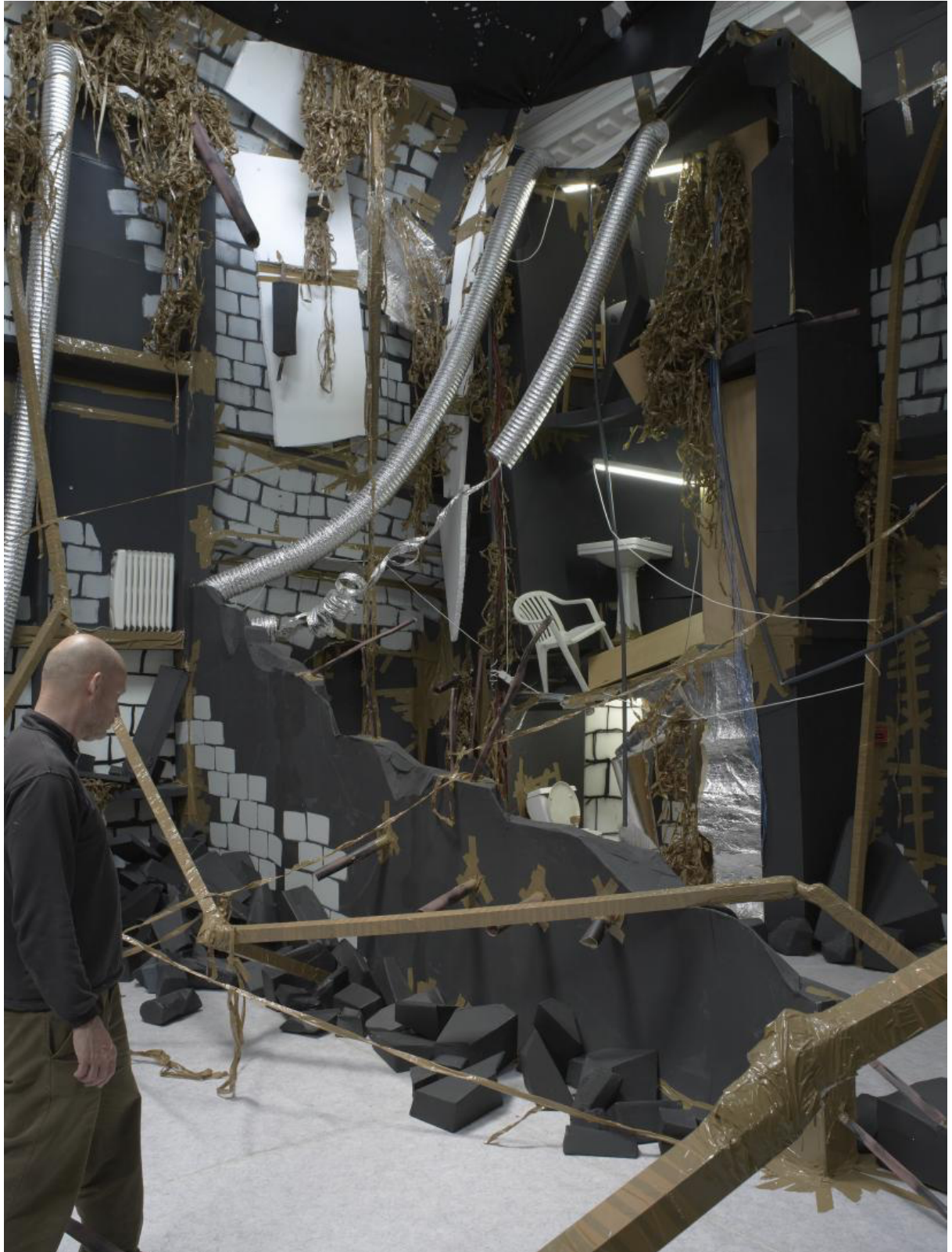
1. Why do art museums perform performances?
2. Why do artists come to the museum to perform?
3. What is the difference (boundary) between an art gallery and a theater?

4. What is the difference between an exhibition and a performance?
5. What is the appropriate number of performances per year?
6. Who is professionally following the performances taking place in the museum?
7. As an art museum, how do you do related research? Does the output of theory and knowledge matter?
8. How to operate the newly established performance literature database?
9. How to support artists? Is it possible to support the same artist or group on a long-term basis?
10. How to evaluate a project? Is it the number of viewers?
11. Who is the audience?
12. How long will the preparation take? Five years, ten years or...



As the artist himself explains: “With my Maps, I want to make clear I have a goal, that I am also a maker, and not only a thinker, a theoretician. I want my Maps to be statements and also commitments toward myself, first and foremost.”

The impact of the epidemic on art groups is not just a choreographer, a dancer or even a dance company. A performance needs a stage venue, and the theater must survive first; the second is the dance troupe. Although the sparrow is small, it has all the internal organs, including the operation manager, the marketing manager, the performance dancers, the production team, and the administrative staff. Even if it is a solo



Thomas Hirschhorn, *In-Between*, installation view at the South London Gallery, 2015

Dance. It also needs to gather 6 parties, just like a factory chain, it needs a complete ecology.

There is a consensus in the industry that modern dance has truly begun to develop intergenerationally in China. It should be counted from the "First National Dance Competition" (1980) held

after the reform and opening up. It is still in the "year of no confusion", while foreign modern dance development has a history of more than one hundred years.

Many countries have a relatively sound system for cultivating art groups. For example, there are national funds of different sizes which are not necessarily the money from the state's finances, but are directed to support art, public welfare and education through donations by some large entrepreneurs. Fund, the government correspondingly reduces taxes and exemptions for some enterprises, so as to establish large and small funds. This art fund can cover the support for large, medium and small groups. There is no competition between groups of different sizes. This money can be used for art groups. Create, choreograph and rehearse, and even pay rent.

The fund does not need to provide a large amount of subsidies, but it must be sustainable, and try to allow all kinds of groups to receive corresponding support. Even if the economy is not in a good stage, as long as the fund is still there, art can survive and survive. cycle.

On April 28, Tao Dance Theater issued a message: Affected by the epidemic, it was unable to bear the operating costs such as the salary of the group members, and had to plan to disband;
On April 29, Yang Liping disbanded the "Yunnan Image" group with tears, and bluntly said, "Without a stage, we really have no way to survive";



TAO DANCE THEATER IN '6'. PHOTO BY ANDREAS NILSSON.



TAO DANCE THEATER IN '6'. PHOTO BY ANDREAS NILSSON.

In an ideal world, drama does not only belong to theaters, and performance projects should not become vassals of art museums. The gray area between the black box and the white cube while full of infinite possibilities, refuses to be defined by traditional curatorial logic. The absence of a sound mechanism makes it difficult for independent creation in the field of local performing arts. The dilemma at hand, however, is more than a matter of the uneven quality of original work. From a macro perspective, how can we in Asia find an equivalent subject narrative in cross-cultural communication? With the support of private capital, can Chinese independent creators break out of another support model? After the new crown, is international exchange more necessary? If the long-term stagnation of the current industry is the result, what is the cause of the result? Conversations can't provide definitive answers, but some rare clues come up.



From April 23 to May 7, 2022, Pang Kuan, a member of the new pants band, made a long live broadcast - living on a 6 square meter box for 14 days.

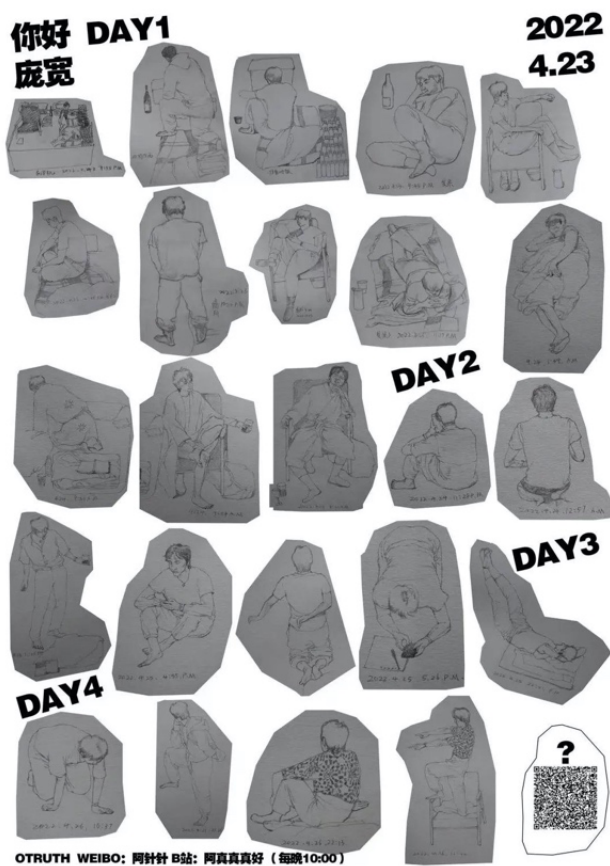
In the past 14 days, he did not leave the box. He ate, slept, went to the toilet, drank, danced, and read poetry without any cover. "Elegance and sloppy coexist." This live broadcast during the special period attracted more than 10 million views.

After the live broadcast, we met Pang Kuan and his curator Fang Fang. They talked about the origin of this live broadcast, and how Pang Kuan arranged his life in a situation of lack of resources,

overcame his physical pain in the 14 days, and how he developed his "imagination of dealing with each other". At the same time, how does he set up his spiritual life, defending those more precious things with "unnecessary" humor and pleasure.

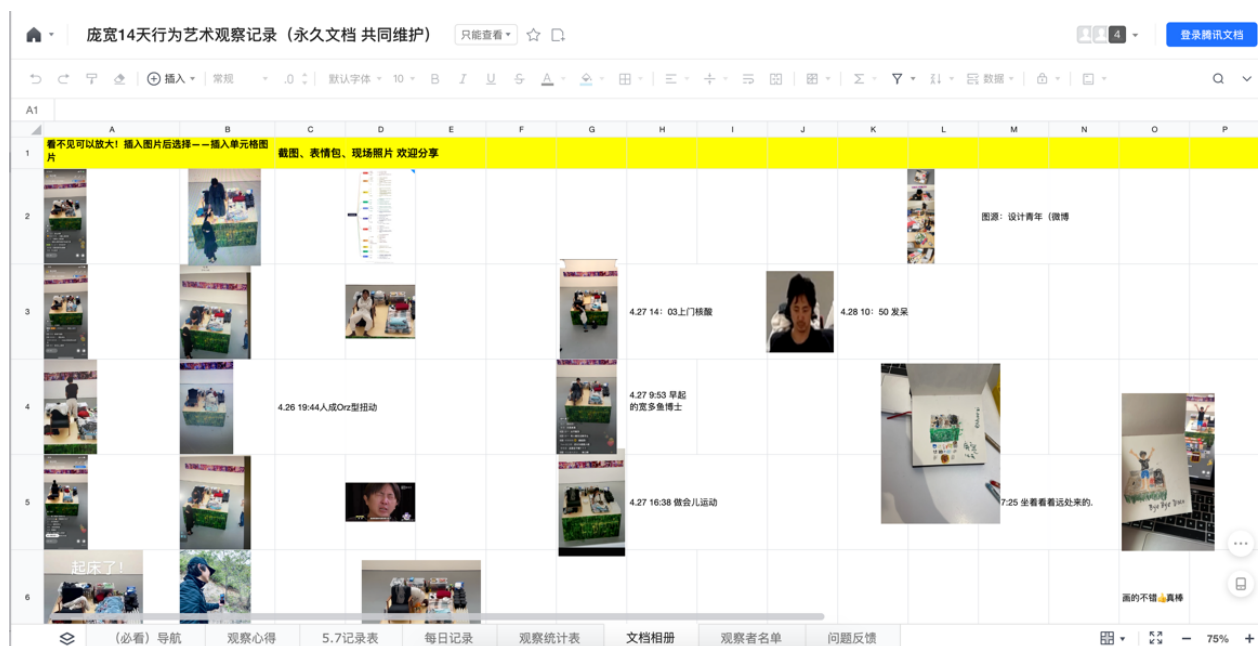
The performance art itself, the reverberations it produces, and the real world in which it lives, together form part of the collective memory of this spring.

6 square meters of space, living for 14 days, to eat, drink and sleep, what he brings and what he does not need to be weighed.



First of all, it is clear that he only wanted to bring 14 potatoes, which is definitely not possible. A potato a day can't last for a person, and the more important reason is that it doesn't make much sense to do so. Pang Kuan, Fang Fang and Zhu Sha agreed that the starting point of this work is not extreme, not a spectacle of human survival challenges, nor acrobatic performances. The most precious thing should be to directly face people's daily life. "The closer you are to the daily state

of urban life in China, the stronger the meaning of what you say about 14 days will be." Therefore, they prepared the normal amount of food for 14 days: including 28 boxes of self-heating rice (two meals a day), 60 bottles of water, 26 bottles of black tea and sugar-free cola, and some wine and snacks.



Another tricky question is how he goes to the toilet. They decided to use a simple toilet and solve it on the box. The toilet is not connected to the sewer and needs to be taken away by the house for cleaning every day. But going to the toilet is also about another thing, and that is how to cover up, which is about human privacy and dignity.

In the beginning, Pang Kuan prepared a simple tent and wanted to use the toilet in the tent, but the two curators disagreed—they were broadcasting the real life of a person, but with the tent, many things can be hidden inside, there is no more challenge, and the space for creation is small. The house party said, "It's like a conjuration. You originally promised to put at most pieces of cloth on the table, but now you have brought the big wooden box up, which is no fun." In the end, Pang Kuan agreed to take it away. Tent, when using the toilet, he would turn his back to the camera and wrap himself in a blanket. Pang Kuan's 14-day performance art observation record (permanent file jointly maintained).

He talked about the most touching part of all the feedback, which was the 14-day observation record made by netizens for him. This online document was edited by 553 netizens in succession. No matter day or night, down to every minute, whether he eats, sleeps, even picks his feet or touches his face, it is recorded on the record. They wrote down every detail of Pang Kuan's activities, as well as their own observations. Some people said: "I seem to understand the mood of the audience in Truman's world." Others wrote: "Even if I am in a nutshell Among them, he still thinks he is the king of the infinite universe." In the end, everyone crowdfunded, each person paid one dollar, printed it and handed it to him.

The live broadcast also inspired more artistic re-creations. For example, some people painted illustrations for Pang Kuan every day, and some people made 3D printing works. It also merged into the chorus of artistic creation this spring: some people edited news clips into movies, and some people held an online photography exhibition about "scallions" in Shanghai...

For Fang Fang, the curator of the exhibition, after the live broadcast, the mood was complicated, and even "a little dejected" - "Pang Kuan has completed a particularly beautiful work, and it has a strong accidental nature, which is hard to find." He will also think after the end, at the artistic level, what is left of this live broadcast.

In the professional circle of contemporary art, Pang Kuan has encountered two completely different evaluations: both human support and public criticism. Some people will question that he is not a performance artist, and doing what he should not have done is "arrogance". Some people say that he is plagiarism and follow-up.



Qiu Zhijie, Five Works: (i) Tattoo 1; (ii) Tattoo 2; (iii) Tattoo 3; (iv) Tattoo 5; (v) Tattoo 6

By enclosing himself in a fixed place or space for a certain period of time, and only accomplishing certain fixed things, the artist challenges people's physical limits, and thereby triggers deeper social thinking.

For example, Tehching Hsieh's famous works such as "Cage" and "Punch Card" implemented by Tehching Hsieh in art history. Between 1978 and 1986, Tehching Hsieh implemented five performance art works in units of "one year". Among them, "Cage", implemented in 1978-1979, the artist locked himself in a cage with only a bed, washbasin and toilet. Can't read, can't speak, can't write, can't listen. In the 1980-1981 work "Punch", he also locked himself in a room and installed a punch-in machine in the room. Every hour, he had to punch in. Even if you are sleeping, you must get up and punch a card and then go back to sleep. In this way, the artist challenges

a person's physical and psychological limits, and the connotation of the work directly refers to the issues of the essence of life such as time, freedom and life.



Tehching Hsieh, One Year Performance 1978-1979



He Yunchang's performance art work: "Eternal Fruit", 2016, Today Art Museum

Among Chinese artists, there are also similar performance art. He Yunchang's performance art "Eternal Fruit" in the solo exhibition of Today Art Museum in 2016. In the hot summer of July, the artist sat on a transparent coffee table in the exhibition hall, or sat, Lying or standing, neither eating nor drinking, nor leaving the coffee table. Behind him is a white gauze curtain, surrounded by soaked peanuts covered with gauze. Finally, after three days of waiting, the peanuts sprout. The artist lost 10 pounds.

There have been two British artists, Gilbert and George, who lived in the poorest neighborhoods of London's East End, and each time they dressed up and performed at the table. Also like Yoko Ono and Lennon. Perhaps what Pang Kuan opened up was another possibility—a possibility that people could laugh after reading it. Whether this is a good work of art may require more time to discuss. But Pang Kuan didn't care about that.

This contemporary complexity significantly displays the symptoms of what Arthur Danto termed as 'post-historical arts'. For this reason, this dissertation uses the encountering of Danto and Andy Warhol's 'Brillo Box' (1964) as the starting point; I will study the contemporary arts events and documents to discuss the questions of 'post-historical art'. The methodology of this dissertation will be the 'plane of immanence' and the 'concepts' which Gilles Deleuze and Pierre-Félix Guattari interpreted in *What is Philosophy?* The relation between the unfolding of the 'plane of immanence' and the creating of the 'concepts' will be the main tactics of my study, and by this method, I will constitute my 'questioning machine'.

To grasp the complexity of arts in present time from the question of 'doing art' seems no longer possible. Thus, this dissertation will try to undertake from the reversed side—'not doing art', and attempt to re-explore the questions of contemporary arts. All the questions point to the 'extreme silence technique' of 'plane of immanence' and the tactic of 'not doing art'. Without this 'plane of immanence' silence does not make statements and 'not doing art' is impossible.

This is a film without actors and videos but has the largest crew members, because it comes from all the public channels of the camera. Xu Bing from more than 10,000 hours of public network surveillance video, the clip out of the 90-minute drama. Although the name of the film, but "Dragonfly Eye" work method and the film is the opposite.



XU BING , Dragonfly ,video

As a director, Xu Bing for the film set a heroine - dragonfly. Dragonfly has 280,000 compound eyes, if each eye as a separate camera head, that dragonfly with 280,000 cameras flying on the road, these cameras enough to capture everything along the way, the heroine of the name of the phrase pun. Xu Bing for the plot designed a main line, dragonfly is a person cannot define their own identity, she has been plastic surgery, and then all the stories based on the available video material decision.

"The Truman Show" big stage designer named Christof, metaphor "God of the eye", the film will be the studio "Moon Room" compared to the Great Wall outside the space only visible building. Dragonfly, is also the most invincible camera in all things (there are three "monocular" and two by about 24,000 small eyes of the "complex eye"), even the Creator or the natural omniscient eye,

there are always blind spots? "The eyes of the core of the place we cannot see," Xu Bing this sentence can be interpreted as: even if we see all, but cannot see their own.

"Dragonfly Eye" also involves the fate of religion, actress, wandering in the Buddhist philosophy of "a heaven, a read hell" between. "I think today, this time, in fact, any religion, philosophy, the law is passive because the world is too fast mutation, the pace of our thinking rhythm cannot keep up, so these traditional areas have been unable to explain this power, why the world is so? Humans have no experience and enough preparation to face such a force. The world is coming too fast, we are in it, no way to distinguish. "The monitor lens is still rolling, the artist is still looking forward to a more Enlightened open end. Appearance of the possession of what is the "truth", by the audience to judge their own judgments.

Briefly, the main question of this dissertation is: on what 'plane of immanence' are we capable of 'not doing art'? And what is the authenticity of our life and the arts of 'not doing art'?



David Renault, Mathieu Tremblin. Camion. 2011.

Tags: DIY, intervention, misuse, Montrouge (FR)



“SOFT POWER”, group show featuring Cinthia Marcelle

From October 26 to February 17, 2020

On October 9, 2012, Li Liao applied to Shenzhen Foxconn (Longhua Park) through the recruitment market of Shenzhen Longhua District as an assembly line worker, and worked in the SMT manufacturing class of the iDSBG business group. He worked in this position for 45 days until his salary after living balance was enough to buy a product of this department (iPad mini Wi-Fi 16GB), and he left the factory on November 23.

Working in state-run factories is the only way of life for most urban workers in China in an era dominated by public ownership. In addition to being a workplace, a factory is also a micro-society that is very functional and can meet the needs of workers in various lives and families. However, since the 1980s, the development of the market economy has brought about a great change in China, and urban-rural relations, population migration, and people's value orientation have all experienced fragmentation and reorganization. If we take the "factory" as the starting point, we will find that the "factory" under the modern enterprise system is no longer an inward closed, firm and stable production space, but a prism that reflects the entire economic and social composition relationship.

In 1988, Foxconn Group invested and built a factory in Shenzhen. Today, Shenzhen Foxconn Longhua Technology Park, one of more than 30 subsidiaries and industrial parks of the giant private company across China, houses 300,000 employees and has 20 canteens. The huge size of the enterprise has undoubtedly created a dilemma that it cannot digest on its own. It is not only subordinate to the external circulation of globalized trade and consumption, but also accommodates the internal circulation formed by individual workers who are in transition. Today, the factory experiences a wave of quitting and recruiting workers every New Year. Most of the workers recruited are migrants from all over the world. They temporarily commit themselves to the factory and sell their labor, in order to realize their dreams of returning to their hometowns or digging gold to start a business. Their stability is not high, and their relationship with the factory and their colleagues is also relatively fragile. After entering the factory, they became mere operators on the assembly line or in front of the machine. They seldom communicated with other people and exchanged with other things. The social attributes of migrant workers were weakened.

In 2012, Li Liao sneaked into Shenzhen Foxconn Company as an assembly line worker and worked for 45 days. This work called "Consumption" draws a reversible equation between the artist's social "labor" and "consumption". Li Liao is not willing to incorporate subjective feelings into his works. Perhaps he does not want to change his creative method into sensational writing, but the direct and astute reactions belonging to him and his observation objects still narrate us. Personal biography in the era.

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李燎

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Li Liao, Consumption, Behavior, Ready-made Objects (Work Cards), 2012



Li Liao, Consumption, behavior, ready-made objects (work uniforms, badges, employment certificates, labor contracts, iPad mini), exhibition site



Marcelle and Tiago Mata Machado, *O Século (The Century)*, 2011. Courtesy the artists and Galeria Vermelho.

Since 2008, artist Cinthia Marcelle and filmmaker Tiago Mata Machado have produced a suite of moving image works that reflect on notions of confrontation, order and chaos in contemporary society.

There is no doubt that museums and theaters are currently facing anxieties about their own identity. On the one hand, the sound of the end of art history echoes in the art museum, requiring the art museum to abandon its identity as a visual archive and move from history to the future; It is inseparable from the participatory trend in contemporary art. Some theater art works choose art galleries as the venue for presentation, and more and more visual artists learn from the production methods and space construction forms of theater art. The corresponding practices of the two physical spaces are affected to some extent by the democratization shift, but there seems to be a lack of academic-theoretical exchanges between the two fields. In China, there is a lack of discussion on theater art in art museums. Even if there are occasional related articles, it is only misunderstood as "using dramatic techniques to give dynamic echoes and interpretations to originally static exhibitions".

In artistic practice, although some theater artworks choose to be staged in art museums, it seems that it just replaces a space. Whether it is the change of space or the transformation of the static into the dynamic in the presentation technique, it is only a superficial phenomenon. The question is, what connection is possible between the museum and the theater? How do art museums and theaters work together to express space? What is the potential of the theatre art taking place in art museums? I'm going to throw ideas out from a few angles.

3.On the end of art history

The start with an art history perspective. The call for the end of art history was repeated in the second half of the twentieth century. Art critic Hal Foster believes that the aesthetic turn does not happen suddenly like a story. He refuses to think about art history in a dogmatic historicist way,

and opposes the segmentation and summary of art history according to simple cause and effect. German art historian Hans Belting even dismissed art history as a hegemonic narrative with a background of power. In the latter's view, "The avant-garde, with its uniquely progressive model of art history, stood up against the traditional model of art history based on great models... Two versions of art history began to coexist, they were only superficially identical. But when they deal with the development of ancient art or the history of modern art, they have little to do with each other."⁷³ This means that the narrative of art events in history should not be monopolized by a certain historical writing, and art history should be open and divergent. In the field of theater art, when contemporary theater constructs its theory and establishes its own legitimacy, it often refers to the avant-garde after modern art breaks away from easel painting, and regards Pollock, John Cage, and Alan Capro as historical resources. Similarly, in the pedigree of contemporary art, the theater art of the past has been paid more and more attention. For example, Claire Bishop's theoretical analysis of participatory art in "Artificial Hell" started from the Italian Futurist theater.⁷⁴

The history of contemporary art and theater art has become ambiguous between the intertwining - the thinking of the black box and the white box has doubled.

How to deal with this change? First of all, it is necessary to jump out of the existing disciplinary framework, carry out interdisciplinary theoretical construction, and reject closed historical writing. For example, the American art critic Michael Fried proposed the concept of "theatre" in his criticism of minimalism to explain the experience outside the work caused by the treatment of space in minimalist artworks. Fred believes that the "theater" approach introduces the surrounding space, instead of going deep into the interior of the artwork, so that the viewer no longer

⁷³ Hans Belting: *Art History After Modernism*, translated by Su Wei, Jincheng Press, 2014, p. 289

⁷⁴ Claire Bishop, "Black Box, White Cube, Gray Zone: Dance Exhibitions and Audience Attention", *The Drama Review* 62(2), 2018, pp. 22-42.

concentrates on the artwork itself, which is a manifestation of artistic degeneration.⁷⁵ This concept and the subsequent series of debates around art space and viewing behavior are instructive for understanding contemporary theater's rebellion against traditional theater, but it has received little attention within the discipline of theater art.⁷⁶ This is related to the narrow field of vision caused by disciplinary barriers and the closedness caused by the concept of monopoly. The theoretical framework and historical context developed by the disciplinary system can help us organize our thinking, but it is also easy to fall into the simple idea of defining a single work as "theater art" and "performance art", so as to classify the disciplines. When thinking about the connection between art museums and theaters, we first need to clear up this either-or thinking.

Characteristics of art galleries and theaters. The word Museum comes from Latin and originally means "the place where the Muses appear", while Theater in ancient Greek means "to see". The two concepts contrast each other: the former emphasizes the display (or being shown) of an aesthetic subject, while the latter emphasizes the "seeing" of an aesthetic object. The two seem to be able to form a whole and form a complete behavioral process. In an art gallery, the audience does not need to be present all the time, as long as there are artworks on display, it can be established; while in theater art, on the contrary, the presence of the audience is a prerequisite for establishment.

The historical avant-garde challenged presentation and viewing in museums and theaters, respectively. Dadaists and Pop artists turned into producers, mocking the "sacred objects" in art museums that cannot be copied or desecrated; Brecht and "post-Brecht" theater artists insisted on making the audience in the theater Retain the ability to think and no longer surrender to the landscape on the stage. Both "exhibition" and "viewing" have been updated: not only look with different eyes, but also see different objects; not only the objects on display are different from the

⁷⁵ Michael Fried, *Art and Objecthood: Essays and Reviews*, pp. 152-168, University of Chicago Press, 1998.

⁷⁶ See Yang Xiaoxue: "Theatre and Presence: From Michael Fred's Three Propositions", *The Art of Drama*, No. 4, 2019.

past, but also the attitude of objects being viewed has also changed. Theaters and art galleries have teamed up to foster new ways of producing, presenting, and receiving art. Boris Groys ⁷⁷observed the problems brought about by this new state, and he believes that installation art and its corresponding exhibition methods seem to mark the end of the autonomy and autonomy of works of art (artists), symbolizing the democracy of works. At the same time, the space where the installation is located is also the symbolic private property of the artist and the domain controlled by the curator, and visitors will be in a foreign land after entering.⁷⁸ The "nostalgia" of the visitors is no less than a nostalgia for their main position, and the renewal of "exhibition" and "seeing", the joint effort of art museum and theater, is to generate a power reversal in the space and cancel this sense of alienation.

Participatory art tells us that art producers and art recipients can form a lasting or ephemeral community that can resist global capitalism. For this purpose, viewing and showing are indispensable. This means that the art museum will become a stage, and the curator must cooperate with the audience, attack the landscape, and brew subversive changes in the art museum through various relationships (conflict, shock, confrontation, and communication) between the works and the audience. undercurrent.

The creator's strategic curation is accompanied by the viewer's thoughtful viewing - this will be the moment when politics emerges.

“Art museum theater is a popular practice that transforms the audience into a collective of people on the spot”, “In the art exhibition space, the 'people' is also rehearsed and constructed every day, and it is completely different when they go out and when they come in. In the process of rehearsing

⁷⁷Boris Groys is Professor at New York University and Senior Research Fellow at the Academy of Design, Karlsruhe. He is the author of many books, including *The Total Art of Stalinism*, *Ilya Kabakov: The Man Who Flew into Space from His Apartment*, *Art Power*, *The Communist Postscript*, and *History Becomes Form: Moscow Conceptualism*.

⁷⁸ Boris Groys, *Going Public*, e-flux journal, Berlin/New York, Sternberg Press, 2010, ISBN 9781934105306, p66

the "people", the uncertain individual is reconstructed and becomes a new historical force... The contemporary art museum is such a theater for rehearsing the 'people'."⁷⁹

The formation of this historical force requires transcending disciplinary barriers. The transformation of the visual arts and the theater arts (spatial turn, change in the relationship between performance and participation) is largely a response to the current social and political conditions (highly capitalist, atomized, landscaped). Unity means that we will not only continue to do "rehearsal of the revolution" (Augusto Bova's language) by the method of theater, but also continue to show to the mass media and society what we have done by the method of exhibition, publish our manifesto.

The predecessor of the modern art museum—the Louvre, which opened to the public after the Revolution—was a show of rights: artworks no longer belonged to the royal family, but to the general public. The ancient Greeks were also inspired by democracy again and again in the theater of Dionysus. Previously, we believed in Brecht's fables, and believed that curators could act as military advisors to communicate with social thoughts in art museums and easily realize the political nature of art. This political ambition, to admit, has been wiped out in so-called postmodern skepticism. There is an urgent need for new imaginations and solidarity, and some combination of museums and theaters may bring political possibilities. This is not pure imagination or theoretical empty talking, it may open up a future. Today's art galleries and theaters must be geared up for this future of possibilities.

"Postdramatic Theatre" is an epoch-making masterpiece in 1999 by the famous German theater scientist Hans Ties Lehmann.⁸⁰ Lehman used the term "post-dramatic theatre" to cover a radically transformative trend in European and American theatre art from the 1970s to the 1990s. This trend opposes drama and drama based on imitation and plot, and the structure of theater creation based on text, emphasizing the independence of various means of theater art (text, stage

⁷⁹ Lu Xinghua: "Introduction to Art Exhibition", Commercial Press, 2019, pp. 71, 73

⁸⁰ Hans Ties Lehmann: *Post-Drama Theater*, translated by Li Yinan, Peking University Press, 2010, Chapter 6: Performance Art.

art, sound music, actor's body, etc.) Equal relationship. Lehman cited a large number of cases and systematically summarized the general characteristics and development trends of postmodern drama, so that people can see that after the modern era, the development of drama is not disorderly and has no rules to follow, but has entered a brand new stage. era. This book is not only a must-read for practitioners and researchers of drama and theater arts, but also for readers interested in contemporary art and aesthetic theory.

The concept of "post-drama" contains two levels that are both interconnected and distinct. On the one hand, this concept has helped to describe new forms of theatre art outside of traditional theatre rehearsal since the 1960s. Because of their innovative nature, these new formats are sometimes difficult for audiences and critics to understand right away. But actually, Hans Ties Lehmann isn't just talking about "post" drama, he's talking about post "drama" as well. On a second level, the word points to a historical dimension: from about the Renaissance, from Shakespeare to Ibsen, a great tradition of "dramatic theatre" developed in Europe (a tradition within itself It also contains a wealth of different aspects).

In the 20th and 21st centuries, in part because of the development of media culture, this tradition has encountered a crisis. Nonetheless, today's theatre artists work with awareness of this great tradition. Therefore, the concept of "post-dramatic theatre" is related to tradition. In *Tragödie und dramatisches Theater*, published in 2013, Hans Ties Lehmann explains this tradition. It is also for this reason that he refuses to call all the new practices of post-drama "Performance," which should still be covered under the term "Theater."

While in China, he participated in some talks and lectures at the Wuzhen Theatre Festival. He said a new generation of theater creators has emerged in China. They are creative and innovative, but also curious. China should be proud of these young artists. On the one hand, they are trying to create a true modern theater in the 21st century; on the other hand, they have not forgotten the tradition.



2016 Maywa Denki

Dating back to the beginning of the last century, art museums in the West either opened themselves one after another, or were directly occupied by artists and became experimental sites for various performances. In that era of open-mindedness, performance art and contemporary art mechanisms were integrated and released together. Art forms such as performance art, drama and dance, poetry, installation, video, and sound, in the rapid evolution of society, are closely related to the burgeoning new ideas. In the trend of mutual stimulation, art is fresh again. The tide ebbs and flows, when the works become classics, the classics begin to be imitated constantly, and young artists become masters worshipped by everyone. This phenomenon gradually fades with the end of a century.

Although our contemporary art forerunners have already started vigorous performance art in the 1980s and 1990s, the duration of "vigorous" is really short. Compared with the generational growth that formed the context in the West, this small piece of our history has not been Accepted by society, still embarrassed to hide behind the accusations of stigma. Of course we have our

liveliness, such as drama, subject to the ropes of language, a hundred years of repression, and the pain and pleasure given by the deep reliance on bondage, and finally grows in the aphrodisiac fermentation of today's market economy.

At the Ming Contemporary Art Museum, the first exhibition was titled "30 Years of Experimental Theater", which focused on sorting out the development of domestic experimental theater in the past 30 years. The video records of dozens of artists (groups) and their hundreds of works were presented. In the art world and the theater world at that time, it caused a great response, but it was too late to respond. If the experimental theater mainly refers to the independent theater outside the theater system, because there is no reasonable funding mechanism, the practitioners of the experimental theater have been in a latent or guerrilla state for a long time, lacking their own platform, and the difficulties in development can be imagined. Know. After 30 years of torrent, some people turned to the system, some chose business (performance), some did not know where to go, and the rest were fearless.

For 30 years, several generations have been involved in it, and now they are walking on different paths, and we can also see the most vivid performance in the historical picture. To be honest, the curation itself is not impeccable, especially in the selection of artists. Some artists who have been engaged in independent theater creations all year round are not included in the list, while some selected ones are confusing.

However, as an art museum, it allows the public to have a relatively comprehensive understanding of the history and current situation of domestic experimental theaters for the first time. Although it is impossible for images and documents to replace the scene, the shock brought by such a high-density presentation still makes many People are overwhelmed. There is more than one kind of theater, especially in the 30 years of our social turbulence, we have seen a group of people (who used to be) loyal to themselves in the way of theater.



Xiaoke × Zihan, "DANCE DECO CO", 2017

Ming Contemporary Art Museum recognizes the efforts of practitioners. Just as a company defines its business scope, as the first exhibition, Ming Contemporary Art Museum clearly stated that experimental theater is the art field that it focuses on exploring. The next few exhibitions are all refreshing people's understanding of this new art museum.



pictures of the LIVE performance, singing Maywa Denki "Social Song".

" Maywa Denki - Nonsense Machine" It is a phenomenal viewing experience. Every piece of work in the exhibition is a miracle, and all of them are inspired by nature and daily life. The audience is fascinated by the unique talent and enthusiasm of these grotesque artistic nerds. Totally conquered.

Jan Lawers, a European-acclaimed contemporary theatre director, will hold his solo exhibition in China. As a general exhibition, "No Name and No Name" displays more than 400 works, covering painting, sculpture, installation, video and other media, inviting dialogues in various fields. On the opening weekend of the exhibition, Jan Lawers and Need Company staged a 20-hour marathon performance for three consecutive days, based on the opening and closing times of the museum each day. From the carnival scene on the first day to the last day, it arrives at the mixed

flavors of tranquility. The performers "sacrifice" themselves, the exhibition and the performance are integrated, and outsiders enter the game and come and go freely.



Jan Lawers Solo Exhibition ", the 20-hour performance with Need Company, 2016

In the last week of August 2017, Paper Tiger Theater arrived. This is a group of "savages" who have been engaged in contemporary theater creation in China for more than 20 years, but they have hardly been seen in any theaters in this land. On the contrary, they roam freely in Europe, seamlessly connecting with the current trend of contemporary theater, using cruel and humorous "spoiler" gestures to smash the beautiful lies of the real society again and again.



"Like a duck in water" performance scene of the 2018 old fairy performance season

500 meters could be completed in roughly five years, by which time normally the supervisors were exhausted to death and had lost all faith in themselves, in the building, and in the world. (Franz Kafka)⁸¹

Kafka's text "The Great Wall of China" is the starting point for the new project by Paper Tiger Theater Studio. Combined with research materials from architects, engineers and construction workers involved in today's large-scale building projects like the huge harbour conversion in the Ningbo-Zhoushan-Region, it provides the base for a performative exploration of the fundamental question, raised by Kafka: What is the meaning of these "great wall buildings"? How does their unbelievable boundlessness affect the human soul? The Great Wall is not the work of an individual,

⁸¹ Concept by Tian Gebing, Christoph Lepschy

but a collective action of the Chinese people beyond its own time. Kafka depicts it as ‘means of unification of our people’ (Einigungsmittel unseres Volkes). It is crucial to realise, even from a Chinese perspective, that Kafka’s interpretation of the Great Wall is surprisingly accurate, though for him, perhaps, the Great Wall only exists as a personal and legendary imagination. Thus in turn he asks us to activate our own imaginations. We take Kafka’s image of the Great Wall as a signifier of the contemporary human’s endless action of reconstructing the world, in which the individual remains deeply confused. Such director Tian Gebing explores the large construction site of China’s present taking advantage of Kafkas European point of view and observing a similar context and a shared dimension between cultures. An evening, where the several-thousand-year-old history of China and its globalised present time are mirroring each other as well as European and Chinese phantasies of one another.⁸²



Elucidating the director's insightful artistic conception of the Great Wall mirrors the narrative framework Kafka himself adopted for his unfinished text. Therefore, the performance is composed of fragments that appear to be unrelated, end abruptly, and ignore the rules of reason; each scene is a mixture of narrative fragments of Kafka's texts, ancient Chinese poems and corresponding excerpts from contemporary literary works, Chinese emperors' idioms Live renditions, interviews with port workers in Zhoushan or immigrants from the Three Gorges; this intricate mix alternates with sample plays or the world-famous Chinese performance "Avalokitesvara".

⁸² Background from : <https://www.papertigertheater.com/500m>



Thousand-hand Bodhisattva dance

Kafka's "The Great Wall of China" describes a complicated and confusing project, which is timeless and absurd. At the same time it is a fairly real project. The project was designed by a huge empire and became a national symbol of China. As a building in itself, the Great Wall of China is useless, but looking deeper, it is useful. From the point of view of the original purpose of the construction of the Great Wall - to defend against potential invaders from the north, it has proved to be useless. And how do we define the "usefulness" of a building? This building, which was built by all Chinese, is not the work of one person, but a common act that penetrates time. Kafka also described it as "the cohesive agent of our people".

Is it okay to act as if it were acting? Is it possible to be ambiguous between acting and non-acting? Luckily, there is Zhang Xian in Shanghai. He and a group of young people set up "Combo Da" more than ten years ago, an independent artist consortium. From early theater works to today's more liberal social theater practice, every Stages are subverting people's stereotypes about theater and performance. During the "Why Perform" exhibition, we collaborated on a series of

performances that I call "Super Theater", such as "Da Ling Peak", "Day and Night Talk" and "Air God", canceling the rehearsal, canceling the performance, and reevaluating the so-called reasonable value of the theater action. Fortunately, I saw Mr. Zhang "coming out" on the scene the following year. "Shared Kitchen" gave every participant the opportunity to face the "shameful" self and reveal themselves in different ways. That night, group coming out, more like a group wedding.



"Like a duck in water" performance scene of the 2018 old fairy performance season

Last year, it belonged to the younger generation of the post-90s generation. We have successively supported three newly established young performance groups: the old goblin, the platform group and the future master. The old goblin pioneered the art museum's own production. The art museum is no longer an institution that only invites ready-made works. The three directors who came back from studying abroad full of expectations and vigor have been preparing and brewing for half a year. Their own crew completed three independent and interrelated performances. For three consecutive nights, the old goblin came out of the hole, and the entire museum was handed

over to them. Four months later, the performance came to the Wuzhen Theatre Festival as a specially invited play. Unaccustomed to the environment, I gained an unexpected experience and staged a seemingly absurd and interesting dialogue between the two mechanisms of the art museum vs. the theatre festival.

The Platform Group, who graduated from the Department of Experimental Art of Hangzhou Gome, crosses the border between visual art and theater in the form of Live Art. They seem to be omnipotent, and their works cannot keep up with the speed of idea generation. At the scene of the works of "The Beach", you will definitely get drunk and intoxicated by their keenness for their own lives. This is their exclusive humor and cannot be replaced. The "Future Master" group from New York has always been concerned about the domestic reality. They transformed the museum into a sound installation, and the bright future owners appeared and disappeared in waves. They are delighted that they have skillfully used the space of the art museum. This magical field transformed from the workshop of Shanghai Paper Machinery Factory in the last century is not a delicate and tidy white box, nor is it a theater-style black box. The box (even if the stage lighting boom system is specially installed above the space), as a unique inorganic life, waiting for the activation of the organic.

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activation of the organic.



Platform Group, "Healthy Beach", 2018

Jasullen's work, voices are also "stolen" by invisible microphones, coming from elsewhere. Sentences fly all over the place, laying the track, creating the site, and interfering with the visual existing. Who is it that is talking? Everyone found that the lips were moving, the sound was associated with the picture, the pieces were put together, and they were lost in an instant. The gaze wanders between the body and the video screen, and self-reflection is carried out to experience the gathering of fascination, eroticism, and interest somewhere, just like the video screen, realizing self-experience. Similarly, hearing constructs another space in vision, creating relevant interfaces and drawing lines across obstacles. Beyond the lost emotion, but within the machinery, at a breaking point, the desire for communication suddenly manifests itself. The impossible pain of trying to break the wall—the sound wall of untranslatable language—also contains difficulty and hope. A moment of human nature suddenly shines, and the whole subject is suddenly presented in an instant. When the eyes finally find the sound and restore it to the body, this constitutes the moment

of humanity. After that, the machinery of sounds, echoes, electric particles, images and sound traces began to counterattack and occupied the stage.

4.Post-Reflections on Ruins: Landscape, Surplus, Entropy

When I decided to say goodbye to the construction industry, the first impulse was not to try to add something to the city, but to look for something that was already there, to look for the 'residue' that was digested by the city, or to find Those negative spaces, gaps and in-betweens.

—Alÿs Francis

To the natural canvas

The art of land combines the combination of nature and man-made creation with the exploration of the universe at that time. In 1966, NASA's lunar orbiter 1 sent back photos of the first planet, and the knowledge of the planet we survived was completely changed - the earth on the photograph was alienated and alienated. In the eyes of the earth artists, the earth from a conceptual space into a two-dimensional plane on an image, as they can create a canvas on it. The artists feel that they can measure the size of the earth through their own body, in the "shape" natural at the same time trigger the viewer's awe.



Figure 2.2 :Andy Goldsworthy , Storm King Wall, 1997-1998

Andy Goldsworthy creates outdoor sculpture using an endless array of natural materials, from snow and ice to leaves, grass, stones, clay, petals, and twigs.

Whether arabesques of ice, beehive stone domes or delicate leaf patterns on water, his sculptures grow, stray, and decay according to natural cycles, their existence preserved only through vivid photographs and drawings.

While influenced by the Land Art of Robert Smithson, Richard Long and Walter de Maria , Goldsworthy's ephemeral yet exquisitely crafted works have a geometric elegance that harkens back to the Modernist sculptures of Constantin Brancusi whom he has also cited as an inspiration. Nowadays, the first generation of earth artists left the desert in the southwestern United States for nearly 50 years, many of them have long been dead. July 1973, Smithson in the plane to Texas aerial photography his own work "Amarillo Ramp" died due to plane crash, only 35 years old. Maria also died in 2013. However, their companions who are still alive, although already old, still tirelessly "create trouble." Heze is 71 years old, still living in the desert in the central and eastern Nevada, he has been engaged in 43 years of work "city". City aims to the original civilization of the remains and industrial production to minimalist aesthetics show. The New York Times calls this work "the ancient city of Maya .

Chichen Itza, 72-year-old James Turrell is still working on the project, Roden Crater, which he began in 1979, trying to transform the dead caldera in Arizona into an available Astronomical Observatory.

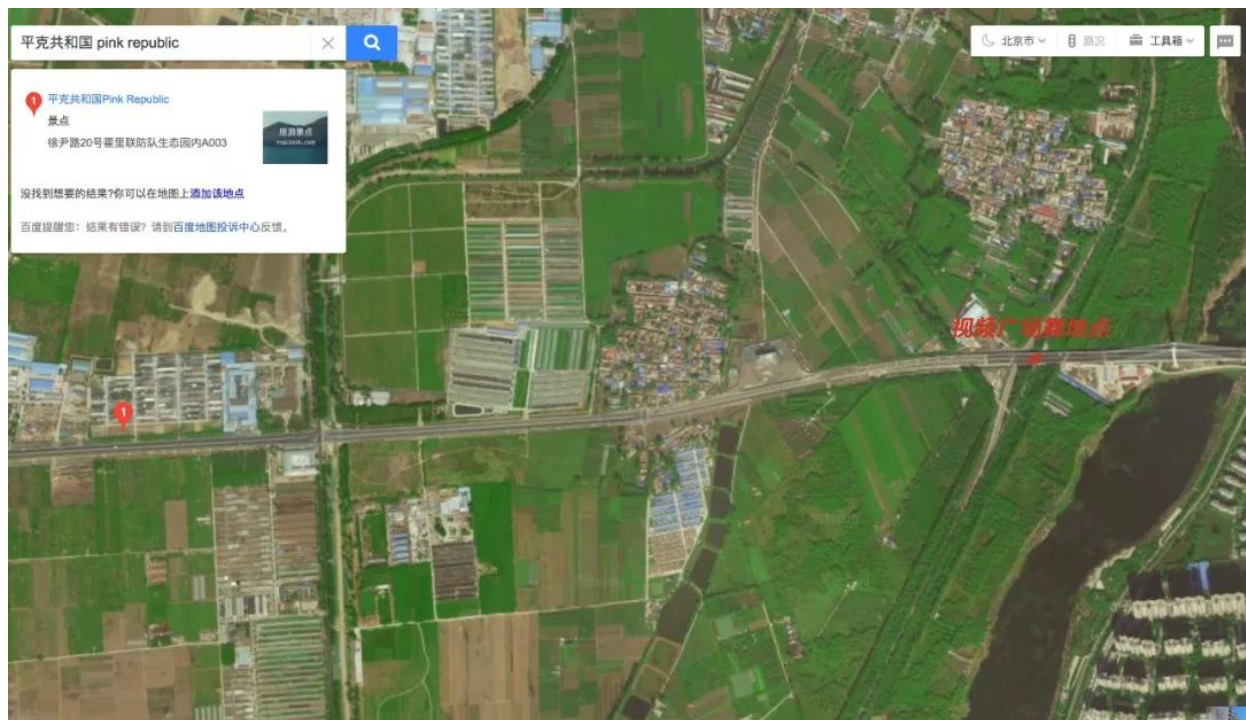
Kramp wrote in his preface: he hoped that the work could be revealed to contemporary young artists. The rebellious youth was far from the hubbub of dissatisfaction with the exaggeration and despotism of the art market, and today's contemporary art market is filled with vanity exactly the same as it was 40 years ago. Ronnie Sassoon, the executive producer of the film, says: "Which artist in the now commercialized art world will choose to leave New York and be alone in

solitude?" Karenpp hope this the documentary can show "the rebellious spirit of the earth art" and "eagerly hope that a new generation of young artists will rediscover these troublesome producers and realize that the purpose of artistic creation is not to serve the market.

Dennis Oppenheim, a 77-year-old member of the earth art movement, described the earth art in the film: earth art meant "the real time and the real world. It was the same as the Vietnam War The battlefield to start, and the real world in the same system.



An artist from Beijing, China named Wang Dian, who signed a 20-year lease in the suburbs of Songzhuang, was demolished by the government around December 17.



Wang went into the ruins of his studio and painted murals for about 5 hours.



Photo of the Week: A Dizzying View of a Bicycle Graveyard in China

RESIDENTS OF HANGZHOU, China, can hop onto any one of at least 86,000 bicycles and ride wherever they like. The bikes are easy to find, too, because people tends to leave them any

old place. On sidewalks. Under overpasses. In parks. Leaning against walls and lying in vacant lots.)



Throughout my stay in Spain and for reasons of master's and doctoral studies in Barcelona, I spent a long period without returning to my country of origin, China, and while I was there, I was amazed at the changes that I could see with the naked eye, a cemetery of thousands of shared bicycles that covered the landscape. Dozens of bicycle rental companies arrived in the country with great force seeing a unique business opportunity, but the supply exceeded the demand and this resulted in an immense number of broken, destroyed and abandoned bicycles throughout the city to the point of covering sidewalks and complete parks.

As a result of this I worked for a few months in conjunction with “Network Party” in my hometown of Wuhan to raise awareness of the accumulation of waste created by a society in constant growth and advancement of urbanization, the bodies of bicycles scattered everywhere the make it an unthinkable city to live in.



Now back in Spain and with a new perspective on the socio-political environment of China, only one thing has remained on my mind, the generation of creative, innovative and stimulating proposals for the proper development and protection of art; even in a society more open to the environment with the artist and the people around him, this will consequently lead to a change in the subconscious creating a reciprocal influence on both parties to renew and transform art and that is what I want to reflect in my work which is more social than political.

In this age, all the surfaces we see, such as movies and television, affect us. The difficulty is how to combine the world full of images with the real world. What I'm doing is at this limit- Explore. The stranger the place is, the more time I need to interact, and really get to know the local. Sometimes it usually takes me a while until I understand their customs and start the project.

Through observation and feeling gained by accumulation and precipitation, I refuse to step out of the way, or simply as a spectator of the event; I prefer to become a participant and communicator of different geographical cultures through a step-by-step understanding. A place or a piece of history contributes to the experience and understanding.

"The projects in Armenia, Turkey and Mexico are long and sad journeys. It's a difficult process because you can always come to a place and leave a comment, but if you don't develop it with your previous development Together, this became a drop of water in the river, no effect. I appreciate the exchange of artists and the local, giving the best of themselves and thus becoming a dialogue, which is the exchange of two different points of view. "——Alis

The focus of the exhibition is not on one work, but on all of them. The magic and challenge of running an exhibition is how to make an impression on the audience that is bigger than the story of one piece.

This is what I want to present to the audience.

Would the space and time of the future ever open up to us again, if humanity no longer provided for and contributed to them?

——Hufang ,Towards a non-intentional Space

The deserted land

I keep thinking back to the moments that produced a sense of "barrenness". For example, at midnight in the city, I saw young people posting huge advertisements on the street, and the images of idols appeared flat in front of pedestrians by their hands. And the physical strength they consume can be as calm as the young painters who worked diligently to paint murals in the church back then from the singing of the church? In those seemingly grand and joyous spaces, the stronger this "feeling of barrenness" becomes, and then you have a deep sadness: it seems that human beings have had to be imprisoned in the splendor of their own construction.

And those seemingly dilapidated places where humans have to give up and retreat, but from the moment humans give up their intervention, they begin to activate their own lives and shape their

unique spatial forms. This is almost a great irony to mankind: the time that human life forms for this world will not be restricted by the time mankind strives to create. Those "abandoned places" return to life, although it will take a long time, especially after the chemical substances invented by humans have deeply hardened and destroyed the soil.

From the moment human beings were born, the philosophers' sorrow and sentiment towards the position of humans in this universe have been permeated. Is it true that we can truly enter the life dynamics of time only in places where humans have to give up and cannot intervene? In the depths of the tides of time, which are attached, carried and generated by all life, the destructive impulse of mankind is not only unable to change its rich and diverse pulse flow, on the contrary, the "abandoned land" will continue to show the beauty of existence and tolerance. Just like the past history, we invite mankind to ask: How can mankind have a habitat on this earth?



LIVE Rosarno - Italy, 2012

The crowd is an illusion

0.1. The elasticity of the physical distance disappeared

Since the spread of the epidemic, the information transmission between us is no longer as a direct level of transmission, but a rule (the government requires the distance between each other)——refer to a common rule, and then build a relationship between each other .Such a triangular

relationship seems to become complicated, and the other factors will be taken into consideration together. You may have a lot of references and some symbolic grammatical structures to define this person: What is his/her state? The speed of these data in the head is rapid, but the reaction is not only an emotion, but also a feeling, which is quite complex. This feeling will affect our next behaviour, our walking speed and body posture, and some micro behaviour at that time. Although we have no evidence to prove that this epidemic will change our micro-interaction methods. But this may contrast the difference between our original natural and unnoticeable way of communication and the way we interact and communicate through a third party now. This will involve a lot of questions like the basic system and the social structure.

0.2. A separation in the boundary

The previous distance system, which is flexible and elastic, is variable and creative. Distance can create an occasion, a relationship, or an expression, or even a community model. But now, when we must be separated by two 1 meters, the distance has become consistent, and this consistency has rigidified the elastic thing before. This ossified distance relationship may not be invalid or useless. Now that we all live in the same space and face the same problem (virus is the common enemy of all mankind), does it make us feel that the relationship between people is closer and more equal?

In the 1990s, "Wuhan Punk" and the others

I grew up in Wuhan. About ten years ago, Juchuan Li ⁸³conceived an exhibition plan called "Anarchist City: Wuhan Document 1996-2006". According to his vision, this exhibition will include all informal cultural activities that have appeared in Wuhan in the past ten years, including performance art implemented in public spaces, artist self-organized exhibitions in non-exhibition spaces, underground magazines, and private screenings. Activities, and the famous "Wuhan Punk". The reasons for this plan come from two aspects: one is his interest

⁸³ Architect and artist, engaged in experimental video practice

in the city of Wuhan, he feels that these activities that seem to belong to different fields all carry the unique temperament of this city known for its chaos; the other is in those two years, he felt more and more that these informal activities that appeared in different fields had become the most dynamic and creative part of the city. The "City of Anarchism" is not only a description of this city, but also a new space formed by these informal activities parasitic in the city. He believes that presenting these spaces and bringing together these things that are happening in this city is of great significance. Like many of his plans, this plan ultimately failed to materialize.⁸⁴



In his personal memory, the nineties began in an atmosphere of frustration and helplessness, and then suddenly entered a tumult and chaos. His personal creative practice began in that chaotic period. His encounter with "Wuhan Punk" also occurred during that chaotic period. At that time, he was fascinated by Derrida's deconstruction theory, thinking that this theory which became popular after the failure in May 1968, is suitable for them who have also failed at this moment. He believes that subverting "language" has greater significance, and finding gaps in the

⁸⁴ For details, please refer to the declaration of "Li Juchuan: Specific Architecture, 1994-1996"

various details of the system and expanding it is more meaningful work; he believes that an indifferent "non-order" is better than direct confrontation with the system. "Anti-order". His encounter with the group of young people later called "Wuhan Punks" happened at this moment in his life. This happens to be a group of young people who don't care about doing another thing. Very different from the poets and artists he met in the 1980s. They don't discuss philosophy or care about grand issues. They bring more hormones, have greater enthusiasm for physical activity, and are keen on all kinds of occasions. All kinds of provocations and mischief. The punk music they chose was a simple and direct form of expression that was also closely related to physical activity. In my opinion at the time, it was simply an ideal form. I believe that these punk musicians are the most destructive and creative force in this city.

Wuhan's first punk band "Life Cake" (now called "SMZB") was established in 1996, two years after the establishment of the most famous band in Shenyang, "Churning Water Boys". However, the emergence of a large number of bands, both cities are in the next two or three years after 1996. In fact, a large number of bands began to appear in all parts of China during those two years. In the preface of this exhibition, Bingfeng Dong talked about an important reason for the emergence of a large number of rock bands in Shenyang in the middle and late 1990s. It was "formed with the beginning of the market economy and the large-scale demand for entertainment cultural venues". The situation in other places should be similar. But I think the demand brought by the large number of bars, discos, and dance halls is only a specific expression. The essence is: at this moment, we suddenly have a huge "freedom": physical, sensory It satisfies all kinds of material desires, making everyone an "individual"... At the same time, the tremendous suppression related to political rights has not been lifted, and the new social reality caused by the advent of "freedom" is even more important. Brings a new kind of suppression. In my opinion, it was this huge "freedom" and huge suppression that came at the same time that triggered the explosive emergence of rock bands (especially punk bands) in various cities in China in the mid to late 1990s.



SMZB – 'Mao's Great Famine Official Video'⁸⁵

Shenyang underground music, which was produced at about the same time as "Wuhan Punk" and adopted a similar musical style, has a very different temperament and appearance from the former. Its heavier and more serious musical temperament is not only related to the unique urban temperament of this heavy industry capital, but also related to the drastic economic and social changes that this heavy industry capital encountered in the mid to late 1990s. I think that those large-scale and shocking music scenes can only appear in this city, only in the middle and late nineties of this city.

The 1990s was actually the beginning of a new period that has continued to this day. The 1990s was a time when China was truly undergoing drastic changes. Since the 1990s, we have been thrown into a world full of all kinds of "freedom". People are addicted to these "freedoms" and

⁸⁵ "Most people in China know about the famine but they don't blame Mao, they have been taught it was a natural disaster."

gradually do not feel repression, and younger people do not even know what repression is, even though repression never disappears. "Freedom" makes freedom no longer possible.

Today, Wuhan still enjoys the title of "Punk Capital". Bars known as "Punk Sanctuary" are booming, and the performance scene is even more popular. The chain industry is booming under the banner of "The Voice of Freedom"; new bands have signed contracts. The assembly line of recording records, touring and participating in music festivals is busy; new bands also use the vocabulary of liberating politics, but they must shout safe and easy slogans. "Wuhan Punk" has disappeared, not because the times have changed, but because the times have implemented their own logic more thoroughly. "SMZB", who does not compromise with the lyric review, hopes to keep the punk banner from falling on its own, but the punk scene of the year is hard to reproduce. "Nowadays, the punk scene in Wuhan has indeed almost disappeared, but this is far from the usual judgment-punk is dead. On the contrary, punk has used this to capture a possibility that does not "exist" and creates it in a gap in the system. "Freedom", and from this moment, punk has started the escape route in the specific situation of China (or the surrounding environment), and its direction and distance can neither be preset nor measured." ⁸⁶

Invent the landscape and make the earth

“there is nothing purely human, the vegetal exists in all that is human and the tree is there origin of all experience.”

——Emanuele Coccia , philosophe Why do we stare at plants instead of plants staring at us?

Me and you and him/her.

Before differentiation, or after differentiation. Why do we stare at the plants?

⁸⁶ Mai Dian, "A Punk-based Alternative Education", "Tiannan" Literature Bimonthly Issue 6, 2012.

Perhaps it is precisely because we are from plants, those prehistoric lower plants nurtured life on the entire earth and nurtured us, and we, suffering from schizophrenia, can no longer return to the embrace of plants.

Before differentiation. The autonomic nerves and animal nerves are closely intertwined to form the initial context of perceiving the world. The Chinese regard it as a living body that combines Yin and Yang.

Plants move all the time. This kind of movement is carried out in a way that seems to be static to humans. It creates a timeline that is completely different from that of animals-more invisible and more detached from performance.

Only when gaze is regarded as a skill of survival practice, we can understand that gazing at plants is to get along with others, to be concerned about, immerse in the world of others, and not to encroach; gaze is to reconcile the existence of contradictions. Survival exercise for the perceptual system to search the world.

As Fujimoto Sou said, "the gap indicates a new place", then the gaze will let us and the plant enter a common dimension by bowing our heads; it is difficult for us to be willing to lose each other again.

A tree on the roof

"It has no soil." A soilless tree thrives in concrete. At another moment, Xu Tan found a piece of floating soil on a peaceful tributary of the Pearl River. It was a "drifting land" invented by a pair of old Guangzhou people who were reluctant to leave their lives on the water. The trees swaying in the water are very moving.

Humans and "social plants" are moving in a parallel way. When multiple images are connected and superimposed, we will open up a different way to recognize and feel reality. The tree swaying in the water is no longer an isolated landscape, but a channel connecting the unknown world around it.

There are many kinds of encounters, precisely based on each person's daily practice. They are bound to meet between the social and personal systems that revolve around them.



Trees can still thrive in the harshest environment of Hong Kong's "Rooftop Forest"

Zheng Guogu: The Winding Path to Trueness

The “Liao Garden” suggests a shift in aesthetics, one that distinguishes among ideas, concepts, time, and semiotics. It is an aesthetics of the energy of the land that enables an artist to plant his consciousness and abstraction deep into the ground, where it interacts with the various energy hidden within the earth, causing the contradictions inherent in reality to expose themselves and generate inspiration.

Later, I discovered all the problems. During that time period, it might be caused by the vibration wave of its name, such as "The Age of Empires." If everyone called it that way, there would be a vibration. This is the mystery of sound. When the sound vibrates, it is actually a kind of will, and it will lead you to the result of that sound.



Zheng Guogu's Liao Garden

Conversion of semiotics to energetics:

The invention of Chinese characters requires spiritual things first. People must be inspired by characters and then have logic. How many strokes should it have? What is its space like? Chinese characters have space, just like east, west, south and north, because they imitate the truth of nature, and then it finally presents a form, which is such a trinity. When each word is combined with each word, it is a magnetic field. A paragraph of text, or an article, also has its magnetic field. The spelling of this kind of jigsaw text is ultimately determined by energy. The relationship between man and earth, the relationship between heaven and man, it is a simplified version of the universe, there is nothing in the universe, just a frequency or a vibration, the version without signs, back to the version of energy.

Farming and construction of buildings are also work in the field, and the construction of landscape is related to the season and is to grasp the timing. Sowing a seed, one dimension, and sprinkling it on the ground is the only beginning to have a relationship with space. Each dimension is an existence, all of energy, and energy is the vibration of frequency which is connected to the human context. Using frequency to test the function of space is the most accurate. It allows us to move

from semiotics to energetics. The spatial function and layout of the "Liaoyuan" have been tested continuously with my body for a long time. The somatosensory function of the body is uncomfortable in the built environment, and the human-natural response is the core idea of Chinese ancient architecture. Up to now, the design of Chinese ancient gardens is still very powerful. The wheat field under your feet grows honestly. Their healthy colour is not the result of manufacturing, but the true colour of the growth of things.

I think that when everyone is faithful to the true face of growth, he must be a "The Catcher in the Rye". Sepp Holzer⁸⁷ think that as long as it is something that works in nature, it is always beautiful. This kind of beauty comes from the interaction between man and nature in the course of time. The long-lasting energy exchange creates a material interface that can be perceived by the mind: it allows people to see, hear, and touch, and in turn, it connects a lot. Fundamental thinking about human existence.

The existence of the garden is not only the nature that educates, but also allows the people in it to be edified by nature. It consciously reflects the ideal state that humans should or can achieve. Correspondingly, the art of gardening and the art of agriculture are both humble forces. They refer to the laws of nature, nourish, maintain, and reserve. They are not revolutionary paradigms, but they all bear resistance to contempt for life. For me, gardening and agronomy have been sneaking into the contemporary process, but for a long time, we couldn't meet with them, and couldn't listen to their existence.

In the book "Introduction to permaculture", they defined "Pumenxue" as "a design system that produces a sustainable 7-man-made environment". It not only represents sustainable agriculture,

⁸⁷ a farmer named Sepp Holzer. In 1962, when the then nineteen-year-old Holzer took over his parents' farm in the mountains of Lungau, he could not have imagined that the farm, known as Krameterhof, would become such a visionary land, and that he himself would be viewed as such a polarizing figure, described by some as a "rebel farmer."

but also extends to permaculture. Sustainable culture-If there is no sustainable agricultural foundation and land use ethics, it will not be able to truly maintain and support the cultivation activities of human civilisation.

Bill Morrison and David Holgren regarded the practical activities of Masanobu Fukuoka, a Japanese farmer, as the best philosophical exposition of "Primary School". "In short, it is a philosophy that is in harmony with nature rather than opposes nature.

It is a far-sighted and thoughtful activity rather than an under-considered work; it focuses on the existing functions of plants and animals, rather than regarding each element as a single separate production system, if we want to look at it from a more cosmic macro point of view, it is to put human beings in the landscape as one of the elements to take advantage of the trend" and use nature as a way of operation. In the artificial construction of ecological environment, it can be science, agriculture, gardening, life philosophy and art.

No-dig gardening

No-dig gardening as a method of "anti-farming", the root of its thinking is that it has always co-existed with the origin of agriculture.

Fukuoka Masanobu, an advocate of natural farming practices in Japan, first mentioned "not plowing the land" when he explained his four principles. He believed that even if people do not cultivate the land, they will naturally cultivate it, and the soil strength is also restored. It will increase year by year. Distance can create feelings beyond physical space. During my last visit, I saw some young monks weeding in the garden under the scorching sun at noon. This daily homework is not only for maintaining the good condition of the garden, but also a way to keep consciousness agile. The zen garden finally integrates the entire physical environment with spiritual practice.

I believe that the rich levels of a certain environment will transcend individual will, because it has its cultural background, as well as the daily life and practice surrounding it. All survival systems and related technologies have always had an inseparable relationship in history. This is a wonderful fusion that I am particularly surprised by. Compared with this integration, contemporary architecture that emphasize program may seem too thin, and the more you think about program, the more likely it is to be superficial.

“The most comprehensive overview of the Romanian artists Mona Vățămanu and Florin Tudor, *Surplus Value* investigates their critical engagement with defining issues of today such as collective memory and amnesia, the formulation of artistic agency, and the politics of representation. Vățămanu and Tudor’s broad-reaching practice has positioned them among the most compelling and literate interpreters of our contemporary post-communist condition, which extends far beyond their native Romania.



Praful (The Dust), 2006, performance, DV, super 8, 6:08 min., film still, courtesy the artists

The exhibition centers upon a number of major new productions that reflect on the current global situation and are grounded in the discourse articulated by the artists throughout the past decade. These works are put into dialogue with a selection of Vătămanu and Tudor's older pieces. *Surplus Value* presents one possible take on the “new world order” that the year 1989—a major political, social, and economic overturning of the state of things on global scale—brought about. “*Surplus Value*” is curated by Cosmin Costinas.

During off-peak hours, about an hour and a half drive from the center of Shanghai, the first impression I had on Chongming Island and the villages on the island was an environmentally friendly model village of "New Socialist Countryside Construction". Wind turbines on the south bank welcome visitors from the Yangtze River Bridge; eclectic houses with solar panels on the roofs, common in rural eclectic styles, and permaculture vegetable gardens with lush vegetables and trees.

Neatly arranged on the side of the renovated asphalt road. Under the master plan of de-industrialization, subtractive development, and protection of natural resources and ecology in the past two decades, the so-called ecological island of Chongming Island has been absent from the narrative of China's rapid social and economic development and large-scale transformation of urban structure.



Long before the devolved young people opened up wasteland and built a dam on the wetland of Chongming Island, this alluvial island has been moving, growing, splitting, and gathering since the sixth century. Today, new sand and silt are still being washed up to the shoreline of Chongming Island every day. This island projects its own timeliness different from the rapid economic development of the Yangtze River Delta. Lu Xinghua, the academic consultant of the exhibition, regards this small countercurrent in the direction of the inevitable global environmental disaster as a temporary theater where visitors can develop their own ecological awareness and behavior. However, this is affected by regional and national geo- economics. The vision that governance has become quite fragile is an attempt to criticize the ecology too mildly.

The slack aesthetics of the exhibition, in most cases, failed to provide people with hints on the relationship between themselves and organic and non-organisms, and the environment (in which they are located), to create a non-human-centric perspective of understanding and feelings. Although the curator has put forward an ambitious vision and perspective change through the dislocation and re- appearance of human species from the earth in the theoretical and practical sense, in order to recognize the collective ecological refugee status of human beings and act responsibly for this.

However, some of the works in the exhibition seem to suffer from permanent amnesia after leaving the earth, completely forgetting what it was like to be on the earth; while other works seem to have never left the earth at all.



A trail through the forest of Shuxin Village has just been paved, and outdoor installations are scattered along the way. These outdoor installations look like boxes of works originally transported to a 2010 biennale have been moved to a randomly selected piece of land. They are treated with the specifications exhibited in the white box space, such as specially laid cables and spotlights surrounding the works, which makes them look like specimens of typical contemporary art to uninformed audiences. The untrimmed trees and shoveled trails around the work ironically transform the personification and figurative sculptures of artists Lu Pingyuan, Shi Yong, Xu Zhen, and Shang Liang from postmodernism to real art in a street park. Imitations. The "countryside" scenery unceremoniously forcibly made friends with the inflated regionalism of postmodern art.

Although the outdoor installation works as a whole present an incompatible temperament, some of them still try to maintain their physical properties. Wang Jianwei's large solid metal block



"Nickel, Nature and Environment" is actually made of thin and light stainless steel sheets; in the midday sun, the work gleams between material and non-material by the river in the village. between. The polished wavy surface seems to melt into the shining black rush forever, but the heavy nickel block rises from the concrete base and splits in half halfway, as if it had just been released from thousands of miles underground. The strong primitiveness and fluidity of the object at the same time remind the audience of the naked materiality of this element in the context

of geology and history, as well as its plasticity and universality in the welding of human industrial civilisation .

On the other hand, Lawrence Weiner's site-specific text *"ATTACHED BY EBB AND FLOW"* displayed on the concrete tower of the abandoned water tower is similar to the common slogan on rural walls. The fonts are camouflaged and hidden in the fields. This work expresses a kind of

poetic dual meaning with its ingenious Chinese translation "lang Ben Lang Liu". "Ranging Waves" is derived from the theme song of the classic Chinese TV series "Shanghai Beach" in 1980. It not only points to the unstoppable drastic changes and renewal in an era of great change, but also implies the eternal flow of waves, which makes Chongming Island possible. Take shape, and continue to shape this island.

Just as the curatorial preface of the exhibition paradoxically not only allows the audience to reflect on the global ecological situation, but also allows the audience to own and invent new landscapes, the "coming" of the Qianshao Contemporary Art Center conveys an ambiguous message, trying to pass humanity. The central perspective focuses on ecological issues. However, if the purpose is to escape the socio-political mechanisms and systems that dominate global environmental governance and crises, then returning to the earth after leaving may not be an option; if art works continue to adhere to a relatively safe representation and narrative mode, art will also It is entirely possible to become a sample of human civilization wandering in the universe.

Here I would like to mention a "failed" project, the East Lake Art Project⁸⁸, the opposite of no-dig gardening. At the end of March of that year, citizens of Wuhan learned from the media that Shenzhen Overseas Chinese Town Group acquired 3,167 acres of land in Wuhan East Lake Scenic Area and surrounding areas for 4.3 billion yuan. The land will be used to build two large theme parks (Happy Valley and Water Park) and two One high-end real estate and two high-end resort hotels⁸⁹. Since a large part of the shore and water surface of the East Lake will be circled, especially part of the water surface may be filled, the disclosure of this real estate project has caused an uproar among the citizens of Wuhan.

⁸⁸ The full name of "East Lake Art Project" is "'Everyone's East Lake Art Project", which was initiated by Wuhan architect Li Juchuan and artist Li Yu in June 2010. The plan originated from a social event.

⁸⁹ Yao Haiying, "Wuhan Overseas Chinese Town East Lake Development Survey", published in "Times Weekly" March 29, 2010 (previously published on March 24) B01 Fortune Edition. See Yao Haiying's blog: <http://yaohaiying315.blog.sohu.com/146900373.html>



The Overseas Chinese Town Group quickly issued a statement, claiming that the media reports were seriously untrue, saying that "there is no East Lake water area involved in its project planning land" and that it will "not change the shoreline of one inch of East Lake, and will not occupy one inch of East Lake." He also said that "there is no plan to fill fish ponds to build hotels."⁹⁰ After that, the media that did not disclose the project responded again, only the Wuhan media's positive publicity of the project.

Although the plan of OCT published through the media has left a lot of suspicious blanks⁹¹, some citizens who went to the site also discovered that the lake filling has already happened (although

⁹⁰ For the statement of Overseas Chinese Town Group, see <http://news.dichan.sina.com.cn/2010/04/02/142047.html>;

⁹¹ In May 2010, the OCT Group's planning plan and project introduction published in the media can be found at <http://www.cnhu-bei.com/ctdsb/ctdsbsgk/ctdsb01/201005/t1138794.shtml>

it was suspended at that time), but most citizens believed in OCT Aspect of the argument. At this time, due to all aspects of control, all discussions on this project have been unable to proceed.⁹² Faced with this situation, Li Juchuan and Li Yu decided to launch this art project called "Everyone's East Lake", hoping to open up a discussion space in an artistic way, and create a voice for people who are concerned about this project and the future of East Lake. Opportunity to express opinions. The plan is open to everyone, and the two promoters openly solicit participants through the Internet.



The plan recommends that each participant go to the East Lake to create and implement a work about East Lake by himself, and then publish the relevant information about the work on the website specially established by the plan. Participants can choose any place along the coast of East Lake (including the water surface) to create at any time during the scheduled time period. In the

⁹² See Li Juchuan, "Interview with Everyone's East Lake Art Project", "Art Literature" 2010 Issue 5 (total 67 issues), see:

<http://donghu2010.org/?p=117>

end, the plan lasted for two months (June 25th-August 25th, 2010). A total of 53 people (groups) signed up one after another and created 59 works. Participants include artists, architects, designers, punk musicians, musicians, theater workers, poets, scholars, programmers, freelancers, unemployed, teachers, students and other people of different professions and identities, and the works the occurrences are located in all areas along the East Lake that can be reached freely or freely. However, just as the East Lake project was underway, late at night on August 5, 2010, the OCT project officially started, and large-scale lake reclamation began. The "200 acres" lake area north of Shaujidou and part of the fish ponds of the original East Lake Fishing Ground Was quickly filled. A year later, a "Happy Valley" appeared on the landfilled East Lake, and then a bunch of tall buildings and villas also appeared on the shore. The beginning of 2012, as the first project of



Wuhan OCT "Happy Valley" was officially opened, OCT advertisements (including advertisements for villas and real estate) also appeared more and more intensively in various public places in Wuhan. All newspapers and televisions, Broadcasting is also covered by their advertisements. They no longer hide their true intentions as they did two years ago, but are very exaggerated to promote the superiority of the location occupied by their real estate, boasting about the length of

the lakeshore they occupy. On their official website, in a statement two years ago, Yaguchi denied the high-end hotel to be built, and showed the renderings without hesitation (a "eco-vacation platinum five-star hotel" appeared on the map published two years ago, leaving a blank place).⁹³

Li Juchuan, Li Yu and others decided to launch the "East Lake Art Project" again (the second round of sponsors also included Wu Wei, Mai Dian, Gong Jian, Zijie, and Yang Cai), and they decided to officially open the "Happy Valley" on the same day (April 29). The plan was started, and the plan was named "Go to Your Happy Valley". Participants are advised to go to the area near the "Happy Valley" to create live works. Approximately because the targeting this time was more clearly (in the first time, the vocabulary related to the project was listed as sensitive words by the relevant parties, so the plan did not directly write out the target). As soon as the plan was announced, it met with OCT. Harassment⁹⁴, the Douban same city page of the event was also deleted. But the plan went ahead as planned, and in the end there were still 33 participants (groups) creating 40 works. Like the first round, the participants also included people from different professions and identities, and most of the works were implemented around the "Happy Valley" park (including the square outside the gate).

In July 2014, the East Lake Project carried out the third round with the theme "Everyone Comes to Make Public Art". This ironic theme is aimed at the phenomenon that real estate developers use "public art" as a pioneer to obtain land resources. This project lasted for more than a month, and a total of 34 (groups) of friends created 39 works. Before and after the plan, 18 lectures and discussions on related issues were held in the "Our Family" Youth Autonomous Laboratory. From

⁹³ The situation described here is the visit to the website in April 2012. The content on the website has been adjusted to "Platinum Five-star Hotel", and the original large-scale renderings have been replaced by small schematic diagrams. The official website address of Wuhan Overseas Chinese Town: <http://www.octwuhan.com/>.

⁹⁴ See "Li Juchuan Answering Mr. Po's Questions", Mr. Zai Po's "East Lake Action" (2014), available at: <http://www.douban.com/group/topic/38783280/>, or <http://donghu2010.org/?p=156>

this time on, the initiators and participants also began to discuss: whether this plan for a specific target should be transformed into a plan for today's urbanisation and discuss a wider range of issues. Long-term plan.

In order to move a situation that inspires action, the curatorial team abandoned the retrospective model of reproducing old works and properly placing them in the white box exhibition hall, and went to great lengths to invite Feng Huo as a "dialogue practitioner". "In cooperation with Zheng Guogu, the entire "street" is conceptualized in the exhibition, and the works and the streetscape are layered. One of the curators, Li Xiaotian, based on the archives of Yangjiang youth, the fictional novel "Yangjiang Youth", which has deepened the illusion of superposition of time and space. Surprisingly, these moves make the exhibition a bodily experience. In a sense, the dialogue that the exhibition attempts to place Yangjiang as a case in a broader context begins to unfold when reading the novel and walking through the exhibition. The viewer wandered around the "street" that was sloping, suddenly narrowed, and had to take a detour to find another way out. When he walked out of the exhibition hall, he did not seem to be able to grasp all the works of Yangjiang youth, but in addition to the emotion of the passage of time, he obtained an urge to try. While walking, the viewer cannot ignore the golden stones chiseled through the wall and stretched across the ground, which is one of the metaphors hidden by Zheng Guogu. Before the exhibition, Zheng Guogu deliberately came to Guangzhou from Yangjiang to stay in advance.

They are the embodiment of gold mines in the computer game "Age of Empires", meaning the accumulation of resources in the development of an "empire"; they are insurmountable obstacles in life, and people must learn to live with it. At the end of the exhibition, if you stop for a while in the arc-shaped space named after Zheng Guogu's construction practice "Era of Empires/Liaoyuan", you will find that the title deeds are attached to the arc-shaped walls, and the fines are buried in the stones on the ground. Mimosas, also buried in the stone. Leaning over to touch the leaves of the mimosa, it began to close without any accident, arousing a moment of provocative pleasure in the depths of my heart, and then waited for her to recover slowly. This

detection of advance and retreat touches certain boundaries in the heart, and it is also the "seed" that the artist has planted waiting to germinate: the plants hidden in the stones open up the pores of the "world"; Flowing in the time dimension.

In Guangzhou in the late 1990s, the upsurge of commercial housing and decoration was in full swing. Zheng Guogu's body was overdrawn when the day and night were reversed and he was busy with projects. When the world changes too fast, people get sick, and in a body that doesn't know what to do, there is a soul with nowhere to turn to. In those days, it was hard to get a ticket for the train going south to Guangzhou, but Zheng Guogu decided to return to his hometown. In 1994, on the way back to Yangjiang from Guangzhou, Zheng Guogu told He Zan that his body felt happy.

"I have always stuck to this small city and have never tried to go out. Art does not necessarily have a sense of marginality, and the inspiration of art will not increase because of being in a big city, nor will it decrease because of a small city. the same."

Zheng Guogu uses "de-historicalization" to describe the relationship between his hometown and tradition. Perhaps this feeling corresponds to the lightness and self-consistency in his creations. The turbulent times have loosened the "traditional" kite strings, and Yangjiang has embraced pop culture, consumerism and rebellious spirit in the early days of reform and opening up or earlier. Only 100 nautical miles from Hong Kong, the wind is blowing from the southeast, and the wind and waves are wrapped in the breath of freshness and freedom. The fate of cities is often like this. People actively or passively abandon everything and start from scratch. Only then can they focus on chasing the time and join the drastic changes again and again.

Back in Yangjiang, Zheng Guogu, who joined Yimei Design Company (founded by He Zan, Sha Yeya and Zeng Qingbai in 1993), and his partners engaged in architectural design and decoration. Compared with conceptual art, architectural renovation is a brick by brick, accumulated over

time, and it is a direct intervention and shaping of the environment. Architectural space provides a more explicit experience, bringing people to life “the distinction between interior and exterior, closed and open, dark and light, private and public” (Yifu Duan, 2017). These practices, which rarely entered the field of contemporary art, essentially provided physical space and material conditions for subsequent local self-organized community activities, and also nourished his ability to grasp reality in the opposite direction.

Starting his creation in his friendly hometown, Zheng Guogu calls himself “activities around home”. Zheng Guogu, who was invited to participate in the exhibition in Shanghai in the 1990s, was deeply impressed by the commercial housing model. Around the millennium, Yangjiang was also involved in such a market. Away from the central city, the time in Yangjiang is also dislocated, and the dislocation of time and space provides a buffer zone for some new possibilities. In 2001, Zheng Guogu bought seven rooms on the top two floors of a typical commercial building in the late 1990s in downtown Yangjiang, and for the first time began to put his ideal of transforming his life into reality. He successfully lobbied the developers to intervene from the civil construction process, connecting the seven spaces and building them into a “labyrinth”. Circling stairs, gorgeous lanterns, strangely shaped beams and columns, the space is a feast of visual collage.

The rebellious life fictionalized in Zheng Guogu's photographic works, the young and bewildered boys and girls in “Youth Deviance in Yangjiang” (Zheng Guogu, 1996), seems to be able to get admission tickets in this parallel world. As Hu Fang said in “Shin, From My Home to Your Museum”, “it is almost a compulsory strategy to transform life”. The seven sets of commercial buildings are embedded in the standardized commercial buildings, which are the action spaces created by the artist in the process of rapid urbanization, the private buildings parasitic in the public buildings, and the individual systems hidden under the social system. Its interior space provides an ideal definition of dwelling, “organizing space according to one's own body or the experience gained from contact with other people” (Yifu Duan, 2017).

If you have experienced the millennium, you may remember those days when you played with red eyes in front of the computer, which is also the collective memory of Zheng Guogu and his partners. The popular historical simulation real-time strategy game "Age of Empires" (1997) designed the technological progress of mankind as a path to victory. Players need to explore, develop, integrate and allocate resources on the initial land, and gradually develop it into an empire. The most obsessed gamer can also pinpoint the boundaries between computer games and reality, unless he happens to be an artist adept at playing with reality in fictional language and has long been committed to creating the possibility of the impossible.

Around 2001, he managed to purchase a 5,000-square-meter piece of land on the outskirts of Yangjiang—this was the initial plot of player Zheng Guogu, which was later expanded to more than 20,000 square meters in continuous negotiations and negotiations. In this laboratory named "Yangjiang", the "Era of Empires" was able to move from virtual to reality, and the sketches and manuscripts that Zhang Xianshi waving have been turned into architectural entities over the years. For Zheng Guogu, the real version of Age of Empires is far more complicated and interesting than computer games, and he is a big player who never tires of it. He calls himself "land public relations", negotiating, negotiating, and taking two steps forward. This huge and lengthy construction practice (if we use reform and opening up as a time scale) is destined to be a game between individuals and the world, a "whole socio-political space" (Hu Fang's words).

In 2006, in the exhibition titled "Illegal Buildings" at the Long March Space in Beijing, "Era of Empires" participated in the exhibition in the form of graphic and textual plans. The exhibition directly points to the subversion of knowledge systems, bodily experiences, and concepts of nature and space brought about by the rapid top-down development in the name of modernity. In Beijing, the art center at the time, Age of Empires was a wild fantasy, bringing a subtropical exception to the dry and harsh north. However, Zheng Guogu's "defamiliarization architecture" (Chen Dong language) benefits from the blank space brought about by "modernization" that has not yet defined boundaries. When several artists in the same exhibition use a critical perspective to reveal

the various crises caused by abandoning tradition, losing spirituality, and indulging in consumerism, Zheng Guogu seems to be using the above-mentioned rupture more strategically. Lu Jie wrote in the exposition of the exhibition, “The paradox of modernity narrative is that while the temporary buildings are transformed into permanent buildings, the permanent buildings also become temporary illegal buildings”, which suggests that our understanding of the “Era of Empires” suggests A Chinese context of universal significance.

When I finally arrived at the Age of Empires, the first thing that caught my eye was a now-defunct masonry and concrete building. The building is far larger than the human scale. The huge columns support multiple circular overlapping platforms, and the vines are wrapped around the residual cement bones, giving a sense of time beyond the building itself. It's pretty much where the "Age of Empires" began and was never finished for various practical reasons. This happens to be one of the various realities encountered in bringing games into the real world. "Gardening" does not always successfully realize the sketches. More often, it is about changing, giving in, asking for nothing and finding another way. A game of rules to follow always progresses with negotiation. Along the steps without railings, carefully climb to the top, you can overlook the appearance of the entire building community, like a village or a tribe, clustered and distributed according to the construction age and style along the mountains and rivers.

The grand buildings often conceal the tenderness of the subtleties, which are individual memories preserved in the name of art: the rivers in the "Era of Empires" originate from Zheng Guogu's childhood experience, and the huge pillars are from the demolished Yangjiang People's Auditorium. reproduce. The sun is setting in the west, and when I look around, I lose my sense of reality under the embrace of Yangjiang Mountain. But the reality may not be any different: Twenty years later, the former farmland was planned as a new urban area, and I heard that a viaduct is about to cross here.

"From the expansion of the 'Era of Empires' to the perception-oriented 'Liaoyuan', it shows that it is changing suddenly to another aesthetic, an aesthetic different from semiotics, it is an aesthetic of land energy."

Trying to dismantle the principles of land energetics, questioning may not be as important as believing in itself, just as we cannot limit ourselves to our own physical experience to ask Zheng Guogu what is meant by "freedom is the liberation of each person's inner meridian" (Zheng Guogu's language). I am not sure whether consciousness can grow into plants, rivers, houses and gardens, but I secretly yearn for what he describes, a state of rooting in the ground, clearing the meridians, and resonating with all things at the same frequency. Or rather, I would rather believe that the everyday world often seems so incomprehensible because of the universal limitations of human beings that limit our ability to see the full picture of all things. It is no longer a game on the streets, and the space is endowed with a far-reaching meaning here. Like the plants planted in Zhengguogu, the space grows out of the land, constantly changing, flowing, and dying. The roots of plants run through the ground, and the act of building a garden is like a long and lasting planting plan. It is not only the surface that is in contact with it that loosens, and it is not just the pavilions in the material world that grow together.

In this sense, the "Era of Empires" and "Liaoyuan" as spatial practice are just the reflections of the surroundings. Once, people gained unprecedented destructive power and action power from the subversion of the cognitive system. The fissures of the drastic changes gave the unshakable an opportunity to take advantage. When the rift is deeper and crumbling, the new strategy is aesthetically pleasing. In name, reconnect everything that is out of order. In the crisis-ridden contemporary mystery, Zheng Guogu's self-created system can be regarded as a kind of "healing technique".

Different from the sacred homeland in the hearts of the diaspora, the real local story must grow out of the soil. It is a story composed of stones, plants, and rivers, and a story of one person being

in the world around him. Putting Zheng Guogu's construction in the world he lives in, it becomes clear that this practice goes far beyond creating spectacles. Whether or not he had a clear sense of place when he returned to Yangjiang, the construction behavior of more than 20 years has made Zheng Guogu deeply entangled with the land, society and local culture.

It is undeniable that most people cannot imagine a self-made model similar to Zheng Guogu in their current reality. However, if we look at his architecture as the action process of spatial practice, in the era of lack of social and cultural infrastructure, or the current lack of spiritual belief, Zheng Guogu's architectural practice points to a spontaneous, alternative Sexual and sustainable local construction. Today, we can still choose trees and habitats to create an ideal "world", or we can choose to face our own "places" and choose the corresponding soil, problems and strategies to deal with a complex and real place. When I walked out of the garden, I discussed with my partners how to read Zheng Guogu and his construction practice from today's perspective. Such discussions ultimately return to repositioning individuals' positions and strategies: where do we stand today and how do we choose strategies for action?

Formulation and interactivity

Both the nest and the cave are primitive architectural forms, but in a sense they are opposites. Nests are thoughtful "functional places" arranged for people (or animals) to live in. On the contrary, the hole separates from the autonomous existence of human beings, it is a place that appears as a natural phenomenon, and has nothing to do with whether it is convenient for people to live in it. However, when questioning the inhabitability of the cave, such assumptions are found to be untrue. In a cave, there are various semi-concave and semi-convex surfaces that expand and contract unexpectedly.

Entering the cave, humans can rediscover their way of life from those geomorphological features. Gradually, they began to adapt their lives to this terrain, such as: these depressions seem to be

suitable for sleeping; the height here is suitable for eating; or these recesses can be used as small private spaces. In other words, the cave is not functional but enlightening. Its posture as a place is to inspire various activities and make them easy, rather than autocratic functionalism. There, people will find new uses in normal life.

In this way, the nest and the hole may look alike, but in fact they are completely relative concepts. One is a functional place built for humans, and the other appeared earlier than humans, and is “another” place for humans. However, because it is an objective object, the possibility of accidental discovery pervades the entire place. Furthermore, it does not have to look like a cave in order to be called a cave. Instead, we can imagine a cave that can be called a transparent cave, where the characteristics of the cave are revealed in a pure form.

The future of architecture, I believe, must be similar to a hole rather than a nest. I think it is richer. However, the problem is that the cave itself is a naturally formed landform, and there is hope that it will be discovered as an external object of human beings. Are "artificial caves" available in "man-made buildings"? This is a big mystery, and it is about our ability to actively create things that lack or exceed intentionality. Only artificial and transparent caves are the possible forms of tomorrow's architecture.

The building is composed of two substances: forming and interacting. Forming literally refers to how a structure or place is constructed. It often refers to structural and spatial, but also conceptual, geometric, and philosophical. On the other hand, the interaction of architecture means how people connect with the place that is the result of the above construction; it shows how people understand and interact with the space in certain ways, which can range from functional to the most peculiar use.



Formation and interaction seem to be incompatible with each other. However, is it not the interaction of these two elements that produces a vibrant architecture? A new architectural concept is not only a new form of expression, nor is it merely an interaction. If there is a new form of space but people continue to interact with it in the usual way, it is not enough. The reverse is also true. If a space with new possibilities for interaction but its composition is still traditional, it is also undesirable. The new form of composition produces new interactive behaviours, and in turn, the new interaction should project new reality into the new form of composition. When the new styles formed and interacted can be closely related to each other and become indivisible, we can say that this is a new building in the true literal sense.

Inside out/ outside in

Inside and outside are the eternal themes of architecture. When the inside and outside reverse or accumulate, a building full of potential is produced. In his work called "Uchu no Kanzume" (Uchu no Kanzume), Japanese artist Genpei Akasegawa proposed the most unusual concept of inversion of inside and outside: he put labels on the outside to the inner surface. As a result, the entire universe, including us, was contained in that reversal jar.

It takes little more than the added sense of space charged with equal psychological meaning, to see in Whiteread's surfaces all the intensity of the space they once enclose. In his evocative book *Smooth and Rough*, the critic Adrian Stokes – building on the theories of his analyst Melanie Klein.

《9119 St. Cyril》 :Perform some kind of activity in a building in the city.

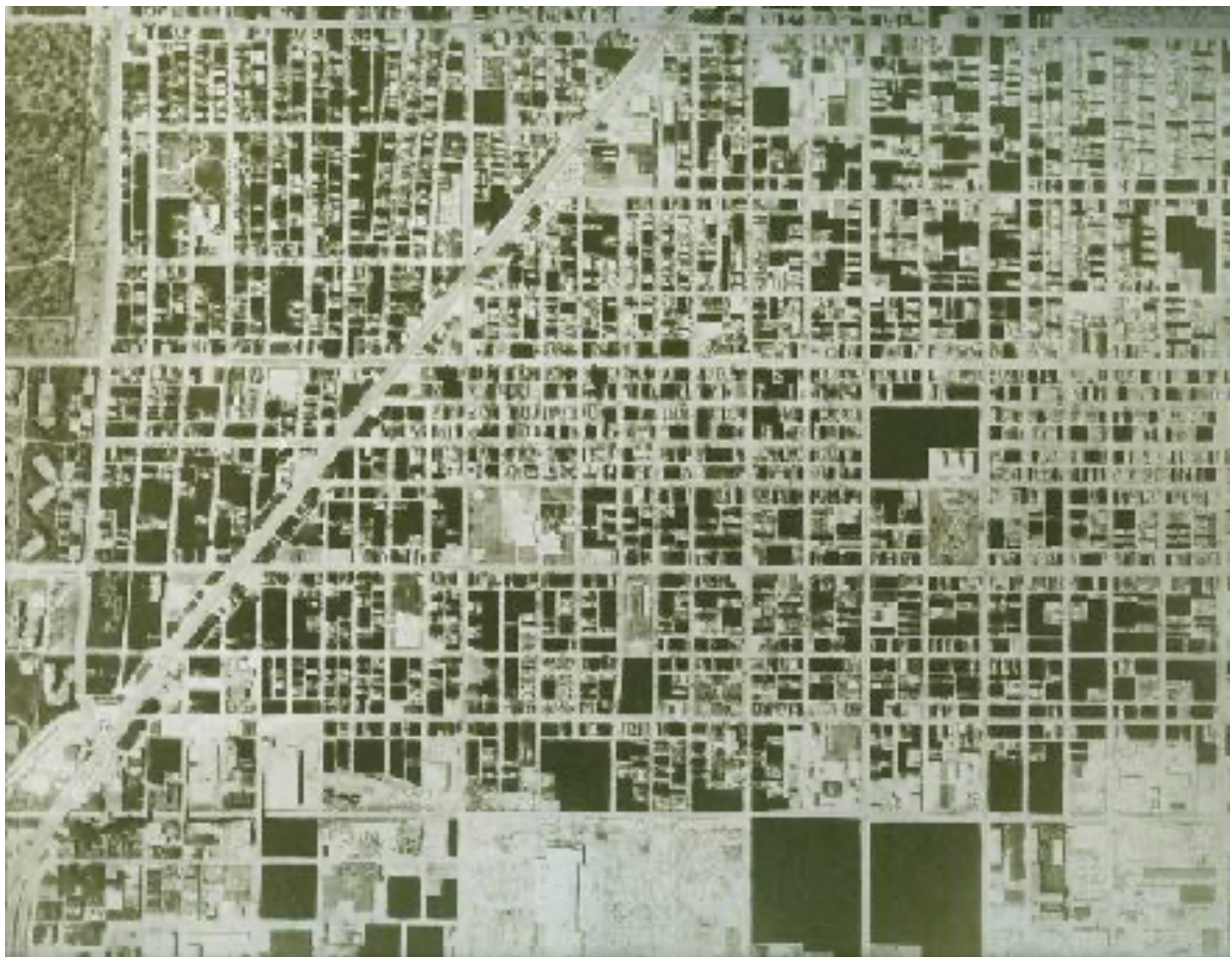
This work was made by five students, and it is very simple to say: They demolished a house in Detroit (Kuang Creek is near Detroit). However, their demolition method is a bit special: first buy a house from the demolition contractor for one dollar (now demolition is like building a house, the contractor gets the project through bidding), and then, carefully and little by little, "Open the house and loosen its fasteners to relieve the friction that makes the house not responding to gravity." In other words,



they did not simply tear down the house, but restored the house step by step to a pile of building materials. .This whole process is like putting a movie about building a house upside down again. Hoffman called it "unbuilding", and I translated it as "reverse construction." They used a set of "construction photographs" (construction photographs) to record this "reverse construction" process. Hoffman believes that these photos are more than just supporting documents, "they provide a special picture of the demolition process that has become part of the urban background activity, and a silent elegy." I think of Pasolini's sadomasochistic movie "One Hundred and Twenty Days

in Sodom" at the end of the ceremonial and slowly torturing the children's bodies). This house can be razed with heavy machinery in less than a day, and their demolition method has lengthened the process in time. As a result, Hoffman said, "Architects...create a gap through which we obtain a brief relationship between the dominant view of architecture and the construction activities that make us obliterate the environment. Criticism distance."

They also weighed and sorted the removed materials. Finally, the house was compressed into the exhibits in the gallery: on one side, various materials were neatly arranged in piles; on the other side, at a corner far from the piles of materials, a small metal box contained old photos and pictures found during the demolition of the house. letter. Their own statement is: "The piles of materials are weighed to offset the entity that made this house a memory of a home. The erasure of this memory evidence is the subject of this work."



Hoffman believes that they reversed the traditional architectural practice, not starting with a two-dimensional representation (plan) and finally creating a volumetric building, but starting from a building, through a process of excavation, "Discovered" scenario.

But what I am most interested in is that they completed this work with their own bodies.



Next to this work is Hoffman's own work "Erased Detroit", which specifically discusses what he calls the "unbuilding" phenomenon. He said that in Detroit today, a large number of houses are abandoned, so demolishing them has become an important industry in the city that requires a lot

of public funds. He believes that this kind of "reverse construction" has surpassed "construction" and has become the main construction activity in the city.

He wanted to use an intuitive way to force people to realize this, and realize that "erasing" is also an important force that constitutes our urban environment. His work is also very simple, that is, on an aerial photo of Detroit, all the plots of demolished houses are painted black (he imitated the method of coloring the plots of houses to be built by the Planning Bureau). The final result is surprising: most of the city is black! "Unbuilding" overwhelmed "building".

Hoffman said that he hopes to show these "erased" on a comprehensive scale, so that we can see another picture of the city and culture. A picture liberated from prejudice." In other words, architecture that only cares about "forward construction" is actually a very incomplete architecture. Hoffman believes that the ever-increasing technological means change the appearance of architecture, and at the same time keep our body away from the direct connection with the construction process. The development of technology is at the same time the loss of our body knowledge. However, he also pointed out that for the construction of buildings, the body still plays an important role. Building construction is still a labor-intensive activity, and the body still leaves its mark on the building. In other words, what is far away from the construction process is actually the architect's body.

The professional division of labor in architectural practice makes today's architects only responsible for depicting buildings in drawings and documents, and the means and methods of erecting a building, and the material aspects of the construction process, have nothing to do with him (only Contractors and construction workers are related to it). Therefore, he believes that the question that should be faced is: What does the loss of body knowledge mean to the architect's experience? This work is to retrieve the lost "knowledge of the body". Hoffman asked everyone to search for various discarded objects (machines or fragments of products) from all over the factory and check them for "potential uses as construction tools." Hoffman believes that these industrial fragments

carry traces of the body in their production, so they can be used to "check the lost connection between the body and the building."

So, a student picked up a piece of curved fiberglass and used it as a template to pour a concrete dome; a few students got a huge fiberglass funnel and used it to pour a cylindrical wall; and two A student brought back a heavy cylindrical steel frame, and then arranged it in the field according to the weight distribution of his body in a horizontal state...

I think the most interesting thing about this work is that everything is determined by the specific situation they encountered—what they picked up, what was on the spot, and what happened on the spot. And the determination of the position of each thing is based on the use of these things, and at the same time relying on the reference of their own body. It's like the first measurement of human beings.

Hoffman said: "Through this exercise, we hope to regain some of the knowledge that has now been lost, restore the physical creativity of architectural practice, and rebuild the site of the displaced architectural activities."

Borges' Fable: An empire's cartographers drew a map of the empire on the entire territory of the empire, a map with a scale of 1:1, and each thing was painted with itself. Hoffman believes that "Borges' parable raises the question of boundaries: how detailed can a map be seen and still be seen as a map? How can a symbolic expression of reality become in itself 'Reality-in-itself'?"

"Nightmare may be an allegory of the night, and the German word Märchen has a similar meaning. Or maybe it refers to the ghost of the night, or as we know it, it refers to a mare. I think Shakespeare described nightmares, the night that shrouded the earth, and Hugo, who I love, must have read those descriptions, because in a book he wrote "Le cheval noir de la nuit", the dark horse of the night, this horse, of course, refers to nightmares."

Objects with a time-soaked sheen have a unique quality about them that objects with a short history do not have. Even man-made objects begin to lean slightly to the natural side after decades and hundreds of years, or begin to assume an existence between the natural and the artificial. Or, like the villages of yore, those slowly honed over time begin to acquire a certain natural quality. Bernard Rudofsky calls it 'building without an architect'.

Is it not possible for a newly created object to acquire that quality that only time can give? It takes fifty years for something contemporary to acquire this quality? This is about replicating this dimension of time in a constructive way. I believe this is not impossible. This is not a mere imitation of the sense of time. Can't temporality be included in the morphological composition of architecture? Can buildings created from incomparably complex and convincing forms achieve the sense of time inherent in those villages? Can a computer created by complexity and simplicity capture the continuity of time in an instant? That would be the vast world of the world between anthropocentrism and meaninglessness.

Darwin proved 150 years ago that accident and logic coexist. He argues that the diversity found in nature arises from accidental events. Perhaps ingenious processes that inspire serendipity can be devised to reduce the distance between nature and man-made. It is a new existence, possessing both natural diversity and artificial clarity.

Ruins are the end of architecture and at the same time the origin of architecture. Ruins are imperfections that contain unexpected events, and because of this, they can be transformed into artificial caves. Architecture is all about carefully designing ruin.

Capital III Smart City Network

1.China in the 1990s: Urbanization, Consumerism and the Low Ebb of Art



Xu Tan, "One of the Fables of Love", Video Recording of Behavior, 1993, (Passing through the first McDonald's on Huanshi East Road, Guangzhou)

In 1990, China's cultural and art circles had just suffered a devastating hit, and they were in a slump. The avant-garde artists who were active in the 1980s either went abroad or went to Shanghai to do business. Pearl River Delta transfer. At that time, Guangzhou had experienced ten years of development and was in the transition period of the transformation from the old city to the new city. There were many unprecedented urbanization problems: on the one hand, high-speed urbanization, drastic road widening, and the transformation of the old city. The development direction of international first-tier cities; the other side is the partial ruralization of cities, and the settlements of migrants have formed scattered villages and towns. The tide of commercialization has swept the streets of the city, and money has become an indicator of everything. People's daily spiritual needs have turned to the entertainment venues and the porn industry in the repeated toils day after day.

The original three members of Big Tail Elephant, Chen Shaoxiong, Liang Juhui and Lin Yilin, all graduated from the Guangzhou Academy of Fine Arts and were participants in the "85 New Wave Art Movement" and "86 Southern Artists Salon". In Guangzhou, a city exposed to the forefront of globalization, commodity economy and consumerism, they discovered different ways of living experience and artistic practice. The space independently organized five exhibitions. Xu Tan, who was teaching at the Guangzhou Academy of Fine Arts at the time, officially joined the Big Tail Elephant after participating in the 1992 Big Tail Elephant Joint Art Exhibition.

There are several different theories about the origin of the name of the "Big Tail Elephant Working Group", and even the parties' own memory is not so clear. The most common saying is that, inspired by the post-war European art group "COBRA" - an acronym for the three cities of Copenhagen, Brussels and Amsterdam, meaning "cobra" - Lin Yilin also likes to pick one for their group. The name of the monster, so initially they wanted to add the word "rhinoceros" in the middle of "elephant" to create a mutant monster, "big rhino elephant". But when the three founders sat together, none of them could remember how to spell the word "rhinoceros" for rhinoceros, so in desperation, they changed it to "big tailed elephant".

Hou Hanru, a curator who works closely with "Big-Tailed Elephant", once interpreted the name of "Big-Tailed Elephant" in an article: "'Big-Tailed Elephant' is an 'impossible' animal. 'Tail', if an elephant has a big tail, it's ridiculous. And 'workgroup' is funny in another way: 'art' is a kind of 'work'? Then the sacred becomes a It seems that the word 'work group' comes from 'rural work groups', 'workers' propaganda teams' and the like from the 'Cultural Revolution language' (or even the 'liberated area' language), and there is undoubtedly an 'ideology' behind this Refraction. And the meaning of 'art' in such an 'ideology' itself is 'work' - a kind of 'propaganda' work." Just like the work of the big tail elephant, its name is also in people's accustomed to it. Create some variation and dislocation in things that create a sense of drama and absurdity.

Godzilla-like urban monster returns to Beijing

2After 2000, the Big Tail Elephant rarely participated in joint exhibitions in the name of the working group. Some members also left Guangzhou to continue their artistic creation in other countries and cities. Liang Juhui and Chen Shaoxiong also passed away in 2006 and 2016. Xu Tan said, "The Big Tail Elephant is a 'local' art group rooted in Guangzhou. When we leave Guangzhou, our joint work is over."

In March 2017, "Big-tailed Elephant: One Hour, No Space, Five Exhibitions" opened at the OCAT Research Center in Beijing. This exhibition is a review, arrangement and reproduction of the main works, exhibition activities and existing documents of Big-tailed Elephant. "One Hour" comes from Liang Juhui's performance art "One Hour of Play" on a lift at a construction site in Tianhe District, Guangzhou in 1996. It represents the "temporary" feature of Big Tail Elephant's works and the "immersion" with urban public space. "

没 有 空 間

NO ROOM



大尾象

Big-tailed elephant "No Space" (the fourth exhibition) poster, 1994

No Space” corresponds to the fourth exhibition organized by Big Tail Elephant in 1994 at No. 14 Sanyu Road, Guangzhou. The exhibition title “No Space” not only reminds the lack of exhibition space for contemporary art in the 1990s, but also highlights the guerrillas of the artist’s spontaneous exhibitions. Nature. "Five Exhibitions" highlights the five exhibitions of Big Tail Elephant organized in different types of non-art spaces between 1991 and 1996, which form the basis of this OCAT retrospective.

The collective activities of the big-tailed elephants were mainly concentrated before 2000, while their artistic heritage has only begun to be valued in recent years, probably due to their keen insights beyond the times in their reflections on globalization, urbanization and consumer society. As the curator Hou Hanru said, the big-tailed elephant reminded him of the movie "Godzilla". The sudden appearance of this giant monster in the city heralds the end of the world, or the nightmarishness brought about by the crazy development of the city. result. When the big-tailed elephant was established, it was in the early stage of China's urbanization process. The whole country was very excited about the arrival of urbanization, and the appearance of the big-tailed



elephant was like Godzilla, interrupting this blind excitement, reminding People have to "think about it before doing it".



Chen Shaoxiong, "Street II", 14 C-prints, 1998

With neither a studio nor an exhibition space, the 1995 Big Tail Elephant took to the streets. Lin Yilin implemented "Crossing Linhe Road Safely" in the developing Tianhe District. He moved the brick wall composed of five stacks of bricks from one side of Linhe Road to the other side in a continuous manner. 90 minutes. During the whole process of "crossing" Linhe Road, the artist's body and works interfere horizontally, cutting off the busy traffic and tense movement rhythm of the city.

Most of Lin Yilin's works are centered on brick walls. Borrowing from brick walls, he develops a unique strategy of questioning and negotiating the relationship between people and the changing environment. He uses the particularity of the texture of the material itself and the direct intervention of the human body in the construction process to create a "sense of surprise", so that people can critically examine the drastic changes in life, and ultimately shake the existing concepts and ideas. recognition of value.

In 1995, Liang Juhui implemented the work "Game for an Hour" on the construction site of a skyscraper in Tianhe District, Guangzhou. In the vertical elevator for construction, he installed a color TV, a video game console and a "Tank Wars" game disc. The artist himself wore a blue hard hat and was in the elevator running up and down at high speed, play games.



Liang Juhui, "Game for an Hour"

The entire commercial building under construction is adjacent to the glittering Mayor Building, overlooking the developing Tianhe North of Guangzhou. The works witnessed the rapid urban expansion of Guangzhou in the 1990s, as well as the eastward shift of the new Guangzhou central axis and the laying of the foundation for the surrounding emerging buildings. The meaning of the elevator as a construction facility becomes a playground similar to a sightseeing elevator due to the intervention of the game, interfering with the expansion of the city from the vertical direction - this "temporary landscape" arouses the strong curiosity of the surrounding construction workers, and removes them from the nervousness. Dragged away in the working state, it has become a "heterotopia" that is contrary to the urgent process of modernization.

After Deng Xiaoping's southern tour speech, Guangzhou has become one of the fastest-growing cities in China. Relatively low labor costs and preferential policies have made Hong Kong, Macao, Taiwan and even the world's manufacturing industries quickly migrate to the Pearl River Delta region. , toy manufacturing-based labor-intensive industries have become the economic pillar of the Pearl River Delta region. However, rapid modernization and urbanization have brought population pressure and fundamentally changed people's living environment and way of life.



Liang Juhui, "Production Space and Ants", "Cockroaches and People"

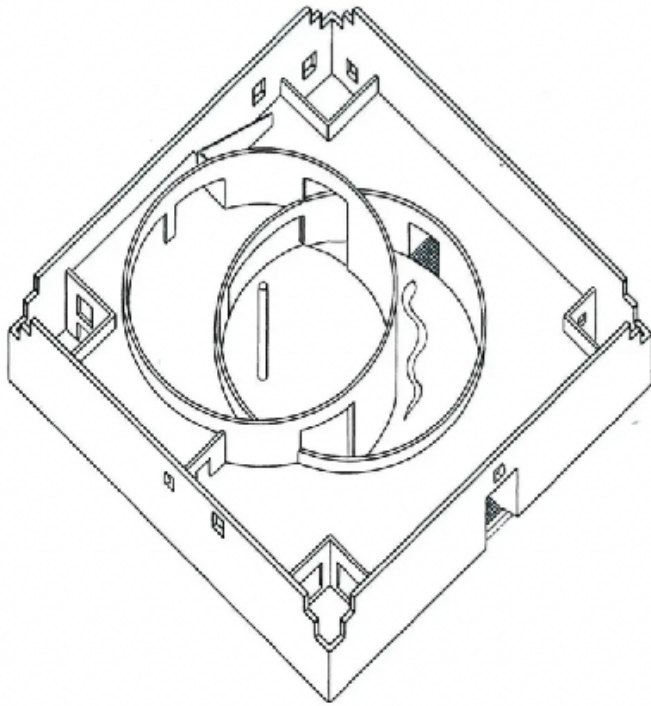
In 1998, in the exhibition of Big Tail Elephant at the Museum of Fine Arts in Bern, Switzerland, Liang Juhui used two photographic installations "Production Space and Ants" and "Cockroaches and People" to show the modern textile factory in the city and the handicraft workshop in the countryside respectively. Interior landscape. A burlap sack filled with candy hangs from the ceiling of the exhibition hall, and thousands of ants and cockroaches, tempted by the sweetness, pour out of the ground like a tide, passing through the wide-format photography works, slowly approaching

like candy. Liang Juhui juxtaposes insects with photographs showing the working and living environment of workers, proposing direct metaphors about the living conditions of human beings. When is Space? In An Exhibition on Contemporary Architecture Commissioned by Jawahar Kala Kendra, Edited by Rupali Gupte and Prasad Shetty. Jaipur: Jawahar Kala Kendra, 2018.



The quadrilateral network city will cause deep discomfort to people, and it will bring us damage to the internal body sensation (*Sentiment cénesthésique*) of the city. The city is a kind of ideograph, and this text has continued from ancient times to the present. This feeling after injury makes us always want all urban spaces to have a center to go and return. A place for dreams, yearning and leaving-in a word, an absolute place for creation. To go to the center is to participate in the beautiful.

The cycle unfolds, they form a social hierarchy, there is no sudden change, no drama, no movement, only weight symbols, no conflicting excitement, only the sun, moon and stars shuttle, and the ancestors and spirit whisper. This is a truly modern writing in the river of history, because it creates a void that bears the entanglement of Gemini and refuses to make the experience a simple information decoding. We return to history through the direct transmission of warmth or coolness.



That simple, real person. abundance of reality. It hides the divine "nothing" in a visible form. Floating in the atmosphere formed by walls, water, roofs and trees, the center of it is nothing but a concept that turns into smoke. It does not exist here to spread power. The imaginary thing revolves around a certain empty theme. The

cycle unfolds, they form a social hierarchy, there is no sudden change, no drama, no movement, only weight symbols, no conflicting excitement, only the sun, moon and stars shuttle, and the ancestors and spirit whisper. This is a truly modern writing in the river of history, because it creates a void that bears the entanglement of Gemini and refuses to make the experience a simple information decoding. We return to history through the direct transmission of warmth or coolness. That simple, real person.

Therefore, this set of simple grids harmonizes culture, geography, climate, religion and social taboos, and represents the balance of many elements in the building, allowing modern people to linger in it, and it is easy to find a place to live without being dizzy. This is where traditional India really lies.

In the hymn of the relocation ceremony, you can experience a bit of the inhabitants' devotion to the dwelling god Vastu Purusha: "Hummother, I worship the brave dwelling god with great power. Your body is where the dwelling depends, and you are the Brahma god. The son of the universe is the ruler of the universe. Your head bears the weight of the earth. All the land under your feet is carried by you and exists for you. Villages and towns, temples and palaces, residences, pools

and wells are blessed by you, rich and bright. You are the ruler of the universe, the supreme creator, the giver of the great blessings of India, and I worship.” In Sanskrit, Vastu Purusha means the god of dwellings. If the building is like a human body, Vastu Purusha is in charge of this soul. The housewarming banquet in India would not be complete if it did not pass religious ceremonies to calm the mind in the house. After this ritual, the energy of the universe can begin to flow in the house. The Indian cosmology is portrayed as a huge god I (Purusha) whose body encompasses the entire universe. The mandala graphic is a basic cosmic icon in architecture, and all other graphics are derived from it. God head is facing northeast, and the feet are facing southwest. Therefore, the northeast is the first place where the gods are located, so it is given an important place in the design. Few Indian buildings have an entrance facing south or west because people believe that the god of the earth lives in the south.

Forensic Architecture

Forensic Architecture is a multidisciplinary research group at Goldsmiths, University of London, which uses architectural techniques and techniques to investigate cases of state violence and human rights abuses around the world. The team was led by architect Eyal Weizman. The agency develops new evidentiary techniques, conducts advanced architectural and media research with or on behalf of communities affected by state violence, and frequently collaborates with international prosecutors, human rights organizations, and political and environmental justice groups.

The juxtaposition of the words “forensic” and “architecture” creates an indescribable sense of strangeness, even a little intimidating. For the contemporary art space and the audience who came to see it, the video works of "Forensic Architecture" seem to be too straightforward, like a carefully crafted research report, which is difficult to find. corresponding art form. Therefore, the question that critics must answer is: How do these works relate to contemporary art?

Strictly speaking, Forensic Architecture is first and foremost a research group, comprising experts and academics in a variety of fields, affiliated with Goldsmiths, University of London, whose investigations focus on state violence and human rights violations. The exhibition "Forensic Architecture - Following the Silt Trails", currently underway at No Space in Shenyang, features three surveys completed by "Forensic Architecture" between 2013 and 2018, all presented in the form of video. Among them, the findings of "77 square meters_9 minutes 26 seconds" (2017) and "Seizure of the Iuventa" (2018) were submitted to the court or relevant investigation committees as evidence. The former investigated the suspected conspiracy of a German intelligence agent in the murder of foreign immigrants by members of a German neo-Nazi organization, and determined that the agent was not innocent in terms of space, vision, hearing and other aspects. The latter involves the Italian authorities' accusation of the NGO search and rescue ship "Iuventa" assisting the illegal entry of refugees in the Mediterranean Sea. The investigation reconstructed the incident by analyzing the relevant video and photos, refuting the Italian authorities' accusation and condemning their intention to obstruct the non-governmental organization. organized in this area.

The third work, "The Drone Attack at Mir Ali" (2013), shows another working method of the "Forensic Architecture" team: based on the testimony of a witness to the drone attack, the investigation team was unable to carry out The field trip also reconstructed the scene of the incident through digital modeling without clear photos. These three investigations all used computer imaging technology to restore the incidents just like the "scenario reproduction" link in the crime-solving program. The role of architecture is mainly in two aspects: the building space where the incident occurred is an important evidence material; the digital space where the 3D model is located can be used for cross-comparison and verification of multiple evidences, and it is also used to present the restored event. medium. In addition to architecture, the use of imagery is also crucial. For example, to reconstruct the specific journey of the search and rescue ship "Iuventa" in the Mediterranean Sea to rescue refugees, the investigation team had to rely on video and photos taken from multiple ships in the area where the incident occurred. For another example, building a digital model is also drawing at the same time. The boundaries between two-dimensional and

three-dimensional, architecture and image no longer exist in digital space. The spaceless exhibition hall layout echoes the interweaving of vision and space, and the square grid on the ground corresponds to the basic pixel unit that determines the resolution of satellite imagery. Walking in it, the viewer seems to be transformed into a black dot in the satellite image, or a model in the digital space.



The exhibition site of "Forensic Architecture - Following the Traces of Silt"

Forensic examination of physical spaces and sophisticated digital modelling are both architectural practices worth exploring, but for "forensic architecture" on the side of "civil society", reshaping forensic investigations is all that matters. core. Whether it's accusing German state security agencies or defending NGOs, the investigation of "Forensic Architecture" is not a coordinated investigation by forensics, forensics and police in the classic Hong Kong TVB TV series "Forensic Pioneer", but closer to a popular network in the drama "The Silent Truth", the two protagonists continue to collect evidence, search for the truth, and challenge the powerful after losing their status as prosecutors and police detectives respectively.

It can be said that the investigation of "forensic architecture" is a challenge and subversion of the existing forensic procedures, and it is the "counter forensics" proposed by the founder Eyal Weizman. The politics—and the artistry that goes with it—is in trying to break the state and corporate monopoly on forensic investigation and truth-telling.⁹⁵ By appropriating the means of forensic investigation to constrain power in turn, and at the same time exploring new methods of forensics and proofs led by architecture, "Forensic Architecture" realizes the combination of politics, academia, architecture and justice. The coexistence of multiple forces raises an unavoidable question: if the truth derived from a state-monopoly forensic investigation cannot be convincing, how can the "forensic architecture" as another political force be itself non-neutral position to defend? The irreconcilability of politics and objectivity is highlighted in the works on display: on the one hand, the investigation involves political events such as the neo-Nazi movement and the refugee issue, and the position of "Forensic Architecture" is self-evident. We might even consider conducting these forensic investigations a way of engaging in political battles. On the other hand, the video presents the technical and rational reconstruction of the investigated event by the research team, taking an almost objective perspective to introduce the event to the viewer.

The above contradictions become more complicated in the contemporary art space. Let us return to the question posed at the beginning: how to understand the relationship between the investigation of "forensic architecture" and contemporary art? Exhibiting forensic investigations as a contemporary art practice is because of the limited role of investigation results in the judicial system and has to seek refuge in a more open art world, or because contemporary art exhibitions are seen as an alternative to online and print a public discussion space that cannot be ignored? Both explanations make sense, but I would like to introduce another point of view. Just imagine, since people can browse the video and text introduction of the investigation projects on the

⁹⁵ Weizman, Eyal. *Forensic Architecture: Violence at the Threshold of Detectability* (New York: Zone Books, 2017), p. 68.

website of "Forensic Architecture", and can also learn about the content and conclusions of these investigations through the reports of the media and relevant civil organizations, then in 2020, when the epidemic is shrouded in Is it superfluous to put three works that can be viewed online in a physical art space? This question forces us to think about the peculiarities of contemporary art space compared to media and courts, and the deep meaning of "anti-forensic practice" as contemporary art. In my opinion, viewing forensic investigations in a contemporary art space cannot be confused with reading news reports in front of a computer screen. The appearance of "Forensic Architecture" in contemporary art space is not just to reveal a certain truth to the audience and to convey the political message behind it, but more like to show the production method of truth and the conditions for reaching the truth. In other words, no matter how unassailable the truth presented by the investigation may seem, the video works in the contemporary art space transcend the function of one-way transmission of some practical information, and instead cause the viewer to reflect on the path and premise of arriving at the truth. More importantly, "Forensic Architecture" aggressively places the political truth in the contemporary art space, and realizes the reconstruction of the relationship between research, contemporary art and political practice. As a research project, Forensic Architecture challenges the prevailing research exhibitions in the contemporary art space like an intruder (the exhibitions seem to be able to avoid certain truths in the name of neutrality, but also to Innate authority poses "objective" accounts of other truths)。

If we boldly transfer the attack on the status quo of forensic procedures by "anti-forensic practice" to the production methods of contemporary art, then it is not difficult to find that the contemporary art space dominated by government or corporate capital has already formed a monopoly, almost logically governs every aspect of artistic production—even intellectual production. From this point of view, the "anti-forensic practice" of contemporary art throws an urgent question to the viewer: in the face of an art system dominated by authority, how can we find new tools of resistance to question, challenge and break monopoly?

2. The city must be defended

“The proposition I am making here is that the freedom to build and transform ourselves and our cities is one of the most precious human rights, yet the one that we have neglected the most. How can we best exercise this right? What?”

----- David Harvey

*The Right to the City*⁹⁶ Urban space is not only an important topic of contemporary art, but also the way of occurrence and action strategy of contemporary art. Is there a contemporary art practice that advocates "city rights"? In what form will it appear? Is it to reveal and criticize the power relations in the process of urban change, or to intervene in urban space and daily life through action? With these questions, I would like to talk about several recent artistic practices related to urban space and see what possibilities they offer for the realization of "urban rights".

Let's start with two groups of artist-led urban space research projects. "Mountain City Defense System: Action Guide for Three-dimensional City" is a research project jointly participated by three artists, Dong Xun, Wu Jianping and Bao Dachen. Inspired by the defense system of mountain cities in the Sichuan-Chongqing region during the Southern Song Dynasty, this project examines the tension between the "three-dimensional" urban spatial characteristics of the mountain city of Chongqing and the trend of capitalist "flat" expansion, while emphasizing the artist group as a transcendent individual. The special role of the "community" in artistic practice and social action. Seeing everyday life as a battleground full of fierce confrontations, the three artists offer a "guide to action" in the fight against consumerism. Although the defense system of the "three-dimensional city" has undergone many tests in history, the validity of this "action guide" in the

⁹⁶ David Harvey, "The Right to the City", New Left Review 53, 2008.

current situation is still debatable. In addition, how to mobilize the audience to join the camp of the artist, and how to transform the "guide" into a social action involving more people, these issues are also worth thinking about.



"Mountain City Defense System" (image screenshot), Dong Xun, Wu Jianping, Bao Dachen, 2019-2020

Equal Waters, an ongoing residency program at the Beijing Inspiration Institute, also revolves around a certain geographic element. The curator Yao Mengxi took Beijing's water network as the research object, and invited several artists and scholars living in Beijing to explore the upper reaches of Liangshui River, Jinmen Gate and Yongding River, and share their research and artistic practice through live video. The concerns of the sharers vary, but they all seem to start with a certain social relationship in specific urban spaces, including reflections on the privatization of natural resources and the act of encroachment ("Commonality: Openness and Enclosure—Wang Xingkun"). ", the live broadcast location is Beijing Century Forest Park / a former golf course), and the reflection on "transformation" and "confrontation" in the process of silting up the Nancheng water system in Beijing ("Backwater and Voice - Shi Qing", the live broadcast location is Beijing Taoran Pavilion Park).

The curator said in the project introduction that the live broadcast "was only initiated as a project, and will continue to be a public video writing project." We can wait and see how the subsequent creation will be carried out and how the publicity of the project will affect the society. City Walk Let's take a look at two artistic activities that use the body as the medium and walk as the method.

The Kunming KISS group (full name Kunming International Situationist Society, born in 2018) is modeled after the walking practice carried out by Situationist International in the mid-to-late twentieth century, and launched a series of urban "drifts" in Kunming. " (Dérive) walks. Walkers cannot carry mobile phones and need to complete a series of randomly obtained action commands while walking, such as "do something boring", "start from nothing", "keep on". In the "Psychogeographic Urban Research Practice" proposed by Guy Debord, a representative of situationism, walking is an important means of studying the geographical environment. The French sociologist Michel de Certeau also emphasized in his book "The Practice of Everyday Life" that compared with panoramic observation, urban walking is a suitable way to explore and capture the texture of urban space. For Debord and De Seto, walking is not only a means to observe and study cities, but also an action strategy to intervene in urban space, disrupt the established order, and open up new spaces. Whether the Western left-wing theories and practices appealed by the KISS group are applicable in China today, and whether the Situationist International needs to seek a new theoretical arm in the second decade of the 21st century, these questions are really vexing!

Another activity with the main form of walking together is "Walking in Hefei" initiated by the Neiwaili Art Group. Since August 2020, "Walking in Hefei" has carried out five activities, including a city walk in the middle of the night, an experiment related to purchasing goods, and watching "I Love My Home" and other seemingly ordinary activities. There is no fee for the "walking" event and advance registration is required. Each activity is richly documented, including text, video, pictures, and audio, and looks like a humorous and critical report on everyday experiences.

Can "walking in Hefei" change the living conditions of the participants and reconstruct the relationship between people and people and the city as the sponsors hope? Can this kind of change act in daily life outside of activities, and how can it overcome the constraints of the scale and form of activities and produce greater social impact?

Social Engagement

Look at two more public (community) projects initiated by public arts institutions. The urban project of the 12th Shanghai Biennale is called "Your Place", which was jointly initiated by The Paper City Hall column and the Power Station of Art Shanghai. This project is based on a Shanghai commercial atlas and solicits urban research proposals from the public. Participants who have passed the preliminary screening conduct independent investigations and participate in discussions, and finally dozens of groups of works are presented in the exhibition "Our Place". The second case is still in Shanghai. Rockbund Art Museum launched the community project "Living Room" (from Shanghai dialect Khek-Dhang-Ke, which means living room) in October last year. This project unites educators, artists, scholars, architects, curators and other experts in different fields in the Bund area to pay attention to the "changes in social and personal experience" in the Bund area through a series of public activities, and at the same time build a cultural environment for the surrounding residents. Platform. Currently, "Ketangjian" has commissioned the "Urban Archaeology" team in Shanghai to conduct field research on the cultural and historical changes in the surrounding area, with a particular focus on the lives and personal stories of local residents. Urban (or community) projects initiated by public arts institutions are more socially engaged and impactful than artist-led research-based projects and guerrilla-style experimental actions. "Your Place" has built an open platform through the Shanghai Biennale, encouraging citizens to initiate urban space research, and providing participants with exhibition opportunities and multi-party support. The keen observation and thinking of "ordinary people" on daily life is recognized and valued.

But if we look at Your Place as a socially participatory attempt to claim the “Right to the City”, we have to think carefully about the following (harder) questions: Who are the project participants? How many workers, how many artists, how many university teachers among them? Is the public and inherent political nature of social participation subservient to cultural policies and ideologies that pursue social inclusion and enrich citizens' cultural and recreational life?

The Yes Men concept initially sprang from their creation of a fake website spoofing the World Trade Organization. To the surprise of Servin and Vamos, many believed the site to be authentic, and the two were consequently contacted to speak at a conference in Austria. Since this time, the Yes Men have continued performing large-scale hoaxes, in what they describe as a collaborative effort with journalists to help the media tell stories which they believe are important. One of the Yes Men's most famous pranks is placing a "corrected" WTO website at <http://www.gatt.org/> (General Agreement on Tariffs and Trade). The fake site began to receive real emails from confused visitors, including invitations to address various elite groups on behalf of the WTO, to which they responded as if they were the actual WTO.



Yes Men

Artt can act as an independent action of the third party of the society, to build a personal interpretation and events, but also means that personal practice must go beyond the special period of special period archiving, with creativity and imagination to capture intuition to materialize the critical moments of those accidents.

"The environment is really important? "Mainly from my art practice and I am concerned about the issue began to some extent, this is a very personal feeling. For me born in China, living in Spain," the environment is important? "This is what I was often asked of the other people. This question reflects the conflict between the values of the discussion and the parenting background, it not only to stay at the individual level, further, it also discusses the European and mainland China, Taiwan, Hong Kong at the cultural, geopolitical level of conflict, individual and cultural identity issues.

The Shanghai Biennale has been criticized for its avoidance of local social issues. Are the marginal urban projects an active attempt by the Biennale to explore and intervene in local issues, or an expedient measure to please the “high-quality public”? Can participants' research on urban space be translated into practical action for "urban rights"? The "living room" also needs to face a similar questioning. If the urban space research as a community project of the art museum is only to invite various experts to lead the research and then share the results with the community residents, then the "Living Room" will be renamed "The Bund Salon" (perhaps this is more in line with the temperament of the Rockbund Art Museum) is not better?



Camara Spy , Madrid

It is also necessary to be vigilant that the personal experience of urban residents, after being packaged by cultural elites, can easily become footnotes in cultural conservatism discourses used to promote folk customs and cultural heritage, and it is also likely to be transformed into knowledge commodities that can be sold. It is worth mentioning that the “Urban Archaeology” team cooperating with “Ketangjian” has also held urban walking activities for a long time, in the form of

guides leading participants to walk along the planned route, and participants must pay 99 yuan or 149 yuan. yuan fee. This inevitably sounds a bit like a human geography experience course led by a professional "tour guide", which is quite different from the "drift" and "walking" that appeared in Qingdao and Hefei.

The art activities mentioned above are only a microcosm of urban space in contemporary art. From them, we can observe the various aspects of urban research and space practice in different art production methods, and we can also see the connection research of contemporary art. and the possibility of practice, criticism and action. It might be argued that artistic practices that advocate 'the right to the city' do exist, but are in peril. How to prevent urban space and daily life from becoming another object of appreciation after "painting appreciation" and "photography appreciation"? How to find new tools and strategies for the realization of "city rights"? Contemporary art needs to be brave enough to give answers.



Qin Ga, The Miniature Long March, 2002, courtesy the artist and IBCA 2005



Wang Jin presented his new work, "Hanging Swords on the Wall, While Swords are Hanging Upside Down"

Long March – A Walking Visual Display

The Long March Project, a contemporary art collective based in Beijing, began in 2002 with the formulation of “Long March Project—A Walking Visual Display.” This was the Long March Project’s first endeavor and was conceived by artist, curator, and Long March Project Founder Lu Jie along with artist Qiu Zhijie. It aimed to retrace the historical Long March—the six-thousand mile retreat of China’s Red Army from Kuomintang forces (led by Chiang Kai-shek), which took place between 1934 and 1936—and included performances and displays at twelve sites along the route.

Today, the historical Long March continues to provide a metaphorical framework for a range of Long March Projects. Through collaboration with participants from around the world, these projects explore ideas of revolutionary memory in local contexts and aim to reinterpret historical consciousness and develop new ways of perceiving political, social, economic, and cultural realities. The project bears testament to the way in which revolutionary thought continues to have an effect on Chinese visual culture today.

Taking its title from the Chinese Red Army's historical Long March from 1934 to 1936, "Long March—A Walking Visual Display" set out to recreate 20 sites along the 6000-mile historical trek, eventually realizing 12 over the span of 4 months, each composed of site-specific displays and discussions. Each iteration of the project featured: commissioned works created on site by artists from China and beyond; contributions from artists they met throughout the period of preparation, working in the varied strands of contemporary art and folk art; screenings and discussions of historical texts; and seminal conferences on visual culture attended by internationally renowned curators and theorists. The project explored the efficacy of a practice founded on marching in generating ideas and conversations.

3.Virtual communities become ethnographic field points

In the pre-Internet era, the activities of interest to researchers occurred in the real field, that is, in a specific scene or place.⁹⁷ Such as a primitive tribe, a village, a school, a shanty town or the production workshop of a factory, etc.⁹⁸ Field means a site.⁹⁹ In this geographically significant field, ethnographers can observe people's daily lives and visit each other. In the Internet age, the

⁹⁷ Stephen L. Shensur et al., translated by Kang Min and Li Rongrong: *Essential Ethnographic Methods: Observations, Interviews, and Questionnaires*. pp. 50-51.

⁹⁸ George E. Marcus, "Ethnography in/of the World System: The Emergence of Multi-Sited Ethnography," *Annual Review of Anthropology*, Vol. 24, No. 1, 1995.

⁹⁹ Huang Jianbo: "Where is the field? — Several Reflections on Anthropological Fieldwork", "Guangxi Ethnic Studies", No. 3, 2007.

online and virtual field of the network society has entered the field of vision of ethnographers, and virtual worlds such as "Second Life" and social networking sites such as "Facebook" have received more and more attention. How can these become ethnographic fields? Can any website or cyber-space become an ethnographic field?

Whether it's Second Life or Facebook, where frequent, continuous human interaction takes place, just as it happens in real geographic space. People exchange information, entertain or learn, conduct discussions or establish relational networks, and through constant revisiting and sharing norms, generate a certain degree of identification, and even establish emotions, thus forming the so-called "virtual community" According to Howard Rheingold's definition, a virtual community, as a social collective emerging from the Internet, can also become a "community", which is that enough people participate in it and can conduct public discussions for a long enough time. And with full human emotion. ¹⁰⁰ Enough people, with a certain amount of interaction and exposure over a period of time to establish a sense of community and a sense of community, are key elements of a virtual community. In this regard, a virtual community can be an online forum, a chat group, a social networking site, or a virtual world, but it cannot be a portal site with no interaction or only one-time, casual contact.

The community nature of virtual communities also enables researchers to go deep into them and carry out field work. In the Internet age, virtual communities exist widely, and they have become quite common. Therefore, it has a high degree of stability as an ethnographic field object. In order to facilitate the following discussion, a preliminary division of the types of virtual communities is made here. Based on long-term observations and experiences, the author believes that there are roughly four types of virtual communities: First, information communities. Such as online forums

¹⁰⁰ Howard Rheingold, *The Virtual Community: Homesteading on the Electronic Frontier*, Cambridge: MIT Press, 2000, p.3.

such as Tianya Community ¹⁰¹, social networking sites such as Sina Weibo and “Facebook”, and video sharing communities such as Station B. In this kind of community, the communication between members is mainly to share information, news and stories etc. Second, connect the community, such as the community established based on geography, kinship, academic karma, industry karma, etc. Connections in such communities are usually extensions of real social relationships on the web; In addition, there are communities based on shared special identities, such as gay communities, same-wife (same-husband) communities, etc. Third, the game community, such as "World of Warcraft" and other competitive online game space. Fourth, the virtual world (virtual reality world), such as "Second Life" and so on. Researchers can select one or more virtual communities based on different research themes, goals, and questions. In recent years, ethnographers tend to pay more attention and research interest to the latter three types of communities, which is also because of the stronger sense of community brought about by the relatively closed nature of the latter three. Conversely, not any website or other space that does not have a communal character can be an ethnographic field, and a site that is visited occasionally and without constant interaction cannot be an ethnographic field.

"Dipping" is always synonymous with engagement¹⁰², implying deep integration. However, since the emphasis is on the focus of attention, the author believes that "immersion" does not necessarily mean "participation", because the former is the activity or state of a single subject, while the latter involves interaction with others.

Involvement through “participation.” Researchers can also integrate into the culture of the research subjects by means of "participation". "Participation" means that the researcher is there and

¹⁰¹ Liu Huaqin: "The End of the World Virtual Community: A Study of Text-Based Social Interaction on the Internet", Ethnic Publishing House, 2005.

¹⁰² Diane Carr and Martin Oliver, "Second Life[TM], Immersion, and Learning," in Panayiotis Zaphiris and Chee Siang Ang eds., *Social Computing and Virtual Communities*, p.214.

interacts with an activity or event while it is taking place. In traditional fieldwork, participation can take many forms:

Sometimes a researcher is present in a community or at an event with little to do but accompany others, observe, and ask questions; at other times, he may be expected to be more actively involved. Sometimes researchers find their way, such as babysitting, buying food, fixing cars, playing games with teenagers or adults, or running a public health campaign with public health officials and teachers.¹⁰³

The degree of "participation" is often expressed as a continuum from "no participation to active participation to full participation". Whether or to what extent participation is possible is influenced by circumstances and research questions. In addition, the role choice of the participants also affects the degree of participation. Participants can be "complete outsiders," "complete insiders," or to a greater or lesser degree between these two extreme roles. "The researcher's participatory role determines what he can see, hear, touch, taste, smell and feel." One of the main advantages of the participatory observation method is that the researcher has the possibility to experience as an insider The world of everyday life, because in this way researchers can penetrate deep into human life and gain direct experience.¹⁰⁴ Of course, this does not mean that researchers must be insiders.

"Not participating" is "observing from a distance", which is an observation method similar to an audience, and is only possible if the researcher does not attract the attention of the participants of the activity, such as "observing the workers on the production line from a distance", couples walking in 'Lover's Lane' or the park, or mothers and teachers playing with their children on the

¹⁰³ Stephen L. Shinsoul et al. Translated by Kang Min and Li Rongrong: *Essential Ethnographic Methods: Observations, Interviews, and Questionnaires*. p. 66

¹⁰⁴

playground." But there is controversy in the academic circles. Some scholars believe that there is no "non-participation" situation at all, such as the point of view held by Dorothy Smith :

There is no such thing as non-participant observation. The question is not how her presence affects the events she is concerned with. The more fundamental question depends on the social character of the event itself and how it happened to us. The distant observer is also struggling to construct what she observes. Her distancing is also a specific part of ongoing social organizing activities. She maintains a definite positive relationship with what is going on, and this forms part of her interpretive work. ¹⁰⁵

In the sense that the researcher and the research were at the research site and co-constructed the research site, she did maintain a "definite positive relationship" with what was going on. However, the author believes that, as far as field investigations are concerned, the more important point is still the influence of the researcher on the research object. Ethnographers usually have to gain a presence in a specific social space, identify their researcher, and make the researcher aware of research interests to obtain informed consent (this consent is tacit and not necessarily publicly expressed). ¹⁰⁶In this way, researchers rarely fail to reveal their identities. The interference of the researcher to the researcher also occurs. Of course, this effect is often dissipated by prolonged presence. Because the longer you're on site, the more people will see you as not a threat or take your presence for granted. ¹⁰⁷For example, Malinowski stated that the longer he was present on Trobriand Island, the less impact he had on the community:

But in this case, participation is even more inevitable. It is almost impossible for a researcher to observe people in a community or a specific group for a long period of time without engaging in

¹⁰⁵ Dorothy E. Smith, *Texts, Facts and Femininity: Exploring the Relations of Ruling*, London and New York: Routledge, 2005, p. 67.

¹⁰⁶ Elisenda Ardévol and Edgar Gómez-Cruz, "Digital Ethnography and Media Practices," 2013, <https://onlinelibrary.wiley.com/doi/pdf/10.1002/9781444361506.wbiems193>

¹⁰⁷ Danny L. Jorjinson, translated by Long Xiaohong and Zhang Xiaoshan: *Participant Observation: A Methodology for Human Studies* (Applied Social Research Methods), p. 50.

any form of interaction with them, regardless of identity. With that said, it is rare to conduct fieldwork through a "non-participation" approach.

In short, for classic ethnography, researchers are usually immersed in the tribe, village or community under study, and participate more or less. The degree of participation is affected by many factors, but those who do not participate Situations are rare. Even in the case of dip, that doesn't necessarily mean full participation. If only as an outsider, some occasions are impossible or difficult to participate in. For example, some religious ceremonies will not invite outsiders or simply prohibit outsiders from participating.

The fast broadcast event is a head-to-head confrontation between traditional politics and digital life

Things have changed dramatically in our time. We are constantly being "fed" by images of war, terror, and disasters of all kinds, made and disseminated at a level unmatched by artists with craftsmanship skills.

At the same time, politics has also moved to the realm of images produced by the media. Today, every major politician, rock star, TV entertainer or sports hero produces countless images through public appearances, far more than any living artist. Thus, the artist, the last artisan of today's modernity, seems to have no chance to compete with the supremacy of the commercially-driven image-generating machines. Terrorists and fighters themselves have also become the artists they are today.

Video art became the medium of choice for contemporary warriors. Bin Laden mainly communicated with the outside world through this medium. We all know he is a "video artist" first and foremost. Similarly, there are beheadings, videos of terrorist confessions and so on. In all these cases, the events have their own easily recognizable aesthetic characteristics.

Here we see those who do not wait for artists to express their war and terror. The act of war itself here corresponds to its record, its appearance. The function of art as a medium of representation, and of the artist as a medium between reality and memory, is completely eliminated.

The same goes for the famous photos and videos of Baghdad's Abu Ghraib prison. The videos and photos bear an uncanny aesthetic similarity to the offbeat, subversive art films made in Europe and America in the 60s and 70s — Viennese Actionism, Pasolini, and more. They all aim to reveal the naked, vulnerable, and lustful bodies that are veiled by the system of social habitus.

However, the subversive art of the 1960s and 1970s had one goal of disrupting the cultural beliefs and conventions of mainstream artists. But in Abu Ghraib's "art making", that goal is utterly perverted. Rather than self-doubt and self-shaming, the same subversive aesthetics are used to attack and undermine different, other cultures through violence and humiliation of others. This leaves the conservative values of one's own culture completely unquestioned.

In any case, it is worth mentioning that on both sides of the war on terror, the imagery was produced and disseminated without any artist intervention.

I must point out that we are talking here about those iconic images of contemporary collective fantasy. Video footage of terrorists and Abu Ghraib prison penetrates our conscious and even subconscious minds far more deeply than the work of any contemporary artist.

The deep inner complicity between modern art and modern revolution and personal violence has a long history. Radical negation is equated with authentic creation whether in art or politics. Again and again, this complicity has led to formal antagonisms. Art and politics are connected in at least one fundamental way: both struggle for recognition.

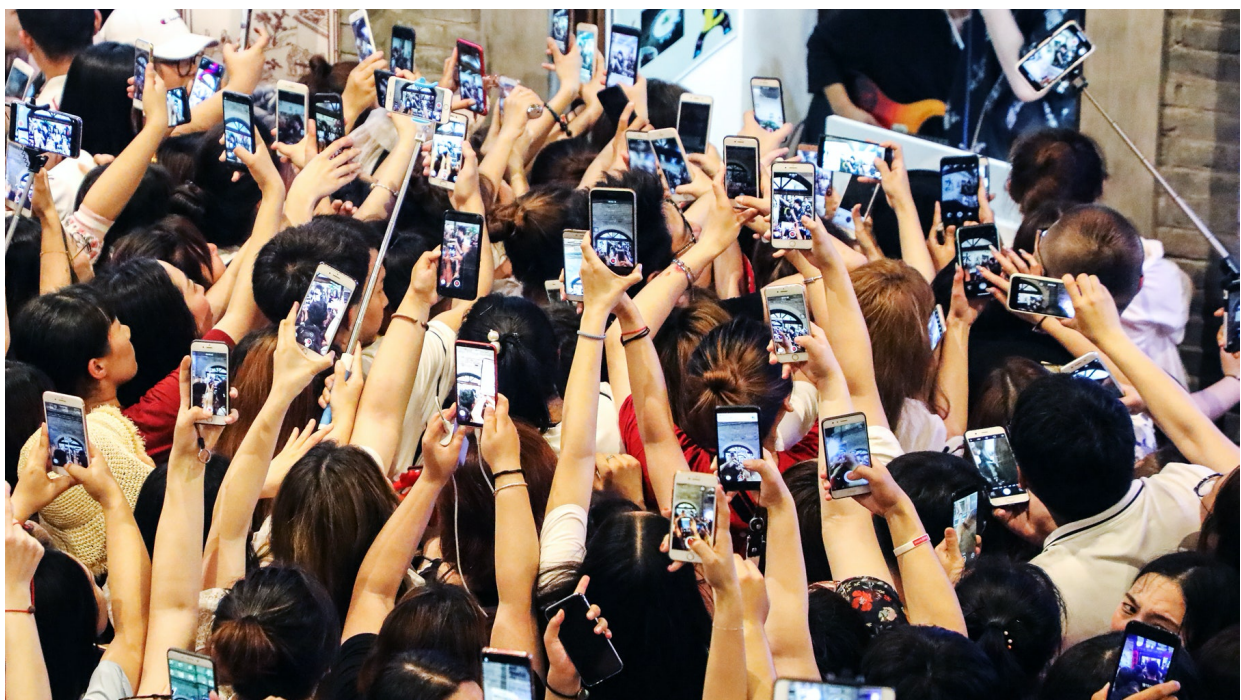
These images are contemporary political theological icons that dominate our collective fantasies. These images draw strength and convincing from a very effective form of moral kidnapping. After so many decades of modern and postmodern critiques of images, imitations, and representations, we cannot say that images of terror or torture are "unreal" or "unreal," knowing that these images come at the cost of real lives.

Rene Magritte (1898-1967) could easily say that a drawn apple is not a real apple, or that a drawn pipe is not a real pipe. But how can we say that a videotaped beheading is not a real beheading? Video humiliation ritual in Abu Ghraib prison isn't a real ritual? After decades of critiques of appearance, we are now ready to accept the unquestionable truth of certain photographic and video images.

Terrorists and fighters are radical, but their radical is different from that of an artist. He does not practice "idolatry". On the contrary, he wants to strengthen the belief in the image, and strengthen the temptation and desire of the image. They have taken exceptional and radical steps to end the history of "iconocracy," the critique of appearances.

Because of this, we have to immediately admit that these images are real. What we saw was as bad as we expected, maybe even worse. Our biggest suspicions were confirmed. The reality behind the image is as ugly as we imagine it to be. So we have a feeling that our critical task is over, our task as critical intellectuals is over. Now, the political truth is revealed. We can think about the new icons of contemporary political theology. We don't need to go any further, because the images are scary enough on their own that it doesn't make any sense to criticize them. Art criticism is open to acceptance when images begin to circulate in media networks and acquire symbolic political lofty value. This art criticism can be theoretical, but it can also be criticized through art itself, as this is a tradition in the context of modernist art.

The fast broadcast event is a head-to-head confrontation between the traditional political and legal system and the digital life system. Some commentators believe that the incident reflects the idea of "technological innocence," or the irrationality of political rule, etc. These assertions reflect exactly the fact that technology has destroyed existing structures of moral governance—people are in a frenzy of technological anarchy, and political governance has become extremely anxious. The concept of "Internet sovereignty" at the previous Internet conference was also a way of political response to this new situation.



TikTok has been downloaded more than 110 million times in the United States since 2017. Now lawmakers are questioning the app's policies—and its ties to China. PHOTOGRAPH: GETTY IMAGES

A new "definition of man" is urgently needed to face morality above Internet technology. Simply put, technology is not beyond morality, it happens to be the starting point of morality. Einstein's thinking about the atomic bomb is an example. The problem now is that technological progress has moved completely from the public sphere to the private sphere, but the existing political rule is only effective and justified in the public sphere.

Modern law begins with a revolution in the square

The original technological advances (military equipment, weapons, movies and television) all take place in public spaces, so traditional politics as "proxy public affairs" can manage these technologies and even conduct cooperative investigations on an international scale. Once the government intervenes in the private sphere, it is an infringement of "liberty". Therefore, the first thing that needs to be defined in traditional politics and law is the question of what is the boundary between the public and the private.



Ukraine, Russia fact check: Fake videos of air attacks | king5.com

When new technologies, represented by the Internet, began to revolutionize life in the private sphere, the boundaries between public and private were completely blurred. The traditional publicity is the division of social space - as long as no speech is made in the square, it can be tentatively designated as the private domain; the publicity of the Internet is only a kind of extensive communication, which is related to specific spaces (such as servers, servers, etc.). The location of the speech) is irrelevant, as long as the number of clicks exceeds a certain number and the spread rate reaches a certain number of people, it is a public event. The communicator can't be defined as a

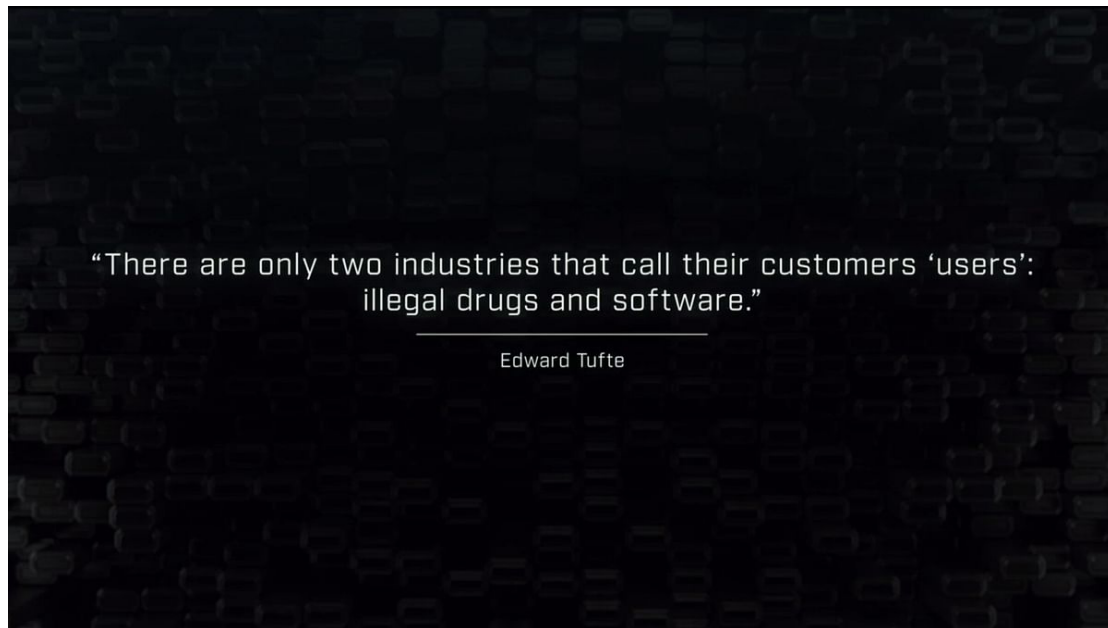
believer of a certain value, but just "walk around" - the ideological value behind the message begins to become a ghost.

How to judge the good and evil of a piece of code is the core anxiety of political governance in the Internet age

The government, as a public spokesperson and enforcer, naturally wants to get involved in these affairs. The US's previous Prism plan and the Snowden incident were the private intrusion problems that the government tried to intercept key information from the process of information dissemination. China's socialist political tradition has long opposed the notion of "private" and managed society comprehensively and thoroughly. Instead, it has played a huge role in Internet surveillance. However, these monitoring methods are still aimed at traditional spaces (regions and servers) and traditional people (identity and body), and cannot be aimed at digital behaviors on the Internet.

Only today, where public and private can be distinguished only by the "number of transmissions", these surveillances are submerged in the mass of private websites and become increasingly unjustifiable. There is absolutely no technical basis and legal support for public governance actions, and tool manufacturers can only be regarded as punching bags. The content of the information cannot be judged (keywords can be replaced); the release point of the information cannot be judged unless it is within an enterprise or institution; the content and nature of the information (whether it involves pornography or terrorism) can still be judged if it is in a text format, but the image format is completely outside this; more importantly, which piece of data will reach the forwarding volume that needs to be monitored? How many retweets are reached to be considered a public event? What is the relationship between "dangerous" images and private images? None of these issues can be explained within the existing legal framework.

How to establish "algorithmic law" is the basis of human behavior in the era of big data



the social dilemma quotes

The basis of traditional law is natural law, which is a description and definition of the "natural person"'s seven emotions and six desires. People are defined in terms of spatial divisions—race, nationality, region, family. But the foundation of the Internet is a mathematical model, through which various computational methods are used to create the information that people need on the Internet, the images they see, and so on—there is no “algorithm-based definition of a person.” If mathematical algorithms and codes cannot be judged as "good and evil", it is impossible to really "supervise and govern" Internet behavior, and there is no way to start with "information sovereignty". Words can form a literal prison, but numbers cannot form an "algorithmic prison" - once someone tries to build an algorithmic prison, it will directly destroy the production tools of the era, such as a large number of algorithm software and information packages.

Therefore, rather than saying "technological innocence" and software not abiding by the law, it is better to say that there is no "technical law" opposite to the "Civil Law", no assumptions and definitions about "algorithmic people", and no "algorithmic law", so There is no way to judge

good and evil in the algorithm. It is at this level that the legal review process has become a "heart of punishment" under moral kidnapping.

This is just the beginning. When the Internet of Things is really established, when 3D printing enters thousands of households, and when video software can be personalized and modularized for editing, objects and images will go through the process of "coding" and "algorithmiz". The current problem is only a problem of eroticism. Once everyone can print food, print guns through code, print organs through code, automatically treat diseases/modify the body, and make medicine through code, how to redefine people in terms of data and define behavior in terms of algorithms is what we will do the problem to be faced in this era - on the day when the Internet of Things is fully developed, the world of "algorithmic people" really begins to be born.

Spiritual Life in Contemporary Network Society/Folk Video

Why is the world becoming less and less free?

Anxiety that children receiving art training "may not learn anything", distrust of social mobility, cult of "talent", calculation of return on investment in education, all these are interrelated factors, together they make up the increasingly unfree society we now live in. Even without a totalitarian government, we can already bind ourselves well and enjoy the thrill of trust and security.

Some of the pioneers of transmedia writing in the 1970s (such as Canadian pianist Glenn Gould and Japanese poet/director Shuji Terayama) used their fame to create a multi-channel writing environment that was unattainable back then. Their status as music stars and opinion leaders gives them near-absolute control over any medium. Whether they are shooting videos to broadcast as TV programs, producing radio dramas, or writing, they can all get the full support of technicians, which is equivalent to having a programmer for customized development every time they create, and there is basically no need to consider reuse. In contrast, today, where writing

across media is the norm and fully democratized, our writing is highly restricted by the medium of the Internet.

In ancient times when the information complexity was low and the visual medium was primitive, monophonic "concurrent listening" (Glenn Gould used his own failed experimental radio play to prove that people can't hear two or three voices talking at the same time) may be enough. Today, it is not enough to receive information through multiple channels. Only by frequently switching between different channels and contexts can we clear the fog of the post-scarcity era. The format of Stewart Brand's Global Catalog gave us the answer fifty years ago.

Reasons for not taking screenshots

I am surprised that more than one person asked how to spread WeChat Moments and chat records without screenshots. Obviously, in their definition, dissemination has a very specific meaning: disseminate as quickly as possible with as little cost as possible. Because even if you print the text on a piece of A4 paper and put it in the crack of the door for you, it will not prevent you from spreading it in the electronic media: just type and enter. WeChat chat records can be copied, and even WeChat has a special function to send chat records by email, which is much simpler than typing.

The concept of citizen journalism is rarely mentioned these days. Citizen journalists were all the rage in 2007 and 2008, when iPhones and Android phones were just emerging, blogging was in the ascendant, and Tweet Club was just a plaything for a few tech enthusiasts. For some people, for emergencies that require a quick response, the power of the crowd and the chorus of tweets, the meaning of traditional media no longer exists. The more rational would say that citizen journalists complement traditional media. But after many years it was discovered that there were no citizen journalists, only journalists. So-called citizen journalists—especially those who call it that—are often just citizens whose writing and filming skills fall short.

However, although the term has faded out of the arena, this phenomenon has not disappeared. On the contrary, perhaps because more and more people no longer trust journalists, more and more citizens are practicing journalists.

In the eyes of some people with journalistic ideals, such practices as posting news about hospitals in the circle of friends have nothing to do with reporters. This is something I cannot agree to. If it turns out that a certain channel and a certain way of recording is effective in disseminating information, then this is journalistic behavior. What we have to distinguish is not between journalists and non-journalists, but good and bad journalists. Making fake pictures and confusing viewers with videos from many years ago is naturally the lowest among bad reporters, but there are many grayscale levels in between. The verification of information sources and the choice of presentation methods are the basic skills of a good reporter. We can't ask non-journalists to have these awareness, but we shouldn't ignore their sloppy delivery of information for whatever reason (the biggest reason is probably the rebellious mentality that arises from distrust of professional journalists)—Although that may be well-intentioned.

Screenshots are an interesting phenomenon. It is more convenient than copying and pasting text content or links, and it is so convenient that someone can't think of how to forward information other than screenshots. Screenshots can be used to break the word limit on social media, and can also be used as a credible proof that "I didn't make this up." For ordinary people, making a fake picture is far more troublesome than writing a fake article. The screenshots seem to really make their words more reliable.

I have never been shy to speculate on reader comments with the greatest goodwill. I think they are not in favor of forwarding false information, but in support of freedom of speech and against being punished for speaking up. At the same time, they may also think that in a society where officials lack credibility, it is a moral responsibility for the public to help themselves. I have no disagreement with them on this point. (Although, as in the example of shouting "on fire" at a full

movie theater, whether the boundaries of free speech are touched here is a question worth discussing but beyond the scope of this article.) There is also nothing in my proposal like "no rumors" or the expression "do not spread unreliable information".

"Not spreading unreliable news" is a virtue, and not spreading screenshots is a simple and easy self-training principle. The latter is trained for the former. By raising the cost of dissemination of information, it forces you to think a bit more. Try to use your own words to retell the content of WeChat chat records and Moments. Perhaps in the natural answering process, your friends will have various specific questions. And when you answer honestly don't know, you have a new understanding of what the original author posted.

We can understand screenshots as a kind of affordance for smartphones. This affordance inadvertently contributed to the dissemination of a large number of text content in the form of pictures, which is the embodiment of civil rights. The beauty of liberal democracy is that no designer can predict (let alone limit) how users will use a technology product they develop. But democracy is not populism. It implies participation and responsibility, individual subjectivity, and the possibility of being empowered. To directly distort the principle I advocated at the technical level as the suppression of civil rights is the de facto cynicism and ignorance of the people.

I understand that in the opinion of many people, an initiative like not posting screenshots if you can post a link will not have any effect. They believe that the only way to change users' behavior is to start with software design, adjust affordance, and guide users to make better choices through interactive cues. But if all such guidance is successful, it is a world in which fascist aesthetics reign. The designer carefully guides the users, and the users are obedient and follow the instructions as much as possible to use the software. There will be far fewer bugs to fix, but no one but software engineers will benefit.



Brazilian Slum

4. Challenging the political dialogue framework of techno-utopia

This is a famous example in Sao Paulo, Brazil, called gated community, which is discussed a lot in urban planning circles and theoretical circles. These middle classes are placed outside the political framework of urban collective consumption, which means that abandoning the unautomated citizens to become elites no longer contributes to democratic political negotiation. They will not be the forces for change, but the beneficiaries of the failure of democratic politics. To make matters worse, beyond the fortress, smart cities are being vigorously promoted by industry, government, and academia. The next wave of information capitalism will be completed through smart cities. They focus on the advancement of governance and technology itself, rather than social justice and citizen well-being. When cities are faced with increasingly unfair supply of urban facilities, resulting in a widening gap between the rich and the poor, some people can enjoy all life with their backs to the street, but some people face life and death on the street.

This picture is a smart city solution proposed by Philips in Ningbo (a coastal city very close to Hangzhou). You can see that our situation has gradually "deteriorated" from a gated community to a technology for-tress community, that is, with technology Driven fortress-type community.

This whole transition is very, very fast, so fast that we hardly have time to deal with it and have no idea what's going on. The United States, Europe, South Korea, Singapore, Mexico, the United Arab Emirates, Canada, etc. have all invested heavily, and the interests of giant IT companies have become the main consideration for urban development. Of course, the most famous case of developing from an access control community to a city is the "smarter cities" developed by IBM since 2011. IBM has called for various smarter city solutions around the world, with more than 2,000 projects. But only about 130 have survived so far.

Few people know how effective they are, but we know that over the course of several years, IBM has made nearly \$38.1 billion in profits from the services and equipment it provides, and some people estimate that the global smarter City market has already more than \$50 billion. In other words, the development of the city has gradually benefited from the interests of giant IT companies. I really "like" this quote from IBM's CEO, he said: "Building a smart planet is a very practical thing that doesn't require any ideology". (Build a smarter planet is realistic precisely, because it is so refreshingly non-ideological.) So they called on city developers and city managers to carry out the great cause of electronic governance together, it is conceivable that this requires selling more Devices, monitors, cloud storage data, and more technologies integrate system resources. Technology can certainly serve the various functions of the city and meet the needs of the city in the future, and it is instant gratification.

In short, the current mainstream smart city talk claims that it cannot only benefit city residents economically, but also can be satisfied in terms of population, governance, mobility, environment, and even all of our lives. The Marxist geographer David Harvey is somewhat concerned about this whole turn, arguing that from the end of the welfare state model in the 1960s to the rise of

neoliberalism in the 1980s, entire cities shifted from a managed welfare system welfare), turning to an urban entrepreneuri-alism. In other words - and I paraphrase what Marx wrote in the Communist Manifesto of 1847 - a specter is floating over the entire planet, and that specter is digital gentrification (A spectre is haunting Planet—the spectre of the digital gentrification.). We have many examples of the results of digital gentrification.

What is the real situation? Let me quote the American historian Melvin Kranzberg, familiar to those in the field of tech culture, that the first of his laws of technology is: Technology isn't good or bad, but it's by no means neutral. (Technology is neither good nor bad; nor is it neutral.) In the process of dissemination, technology is always beneficial to cultural users who have mastered the technology first and are familiar with it, which makes technology always biased towards the social authorities. When we read the first volume of Marx's *Capital* on the situation of machines and workers, Marx carefully analyzed the situation of industrial technology and the introduction of machines and the situation of the working class in Britain at that time. He concluded: "A whole history can be written, indicating that many inventions after 1830 appeared only as a weapon of capital against workers' insurrection." (p563. *Capital* volume 1) When we discuss smart cities and discuss various technologies, we must always remember this reminder.

Assuming I could explain our contemporary environment more structurally, I would say that the whole top-down Smart City program is basically a process of urbanization triggered by a model of local government-business cooperation (local state- business-led urbanization), the tool they use is Smart City; at the same time, there is a process that belongs to the bottom-level force from top to bottom, and the general public wants to participate, which is called Intelligent Citizens; between the two, there are many differences The organization plays different roles, such as citizen science (civil science), hacking culture (hacking culture), the most famous of which is Anonymous (Anonymous) who is attacking around the world and often venting on petty citizens.

But there is a problem with hacker culture: They are liberal believers who believe that technology is a panacea. Therefore, sometimes they share the same value with the management, and they also feel that technology can solve many things, but in the end, it only promotes the progress of technology itself, and does not necessarily help human well-being and social justice. The decentralized, decentralized, experimental, libertarian, and poetic imagination of the hacker spirit is sometimes a gem. The key is how we make it materialize and take roots and become accessible. Technology, rather than being reduced to what Richard Barbrook, author of "California Ideology," calls "hippie capitalists," is a new class of wealth and autonomy.

Intelligent Urban Fabric /NFT

“The experience of trying crypto art has made me feel the particularity and importance of community participation in the crypto art world. The fireworks projects watched by hundreds of millions of viewers both online and offline seem to have something in common. Or are there new possibilities? "This is Cai Guoqiang's interpretation of the reason for his release of the third encrypted art work "Your Daytime Fireworks".

On April 22, Cai Guoqiang's latest encrypted art work "Your Daytime Fireworks" was officially released. This is the third encrypted art work he has released in cooperation with the TRLab platform, and it is also the most "encrypted" work so far. The "encryption feature" points to a creative method where the creative medium has the possibility of growing on the blockchain, and it is also a practice of co-creation with artists in a community that grows based on consensus.

Still frame of a virtual firework in Your Daytime Fireworks, image courtesy of TRLab

Cai Guoqiang's first encrypted art work "The Eternity of a Moment - The Detonation of 101 Gunpowder Paintings" was released in July 2021. It was sold at a high price of US\$2.5 million on TRLab in the form of a charity auction, setting the highest transaction for an artist in the non-encryption field. Record. And his second piece of encrypted art, "Bombing Yourself," was sold out within minutes of the charity sale. The former is based on 100 blasting moments in the

gunpowder paintings created by the artist and turned them into NFT works. The latter is a surprise to give back to the NFT community. It is a selfie of the artist wearing a mask, staring at him in the new crown. The complexity and fragility experienced in the epidemic is also a kind of detached self-examination.

"Your Daytime Fireworks" will be on sale from April 22nd until June 6th, and the release of the works is also divided into three stages, namely "Golden Admission Ticket", "Molding Fireworks Pack" and "Your Daytime Fireworks" fireworks". On March 31st, the first phase of the project "Golden Admission Ticket" officially started. The artist set up a quiz about his artistic life. If the collector can answer these questions and ensure that the accuracy rate exceeds 60%, he can do it. Get the "Golden Ticket".



After obtaining the "Golden Ticket", participants need to mint it. Within 12 hours of its opening on March 31, nearly 5,000 "Golden Ticket" NFTs were successfully minted. The function of this admission ticket is to give collectors the opportunity to enter the pre-sale channel and give priority to purchase when the second-stage fireworks package is on sale.

On April 20th, the public sale of fireworks packs was officially opened. There were 7,000 fireworks packs in total, and a single pack of 0.18ETH was sold out within 62 seconds of the public sale. During the sale process, the TRLab team has designed 6 echelons for collectors who are interested in buying works. Those collectors who have already purchased works have the fastest purchasing power. They can enter the relatives and friends channel to purchase 6 days before the public sale. . For those collectors who have purchased "Breaking Yourself", they can get 2 fireworks packs air-dropped by the platform for free, and can also cast 2 fireworks packs at half price as a reward to past collectors.

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什么是「蔡日历」？

一份特别设计、独立于标准地球时间之外的虚拟日历，将于地球时间4月22日正式启动

✿ 每天包含12个地球小时，意味着地球时间的1天等于「蔡日历」的2天

✿ 「蔡日历」中的一天对应北京时间的上午10点至晚上7点，和晚上10点至第二天早上7点

✿ 共90天，即45个地球日



WHAT'S CALENDAR?

Firework packs are the only works sold in this project. To be able to set off their own fireworks in the third stage, collectors need to own fireworks packs first. Unlike the "Golden Ticket" NFT, the fireworks package NFT is transferable. After the release period ends, collectors can still purchase fireworks packages on the secondary market OpenSea. Since the launch, the fireworks package has been traded at a price of more than 0.4ETH.



On June 30, 2021, Rockbund Art Museum's new digital platform RAM+ was officially launched, and together with the pioneering platform TR Lab, we will discover the NFT works of the world's top artists. After ten years, the art museum once again invited Cai Guoqiang, the co-artist of the opening exhibition in 2010, to create his first NFT project "The Eternity of a Moment - The Detonation of 101 Gunpowder Paintings" to commemorate the tenth anniversary of the establishment of the art museum. The public can log in to the TR Lab platform (trlab.com) to watch. RAM+ is the extension of the art museum from the physical space to the digital world. It supports artists to explore the unknown possibilities of digital art, activates the planning practice of this ecology, and promotes the sustainable development of the combination of emerging technology and art. The connection between digital art and NFT art has accelerated in the context of the epidemic, and has provided a new dimension to the field of digital art. Jumping out of the art market and the cryptocurrency community, how as an institution can support the artistic creation of digital and NFT artists is a question we are thinking about. RAM+ focuses on the ongoing transformation of contemporary art, and intends to stimulate more exchanges and exchanges in the field of digital art in practice by initiating curatorial projects such as seminars, commissioned

creations, virtual exhibitions and performances, online publications, research and public projects. discuss.

Compared with Cai Guoqiang's well-known "sky as a canvas" blasting plan - including the "Big Footprint" fireworks at the opening ceremony of the Beijing Olympics (2008), the conceptual fireworks "One Night Stand" on the Seine River in Paris (2013), The "Ladder to Heaven" (2015), realized in his hometown Xiaoyu Village, uses gunpowder as his artistic medium. The wider application of gunpowder began in 1984 when he blasted the canvas and other carriers, and since then he has created his unique gunpowder paintings.

For decades, he has held exhibitions in important art museums of different cultures and regions around the world, creating and exhibiting a large number of gunpowder paintings for this purpose. The creation of each piece has undergone meticulous preparations in the early stage. Although the detonation is only within a short time, it is precious because of its grand birth and its own artistic charm. Regrettably, for a long time, people have paid more attention to the physical paintings, manuscripts, computer drawings, and photographs and videos as records, let alone possessions.

This time, "The Eternity of a Moment", commissioned by the Rockbund Art Museum in Shanghai, transforms an important part of gunpowder painting - "the moment of detonation" into NFT. Among them, 100 explosions instantly became an NFT work, and the other was a small surprise to give back to the NFT community, all of which came from the creation of his "one-person journey in Western art history" in recent years. This "trip" includes exhibitions at the Pushkin Museum in Russia, the Prado Museum in Spain, the Uffizi Gallery in Italy, the National Archaeological Museum in Naples and Pompeii, and the Guggenheim Museum in New York, etc. The dialogue of Western art history, but also to think about the dilemma and possibility of contemporary art.

Cai Guoqiang said: "The Eternity of Moment is the 'existence of the moment of explosion' itself in gunpowder painting; it is not the images and photos that can be permanently preserved in the traditional sense to record the moment of explosion, nor is it the physical gunpowder painting born of explosion... The moment of explosion is chaotic in time and space, as if the "primitive fireball" born of a new star in the universe, accompanied by piety and anxiety, a sense of fate waiting for the unknown. The detonation moment of each work is unique, each condensing the local environment and climate at that time, including me and the people around me A small destiny divination that we experienced together, experiencing short-term dislocation and trance... Looking forward to thinking about this project, starting from the unique core value of NFT technology, it is possible to create more forward-looking, more formal and conceptual art projects?"

The future of crypto anarchism and the sharing economy

Analog vs Digital, this is not a new question. analog refers to both analog and analog technology, and in this day and age means the opposite of digital life. Looking for the broad and narrow meanings of analog and digital may also have enlightenment on the way of thinking.



Pavol Luptak is a crypto-anarchist and voluntarist focused on technical and social hacking. He started his career as a computer hacker and has obtained many prestigious IT security certifications. In 2007, he founded the IT security firm Nethemba, which focused on penetration testing and white hat hacking, and a few years later he co-founded Hacktrophly, a bug bounty company. He has been responsible for many public safety projects (such as hacking the most commonly used Mifare Classic cards, hacking public transport/parking ticket SMS, hacking e-Kasa).

A hacker enthusiast, he is the co-founder of the Progressbar hackerspace in Bratislava and the founder of Parallel Polis in Prague and Bratislava (hackerspace in Prague), where he organizes international cryptography Anarchist conference focused on crypto-liberation techniques.

In addition to technology, Pavol also enjoys contemporary art. He became a member of the famous Czech contemporary art group Ztohoven, who was responsible for many of the hacktivist contemporary "media sculpture" projects, and founded the digital art company Satori with his friends.

With the development of Parallel Polis, Pavol decided to realize his vision - to exit the system completely. Due to being global and flexible, he decided to give up his permanent residency, switch from a bank account to cryptocurrency, start using a global medical and cell phone company, and become a global citizen.

The concept of tactical media originated in Europe after 1989, when political changes coincided with crazy thinking about media technology. This is the decade when artists and activists began to discover digital technology on a large scale. Prizes dropped and expectations rose to unbelievable heights.

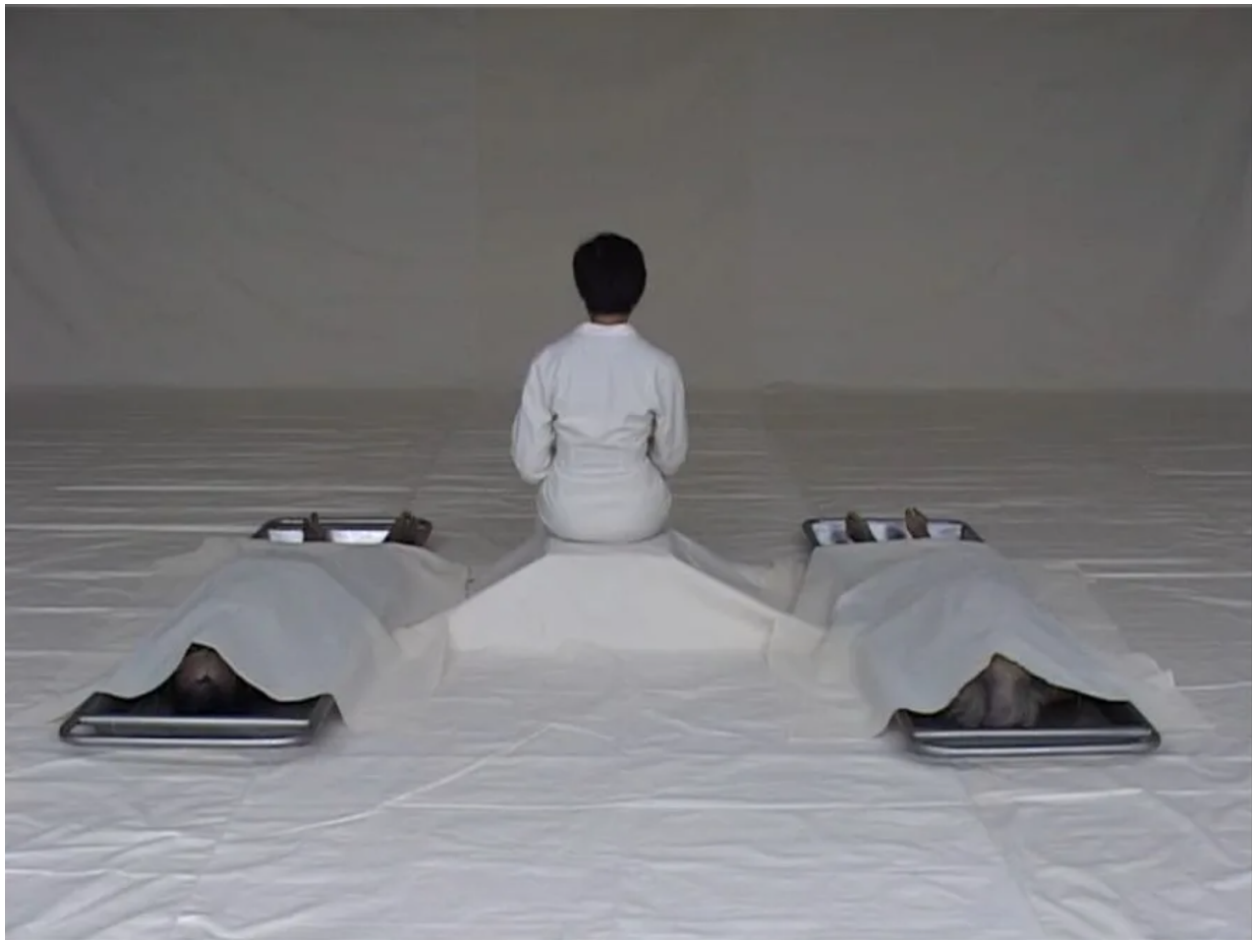
Let's not repeat all the definitions of "tactical media" circulating around. It is worth mentioning the way the term has been adopted by numerous groups and individuals across the globe. In

addition to Brazil's rich tactical media scene presented in this publication, one can also think of Tactical Tech, a network of free software opensource developers based in non-Western countries in Amsterdam, or Slovenian artist Marko Peljhan, whose Makrolab given Adjective for "tactical media". In his book *The Protocol*, Alex Galloway mentions more projects, from computer viruses to cyberfeminism and gaming. What binds these tactical moves together is their well-designed way of working, and an aesthetic that transcends a matter of taste. Neither cute nor ugly, for better or worse, tactical media appear, strike and disappear. Unlike traditional rituals of negation and rejection, tactical media engages manufacturers and users, producers and viewers alike in a game of appearance and disappearance.



Makrolab, 1997 – 2007 Zavod Projekt Atol, Marko Peljhan.

Immersive Media, Virtual Reality and Audiovisual Media Archaeology



Araya Rasdjarmrearnsook ,Conversations I ,2005

We are all a generation trapped by screens. There is a huge world in the screen, but does it really not wear down the human face-to-face communication ability? It's time to weigh this loss of power, and the benefits of screen life, on the balance of history.

How many steps does it take to put an old brain into a new cranial cavity? "I" stood at the corner of MINDJOB's spotless white laboratory building, reading the operating procedures on the wall: 1. Take out the deceased artist's brain; 2. Clear the painful memory in the brain; 3. Combine the processed brain with the new one match. This is the detail of what MINDJOB claims to be "making everyone brilliant but painless". This "I" is the protagonist of the art game "Forgetter", which will be launched on the Steam platform in mid-April 2021.

In the future, people can spend money to customize, so that children can inherit the innate thinking of the dead elite. As an oblivious engineer still on probationary period, "I" is tasked with recycling two brains and clearing them of "unhealthy" memories in order to qualify for formal employment. Walking down the stairs, there are several chilling customer feedbacks, such as a parent who failed to fulfill her dream of being a poet thanked MINDJOB for making her four-year-old daughter blurt out a poem, and more. Go forward and enter the laboratory at the bottom, put on the helmet, put down the phone, step into the teleporter, and the game officially begins.

The Destruction Directive, which is programmed into the storytelling, also makes the Forgetter has become an innovative curatorial project. On the one hand, the interaction between players and artworks is based on the game plot, which breaks through the shackles of over-imagery in social media and saves online exhibits from being reduced to pale renderings of real objects. On the other hand, "Forgetter" also redefines the relationship between "display" and "interaction" in the exhibition, reflecting on the classics with authoritative dissolution. In art galleries, designers present images with the usual majesty and then give players the ability to tease them, replacing "present" with "make it disappear."

In the final level, when Sophie's collection is smashed, not only the artwork is disintegrated, but the institution itself is also reduced to ashes. Furthermore, the game's plot provides clues for the "exhibition", instead of severing the correlation between the works of art that appear in the scene as memory objects and breaking away from the logic of art history. Some works also jump out of the frame—for example, the deep woods and unmanned chairs that are common in Zhu Xinyu's oil paintings—become scenes in memory fragments, which in turn support the story. However, this also adds to the question: even in innovative forms, can artworks not escape the overriding of curatorial thinking? Even, have they been overwhelmed and weakened into decorations that promote the plot?

This "dimension reduction" is sometimes active. During the stay-at-home order in 2020, many people fell in love with the online game "Collection! The artists of Animal Crossing made an attempt to build installations with virtual materials to attract players to the island to "see the exhibition". They enthusiastically acted as a part of the game, updating John Berger's view of "images replacing words" in "Ways of Seeing", foreshadowing the art world's understanding of "the way of games" new expectations.¹⁰⁸



Some Forgetter players realize what was smashed after completing the smashing task. The game is not only before words, but also before watching. It is strongly suggested that the Chinese world needs to revise the translation of the word "Curating"! Because when gamification replaces exhibitionization, the term "curation" is clearly out of place. The update to the concept of "curation" will also bring about changes in the audience, and the audience of gamified curation is no longer limited to existing art lovers. In the conversation between "The Caveman" and Wanying, Yang Jing gave an example: the rare knowledge she learned from the game "Pharaoh" was useful when

¹⁰⁸ John Berger. *Ways of Seeing*, Penguin, 1972.

she visited the Egyptian Museum many years later. Interest-induced active learning is described as "eating sugar-coated medicine happily".

This effect may be what traditional museum curation seeks. But "Forgetter" doesn't seem willing to put on a simple sugar coat. Perhaps in order to preserve critical thinking, the design team's curation approach connects players to the actual viewing experience by removing the save feature. Viewers must cherish the limited time cost that has been spent and concentrate on capturing information for later digestion. Since it is difficult for us to walk all corners of the exhibition hall, everyone's route is different, and the experience is mostly semi-sandbox - this is similar to "Forgetter", once the key items are broken, there is no way to go back, miss The scenery can no longer be viewed.



From a game perspective, a setting that needs to be played in one go is extremely unfriendly to players suffering from FPS motion sickness, but conceptually, this feeling of being dominated is exactly the same as One person's sense of rejection of another's brain coincides with "I"'s sense of disgust at forgetting the job of an engineer. Perhaps because of the urging of discomfort, or perhaps because of personal decision-making—concerning about character dialogue, reluctance to

abandon old things, and reverence for some works of art placed high in temples (probably due to the fixed thinking in the art system), the author In the end, the "job opportunity" was lost. This ending begins with self-choice, but is also restrained by the author, not completely free. It's like the shackles "Sometimes Abbey" wears in this creative dance - the artworks that appear in the game are not entirely free choice, they come from the patron's valuable private collection. Thankfully, the designers at least chose to break it all down in fantasy.

Anachronistic media

In a sense, the greatest significance of revisiting history is to discover a spiritual channel connecting reality and history. Usually, due to the urgency of reality, people need to go back to history and rediscover those fragments that have been repeatedly portrayed or scattered in the long river of time, hoping to achieve historical Kam present purpose. The more urgent reality is, the hotter are the present facts that compel man and human nature to go beyond the norm, and the echo of history will be closer to us.

This urgency is naturally due to the urgent changes in the political situation in Hong Kong in the past two years, as well as the increasingly divided social situation, and it is also due to a self-anxiety caused by the changes in the internal situation of the art world. More importantly, apart from practical factors, how to grasp the context of Hong Kong contemporary art from a historical perspective is also highlighted under the pressure of reality. In the current art discourse, the re-examination of the Hong Kong issue is an urgent demand, but it is difficult for people to describe it properly at the cognitive level.

The origin of contemporary art in Hong Kong is deeply related to video art. In the early 1980s, a group of young people inspired by Hong Kong's new wave films began to practice video art

under rudimentary conditions. In 1986, some of them, that is, some members of the Zuni Icosahedron, clearly put forward the idea of developing media art, and established "Video Taiqi"

Represented by Rong Nianzeng, Bao Ailun, Feng Meihua, Mao Wenyu, and Huang Zhihui, these pioneers introduced video art and its contemporary spirit into this scene with no precedent to follow, little attention and lack of any educational system support. Areas with special geographical conditions. At that time, the concept of media art was still vague, and these pioneers used all possible art media to conduct experiments. As a new thing, video art had interesting collisions with dance, painting, installation, theater, etc.

Entrance of "Video Taiqi" institution, the text on the door is the work "Change of Phone Number Notice" commissioned by artist Cheng Zhanwei for the exhibition "No Precedent", 2016-2019

□

How to establish a historical dimension to describe the changes in media art practice over the past three decades has become an urgent issue. We put aside technical media and conceptual distinctions for a moment and try to develop this discussion from a spiritual-historical perspective. The geographical conditions of Hong Kong are often regarded as the premise of local art practice. People are accustomed to use the end of the British occupation era, the transitional era, after the handover, and the promulgation of Article 23 of the Basic Law to divide the history of these more than 30 years. These respectively reflect the artistic practice of different periods. This method of cutting history puts democracy and locality as core values. Although it can reveal the tension between local art history and the changing social and political landscape to a certain extent, it simplifies the clues and social life within art. The relationship between ideological discourses.



"Oil Street Industry", planned by Wu Yanzhen, 2001

Building on the institutional history of Videotage, we hope to present an unprecedented world of media art to fellow artists and audiences in Hong Kong. Hong Kong's media art has had a convergent position since its inception. In its history, it has contributed to social and political values, to the concepts and techniques developed by Western art peers, to the public who are crucial to media art, Demonstrate an open and learning attitude. In this journey, Hong Kong's local artists' exploration of how to transform their anger at the official ideology that oppresses local life is combined with a desperate desire to resist a certain group identity. Combined with their defiance of unity and universality, they carved out a territory full of tension and potential power.

"No precedent" emphasizes a valuable subject consciousness, and we will explore the growth process of this subject consciousness in the revisiting of history. As we have found, the sympathetic attitude of friendship and resistance to monism and universality are the preconditions for the establishment of this subject, and it is in this context of acceptance/rejection that Hong Kong media artists develop their respective practices. The new artistic subject is not a product in a vacuum, it always occurs in a specific life and living situation; but at the same time, like those

movements in history that call for new life and new life, it grows out of any precedent. , Every part of the body is a history that has never been practiced. This new subject consciousness does not fully obey or reflect the existing social and cultural laws, just as we cannot fully find the historical basis in Hong Kong's urban identity and political changes. It depends on those pioneers digging in no man's land, mutual reflection and friendship, as well as that rare advance consciousness.

Centered on Room 12 of the Niu Deang Art Village, this exhibition presents a series of video practices themed on the artist's self-organization and the creative dialogue between artists. We hope to create a subject consciousness situation characterized by mutual stimulation and independent reflection of artistic individuals in this central place of the exhibition. We will see in the exhibition how this reflection and mutual stimulation has evolved into an advanced historical consciousness across media, social and private realms. This center radiates into the other three spaces, and the subject consciousness has also evolved into a rich media practice with different periods and different characteristics. We endeavour to present the complex character of Hong Kong media art by presenting historical works and commissioned creations. These works interweave discussions on topics such as media experimentation, institutional criticism, urban landscape and individual desire, artistic independence and social life, the anxiety of creative subjects, etc. We try to create an exhibition space with a contemporary situation, combining details and irreproducibility. stories linked together. At the same time, in the exhibition, we also try to use the archives to carry out a re-media discussion on some works that have disappeared in history.

Precariat is an English compound word composed of precarious (unstable) and proletariat (proletariat), which is used to refer to proletarians in unstable employment relationships. Precariat is often translated in Chinese as unstable proletarians, exiles, "social people", etc. Here we choose a term that is more suitable for the real context: "precarious people". The shock of the epidemic and the subsequent local stagnation of capital flows have exacerbated the instability of the

precarious people's living conditions, and the welfare of mobility has turned into a curse of labor. In this context, the author of this article, Deng Liwen, through the reading and sorting of art videos and news materials, deeply explores the work and living conditions of seafarers, slaughter workers and takeaway riders.

The first characteristic of the Precarious: Loss of control over time - more involuntary part-time labor, short-term contracts, zero-hour contracts; Precarious have no professional identity, or can't give their own life a career narrative..... Precarious people are exploited outside of the workplace as well as within working hours. The second characteristic of the precarious people is the unique income distribution relationship and their social income structure; they rely mainly on monetary wages, with no non-wage benefits, nor rights-based state benefits or informal community benefits.

- Guy Standing

5. Extend the relationship between the audience and the work

In the 1920s and 1930s, the Soviet Union incorporated art into activities that mobilize the enthusiasm of the masses to commemorate the historical events, such as commemorating the October Revolution's "Attack of the Winter Palace," with 8,000 performers taking the individualism out of the spectacular collectivism Performing.¹⁰⁹ In the 1960s, the collective activities of artists and the occasional art, performance art, and similar events in the world once again revived, such as surfing, Situationist International (Situationist International) and so on. They all have a dual purpose: to emphasize the cooperation of different artists, and then to integrate all kinds of art media. Fluxus believes that there is no difference between art and life, routine, ordinary, daily action should be regarded as artistic events, it insisted on the participation of the audience.¹¹⁰ Situationism

¹⁰⁹ Claire Bishop, Introduction: Viewers as Producers, in *Participation (Documents of Contemporary Art)*, Whitechapel Gallery & The MIT Press, 2006, p.10.

¹¹⁰ Hal Foster, Rosalind Krauss, et al, *Art Since 1900*, Thames & Hudson, 2005, p.456.

International has been working at every stage of its development with the transformation of art and politics, political intervention in trying to achieve its critical strategy.¹¹¹

When the sociological transformation of art is pointed to the perspective of art criticism, the emphasis and reinterpretation of intervention is not only the problem of the theory of art criticism, but also the logical relationship and practical necessity of art.

Obviously, the relationship between art and society is not a simple correspondence, but it is not out of touch with the community is not linked to the relationship. When the Chinese art critics stressed that "Chinese contemporary art from the 80s of the last century, its historical situation has not fundamentally changed", it means that China's contemporary art is still in its own logic, and this The problem of the close relationship between art and society is highlighted again, such as "avoiding social suffering, rejecting historical memory, abandoning the humanistic care for the periphery, the bottom and the wild, searching for patent schemata in self-infatuation. The needs of the art market and the media at home and abroad "should be aroused the vigilance of contemporary artists and critics.¹¹²For the pattern of Chinese art changes and initiatives, showing the judge's art concept of sensitivity and historical insight, but also shows the vision of Chinese art differences. From the historical situation of China, the solution to the current artistic problem is "the extension of contemporary art to the reality of life and the popular culture, which means that artists change the individualistic pursuit of modernism, pay more attention to the exchange of art and others, Interaction, "not only is the result of cross-border art, but also means that the art of personality changes, that we no longer see themselves as self-evident, all-round aesthetic

¹¹¹ Wang Lin, "How to Talk about China's Contemporary Art", "2007 Annual Criticism Collection of Chinese Art Critics" (edited by Jia Fangzhou), Hebei Fine Arts Publishing House, 2007, p.57

¹¹² Wang Lin, "How to Talk about China's Contemporary Art", "2007 Annual Criticism Collection of Chinese Art Critics" (edited by Jia Fangzhou), Hebei Fine Arts Publishing House, 2007, p.57

revolution, The mind, to show the individual to society, history, life, the feelings and experiences of existence.¹¹³

Critics of the art of re-understanding of the relationship between the social and sincere expression, while China's contemporary art is indeed in China's special social environment changes, Chinese contemporary artists have always stressed the problem consciousness, but such a sense of the problem Changes, the main behavior of artists at different times have different manifestations and functions. The realist spirit and attitudes that have been emphasized since the twentieth century have had a potential impact on Chinese artists. Objectively speaking, since the 1980s, Chinese contemporary art has not left the social to create art, regardless of avant-garde or official, are in their interpretation of social to create the form and appearance of different works of art. This difference is the difference between consciousness and subordination, position and identity, critical and praise, the pursuit of ideas and the pursuit of the difference. Before the Cultural Revolution was negated, the freedom of creation of Chinese artists was not completely autonomous, the identity of artists was not completely independent, the performance of artistic creation can only be carried out according to the official ideology and requirements. After the Cultural Revolution was negated, And the emancipation of the mind. Along with China's economic reform, the whole society felt a kind of free atmosphere. Art gradually became a way to express itself, and the independent status of artists gradually formed.

In the 1980s, the whole of China was filled with the excitement of ideological emancipation, the consciousness of art began to rise. Chinese artists broke away from the shackles of the Cultural Revolution dogmatism art, gained the freedom of creation, broke the shackles of socialist realism and dominated the world. (With a strong excitement) to learn modern Western art, which is a new look, with the aesthetic spirit of artistic aesthetics, but the social structure remains the old state system, the socialist political ideology has not completely disappeared. The repeated political

¹¹³ Id ,at 59

critique of culture and art (such as anti-spiritual pollution and bourgeois liberalization) is the interference and restriction of the state's authority over free art until it is forbidden.¹¹⁴ Artists have just got rid of the collective will of the Cultural Revolution and the political command is more to feel the freedom of artistic creation, freedom of form into the standard of artistic freedom, personal performance as the value of artistic expression of the yardstick. On the contrary, the study of Western modernist art is a symbol of passion and a promising posture, while art has been greatly socialized and de-politicized under the prevailing circumstances. This period is called the Enlightenment period, in which the 85 Art Movement, is the artist's symbolic movement to obtain artistic freedom, its "most essential thing is not an artistic achievement, but an ideological liberation movement, is From the closed to the open, from authoritarian to free, from the monopoly of the academic doctrine to the diversification of artistic creation"¹¹⁵, although the 80's trendy art movement with the "China Modern Art Exhibition" in 1989 came to an end, but It completely inspired the spirit of freedom and critical spirit of the Chinese artists. In the 1990s, they did not stagnate after the Chinese economy entered the market and entered the consumer society. Although it did not have large-scale group activities, it still stimulated the 80's The social structure, social control began to loosen, a large number of artists focus on living in a region of the phenomenon began to appear, such as Beijing's Yuanmingyuan, East Village, Songzhuang, Nanjing, the creation of a library, The artist became an independent group dissociated from the social system. At the outset of this phenomenon, Chinese society was not yet ready to accept them, and they were referred to as discriminatory as those who entered the cities "Blind flow"¹¹⁶, just because of their identity, a little more title: "Blind Artists."

¹¹⁴ January 1984 issue of "Fine Arts" magazine published in the name of the editorial "to meet the Sixth National Art Exhibition," the article pointed out that "some comrades wrongly understand the freedom of creation, bourgeois liberalization and it mixed in the art Advocated the abstract 'human nature', 'human existence value', 'self-expression' and super-class, ultra-political 'pure art' point of view, blindly imitating the Western modernist style in writing. "Quoted from" Chinese contemporary art history (1985-1986), Gao Minglu and others, Shanghai People's Publishing House, 1991, p. 701.

¹¹⁵ Yi Ying, "From the Ode to the Ordinary World - Chinese Modern Art Trends", Renmin University of China Press, Beijing, 2004, p. 198

¹¹⁶ Gao Minglu, "Walls - The History and Boundary of Contemporary Chinese Art", Renmin University of China Press, Beijing, 2006, p. 47

It is precisely this blind flow of nature - flow, no attribution, anxiety, depression, self-motivation, self-discipline honed their artistic sense of smell and bold experiment. This is different from the trendy art in the closed social structure of the 1980s, which is a spiritual emancipation based on the ideological suppression of the Cultural Revolution, but the social organization has not yet completely transformed, and the control of art will also reflect the unit, (Such as 1983 Li Xianting published by the discussion of abstract beauty articles and works by "Fine Arts" magazine exemption from public office, and finally transferred away; 1986, Wang Xiaojian also published because of the radical article was stopped editing work)¹¹⁷. These early independent artists outside the system in the 1990s were a symbol of social progress in China, and they carried out a wide range of artistic explorations and experiments as a whole. The depth and breadth of the questions were more direct and radical than in the 1980s, and because of this, these freedoms The artist's activities, exhibitions, and artists' arrests, and the antagonistic posture of art, have clearly caused the government's high vigilance, and do not want these underground arts too much social repercussions, even though they are small, in a stable overriding policy situation. Range of activities.

It can be said that the art of the 90's avant-garde posture higher than the 80's, exhibitions, activities, arrests are often things, the interpretation of a song due to underground exhibition will be closed down, and seized will inevitably lead to international media reports comedy story. The art of the nineties is called the underground, because such art is too abrupt to exist in the old social structure, and the original social management system, management procedures in conflict and conflict. The government regards these underground arts as an unstable factor, very sensitive, very quickly to deal with them, so the Summer Palace in its most lively time was forced to disband, East Village artists were also expelled.

With the acceleration of the marketization of Chinese society, these contemporary art in China are rapidly becoming market-oriented. They are now considered to be an unstable factor and

¹¹⁷ "History of Chinese Contemporary Art (1985-1986)", Gao Minglu, et al., Shanghai People's Publishing House, 1991, pp. 669, 720

become a positive element of the cultural industry, becoming a link in the market economy. Capitalism has become a powerful principle to dominate art. The original ecological art, original art, artistic avant-garde and experimentation have been dispelled by the invisible market mechanism. This is not the government, but the artists and critics. Art, after all, is not an ordinary consumer goods, is reflected in the social, conceptual, free will and creative ability of special objects. However, the commercialization of art seems to be the dominant influence of contemporary art, how to move forward, how to reflect on their own has become necessary, which is the art of "contemporary art sociological transition" context, but the real problem is China's present Society has undergone unprecedented changes, the social level of contradictions and conflicts abound, the modern movement of China's subversive changes become the largest context of contemporary Chinese art.

I want to prove that only by art can create the future. I have of course expanded the concept of art, and I am talking about creativity and the right to self-determination - that is, the possibility of making decisions in the minds of everyone. People can use art to deal with all things, people can change the whole world ... So I art as a starting point, its development does not deviate from the art, but directly to it.

Chinese contemporary art in 2010, because the scale of "art into society," the increase in activities in the public domain so that we see a lot of market topics other than the art of discussion, these discussions have some open features, and each time Activities are also trying to use a variety of communication channels (media) to make public discussion as open and dissemination as possible. However, there is still a doubt: in the context of art, these activities in the end is "art involved in society" or "social involvement in the arts"? However, these activities do make us feel faintly in 2010, Chinese contemporary art seems to really have a special sense of the times.

The winter of 2009 was particularly unusual for Beijing's art district because many of the art districts were informed by the higher authorities that they were to be dismantled in order to

reserve the land for development and expand Beijing's urban construction plan. The planning area includes more than a dozen villages in the eastern and northern regions of Chaoyang District, Beijing. These villages and places are the focus of a thriving art district in recent ten years. Artists from all over China have led to the upsurge of the artists' workshops. So that Beijing has a unique artistic vibrant ecological environment, in fact, makes the region become the focus of China and the international community and the object.

With the rapid development of economy, the urban construction of Beijing has expanded dramatically and the outline of the city has been magnified again and again. All these villages and art areas outside the Fifth Ring Road are within the development planning scope. At this point, hundreds of artists of the studio will be removed, and some have been removed, a large number of artists have to re-find another place to live. However, for the demolition of the arts district is not a simple urban planning, which involves urban land acquisition legal procedures, farmers own land rights and interests, Art District construction of legal procedures and limits and artist rental legal protection and rights. They relate to a series of social relations and laws and regulations, relates to the relationship between power and interests, related to the relationship between economic development and cultural development, in which legal and illegal behavior intertwined, building procedures may not complete, hire studio The contract may not be legally protected.¹¹⁸

On December 29, 2009, the artist held the "Warm Winter" activity in Zhengyang Art District. On January 12, 2010, the second "Warm Winter" event was held in the 008 Art District. On January 21, 2010, "Rights activism. The artist's appeal is "to protect the legitimate rights and interests of artists," "rights, the power of China's progress," "justice", "safeguarding the dignity of the law", "against unscrupulous demolition"; It is precisely because of the tireless efforts of artists and insist on legitimate and legitimate to safeguard their own rights and interests, their warm

¹¹⁸ Meng Yufang, "Where the Art District Moves", see "Oriental Art" (2nd Edition), February 2010, p.

winter activities not only attracted the attention of society, the media, but also to solve the problem of individual art district demolition compensation.

In fact, the artist's "warm winters" are nothing more than a continuation of the artist's struggle with living space since the 1990s.¹¹⁹ The small compensation does not mean that the artist can get a solid studio environment. It is still removed, but in the maintenance of rights and interests as much as possible to minimize the loss, but it cannot stop the pace of urbanization and expansion, cannot curb the negative attitude to art.

Obviously, the natural and spontaneously formed cultural and artistic ecology has not been paid much attention to, and is not even considered to have the meaning and value of social existence. This is a tragicomedy in the process of modern urbanization. A region of artificially inflating the cultural influence of a region and the price of real estate and, on the other hand, expelling art for the sake of this luxury. Art is always in the drift to find their own dreams, art always with the traces of the social process of movement.

The demolition of these art district demolition and other parts of China forced the demolition occurred in the same time period, with a similar problem associated with the demolition of other parts of the social conflict caused by the conflict than the Beijing Art District is much more serious.¹²⁰ Not only attracted social attention and attention, but also led to the relevant departments of the Chinese government on the "Urban Housing Demolition Management Regulations" discussion and controversy, and subsequently introduced the "state-owned land on housing levy and

¹¹⁹ Since 1995, the Yuanmingyuan Art Village has been ordered to dissolve. In 2005, the Suojiafen Art District was dismantled due to the so-called planning problems. Other studios were shelved and finally dismantled at the end of 2009.

¹²⁰ Chongqing, a result of forced demolition of a woman in the roof of their own self-immolation, Beijing, Inner Mongolia, Heilongjiang, Shandong and other places have since the demolition of self-immolation tragedy. See Chinese news media coverage and Internet coverage.

compensation Ordinance draft" opinion.¹²¹ This is accompanied by large-scale urbanization movement and social problems, affecting a series of social relations and legal restructuring and interests of the conflict. It is not known whether the art district will be demolished or not, but it is certain that we have seen the status and influence of art in China, and it reflects the incomplete problem of the art district. Is the art of their own problems. In this context, we must reflect on what art is in China, what has happened in so-called contemporary Chinese art in the past few decades, and if there is real contemporary art, should we not be indifferent to the great changes of society? How do we determine the meaning of our identity? Through art, what do we see in China? How does art make sense in China? In other words, the art district does not represent art, the demolished art district is not art, Civil rights and legal rights of society, legal system.

When the artists go to defend their rights and interests, they are in a special way to carry out. The purpose of this approach is not art, but a value appeal, is based on their problems encountered in reality expressed by the demands. It should be said that this is a meaningless contemporary art, artists to safeguard their own homes is the art of human rights action. It can be said that this is a way to intervene in the arts symbol of society.

This is not the first time artists have been involved in society in the form of art and behavior. For the last three decades, artists have in fact been thinking about society as a sign and identity of their being an artist. As to how to reflect such thinking, how to show their meaning and role as an artist, varies from person to person, because of the time vary, but also because of environmental changes vary.

We often say that China's contemporary art, is directed at the past three decades of art, and for this article is more point to the art of recent years. It is precisely because contemporary art is a

¹²¹ Xinhua News: http://news.xinhuanet.com/politics/2010-01/29/content_12895832.htm. The rapid introduction of this opinion is considered an improvement, but it is also questioned, is considered excessive use of the "public interest" and narrowing of private interests. This is precisely one of the focal points.

hybrid, blurred art landscape, as research and criticism, we do not want to be our focus of the endless, do not want our argument does not have a clear position and appeal significance.

When we are specific to Chinese art, there is something to be explored and researched, not only about China, but also a kind of network connection with the world. In the past many years, Chinese contemporary art has become an international topic, becoming discourse field of discourses.

¹²²Without such an interconnected background of the world, everything that has happened in China loses its historical backing of space and time. If we do not block its historical ties and the relationship between the existence of reality, it must be with the current international art of the occurrence and change are linked, there is a common, from such a point of view to look at contemporary China's meaningful art, only reveals its own independent characteristic and the significance.

In practice, this is the subject of today's Chinese reality, not simply an ideal or theoretical construct. In the Chinese art world, art theorists and critics have repeatedly advocated in recent years, called for a re-understanding of art and its function, value. Wang Lin called on "Chinese contemporary artists to be real and concrete artists only in the face of contemporary Chinese social, cultural and spiritual problems." ¹²³

Here, the problem of the relationship between art and society re-emerges. It is necessary to look at the relationship between art and society from a positive attitude towards art - society. It can reveal a dimension of art development and reveal a strong theoretical and practical tradition of Chinese modern art. Showing that there is such an important art form of Chinese contemporary art, that art is involved in society.

¹²² "The Proceedings on China Contemporary Art Forum", Beijing, 2009

¹²³ Wang Lin, "How to Talk about China's Contemporary Art", "2007 Annual Criticism Collection of Chinese Art Critics" (edited by Jia Fangzhou), Hebei Fine Arts Publishing House, 2007

In the history of modern Chinese art, there are many ideas and trends that emphasize the combination of art and society. Even the artistic concepts and policies advocated by different groups and political parties constitute an important dimension of modern Chinese art history. They profoundly influence Later on many artistic developments.

China's CP leadership, the organization of the Chinese left-wing writers Union, left-wing drama Union, left-wing Artists Union and other left-wing literature and art groups, to promote the "Proletariat", "Chinese literature", " Which is a vigorous art movement, mainly in the form of art associations to carry out activities, these left-wing art community began to appear from the late 20s, there have been Shanghai comics, comic book club, Chaohuashan, one eight Arts Society, the Times Art Society. ¹²⁴They advocated emerging art movements, such as cartoon meeting of the action program called "comic book painter works to go to the streets and factories, the proletarian propaganda and education activities," or even "painting as a weapon, active Promoting the social revolution ". ¹²⁵ "The art movement is by no means a struggle of the fine art schools, but a counter-attack of the class consciousness of the oppressing classes. Therefore, our art also had to be a weapon of class struggle. ¹²⁶" February 21, 1930, Lu Xun in the Chinese University of Arts speech "painting miscellaneous", called on young artists "for society and art", "artists should pay attention to social status", with painting "spread our thoughts." ¹²⁷Xu Xingzhi, an advocate of the left-wing fine arts movement, in his article "Prospects of the Chinese Art Movement" requires artists to "go deep into the masses" and "walk into the workshops", experience and

¹²⁴ Song Jianlin, "Left-wing art on Chinese modern art outstanding contribution", "Journal of Yunnan Art Institute", 2007 the fourth period, the first 11-15 pages.

¹²⁵ Huang Ke: "Chinese New Democratic Revolutionary Art History", Shanghai Painting and Calligraphy Press, 2006, p. 222. Quoted from Song Jianlin text

¹²⁶ "Art of the times on behalf of the National Youth Artists Declaration", see "a century of Chinese art classics: art trends and foreign art (1896-1949)", Gu Sen, Li Shusheng editor, Haitian Publishing House, Shenzhen, 1998, p. The original contained "bud monthly" Volume 1, No. 4, April 1, 1930

¹²⁷ Id ,at 19

understand the lives of workers and laborers. Of the work for the majority of the working people in the community service. Left-wing artists in the artistic concept, to complete the "aesthetic", "for art and art" to "art for the community", to serve the public "public art" change. In 1942, MAO in the Yan'an Forum on literature and art called on the "revolutionary writers of China artists, writers and artists have to go to the masses, must be long-term unconditionally wholeheartedly to the masses of workers, peasants and soldiers All kinds of people, all living forms of life and forms of struggle, all the raw materials of literature and art, before it is possible to enter the creative process. " ¹²⁸

The practice of the left-wing art is carried out in-depth into the streets, to the people, to the masses, in-depth life to start, it inherited the May Fourth Movement advocated the art of thinking, "art socialization" and "social art" The ivory tower "and" to the cross street "continuation. In the 20 to 30 years up to ten years, the art community in the great debate "for art and art" and "for life (society) and art." ¹²⁹ Their influence on the left-wing art, although with the contemporary art of intervention is not the same, but the perspective of the relationship between the art of social relations is the same strain, you can still find their positive significance, can still find art in China's development process It has a special relationship with society and politics. From another point of view, shaping art as one of the positive elements in the structure of social constitutions is the result of the enlightenment movement in modern China and an effort to build a modern state.

Into the contemporary society, for art, in fact, still full of controversy. Art is not a pure land of peace, in the so-called commercial atmosphere, on the contrary filled with a more intense value judgments of the dispute and ideology of the smoke. And for the art of the dispute, not just art. On the level of creation and criticism, there is also a great gap between the two, which is the

¹²⁸ MAO, "Speech at the Yan'an Symposium on Literature and Art", MAO Literary Theory Collection, Central Literature Publishing House, Beijing, 2002, pp. 63-64

¹²⁹ Pan Gongkai et al., "Road to Modern Chinese Fine Arts" (Project Research Achievements), Beijing, 2006, pp. 134-135

relationship between contradiction and interaction. One is based on personal experience, artistic concept, social atmosphere and market influence. One is the art critic Based on different theories and experiences, it is not always appropriate to put forward various criticisms of contemporary art and try to put forward constructive opinions.

In recent years, for example, Chinese art critics have repeatedly suggested that "the sociological transition of art" means that art critics feel the need to look at contemporary Chinese art from a sociological point of view or to re-evaluate Chinese art. In 2003, at the Art Criticism Forum held by Shenzhen Art Museum, Li Gongming presented the thesis "On the Sociological Transformation of Contemporary Art in the Public Domain", Sun Zhenhua submitted the "Sociological Transformation of Contemporary Art".¹³⁰ In 2005, the Shenzhen Museum of Art held a forum on the theme of "The Sociological Transformation of Contemporary Art", and published the collection of "Art and Society". The "Sociological Transformation of Contemporary Art" The view of man, "not only refers to the creation of contemporary art, but also on contemporary art criticism writing and theoretical writing", and emphasizes "the art of social intervention and intervention, contemporary art should have realistic concern, courage Face the social reality, closely linked to social problems."¹³¹

It is said that there is still a place for further exploration of the "sociological transformation of contemporary art", that is, whether it requires the transformation of the existing art, or has it already happened, or is it merely an observation and research of contemporary From the point of view of art, the transition from creation to the emergence of a new trend is not, at present, a trend; in the case of criticism, sociological transformation is more of a theoretical initiative, Theory to re-focus on social facts, re-explain the relationship between art and society, to re-understand the surface of the artist is a personal behavior, and look behind the social motives, and all

¹³⁰ "Art New Vision", Pidao Jian, Lu Hong editor, Hunan Fine Arts Publishing House, Changsha, 2003

¹³¹ "Art and Society", edited by Lu Hong, Sun Zhenhua, Hunan Fine Arts Publishing House, Changsha, 2005, Page 2

kinds of formalism theory to find a different interpretation of path, so art theory "as a critical discourse, is to work on multiple dimensions, both the existing phenomenon analysis, criticism, can also be based on the status quo and criticism, summed up the logic of the occurrence Fact, but also based on a theory, put forward some kind of conception of the program."¹³²

This article will be written in the implementation of the "art involved in society," this issue is based on the art phenomenon has occurred to analyze, and such art has been involved in the existence of our lives, but not as a mainstream form (more often not Become mainstream), or has not been widely appreciated, and sometimes down to be ignored, ignored or derogatory. Therefore, the intervention here is not a "transformation" of the problem, but to be re-understanding and affirmation of the problem, but also we often say is to rediscover the history and reality. When a meaningful art is affirmed, history can be created on this basis, this is the theory and practice of mutual evidence and interaction.

In fact, when I began to write this essay and analyze contemporary art in China with the clue of "art intervening in society," I was surprised to find that the positive, participatory, interactive, interventional and interventional art in China is not Too much, but too little. When we again and again to promote the art of independence and individuality, but intentionally or unintentionally ignored the public and social art. The lack of attention to the public nature of art makes our art narrow and self-limiting, but also easily lead to loss of art should be the vitality.

In the context of the concept and the theory of "art intervening in the community", in the context of this article, we discuss the criticality of the conceptual art associated with the development of contemporary art, the spirit of Beuys' social sculpture as well as relational aesthetics. In the form of practice, in general, the concepts of "artistic involvement in community" in contemporary art

¹³² Yang Xiaoyan, "The Necessity of Turning the Sociology of Art Theory from the Analysis of One Case", "Art and Society", edited by Lu Hong and Sun Zhenhua, Hunan Fine Arts Publishing House, Changsha, 2005.

include, for example, community art , community- Based art projects¹³³, to observe its recent international and China trends, challenging the past on the function of art, the role of the artist's inherent understanding of the role of positioning, not only to expand the boundaries of artistic activities But also can see the place where art takes place is not limited to the general knowledge of the performance space, but also on the current social, cultural, economic and other significant impact and change the power.

An anthropologist, Clifford Geertz, in his book *Local Knowledge*, points out that art is the essence and foundation of a cultural system. The interpretation and writing of culture must also be explored from the artist's work. Can see the national culture in the social relations, norms and value system. ¹³⁴In Western countries, the relevant publication of artists and social participation is found in Su Braden's 1978 book *Artists and People*, which analyzes the 1970s social art movement in the UK and It is pointed out that the people are the main body of the creation of culture and not the government organ. The development of cultural policy and arts and culture should proceed from the community art culture and social mass culture rather than the development of high art, which should be balanced development. ¹³⁵François Matarasso, commissioned by the Arts Council of England, published a study in 1997 on the impact of art on social change: "effective or decorative? The purpose of art is not to create wealth, but to create a more stable, self-confidence and creativity and cohesion of the society. "Art is not to create wealth, but to create a more stable, confident and creative and cohesive society. The results show that artistic activities not only reflect the social changes, but also participate in artistic activities, which help to build a social environment of self-determination, self-identity and cultural creativity.¹³⁶ British artist John

¹³³ Community art in English, or community-based art projects, was first translated into community art. Since the community refers to communities or people in English, to avoid falling into the narrow definition of community, since 1970, Community art "is more appropriate, this article also to 'community art' to refer to the community art

¹³⁴ Clifford Geertz, *Local Knowledge: Further Essays in Interpretive Anthropology* (New York: Basic Books Inc.1983).

¹³⁵ Su Braden, *Artists and People* (London: Routledge & Kegan Paul Ltd., 1978).

¹³⁶ François Matarasso, *Use or Ornament? The Social Impacts of Participation in the Arts* (Comedia, 1997).

Latham argues that the artist is not isolated from the social periphery, but should take the initiative to participate in the community and intervene in the social power structure. He promoted the Artist in Placement Group in the late 1960s and early 1980s and, in conjunction with other European artists such as Joseph Beuys (1921-1986), engaged in a series of artists' movements in the community, not only in Art, but also including the community, educational institutions, government departments, for-profit and private units.

New York's conceptual artist Joseph Kosuth (1945-) in 1969 proposed "*Art after philosophy*". The artists become the media and agents of the writing of meaning and culture. They participate in cultural activities like philosophers and anthropologists, and in many of them are involved in art , The importance of the link between the artist and the audience becomes more influential in the connection between the human being and the artist through his contact with the audience through the exhibition. ¹³⁷ Thus, the artistic power and the development of art, many times for the construction and record of the culture of the people to bring endless energy, but also to the local culture to take root down, when the artist into a community or community The artists, with their unique artistic vocabulary, lead the audience to re-discover their daily life, reflect on the culture and environment in which they live, and the power of art is enough to bring about social changes.

The distinction between self-organized, violent, and concerned "participatory art" - whether it is the woodcut movement of the last century or the practice that is taking place - and the solidification of political tools, top-down dominated by political parties and the state. The so-called "revolutionary art" that needs to be maintained through violence. At the beginning of the twentieth century, the progressive ideology of the pursuit of equality, freedom and common good life was the source of Chinese participatory art. The fear of apathy and nationalism caused by the change of neo-liberalism was the greatest challenge of participatory art.

¹³⁷ Joseph Kosuth, *Art After Philosophy and After: collected Writings, 1966-1990* (Cambridge, MA: MIT Press, 1993)

The young artists involved in the woodcut movement in the 1930s faced a crisis of national survival. Perhaps their compromise on the system of centralization of national survival must be made the choice. Today, we have a food and clothing and basic national dignity of our face is the environment, trust, and equality crisis. If we continue to rely on the model of political centralization and economic freedom, with power and interests as the core, if we do not have extensive and spontaneous participation, will we be able to avoid the crisis becoming a disaster? Participatory art itself can not completely change our status quo - it needs to form links with other progressive forces - but participatory art as an imaginary space is valuable because, as Professor Wang Xiaoming said: the greatest "counter-revolutionary" Is not convinced that we can change the reality, that we can only try to adapt to reality.

This paper will present the current foreign and Chinese art in the community involved in the development trend of observation and its impact on several aspects of discussion, including people / people and space / person and environment dialogue, culture and the reflection of social context, which brought the development of cultural and creative industries and cross-cutting cooperation.

To discuss the participatory art during the period from 1990 to 2009, and to discuss the meaning of the audience entering the artistic field as the participants and the various related issues. And explore the process and significance of the mass participation in the artists' projects in contemporary art, as well as the changes in the interaction between art and the public, and discuss the meaning of participatory creation itself and the types of participatory creation. The aesthetic concepts covered. In recent years, there are many types of creative works. This research mainly focuses on the process and significance of mass participation in the creative projects of artists, so it does not involve the discussion of interactive technology or new media art.

In the process of art intervening in the community, in addition to bring local cultural reflection, collective self-identity and change of power, often when artists enter into different communities, they need to personally visit a specific location, and others The artist may be able to overcome

some of the unexpected and difficult to create and excellent works of quality, through such an approach, The works of many artists reflect the background of local characteristic industries or local customs and figures, historical stories and so on. They not only show the value of the artist's participation in the community and the public as well as the interplay of the artists in a region, important position. Often the artist's work and activities are combined with the local industry, bringing new ideas and values.

The British community art, for example, its development in the post-war Britain to reflect the social changes, popular culture and different times of the cultural movement is no doubt closely related. In the United Kingdom, the community art movement has been popular since the 1970s, followed by artist-in-residence schemes, sponsored by artist councils or artist-in-residence schemes in the following decades.¹³⁸ Under the influence of contemporary artists, shows the value of creativity, as well as their life in the British community the possible impact. Today, British political and business leaders have never overlooked the importance of creativity in the post-industrial era of Britain and how the cultural creative industries have transformed the UK from a manufacturing economy to a economy of imagination.¹³⁹ Britain, famous for its huge cultural and social resources, spurred the Arts Council of England on the occasion of the new millennium to mobilize a total of 10 regional arts in the UK YOTA was launched in the Year of the Artists (YOTA) by the Regional Arts Boards, which began in June 2000 and lasted for one year in May 2001. Time, and programs to support a diverse range of arts. Over 1,000 artists and art groups have moved to 1,000 communities, locations and institutions in England, bringing about the development of community-based art movements; not only art galleries and theaters, but also markets, Schools, prisons, hospitals, historic buildings, factories, forest farms, farms, airports and stations, as well as many outdoor spaces in urban and rural areas, in this process, trying to break the artists and the

¹³⁸ Artist-in-residence schemes are commonly known in China as 'art villages', but they are carried out in the United Kingdom in a more diverse form, in the concept of artistic intervention, community interaction, this article To take the 'artists stationed in the project' translation, because it is more in line with the actual situation in the United Kingdom and the English original meaning

¹³⁹ Mirza, M., ed. *Culture Vultures: Is UK arts policy damaging the arts?* (London: Policy Exchange), p.14.

public barriers, bring more The collaboration between artists and the interaction with diverse audiences inspires the creativity of artists and opens up a new era of creative experiments and art industries for artists.¹⁴⁰

"The Year of the Artist: Breaking the Fence", published by the Arts Council of England, points out that the origin, production, packaging and execution of creativity in the cultural and creative industries come from the artist. The creativity and imagination of the artists lead us to ask questions and innovate, we are not only learning art in the history of art and art, these living artists are the cultural assets of today's society, there are many worth to learn to understand the value of art creation process includes exploration and imagination, aesthetic and understanding, Skills, and execution. If education is the first line in which a culture can see its future, it is difficult not to put art at the heart of the educational curriculum, because art is in our daily life, Fashion design, newspapers, home furnishings; art is also in everyone's thinking and cognition ---- we sing the songs, body language, dream writing and expression of the traditional concept of art cannot be divorced from.¹⁴¹

In the process of art intervening in the community, the combination and development of many cultural and creative industries has become another trend. In recent years, it has become a community of different attributes. Whether it is a proactive search for art, it brings industrial creativity and value enhancement, or Artists seek to enter the community life, naturally to care about the local culture-related industries, and into their creation, art involved in the community and bring cultural and creative industries, generally recognized, is currently in Taiwan to art community involvement activities In the face of one of the concerns.

Capital IV Medio Politics

¹⁴⁰ Matarasso, François. Use or Ornament? The Social Impacts of Participation in the Arts(Comedia, 2007).

¹⁴¹ Arts2000, Year of the Artist: Breaking the Barriers (Sheffield: Arts 2000, 2001), pp.3-5

The interlacing and interaction of discourse space will produce unique and interesting communication phenomena, which will become richer and have multiple interpretations. The research on this can not only verify the western communication theory, but also question and challenge it. He Zhou believes: "Political communication studies may be one of the fields where Chinese communication studies can connect, dialogue, and even make relatively obvious contributions to global communication studies.

Entering the scene of every news, then we cannot claim that the Internet has had a fundamental impact on contemporary life. Therefore, the human behavior and communication in contemporary new media and Internet technology are slowly unfolded with photography as the center. It is the act of photography, not the act of viewing, that has become the core of contemporary society that most needs to be studied and grasped.

In other words, the statement that "everyone is an artist" has not only been realized in contemporary times, it is even very suspicious - since everyone is already a "photographer" due to the popularity of photographic equipment, then in the "photographer" In the process of becoming an artist, what mechanism is at work? If contemporary new media art is not just self-talk, but can be output as a more technical image concept, then in what way does the artist exert influence on the public?

1.From "Social Information Media" to "Social Communication Media"

When we look back at the photographic works on the Internet, we will find that photography, as the core of Internet communication, initially entered it as a "documentary person" - this documentary effect not only inherits the "eye-based" in the general sense. Watching”, also inherits the characteristics of “documentary” as a traditional paper media and communication tool. Of course, the advent of the Internet broke the single-center publishing method of traditional media, but the

public did not develop a new way of using photographic equipment with the "interactive spirit" of the Internet 2.0 era, but put their own. It has also become "the occurrence point of documentary information", conveying the value of social news in a casual way.

It is in this dimension that media politics in the traditional sense unfolds. The problem with this angle of analysis is that it tends to think that the value of mass photography on the Internet is only produced as a kind of "recording information" without any artistic effect. Therefore, the significance of "information transmission media" such as Weibo and WeChat Moments is greater than the significance of social communication media such as Facebook and WeChat Moments. Therefore, the evaluation of Ai Weiwei's works, and even the image problem of the student movement in Hong Kong and Taiwan, can only be analyzed from the perspective of a certain "information value" - because he/she stands in the space where the event occurred, records the event and spreads it out, his/her image has value.

This kind of value is not given by the photographer itself, but only given by the temporal and spatial characteristics of news events, topic attention and sensitivity to social issues. The success of Ai Weiwei's works is only due to his "connecting his image with the social issue itself", using the symbolic "typical character" method to paste the originally valuable social information on his "typical image" above. The creation of this typical image, which can be called "self-informatization", happens to be an important function of Internet social media. The only difference is that, on Facebook or WeChat, the "self-information" of ordinary girls is to take a selfie with a brand-name bag or sitting in a Mercedes-Benz, while Ai Weiwei is sitting in a disaster or political scene to take a selfie.

Therefore, what we can find is that the way of shooting images of social communication is based on the basic grammar of "confirmation of self-image in a certain moment and environment". Taking a selfie is not just the dissemination of self-image, but more importantly, it uses the environment to confirm "I am here, so I am valuable". The value of the environment is extracted by

the image of the self-timer, allowing the Selfie to use the absoluteness of time and space to endow himself with a value beyond ordinary life. And this is precisely why we can "target a large number of selfies and random photos" in social movements in Hong Kong, Taiwan and around the world, instead of "targeting the realization of political goals" "political new situation" question.

When photographing pictures as "self-informatization", it may be to spread a certain value in social information media, but in social communication media, it is a way to control the attention of others and train self-stardom. The angle, background, and even the auxiliary textual explanations selected for mobile phone photography are not just the selection of "what kind of information to disseminate", but more about using the environment in which one is "here and now" to the viewer". The environment in which the other side is located" criticizes and ridicules—"I'm in the team", "I'm in Paris", "And you?".

In this sense, the annotation of images and information such as "Where am I" under various satellite positioning systems not only strengthens the strength of this "environmental criticism", but also directly connects the viewer through the map. Pull to that location or event with more information to further enhance the lofty quality of the selfie-taker's image.

Likewise, the photographed objects—all kinds of objects—become "appendages of social scenes" under this imaging. The artist is not using the material properties and visual properties of these objects to create, but is using these objects to evoke the viewer's memory of that special social scene that the artist took a selfie. The use of ready-made products does not transcend their inherent characteristics, but in turn "supports" these images, and becomes the artist's self-image of "on-site and communication" on the spot.

From the perspective of traditional photography, the act of shooting has always hidden the invisible audience. However, the contemporary society of social media has turned this potential viewing into a socialized network economy industry-by selling the temporal and spatial characteristics

of selfie photographers, establishing their own typicality, and selling commodities and even Selling works of art that have nothing to do with the here and now, but are directly related to self-image.

In other words, an artistic result created by the social economy is that the artist self is typified. This model is the same as the model that created the "Lei Feng Myth" back then. The only difference is that the latter was created by the propaganda department, while the former was headed in the opposite direction of the propaganda department.

From this perspective, we will find that under the interaction of contemporary new media and network socialization, the "event documentary function" of images begins to transform into a "realistic function". Therefore, Ai Weiwei's behavior stuck between documentary and realism can only be regarded as the self-invention of a netizen with superb business skills - this technology has been learned by business models such as "logical thinking", and more importantly It is from this point that we can identify a certain "new media realism style" in contemporary art works.

New media realism here refers to the formal style of works that "reflect" or "present" the social ecology and individual living conditions of the Internet age by means of non-painting photography. These works do not simply record social reality, but reproduce the feeling of people watching social reality through artistic means of new media.

Aside from Courbet's statement, according to the definition of realism in general socialist literature and art theory, realism has three elements: "typical characteristics of typical characters", "realistic representation of social reality", and "historicality and class". And we can clearly observe from many artists how these three elements work with each other within the framework of new media:

"Typical characteristics of typical characters" is aimed at the artist himself, using art works to often express the artist's own technical safety zone, and in turn using the real social environment

to "bless" himself, making himself the core focus of social networks. The authors of traditional documentary photography and documentaries are often "retired", and the new media art works and artistic performances under these social networks are in fact constantly expanding an artist's swollen self.

"Realistic reproduction of social reality", on the one hand, uses photography as the main medium, on the other hand, it also uses installations to restore social reality scenes, and even uses other means to stimulate people's feelings about social reality scenes. The "reality" with sociological significance is "represented".

There is no doubt that the critique of "historicality and class" has long since shifted to a critique of the market and the system, and the market is a substitute for "capitalism" and the system is a substitute for "class concepts." Regardless of whether the artists are conducting sociological investigations, disaster rescue or even institutional victimization, in fact, most of them are still continuing the critical theme of traditional realism.

Xu Zhen's "MadeIn Company" ¹⁴² is a representative work of this "new media realism style". Through various media proclaiming "abandoning signatures" and allowing his works to be produced in a "corporatized" manner, in order to typicalize himself as the basic production unit of contemporary society, "MadeIn Company" completes the typicality of the individual artist. A few years later, it was announced that "Xu Zhen" was reborn as a brand, which just echoed this typical process of self-symbolization; by producing a large number of works using Yiwu small commodities as materials and ready-made classical sculptures, Xu Zhen the social reality scene of China's

¹⁴² MadeIn Company" is a well-known contemporary art creation company in China. It was founded by artist Xu Zhen in 2009. With the production of artistic creativity as the core, it is committed to exploring the infinite possibilities of contemporary culture. Over the past three years, MadeIn has developed into a A company in the true sense, a social machine, with its complex forms, multiple productions and frequent activities, it constantly creates various topics, making MadeIn an artistic phenomenon and a "social installation".

commodity economy is clearly and thoroughly "represented"; through the discussion of these scenes, the artist has completed a certain "historical and class" critique.

Perhaps it can be said that if it weren't for the "self-manufactured attribute" brought about by the current era of online social media, Xu Zhen's works might not have possessed such great energy. Andy Warhol's technique of controlling the medium and controlling the topic has actually become a method that people use every day in the contemporary Internet age. And more importantly, Pop Art is not based on "representing" a certain social reality. Instead, it turns the dissemination of objects and symbols into the starting point of their own creations. Therefore, what Xu Zhen achieved through "MadeIn Company" is the "realist criticism" created on the basis of this "social network economy", rather than the endorsement of Pop Art in China.

Through this dimension, we can also observe the characteristics of "new media realism" expressed by young artists such as "Shuangfei Art Group". Through the issuance of "Shuangfei Coins", groups of boys bathing together, sharing the stage with popular celebrities, and a large number of live performances, "Shuangfei" not only constructed a self-centered typical image of "second-tier urban youth", but also completed in these ways. The social reality of a certain "success illusion" of contemporary youth "illusioned" by the entertainment media. The performance reinforces the

actualization of the social scene, while its image stabilizes the identity in a certain "social class attribute".

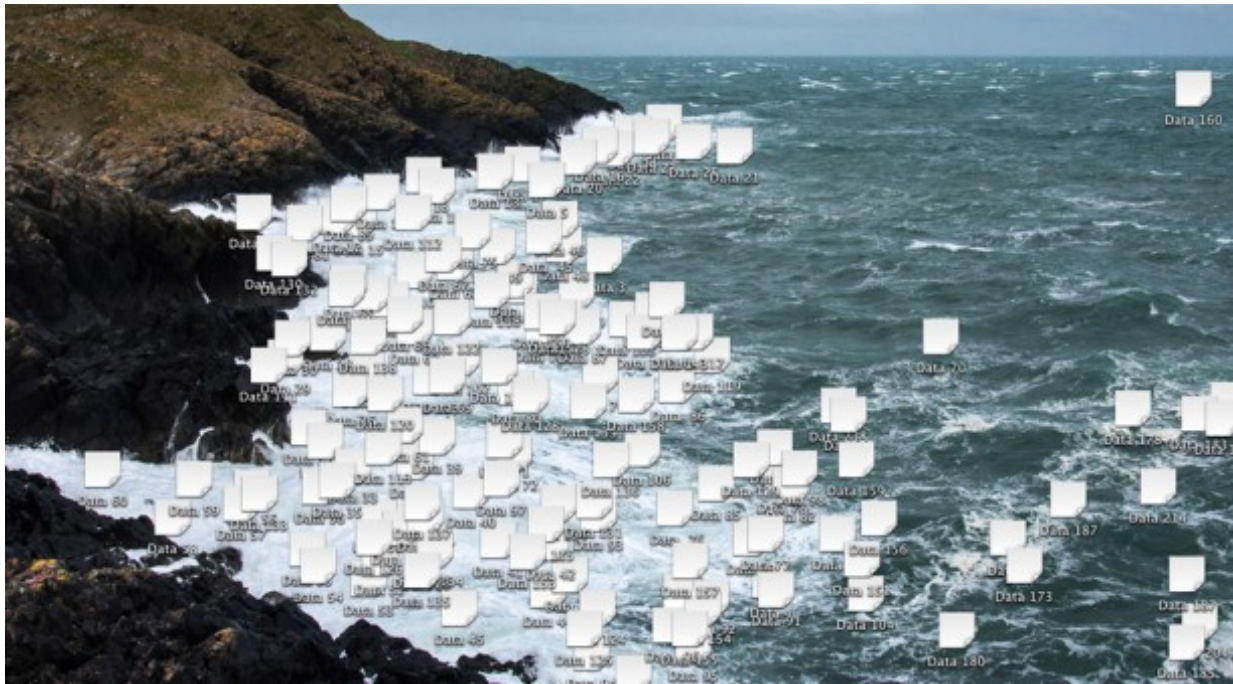


Shuangfei Klein Blue, 2015

In Lin Ke's various video performance records, his focus has shifted from the traditional social scene to the "new social scene" of the computer screen that contemporary people face every day. Boredom, self-relaxation, ineffective work, etc. are completely reproduced; while Hu Weiyi uses photography to return to the traditional so-called "sociological photography" level. The scene shooting completed a certain kind of realistic criticism; Miao Ying completely restored the visual effect of a certain socialist aesthetics, and set up a social scene like an Internet cafe; Zhu Tian's "Waiting Like a Prostitute, Half Shame and Half Sad" will restore the balcony and the scene of erotic places. Use this as the starting point for your own creation.

Of course, we can also find many works of this "new media realism". These works may have been pioneering before the birth of the social nature of the Internet, but today, when "social scenes are networked, imaged, and socialized", they will undoubtedly enter the category of "realism". Social

scenes are imaged and typified, and what follows is how to use these images and typical scenes to form a complete narrative logic for the artist's social interaction—how to use the the scene of "then and then" criticizes the reality of "here and now". However, in the era of social media, the practice of media politics is completed through "national photography behavior", while artists in the exhibition hall use "artistic behavior" to complete the basis of their media politics.



"Data Foam Board", 2013, collection inkjet print, 120 × 57.56 cm

2. "Social Intervention" Mistakes

The problem of works of art in the era of online social media is a media politics problem, which must be analyzed from the perspectives of "media social behavior" and "technical characteristics of media". Works of art, in this state of social media, are created using the separation of the social environment itself and the social network. The nearer and farther real society is elevated to the level of artistic social network in the artist's lens and installation, and even under many social investigations. The tradition of traditional documentary photography and documentaries has become a style of realism under the disintegration of these "social network thinking", and even the behavior of "recognizing" these styles in social reality.

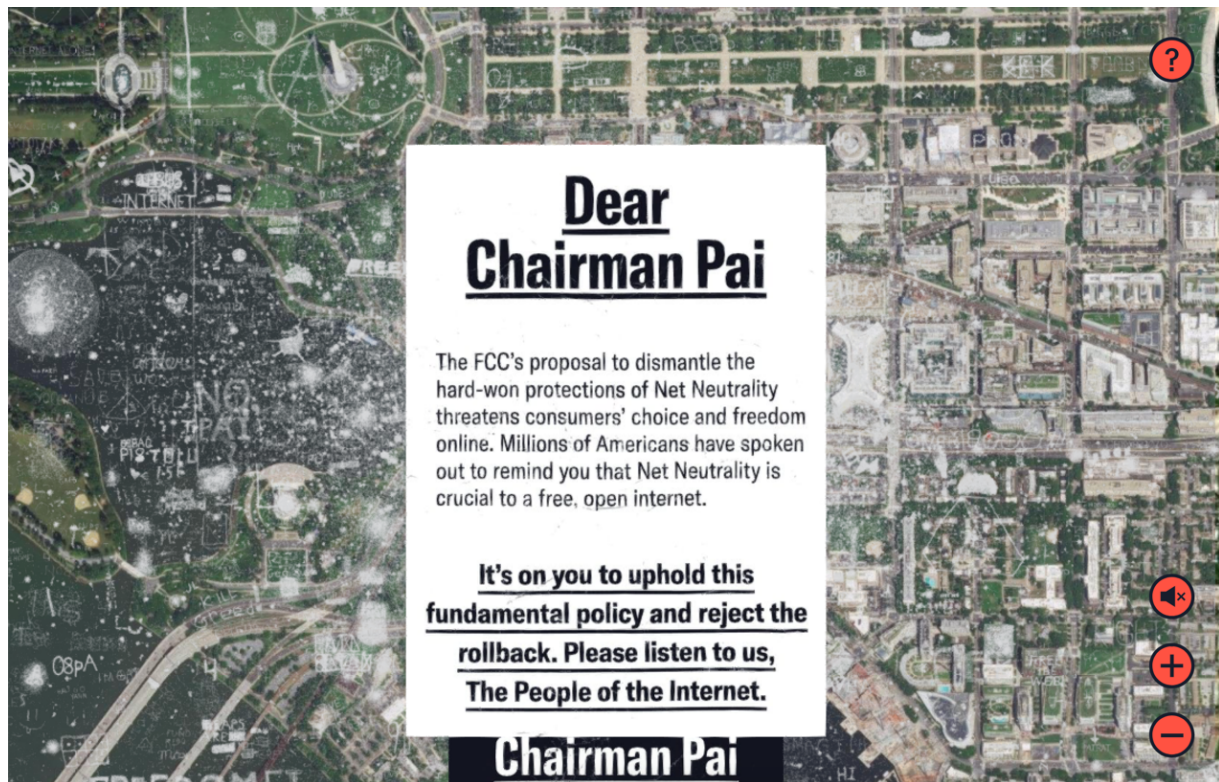
Using an American-style "involvement/participation" approach to art confuses the process of creating the work with the aesthetic tendencies. Just because a work reflects reality, critiques reality, or even participates in, intervenes, and changes reality does not mean that the aesthetic tastes they take are not realistic. Conversely, even if its aesthetic taste is realistic, it does not mean that it is involved in the development of society.

Paperstorm is a collaboration between Moniker and Mozilla's Advocacy team. Our goal is to remind Ajit Pai, the Chairman of the Federal Communications Commission, that more than 22 million people submitted comments to the FCC¹⁴³ on the proposal to overturn Net Neutrality.

"We did it! Can you believe we dropped 22 million flyers on the FCC building? (22,588,484 flyers to be exact). This is just a few more than the 22 million comments the FCC received when they announced their plan to repeal Net Neutrality.

This campaign may be over, but we made our mark – keep the pressure up while the FCC considers their next steps."

¹⁴³ The Federal Communications Commission (FCC) is an independent agency of the United States federal government that regulates communications by radio, television, wire, satellite, and cable across the United States. The FCC maintains jurisdiction over the areas of broadband access, fair competition, radio frequency use, media responsibility, public safety, and homeland security.^[4]



<https://paperstorm.it/>

Voteauction was a website which offered US citizens to sell their presidential vote to the highest bidder during the Presidential Elections 2000, Al Gore vs. G.W. Bush.

Bringing capitalism and democrazy closer together!

Several US States (Missouri, Wisconsin, Chicago, Arizona, Nevada, California, Massachusetts, New York) issued temporary restraining orders. Federal Attorney Janet Reno, the FBI and the NSA were investigating the case to ensure the integrity of the voting process on november 7th, 2000. Over 2500 global and national News features in online media, print, television and radio have been reported (including a 27 min. CNN exclusive "Burden of Proof").

The work of UBERMORGEN, an artist duo of lizvlx and Hans Bernhard, Vote-Auction was an online auction platform created during the 2000 US presidential election that claimed to allow Americans to sell their vote online. Vote-Auction was less an actual marketplace than an

intervention into political discourse, and no actual transactions took place. Nevertheless, the project quickly ran afoul of authorities, who made extensive and unsuccessful efforts to shut it down. This only fueled the project's considerable media attention, which included over 2,500 news features on television, radio, and print magazines, including an extended CNN feature entitled "Burden of Truth." As a work of parafiction, Vote-Auction raised salient questions about the moral basis of law and the opacity of democratic institutions under capitalism. According to the artists, elections are flush with corporate cash, and Vote-Auction merely carried the relationship between money and votes to its grassroots conclusion.



Installation view, UBERMORGEN, THE*AGENCY [for manual Election Recounts] (Graz, 2004).

Therefore, using concepts such as "social intervention" to study these works of art is out of context. Rather than intervening, it is because the artist created this scene so that people can use the image to awaken a certain memory, and bring this memory to the real society for confirmation. The existing so-called sociological art works neither "expose" nor "criticize", but simply "present", and use this "presented" social scene to make a contrast with other works in the white box. , to complete the artist's complacent "social concern". Rather than that, it's better to complete some artistic style.

3."New Image Space" and Social Carnival

"A ghost, the ghost of contextualism, wanders around the world." The last international avant-garde movement of Western modernity, Situationist International, used this to imply the expression of the first sentence of the Communist Manifesto. The controversial gesture engraves itself into the history of

the future. This thought left a radical and indelible mark in the world of concept and form; its instrumental and decisive role played by the May student movement in France in 1968, and its critique and differentiation of the market spectacle from the misappropriation changes the understanding of the relationship between art, politics, and daily life. Art is its priority. Since then, the artist's discussion and debate over this critical tradition has never stopped.

His work is based on archival investigation with a strong affinity towards cultural theory. The themes that run throughout his art projects and curatorial practice touch upon realism, modernity and the post-colonial past. All preconceived knowledge and concepts are called into question. In his piece *Walker-on* (2008) ²⁸, he takes the idea of truth in realism to expose it as flawed from the beginning, by way of inclusion or omission, or a simple change of perspective. The artist recovers three photographs from the archives of one of the most influential photographers of all time, Walker Evans (his works are currently displayed in the exhibition *Walker Evans, Anonymous* ²⁹ in Foundation A Stichting, Brussels). The images shot by Evans show several men loading a street

sign displaying the word 'Damaged' into a truck, which the artist suggests is most probably the second part of a promotional sign for the movie *Not Damaged* (1930) by Chandler Sprague. Meessen re-creates the sign in its original size and relocates it in different public spaces around Belgium – art fair, city festival, exhibition, and public park – to alter the setting, the context and, thus, to propose different possible interpretations.



ONE, TWO, THREE (SERIES: NO SERIES), 2015

IMAGE, THREE-CHANNEL DIGITAL VIDEO RECORDER, SURROUND SOUND, LOOPING, 35:00

In "One, Two, Three", Vincent. Mason revisited part of the history that the sport is still being erased: he is in the Belgian situationalist Raoul. In the archive of Raoul Vaneigem, the Congo situationalist Mberoro was found. elegant. M'Belolo Ya M'Piku wrote the lyrics for a song of resistance in May 1968. The collaboration between Mason and Mberoro and the young female musicians of Kinshasa brought a new interpretation of the song. This film uses a scattered film presentation technique to make a spatial translation of the subjectivity of these collective adaptations.

The visitor is invited to begin the exploration into re-writing history by going over a series of textual and visual artifacts ('Index'), drawing the invisible connections between international

avant-garde movements from dadaism to the situationists and their links with Africa during colonial times. Each print is visually presented with a letter from the alphabet set in an opensource font called Belgicka, which is designed to be endlessly modified, just like history.

The Silent University is a solidarity based knowledge exchange platform by refugees, asylum seekers and migrants. It is led by a group of lecturers, seeker. This platform will be presented using the format of an academic program. Since 2012 the Silent University has involved those that have had a professional life and academic training in their home countries, but are unable to use their skills or professional training due to a variety of reasons related to their status. Working together, the participants have developed lectures, discussions, events, resource, archives and publications. The Silent University started initially in London in 2012 in collaboration with Delfina Foundation and Tate and later hosted by The Showroom. In 2013 the Silent University established in the Sweden in collaboration with Tensta Konsthall and ABF Stockholm. In 2014 Silent University is also established in Hamburg, Germany initiated by Stadtkuratorin Hamburg in partnership with W3 – Werkstatt für internationale Kultur und Politik. Silent University Ruhr – initiated by Impulse Theater Festival in coproduction with Ringlokschuppen Ruhr and Urbane Künste Ruhr – opens its doors in Mülheim from June 2015 on. Silent University is also established in Amman, Jordan initiated by Spring Sessions from May 2015 on and in Athens since December 2015 .

The Silent University aims to address and reactivate the knowledge of the participants and make the exchange process mutually beneficial by inventing alternative currencies, in place of money or free voluntary service. The Silent University's aim is to challenge the idea of silence as a passive state, and explore its powerful potential through performance, writing, and group reflection. These explorations attempt to make apparent the systemic failure and the loss of skills and knowledge experienced through the silencing process of people seeking asylum.

BANDU MANAMPERI is a core member of Colombo's Theertha Artists' Collective. One of the initiators of performance art in Sri Lanka, Bandu remains one of the leading performance artists active at present. He creates highly personal art experiences based on the transformation of his

own body. His art practice also encompasses sculpture, drawing, painting, and installation art. He lectures and consults widely on a range of topics including contemporary art, performance, museology, and local craft traditions. Manamperi's praxis brings together notions of memory, and demonstrates how the effects of external events and doctrines are absorbed into the individual's being through the body to create memories that become inscribed within us.



BANDUS' RECENT PERFORMANCE 'DEAD FISH' AT THE 'THEERTHA PERFORMANCE PLATFORM 2015', COLOMBO , (PHOTOGRAPHY - SANJAYA EKNALIGODA)



BANDU MANAMPERI, PHOTO PERFORMANCE, ARCHIVAL PRINT ON PAPER, 91.44×60.96 CM, 2014, PHOTOGRAPHED BY DAKSHINAMURTHI MARASINGHE | IMAGE COURTESY OF COLOMBO ART BIENNALE AND THE ARTIST

Japanese artist Koki Tanaka has been nominated Deutsche Bank's Artist of the Year 2015, for his ability to observe the most indifferent matters of the everyday and transforming them into fantastic, humorous events, revealing the 'uncanniness' of existence. Tanaka's performances, installations and videos explore the relationship between objects and actions, such as in his series *Process of Blowing Flour* (2010), or videos that record simple everyday gestures performed with everyday familiar items, such as a knife cutting vegetables, beer poured into a glass or the opening of an umbrella. All these situations, in which nothing seems to happen, compel us to take notice of the mundane, through obsessive repetition and minute attention to detail. A sense of community is also at the core of Tanaka's practice, which aims to create a common space for collective creativity and imagination and encourages sharing and exchange, by experimenting with new rules of negotiation and collaboration. *A Haircut by 9 Hairdressers at Once (second attempt)* (2010) was his first collaborative work and took place at a hair salon in San Francisco, where a group of hairdressers attempted to give the model a haircut by committee. The normally one-on-one relationship of hairdresser and client becomes a round table negotiation. In his *Precarious*

Tasks series from 2012, Tanaka reflects on the ongoing uncertainty of the reconstruction efforts and the unfolding nuclear crisis, making oblique references to the post-disaster situation.

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KOKI TANAKA, *A BEHAVIORAL STATEMENT (OR AN UNCONSCIOUS PROTEST)*, 2013, COLLECTIVE ACTS, HD VIDEO, VIDEO DOCUMENTATION, 8MIN. PHOTO: TAKASHI FUJIKAWA | © COURTESY OF THE ARTIST, VITAMIN CREATIVE SPACE, GUANGZHOU AND AOYAMA MEGURO, TOKYO

4.Re-dissimilation of pseudo-needs

Volkswagen's affirmation is a negation for avant-garde sports artists. Because of its rebellious desire to disintegrate the masses' inertial thinking, it is a counter-tune to the uncoordinated noise of the masses. Therefore, avant-garde artists are constantly seeking "new" "Action or form to maintain its "anti", because any "reverse" will be "positive" if it succeeds. However, in the late period of Marko, it was optimistic to emphasize that subversion must be a transition, and it must be echoed by the state of physical change, that is, the attack on developed capitalism can achieve liberation. For Marcus, "only through unity in the face of exploitation, not through revolutionary protests can change. Even if art is entertaining, it can collectively subvert the unity... Art provides a driving force for change, in The moment of a certain society negates the opposite of the status quo, reveals the art form, and destroys the form in the next moment into anti-art. Art as a system in the social structure, the avant-garde art movement undoubtedly possesses a certain social movement character, how to make it clear: the success of social movement is the sublation of social movement, social movement is between two social states, one side It is a creative initial state (nascent state), and the other side is a fixed everyday-institutional state. That is to say, the positive/negative destruction of the social movement is the daily life of another kind of interest (public interest).

If you analyze it from the perspective of media politics, you will find that the real intervention is not the artist, but the lens. Since the lens points to some specific social scenes, these scenes are recorded, either directly becoming the material created by the artist, or indirectly becoming the "prototype" that the artist reproduces on the spot. This kind of domination of the real world by the lens may be a "natural behavior" in the creative process for artists, but it has become a new method of "disciplining friends and neighbors" in contemporary social networks.



ONE.TWO.THREE (2015), VIDEO STILL. THREE-CHANNEL DIGITAL VIDEO INSTALLATION (LOOPED), SURROUND SOUND. COURTESY OF THE ARTIST AND NORMAL, BRUSSELS |



ONE.TWO.THREE (2015), VIDEO STILL. THREE-CHANNEL DIGITAL VIDEO INSTALLATION (LOOPED), SURROUND SOUND. COURTESY OF THE ARTIST AND NORMAL, BRUSSELS |

The dominance of this lens is very similar to the binary opposition between "image space" and "object pop" discussed by Italian art critic Germano Celant in 1967. In short, before inventing the concept of "Arte Povera", Celant believed that the artist of the video space built the audience's environment into a closed, orderly state, in contrast to "Art of Objects or Pop. " while encouraging public participation in the creation of open spaces. Represented by the former, the most typical example is the decadent tendency of the "abundant world" represented by "new realism" in the "golden development period" of Italy in the 1970s. Those traditional socialist issues in Italy just after World War II were lost in the economic recovery, and the student movement of 1966-1968 brought these issues back to the table. Therefore, before "Arte Povera VS Art of Abundance", Celant used the formula of "Pop of Objects VS Image Space" to pursue the openness of his works.



WALKER-ON, RELOCATED AT THE MINISTRY OF FOREIGN AFFAIRS, EGMONT PALACE, BRUSSELS, 2013

But we must note that in fact today's object art and arte povera have also cancelled their openness - this openness is the openness of the exhibition site, not the openness of social issues. With the acquisition of MoMA, the works that the public could use to complete "on-site participation" completely abandoned their social attributes.

The re-establishment of the "new image space" came with the popularization of digital photography equipment and the emergence of Internet display means. In this new space, the public replaces the artist, and the website replaces the MoMA. The public establishes social order through various pictures and selfies of the scene, and the website selects these orders to complete the creation of "star users". Becoming a star user means that individuals have achieved the attraction that artists can build in the showroom, and they use this attraction to sell products that have nothing to do with it - a process now known as "the Internet". social behavior", and it is the Internet "shopping carnival" that takes place every day that repeatedly practices these disciplinary methods.

Capital VIII New work for "Art Ethnography"

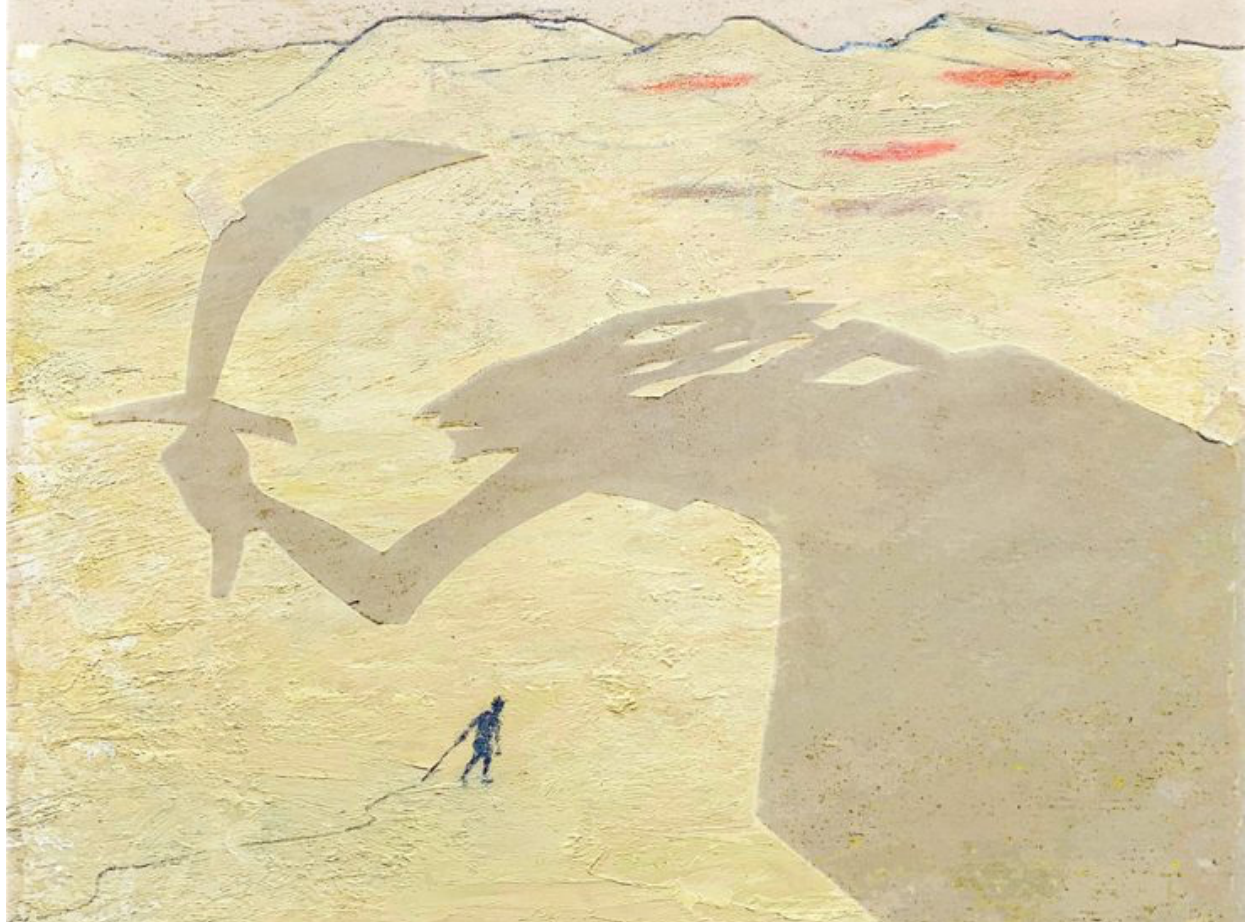
The Sundance Film Festival and the International Film Festival Rotterdam in January 2020 both screened a film by Belgian contemporary artist Francis Alÿs. The film is called "Sandlines," and according to Sundance's official website, this is the world-renowned video and performance artist's first feature feature at 61 minutes.

The film captures the history of Iraq, an Islamic state affected by terrorist attacks in 2016, from the Sykes-Picot agreement in 1916 (the agreement signed by Britain, France and Russia to divide the Ottoman Empire during World War I).

SANDLINES

THE STORY OF HISTORY

A FILM BY FRANCIS ALÿS



in COLLABORATION with the RUYA FOUNDATION

CO-DIRECTED by JULIEN DEVAUX

+ Félix, Iven, Parwan & the children of Nerkzlia

"Sand Line" has a very strange angle of entry. The protagonists of the film are a group of children living in Iraq, but these children have never heard of Iraq as a country. In their minds, their country is Nerkzlia — a small village near the northern Iraqi city of Mosul — which you can't find on Google Maps. In this work, Alÿs captures unusually stunning desert landscapes, as well as children's unrestrained childhoods. The story begins when the land was just a piece of land, shared by everyone, until some group created a nation by drawing lines in the sand. This is a metaphor for Iraqi history.



As Alÿs himself said, " Sometimes doing something poetic can become political and sometimes doing something political can become poetic." The poetic and political coexistence of his artistic creation, and the uncertainty brought about by the behavior makes the video often open. This work, too, is political and poetic, and continues many of Alÿs's interests and methodologies. For example, keywords such as "sand" and "border" easily allow us to associate this work with many of Alÿs' previous works, such as the terrifying Tornado (2010).), and The Green Line (2004-2005), which dumped green paint while walking along the border in Jerusalem, etc.

Alÿs's typical creative process is: to cooperate with local communities around the world, to take root in a certain land, to explore the local customs of this space, and then to carry out corresponding social actions and practices. In this work, he collaborated with children in the village, funded by the local Ruya Foundation in Iraq and Julien Devaux. In order for the group of children to understand his ideas, he invited them to role-play like a puppet theatre, a concept very similar to the artist's ongoing "Children's Games" project.

In addition to the final works, the sketches and sketches left by Alÿs during the creation process are also self-contained art, fully demonstrating the artist's wonderful brain circuits and thinking processes. Below are some of the artist's creative manuscripts and storyboard scripts for the film, from Alÿs. ' official website.



Like Wei Shuling, the author of *"Experimental Beijing"*, I realized that my job is not to take the black cloth from other people's feet, nor to let others get off the net. I'm just another dancer, a netizen. It's just, can I rotate faster and faster, rubbing a hole in the black cloth? Can I weave more, more, to make the net into the earth? I don't know if I have that ability, but maybe that's the point of work. In the dissertation, I left some pages with fragmented impressions: the fog in London and

the smog in Beijing, the joy of walking through the streets in a foreign country and the nostalgia outside the train window, my companions and I traveled through different environments, Anchoring the desire and meaning of photography through dialogue, travel, orgies, tension, anxiety, illness. Today, these emotional and physical imprints are a thankful existence. Their actual occurrence may not exist in the linear time we understand, but consists of "mental images" with no beginning and no end. Compared to those things that change rapidly and bewildering in real time, their unfalsifiable and elusive existence is more direct to people's hearts

After reading *Experiment Beijing* for the first time, I realized that maybe I was ready to start another research project that had been delayed for five years. If "Experimental Beijing" makes ethnography and art more and more "similar", then how should we view the problem that art and ethnography are becoming more and more "similar"? Why does ethnography, a text that is used by anthropology as a way to display research results, repeatedly become the main thread of the exhibition and the artist's creative method? Is it because the "ethnographic turn" of contemporary art can solve some of the crises that art itself faces with capitalist globalization? What critical or even subversive energy does it contain? What is the object of the "pan-shamanic" and mystical tendencies that contemporary Chinese artists have repeatedly shown? Why do some artists feel the need to "work like an anthropologist"?

On the other side, I am reminded of the decline of ethnography in the face of the ontological discussion of art and its embarrassment in the digital age. These dilemmas have forced me to reconsider the extent to which the so-called "ethnographic turn" can become a phenomenon or problem of its own. In any case, I want to go down and have a look, and in the process, have a dialogue or co-creation with people and works that I meet by chance, no longer indulge in the pursuit of theory or explanation, but to feel and collide.

"Science is often excluded from social science inquiry because of its association with subjective, qualitative sensory activities removed from common, observable cognitive processes. This

position ignores the phenomenological aspects of aesthetic experience in favor of a rigid, Kantian view of aesthetics without utility. Aesthetic anthropology, as a new mode of studying the human aesthetic system, must redefine the issues of perception and aesthetic expression in aesthetics from a more inclusive, cross-cultural and cultural relativistic perspective.”¹⁴⁴

In the “Asia as Action: Scaling Ethnography of the Everyday” conference, the University of Chicago Center in Beijing invite abstracts from disciplines including anthropology, area studies, comparative literature, cultural studies, geography, history, linguistics, sociology, and related fields. Encouraged topics and themes include but are not limited to:

Ethnographies of everyday life in “Asia”

Scales, scale-making, regimes of metricalization

Imaginations of “Asia” in mediascapes

Aspirational China, entrepreneurial selves

Cities in villages and villages in cities

Flows of persons and things

Translations of value, affect and embodied experience

Anthropocene and the “community of shared future for mankind”

Pan-Asianism and Afro-Asian-Latin America solidarity

¹⁴⁴ RUSSELL SHARMAN, THE ANTHROPOLOGY OF AESTHETICS: A CROSS-CULTURAL APPROACH, JASO 28/2 (1997): 177-192

1. Ethnography as art criticism

Ethnography about art production and consumption is an important tradition of art anthropology after the study of early "primitive art" turned to modern and contemporary art. *Experimental Beijing: Gender and Globalization in Chinese Contemporary Art*.

This book combines the perspectives of gender studies and urban studies to carefully read the gender dimension of Chinese contemporary art ecology. As written in this article: "China's rising political and economic international influence and rapid urban expansion have brought a steady stream of inspiration to local artists' problem awareness and creation, but they are "represented" in international art venues. Almost all Chinese artists are male. The "female art", which is the opposite of the male-dominated "rogue art", briefly rose in the 1990s with the strengthening of Chinese feminism, but it has to face three obstacles: Questions from Western feminism, which have ideological and social system differences with local feminism, official essentialist discipline, and the conceptual conflict between women's individual consciousness in the new era and the ideal type of women in the Mao Zedong era.

Therefore, to discuss the role of women in the development of Chinese contemporary art is actually to break the dual structure of "rogue art" and "female art", rethink the profiling project aimed at women in various stages of modern Chinese history, and re-examine the Who they are, what they do, what role they play, etc. are described and discourse constructed, in order to make women three-dimensionally visible in specific time and space. "Such critical practice is still necessary today.

In Wei Shuling's writings on the ecology of Chinese contemporary art, globalization and feminism are always two dimensions to look at the overall situation. From a structural point of view, excluding the preface, introduction and postscript, "Experiment Beijing" is divided into three parts, each part contains two to three chapters. The two chapters of the first part, "Art Worldings",

respectively outline the "Pioneer Beijing", which carries the historical development and establishment of Chinese contemporary art, and the "Exhibition Beijing", which is the national cultural center and the construction of cultural and art districts with great construction and construction. . In a nutshell, this part defines the context of the times for the author's discussion, and clarifies when and how Chinese contemporary art or avant-garde art developed, and how it stimulated new cultural institutions.

Beginning in 2001, Wei Shuling conducted a field investigation on the Sino-Ocean Art Center (2001-2003), which is located near the East Fourth Ring Road in Beijing and is part of the Sino-Ocean World Real Estate Project. This part of the research is presented in the second chapter of the book. Ocean Art Center was rebuilt from a two-story workshop of Beijing Cotton No. 3 Factory. After the renovation, the first floor is the sales office, and the second floor is the art center. The state-owned textile factory where the factory is located used to provide dormitories for employees, but now it has been replaced by commercial housing projects in the process of urban planning and economic restructuring, and the grassroots workers participating in the project are mainly migrant workers.

The author's nuanced portrayal of the complex networks and social relationships that surround the art center, and the scope of fieldwork not only involves artists and curators, but also institutional management, real estate developers, audiences, and the media—in this way, *Works of art* do not occupy the central position of the study, but together with other factors form a broader and richer picture, which then outlines the context of turn-of-the-century Chinese contemporary art in the context of the heating up of the real estate industry and the rise of the urban middle class a special form. This part focuses on the local opening performance "Dancing with Migrant Workers" co-curated by Wu Wenguang, Wen Hui, Yin Xiuzhen and Song Dong. The questions raised by the author clearly show her thinking angle: "Dancing with the so-called avant-garde Artists work together with migrant workers on construction sites between the ages of 16 and 45, entrepreneurs from real estate companies with a background in state-owned enterprises, as well

as media and Beijing cultural elites who attended the event. How should we understand this? thing?"

On July 28, 2002, fourteen Chinese artists responded to the call of American feminist artist Judy Chicago and came to meet at Lugu Lake in Yunnan. Judy Chicago was invited by curator Lu Jie to participate in the art project "The Long March: A Walking Visual Display", which he initiated to retrace the route of the Red Army's Long March. The sixth stop was set up to hold a feminist art exhibition at Lugu Lake, the gathering place of the minority Mosuo people, the only matriarchal clan society in China that still exists. The theme of Chicago's proposal is "What if women ruled the world?". However, when the participants converged on Lugu Lake, the utopian imagination of transnational feminist cooperation quickly dissipated.

Judy Chicago, formerly Judy Cohen, changed her surname to the city where she was born in protest against patriarchal naming traditions. An iconic figure of American feminist art in the 1970s, her work "The Dinner Party" has long been regarded as an outstanding feminist art manifesto.⁸ She created an equilateral triangle-shaped table installation containing seats for thirty-nine women of mythological or historical significance, from primordial goddesses to abolitionist Sojourner Truth to Georgia O'Keeffe. Each seat at the dining table is complemented by carefully sewn table runners and china plates and reliefs painted with vulva patterns.⁹ Chicago's work expresses a belief in a pre-modernist matriarchal society and promotes the role of women in history and art.

Although Chicago's online solicitation has attracted the interest of many Chinese artists, the project has generated many controversies. Have they considered the forgotten history of the group of about two thousand women who took part in the Red Army's Long March? The historical relationship between Chinese Han and Southwest Mosuo minorities? Or the power dynamics of an international art world that is still largely Western and male-driven? Why so few women were invited to participate in the rest of the Long March program seems to be sequestering them in specific locations on Lugu Lake. And why so much of the budget is allocated to Chicago's travel

in China, when the same amount could have supported the materials and travel expenses of many Chinese women attending the exhibition.

When Judy Chicago presents her work in Luoshui, there is a sense of transcendence and universality over individuality and particularity. Her work "What If Women Ruled the World?" for the "Long March Project" consists of prayer flags, each with a printed sentence in response to the above question, with a black and white picture on the back: Can God be a woman? Will men and women be equal? Will sexual freedom prevail? Will there be jealousy? Will there be equal parenting? Will the child be hungry? Will an old woman be respected? Will buildings be like wombs? Will there be private property? Will there be war? The piece was eventually hung at the entrance of the Lugu Lake Hotel in Chicago. "The local Mosuo people pass through the entryway with Judy Chicago's work" is captioned a photo from the Long March Project's website archive.

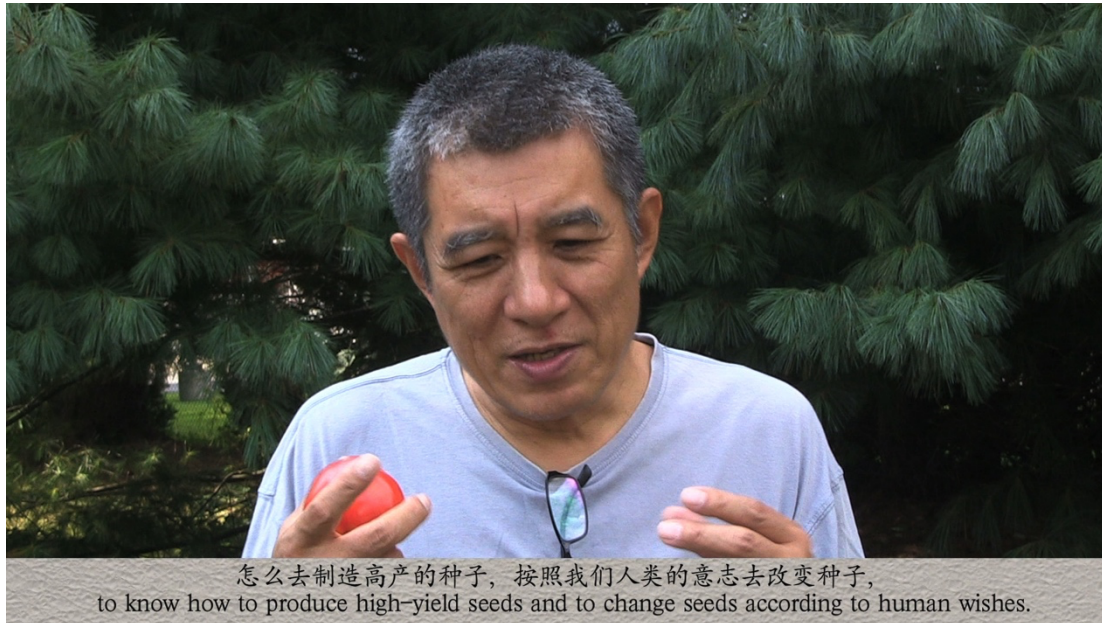
For Judy Chicago, Lugu Lake can realize the internationalization of womanhouse to a certain extent, which is a feminist practice based on the particularity of her own experience. The dilapidated mansion she and Miriam Shapiro chose for Womanhouse as a bourgeois urban dwelling provides a specific physical space for exploring gender norms within the home. The rural houses built by Lugu Lake for tourism are different. For Chinese artists who refuse to "insert other people's work", if a women's house is built here again, its locality and its focus on the white urban middle class have no connection to Lugu Lake or their experience in socialist life, namely the active mobilization of women as part of the workforce in the 1950s. The extent of this disparity is evident in their multiple responses to the location of the Lugu Lake exhibition.

This group of photos records Chicago's presence and departure, symbolizing the "dialogue" that took place in Lugu Lake. Some artists, including Chicago, have used imaginings of the Mosuo as a basis for their participation in ideological debates in the art world, feminism, and more. This time, Chicago was used by Zhang Lun, an individual artist with complex subjectivity was flattened into an institution that accepted the challenge, which caused participants to have a flattening of

Chicago itself (or Lu Jie's positioning of her in this project). focus on. She resisted Chicago's becoming a rigid template for a Western-centric feminist art narrative, which, in her words, was "the exact opposite of what should have happened."

The works of these artists respond to the natural topography of Lugu Lake, the imagination of Mosuo society, the growing influence of tourism on ethnic minorities, the practice of shaping the image of socialism in China, and even the power that Judy Chicago represents. Their different responses to Lugu Lake testify to the instability of the symbol "female". In order to eliminate the homogenization and colonization of female subjects, they seek authorship recognition, which is derived from historical and culturally specific theoretical systems about women and social justice. They resist the "womanhouse" double bondage of women. In their attempt to work with local communities, it also shows the risks of what Hal Foster calls "artists as ethnographers", where "the artist's 'quasi-anthropological' role can serve as a questioning of ethnographic authority ." The work staged at Lugu Lake has sparked debate over the perception of female artists as "community," but with little meaning to local residents. A Mosuo teenager commented while watching a performance by the lake: "These are no different from the movies and TV series filmed here. They come, we don't know what they're doing, and then they go and we'll never see each other again."

2. Tan Xu/Social Botany



"Seed, Bloodline, Anxiety of Filial Piety" Video | 25'27" | 2014-2016

Xu Tan, born in Wuhan in 1957, graduated from Guangzhou Academy of Fine Arts majoring in oil painting. In 1993, he joined the "Big Tail Elephant Working Group" in Guangzhou. Since 2005, Xu Tan has launched the "Search for Keywords" project. On the basis of certain research, he conducts interviews and investigations on specific groups of people, emphasizing on-the-spot perception and first-hand information, and organizes and searches for information that can be used to understand individual experience and social scene. "Key words". Xu Tan uses keywords as memory objects and research methods. Through text, video, etc., he asks, interprets, resets discourse structure, and amplifies individual narratives. At the same time link relevant theoretical and social contexts. In the "Keyword School" started in 2008, Xu Tan tried to exchange keywords with different people to bring out deeper interactions and connections between individuals. The "Keyword Lab" launched in 2011 continued on the basis of previous work, focusing on specific topics, promoting multi-party participation and building a public platform for research. At this stage, the project not only organizes keywords, but also creates keywords as research results. "Social Botany" is developed in this context.

Artists continue to explore the method of multi-subject cooperation in practice. This is not only a way for artists to transcend their own perception and consciousness, and to generate artistic cognition and expression in a common relationship with others, but also to expand collaboration and inspire more individuals to study social issues. way. For example, in 2013, Xu Tan would have an observer accompanying each survey to observe records and initiate research from different perspectives. Art institutions, as collaborators of artists, not only support the artists' practice, present the staged results of research and creation, and carry out a series of sharing activities on related topics, but also based on their own relationships with different communities, assist artists in establishing exchanges in art museums platform, and mobilize more participants to develop their own research and return to the public eye. With the deepening of the project, research topics, interview objects, interview forms and presentation methods all show more diverse common practices.

"Who spoke to my mom when she was in the woods?"

In 2015 and 2016, the artist conducted research and interviews with some people in East Asia on the issue of the relationship between man and the so-called nature: "I realized that there is a special situation in the cultural background of East Asia... Traditional civilization and contemporary culture are mixed into a belief, and this mixed consciousness shows a particularity and similarity in the description of the relationship between man and the natural world."

On the basis of the interview, the artist further explored the issues involved in the research and presented the final result in the form of video. The video consists of seven screens, mainly showing the artist's interviews with four interviewees from Guangdong, Kyoto, Singapore, and San Francisco. One of the screens, "When My Mom Was in the Woods, Who Talked to Her" presented the artist's research and interview with a family living in Dayao Village, Shigou Town, Sihui County, Zhaoqing, Guangdong in 2015. The interviewee was Mr. Weng . Mr. Weng mentioned that his mother disappeared one morning in the mountains behind the village, and nearly a hundred people in the village searched for it for a day without being seen. The mother came back the

next day. From the artist's point of view, Mr. Weng's narration fully reflects the relationship between people and the environment, spirit, and local religion.

The 2015 exhibition featured two of Tanaka's famous series: Five Potters Making One Pottery and Five Pianists Playing One Piano, along with Five Poets Writing One Poem. " and "Nine Barbers Cut One Man's Hair", etc. In these mission projects, artists discuss collaboration by studying an ad hoc community, reflecting on collectivism, a tradition that is too easy to discard and too easy to adapt. In the video, we saw the participants think about the division of labor and taking turns, lamenting that "power is not necessarily more people", and some complaining "I don't like this" - harmony and contradiction are just two sides of the same coin. Work and conversation are full of tension.

Koki Tanaka handles the subject matter of national history in the same way as he deals with the subject of sketches that have no practical value: see the small in the big and the big in the small. He conducts research and reenactments of historical events that once took place in the Kyoto Museum of Art, and organizes discussions and workshops for local high school students on these historical events. He discovered that the museum used to be a basketball court for the U.S. military, and also held the famous "Between People and Objects" exhibition in postwar Japanese art history.

In another video titled "Take some plastic cups and throw them several times until all the cups stand up", Tanaka uses the "superpower" of the video clip to repeat the "coincidence" we see every time the plastic cups are After being thrown at will, it "accidentally" stood up with its mouth facing the bottom. "When we think an event can only happen once, we call it a 'coincidence', but if we assume that all events in this world are impossible to repeat, all events, all instants, become accidents." The two works seem disconnected, but they mirror each other silently—in a strangely wise way.



Tanaka's art is similar to life which makes him an outlier among artists. However, after experiencing a disaster enough to shake civilization, the fact that life itself is politics is especially reflected; this is why after the "3.11" earthquake, Tanaka Koki frequently jumped into our sight. The artist personally questioned and verified: what does art mean in the face of life? In the face of disaster, what does life mean? What can an artist do? When all the solid structures may disappear at any moment, what is left? An answer that is not like an answer is contained in the exhibition title: stay true to the subtle, stay sensitive, stay vulnerable. No society can maintain the ideology that "positive energy" will always prevail, and only by facing the contradictions of human nature's volatility, fragility and strength, can it be possible to constantly negotiate and adjust in the midst of a crisis, and establish a temporary structure. Sex, but a community that shelters those in need—after all, in a globalized crisis, hardly anyone's home is stable, physical or psychological. At this moment, I think of Benjamin's words: "The only way of knowing a person is to love them without hope."

(The only way of knowing a person is to love them without hope.) Can we also say, reconstruct a the only way for a community is to hopelessly do the things that really matter?

3.Fields of Immediate Failure: An Anthropologist's Common Confusion

Anthropology is a discipline in a narrow sense, but a set of values that guide practice in a broad sense. In that narrow disciplinary definition, it has a system based on the accumulation of disciplinary history, which can be used such as "different culture", "other", "field research", "participatory observation", "ethnography", "deep These labels belong to the research object, research method and presentation method respectively to carry out cognition and association. At a broad level, the main value orientations of anthropology are doubt, abstraction and reflection. Doubt the conclusion, observe society and people from a distance, and always reflect on the "self", and this composite "self" includes the historical legitimacy of the discipline itself, the position of the anthropologist, and the power relations in ethnographic writing.

This realization first gave anthropologists a work norm, and then immediately reminded them to be vigilant about this norm. As a result, we can see that in ethnographic works that study a dizzying array of social and cultural phenomena, anthropologists gradually move from gazers of the Other to interpreters of the Other, and then to cooperation, interaction, and dialogue. Some people even go further, they think that they don't need to worry about "what" or "how the other person thinks", they can think about "what" and "how come" directly from the thing or the event itself, and turn from interpretation to The practice, from people to things and relations, from the category of epistemology to ontology.

This ontological turn in anthropology makes the discipline more oriented towards that broad definition, and the topics involved are richer and the perspectives are more diverse. In the writing of ethnography, we can see a trend of "intersubjectivity" more and more. Anthropologists no longer produce knowledge by representing the other, but directly at 'events' and 'entities'.

When artists become subjects of study?

In the study of contemporary art, such a turn makes them pay attention to the subjectivity of specific works, rather than seeing it as an appendage of the author; this turn also makes them deemphasize when treating artists and art practitioners. Instead, it focuses on the communication between the investigator and the respondent, and even retreats behind the scenes to cancel the difference between the two. This is why, in a review I wrote this year for *Experimental Beijing: Gender and Globalization in Chinese Contemporary Art*, I called it a model for anthropologists to describe contemporary art. After reading the whole book, what impressed me the most was not the entanglement with the topics and terms that the academic circles would discuss hotly, such as postcolonialism, feminism, revolutionary narrative, etc., but the author wrote about the Beijing uncle who called himself "Hidden Dragon Crouching Tiger" in Xu Beihong Museum, "Long March Project" The speeches of female artists by the Zhonglugu Lake wrapped in the dusk, the small single apartment of Minzu University of China that was full of sunset, the smell of construction in the vast capital and the suffocation and hesitation of losing a friend forever in the same vast capital ...these fragments allow me to see how an ethnography of contemporary art can be artistic creation itself, even though its author may never have thought so. In this book, I read how anthropologists redeem "feeling" with "writing."

In contrast, it seems difficult to imagine an art critic focusing on writing on the relationship between himself and the object of his writing. Especially in the current exhibition review format of various art media, several doctrines and several ideas coexist in a short space, making people expect to say more words in a limited space. Such writing results in finely worded essays, but with it the creation of more obscure "folded" spaces.

The "folds" I am talking about here are not "folds" in the Deleuze sense. It has a specific image: the dialogue between theory and thought is often strung together like gluten on a barbecue stall

before it begins, forming one after another that is difficult to bake and seasoning cannot be put in it - it is raw and tasteless.

So, can anthropologists be art critics? Will Ethnography Replace Art Criticism? This doesn't seem realistic either. My compliment to "Experimental Beijing" is still an anthropologist's evaluation of an ethnography, but it does not mean that the analysis of the works of art in this book is adequate. Rather, since anthropologists can only attempt to understand their works from the perspective of their interviewees, they are prone to lack of critical and multiple interpretations of works of art.

4.Immediate invalidation

Here, I use three seemingly complex phrases without simply dismissing them as "Kitsch", and even in the paper will analyze the role of this aesthetic practice in people's individual life and collective identity. which generative potentials, although to a great extent are penetrated by capital. Just as smartphone-critical theorists need to publicize their research results on social media, in the specific life of an individual, there is always a larger and finely woven black cloth behind each individual's choice. Our happiness and Pain stems from dancing on black cloth. In this dance, your steps should be small enough and your movements delicate enough, but the left and right rotation directions cannot be wrong.

The high-speed changes in the Internet era have drastically shaken the stability of the image of "field", and the field of digital fields is the first to bear the brunt. It's just that this high speed still makes me shudder. While my thesis was still in the embargo phase, what it described had changed visibly to the naked eye. Former colleagues have left to start new lives, and references to links are widely broken. I can only laugh dumbly. Perhaps for anthropology, this is just an inevitable outcome. The perspective of the older generation of anthropologists who regard research objects as "living fossils" has long been refuted, so why should I ask an Internet community to have any "stability"? I thought of those reckless people in Cheng Xinhao's camera again. They walked out

of the jungle and went to Shenzhen, but they were still arrogant. Maybe my friends and I, we walk out of one website and go to the next trending search, we are still digital residents. People are still hanging on the web of meaning.

Personal Field Experiment

The new environment is like a metaphor for the ideal living space, as I am in the different cultural backgrounds of people's feelings and the space exploration of the building occurred in organic and profound links, to provide a new dimension of thinking. Correspondingly, I would like to show through my own work in the emotional space and emotional atmosphere, so that people can go beyond the general geographical, cultural, political differences, stimulate human imagination living space.

I want to express the experience ever I had: The flow of energy and floating, slowly changing in the surrounding, walking the path is ever-changing.

Basically, this is a question about what art can do in the end, and art can handle many issues. Our approach is not just about the problem, but the hope that our art can have a clear social association. We will assume all the consequences of the specific actions related to the individual.

Art has the potential to change the way people look at things, but not just art, we believe that anyone who wants him to challenge society can see how you expect to be part of society.

Whether a person sees himself as a social conscious or a progressive contribution to society, these are questionable. We are, of course, pursuing the above values, but the more difficult is that the other side of these values (dark, sinister) often evades or even destroys the possibility of direct face-to-face and answering. Therefore, the only meaningful way is to move on and describe the situation that appears to be still in chaos. If you try to classify things, you may have problems because of contradiction, and then because of "expectations" and "action" between the tie troop, you will

be caught in the dilemma. We believe that the social contribution is not what you want to be able to do, and the result is uncontrollable, so it is better to act.

At present, several theoretical reference points in the literature on cooperative art include: Walter Benjamin, Michel de Certeau, Faculty of Situational International, Paul Freire, Deleuze and Guattari, Hakim Bey and so on. Among the most cited are the French filmmakers / writers. Debo in the «Landscape Society» in the criticism of capitalism caused by alienation and division, while the collective production of the "situation" of the theoretical exposition. For many left-wing artists and curators, Debord's critics are deeply impressed by the importance of participation as a cause: it can bring the increasingly numb and fragmented society back to human nature under the suppression of capitalist production tools. According to the above statement, because the market has almost completely saturated our image library, art practice can no longer focus on manufacturing for passive bystanders spending items. On the contrary, we need a kind of art of action, into reality, step by step (no matter how insignificant) to repair the social connections.

My art research method

From the integration of the relationship between urban, educational and contemporary art, how do collective experiences in cross-regional knowledge production and immediate alliances create common spaces? How does the cross-sectional methodology work? As Guattari said, an analytical approach that spans multiple domains often incorporates knowledge models and pedagogy, such as the "assemblage" approach. At the theoretical and practical level, whether it is to promote the knowledge of daily life into the institutional system, or to introduce alternative teaching methods into different platforms, such processes play a key role in this, resulting in a highly regional space. A groundbreaking form of solidarity.

Can academic research and action education influence social transformation? How does the method of artistic research lead to social transformation?



3.1 Field research

In the field, we can gradually construct a knowledge system, or an action plan is established. This type of action may change perceptions and provide many opportunities to make choices. Going back to our criticism of "neoliberalism" is to make those who are not confident regain confidence; or with the concept of the proletariat, the proletariat is not without property, but they have lost the technology to make a living, they have been familiar with Farming and weaving are useless and become useless in society. We just hope that they will get back those parts that have lost value.

3.2 By recording the narrative strategies of local, architectural, utopia and social movements, the possibility of linking in social spaces is revealed.

It may take some external institutions to get involved in the college, bringing some realistic information and needs, especially in the art and architecture education.

The history of art sociology is relatively short, but there is now more and more discussion in this field. The most discussed in the 1990s was the macadamisation of art sociology. After studying the art sociology of the community and the neighbourhood, I found that many things are counter-

institutionalised. We study how artists work together spontaneously and how loose communities work together. In addition, I believe that the output of art sociology can use a variety of media, not just video or text. The art of sociological intervention in the 1990s is often limited to the interior of the college. But then some changes have taken place, that is, sociological intervention in art has begun to manifest itself in some communities.



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