

LONG MARCH PROJECT:
BUILDING CODE VIOLATIONS III
SPECIAL ECONOMIC ZONE

Duration | July 21–August 26, 2018

Venue | Long March Space, 798 Art District, 4
Jiuxianqiao Road, Chaoyang District, Beijing,
China

Artists | John Gerrard, Ho Rui An, Liu Chuang,
Lu Pingyuan, Long March Collective, SCV,
Su Yu-Xin, The Otolith Group, The Shanzhai
Lyric, Inga Svala Thorsdottir & Wu Shanzhuan,
Wang Jianwei, Wang Zi, Yan Lei, and Zheng
Yuan

Curated by Long March Project



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Introduction

“Long March Project: Building Code Violations III” is the latest installment of the exhibition series “Building Code Violations”, whose previous two iterations took place at Long March Space in 2006 and 2008. The serial curating takes the improvisational nature of building code violations in informal architecture as a metaphorical point of departure and assembles works that employ a variety of visual production methods to probe the political, social, economic and cultural realities of today.

In the exhibition’s context, “Building Code Violations” does not directly refer to a particular mode of architecture; instead, it is used as an umbrella term for the myriad forms of life that entail developing unconventional strategies to adjust to evolving social conditions. While these spontaneous architectures may be conceived as makeshift solutions to crises, the socioeconomic demand for flexibility and de-territorialization in our post-planned economy era has, rather curiously, given rise to a new norm marked by ubiquitous and complex types of violations. At the core of the exhibition series is the proposition that building code violations, which have hitherto been considered unorthodox, and formal building standards, which are

generally regarded as the norm, should be understood in reverse terms today. We suggest that this form of “permanent unorthodoxy” is also what underlies the acceleration of technology and capital flows in post-reform China, the paradigm case being the development of special economic zones.

Besides ushering in a paradigm shift in national economy, ideology, and ontology, economic reform in China is also almost unanimously regarded as the starting point of Chinese contemporary art. Yet the resulting categorical changes in China’s technological development and the movement of capital, as well as its peculiar temporality, are rarely reflected in epistemological terms in contemporary art practices. In this grand disequilibrium, the exhibition organizes works by 14 artists and collectives to speculate on the historical sensation of the reform. These immersive works strive to either trace China’s brief history of acceleration from a historical or speculative standpoint, or reevaluate the epistemic significance of the reform, giving recognizable shape to this abstract force:

Liu Chuang reinterprets the history of China’s economic reform through the speculative framework of Accelerationism.

LONG MARCH 长征计划:

PROJECT 违章建筑

BUILDING CODE VIOLATIONS III



7-8-24 SPECIAL

ECO NO MIC



特区

ZONE



实践是检验真理的唯一标准

约翰·杰拉德 John Gerrard / 何锐安 Ho Rui An /

刘窗 Liu Chuang / 陆平原 Lu Pingyuan /

长征集体 Long March Collective /

耳石小组 The Otolith Group / SCV /

山寨歌词 The Shanzhai Lyric / 苏予昕 Su Yu-Xin /

汪建伟 Wang Jianwei / 王梓 Wang Zi /

吴山专 & 英格-斯瓦拉-托斯朵尔

Inga Svala Thorsdottir & Wu Shanzhuan /

颜磊 Yan Lei / 郑源 Zheng Yuan

8.11 表演现场
LECTURE PERFORMANCE

长征计划
LONG
MARCH
PROJECT

读本推广
Deluxe Reader
Platform

翻译工作坊
Collective Translation
Workshop

Long March Space, 798 Art District, 4 Jiuxianqiao Rd., Chaoyang District, Beijing
北京市朝阳区酒仙桥路4号798艺术区798中一街长征空间

John Gerrard's phantom camera juxtaposes the crypto-current with the material current that powers it.

From abstraction to abstraction, Yan Lei renders the speed of invisible capital flows with his color field in Mineral consumption and circulation is also tracked.

Wang Jianwei offers a reading of China's industrial overcapacity, while Wang Zi uncovers the trauma of the Planet Earth.

Ho Rui An articulates how the inhuman velocity of finance is portrayed as "Asiatic."

Through storytelling, Lu Pingyuan imbues ghosts with a new shell. Zheng Yuan investigates a defunct Chinese airline and how it stalled within historical circulation.

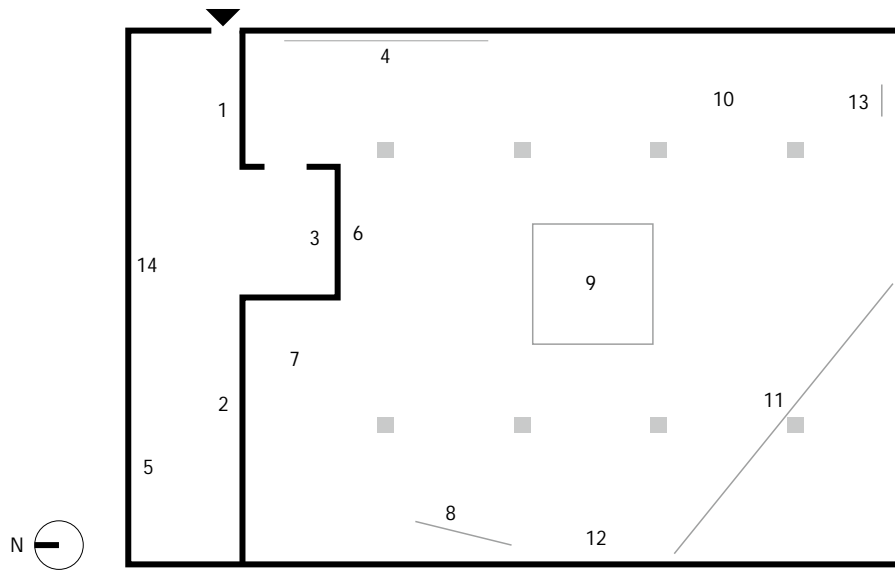
Audiovisual sampling: SCV observes the cultural fabric of contemporary socialism, while The Shanzhai Lyric rethinks the shanzhai movement as a form of automated poetry.

Inga Svala Thorsdottir & Wu Shanzhuan's conceptual disequilibrium aims to accelerate socio-aesthetic emancipation.

The Otolith Group retrieves touch screens from the libidinal capturing system of capitalism.

Su Yu-Xin exposes the chip substructure of the iPhone, painting as a way of counter-engineering.

01 Visual Display



1
Inga Svala Thorsdottir & Wu
Shanzhuan, *Showing China From its Best Sides '95*
Color pencil and red ballpoint pen on paper copies, 29.7 x 21cm x 12, 1998

A Letter to the Nation's Manufacturers,
Ink on paper, 29.7 x 21 cm x 2, 1994

2
Lu Pingyuan, *Parents*
Print on paper, fiberglass, paint, 50 x 38 x 12cm, 2018

Lu Pingyuan, *Revolution of the Cave*
Print on paper, fiberglass, paint, 50 x 38 x 12cm, 2018

Lu Pingyuan, *Love Archaeology - 1*
Print on paper, fiberglass, paint, 50 x 38 x 12cm, 2018

3
Liu Chuang, *Special Economic Zone*
Film, 25'56", 2018

4
Ho Rui An, *Inventory of the Unmiraculous in Asia*
Digital prints on paper with LED illuminated acrylic mount, dimension variable, 2018

*ULTIMATE COIN TEST CHINA
HIGHSPEED RAIL*
Simulation, loop, 2018

5
SCV, *SCV*
Video and mixed media, dimension variable, 2018

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Wang Zi, *The Terrestrial Moment*
Installation, dimension variable, 2018

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The Shanzhai Lyric, *Open Archive*
Garments, dimension variable, 2015-2018

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Zheng Yuan, *A Brief History of China Northwest Airlines*
Single-channel HD video, 27'44", 2018

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John Gerrard, *Stream (Sichuan) 2018*
Annual simulation, dimension variable, 2018

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Wang Jianwei, *A Short Circuit in Geological Time*
Stainless steel, iron, lacquer, 194cm x 153cm x 173cm, 2018

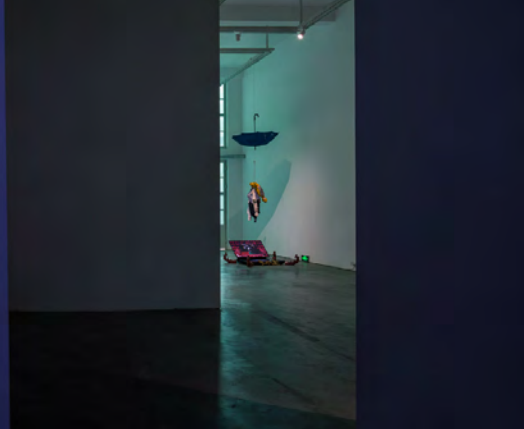
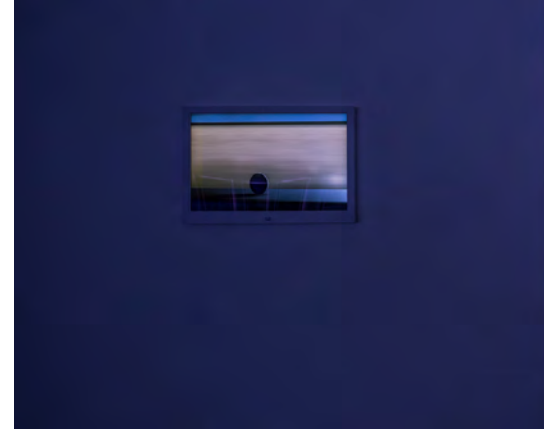
11
Yan Lei, *The Fifth System*
Installation, dimension variable, 2018

12
Su Yu-Xin, *Emotional Labour*
Over-head projector, transparency film, ink, dimension variable, 2018

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The Otolith Group, *Anathema*
HD video, color, sound, 36'51", 2011

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Long March Collective, "Visual Reader", 2018









"Long March Project: Building Code Violations III
Special Economic Zone", Installation View
Courtesy of Long March Project
Photo by: ARTEXB



Inga Svala Thorsdottir & Wu Shanzhuan

Showing China From its Best Sides '95

1998
Color pencil and red ballpoint pen on
paper copies, 29.7 x 21 cm x 12

A Letter to the Nation's Manufacturers

1994
Ink on paper, 29.7 x 21 cm x 2

Courtesy of the artist and Long March Project
Photo by: ARTEXB

From 1991 till the present, through their artistic collaboration Inga Svala Thorsdottir & Wu Shanzhuan have carried out countless conceptual initiatives in multiple directions. At the core of their partnership lies their idiosyncratic understanding of object-oriented speculation. One of the threads carrying them towards this manifestation is their observation of the ontological shift from socialist planned economies into the unknown realm of the accelerated free market. In it, the artists potentiate economic agency as conceptually aimed towards “the physical speed of democracy” (1995).

A Letter to the Nation's Manufacturers (1994) and *Showing China from its Best Sides '95* (1998) record Inga Svala Thorsdottir & Wu Shanzhuan's conceptual proposition for an exhibition in Barcelona in 1995. In the project, they transformed their role from artists to small commodity middlemen, turning an art space into a general platform for a commercial expo, showing the fruits of their research into small factories in Zhoushan and offering visitors the means to contact the manufacturers. This series stands as a rare attempt by Chinese contemporary art to speculatively visualize the productive force of capital. The artists explore in-depth the market conditions for light manufacturing in the Yangtze River Delta, using the vocabulary of the free market as a force to deconstruct the territories of art, commodities, and objects.

Inga Svala Thorsdottir and Wu Shanzhuan began collaborating in 1991, and currently live and work between Hamburg, Shanghai, and Iceland.

Lu Pingyuan

Parents

2018
Print on paper, fiberglass, paint, 50 x 38 x 12cm

Revolution of the Cave

2018
Print on paper, fiberglass, paint, 50 x 38 x 12cm

Love Archaeology - 1

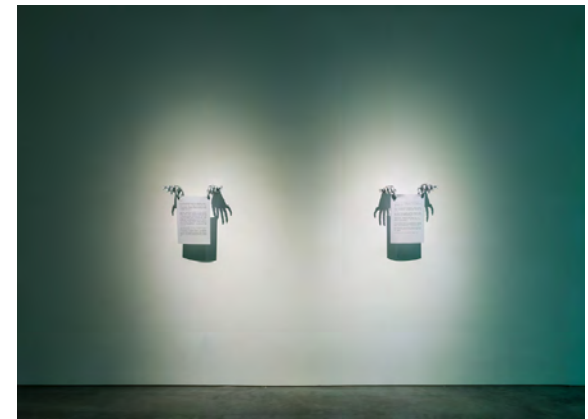
2018
Print on paper, fiberglass, paint, 50 x 38 x 12cm

Courtesy of the artist and Long March Project
Photo by: ARTEXB

Lu Pingyuan believes that the core of every artist's work is the creation of a life-long story. Starting in 2013, the artist has been working on the "Story Series," appropriating from "dream works" in popular culture (such as the successful Western commercial animation studio of the same name, and artists' success stories). In doing so, he points out that the universal narratives of these cultural artifacts, which in turn shape reality as what we think it is, are actually the products of artistic work. His practice invests itself in this illusion-making, while at the same time augmenting the realism of these artificial stories.



In the exhibition, Lu Pingyuan's piece not only continues the confusion of reality and fantasy of "Story Series," but also references the creative process as part of daily ritual. The artist took his inspiration from the humanoid cyborgs of Japanese Manga artist Tsutomu Nihei's *APOSIMZ*, starting his writing time each day by worshipping them as post-human deities. Indeed, people's writing today already relies on technologies derived from algorithms, such as search software. By upending the relationship between reality and fantasy, the artist further disturbs the supposed hierarchical relationship between man, manmade object, and creation.



Lu Pingyuan was born in 1984, and currently lives and works in Shanghai.



Liu Chuang, *Special Economic Zone*, film, 25'56", 2018
Courtesy of Liu Chuang and Magician Space



Installation view at mother's tankstation, London, 2018
Courtesy of Liu Chuang and mother's tankstation

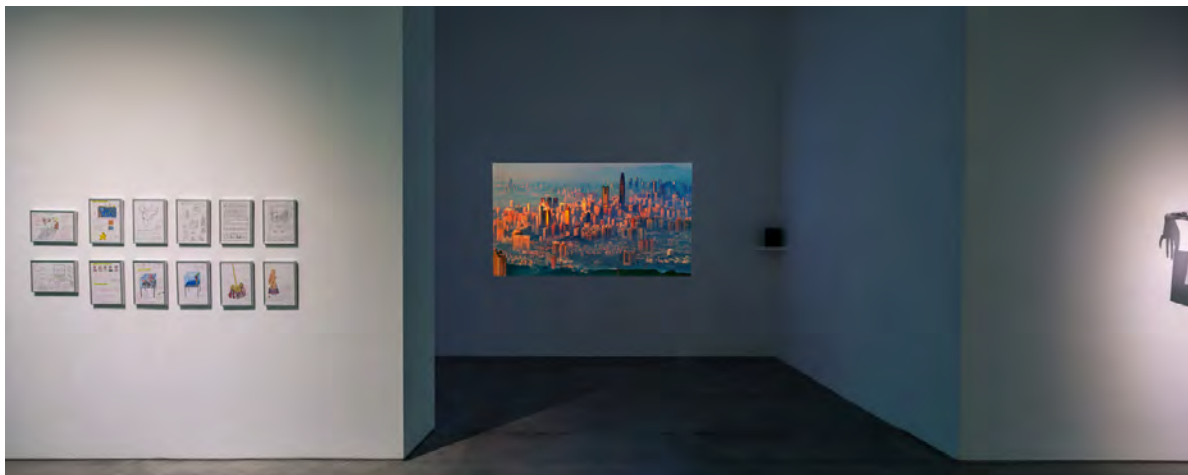
Liu Chuang's artworks often involve readymade products, installations, videos, or performances, intervening in the context of everyday life and sketching out from within it the process through which contemporary experience is changing. This video essay collects a large number of historical photographs and sound files recording the history of Shenzhen. These images are like a metronome marking time, exploring how Shenzhen's economic growth rate was transformed into a visual vocabulary through modeling. The piece also references the artist's earlier series "Buying Everything on You" (2005-). In this series, the artist started talking to people looking for work at Shenzhen's biggest human resources market, offering to buy everything they had on them, and also adding that their possessions would be shown in an art museum. Those willing to sell included university students freshly arrived in Shenzhen and the recently unemployed, most of them very young, from many different small and medium cities and towns, or the countryside. "Buying Everything on You" uses experimental archival methods to respond to museum display methods, and through performance records the various inequalities that emerge out of models of urban industrialization. For the artist, Shenzhen is a constantly mutating ruin of human modernity. Both *Special Economic Zone* and "Buying Everything on You" sample and collect historical traces left by humans, yet unusually, their subjects are still alive. Liu Chuang was born in 1978, and currently lives and works in Shanghai.

Liu Chuang

Special Economic Zone

2018
Film, 25'56"

Courtesy of the artist and Long March Project
Photo by: ARTEXB





Ho Rui An

Inventory of the Unmiraculous in Asia

1998

Digital prints on paper with LED illuminated acrylic mount, dimension variable

ULTIMATE COIN TEST CHINA HIGHSPEED RAIL

2018

Simulation, loop

Ho Rui An's performative and contemplative engagement with images and visual culture at large often investigates the emergence, transmission and disappearance of images within the contexts of globalism and governance. His latest research project "Asia the Unmiraculous" is carried out in multiple formats: lecture performances, printouts, installations and a simulation. It rotates around a lengthy navigation that leads us to look at the 1997 Asian financial crisis in relief against the miracle that preceded it. The project assembles a transnational narrative of miracle, crisis, and recovery that continues to the present day, marked by a renewed round of Asian futurisms in which China has emerged as the main protagonist. A key line of inquiry examines the ideological contestations between neoliberalism (promulgated by the Wall Street-Treasury-IMF complex) and the developmental state model (pushed by Japan), which unfolded amidst the "miracle," and through which the invisible hand of the market was pitted against the interventionist hand of the state.



Courtesy of the artist and Long March Project
Photo by: ARTEXB

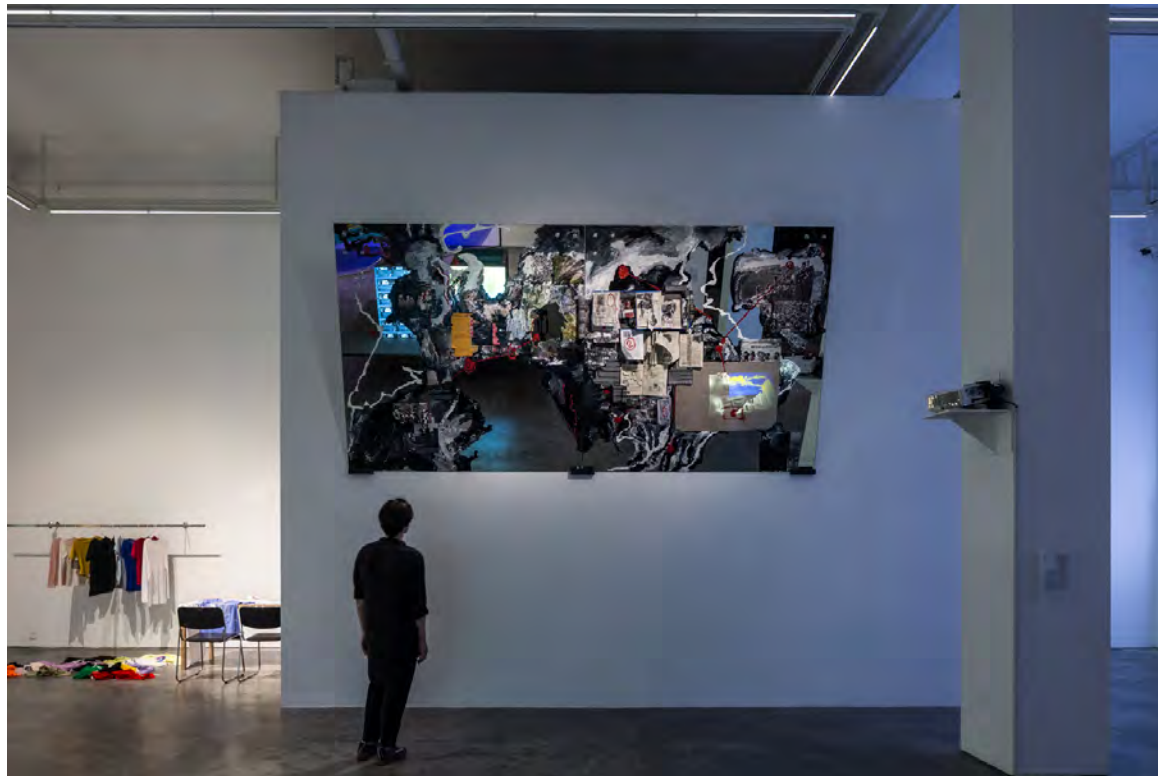
Ho Rui An was born in 1990, and currently lives and works between Singapore and Berlin.

Wang Zi

The Terrestrial Moment

2018
Installation, dimension variable

Courtesy of the artist and Long March Project
Photo by: ARTEXB



Wang Zi's performances and installations tend to depict a delirious unreality. Building from his first solo exhibition "Stone High-rise/Sidestepping," Wang's piece is panoramic reflection on his previous work. He has drawn a map of his home province of Shanxi on a mirror, collaging together approaches from geological mapping, personal memoir, and ecological documentary. They collapse into the same field, which encapsulates the idea that the logic of Hollywood disaster films has permeated into real-life geographical disasters – to the extent that there is no clear distinction between the two.

For the artist, the aftermath of the coal mining industry in Shanxi shapes an indescribable ecological space. Contemporary discourse rarely mentions this vast area, but the hostile geological environment presents a "daily manifestation of abnormality and desecration." On the other hand, as the artist describes it, a wandering observer might "walk alone amongst the ridges and furrows of the Chinese Central Plain, and for a few moments feel that they have the power of a God." In this work, he uses the perspective of monster (or disaster) films to observe reality, which allows the possibility of returning to zero, and lets us view things through a "planetary vision." The artist invites the audience to this space, leading them to experience and understand a moment of time as a species-community.

Wang Zi was born in 1995, and currently lives and works in Shanghai.

The Shanzhai Lyric

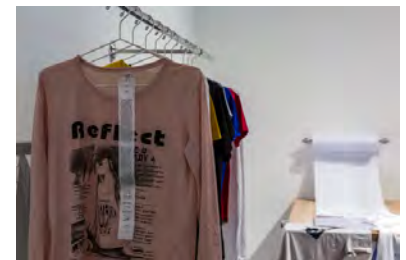
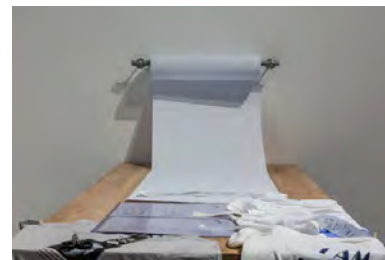
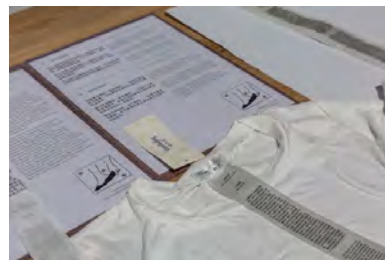
Open Archive

2015-2018

Garments, dimension variable

The Shanzhai Lyric is a body of research focusing on radical logistics and linguistics through the prism of technological aberration and nonofficial cultures. The starting point for this inquiry is the glossolalic and supra-sensical text that often appears on counterfeit clothing (read: shanzhai). For the collective, such codes of violation bespeak the secrets related to the production of haute couture as its unacknowledged kinship. From fabric to fabric, The Shanzhai Lyrics reads the illicit as poetry; collapse the real and the ideal. Its a lateral logic explores and distorts the branding language of global hierarchies. In the exhibition, their archive can be seen through browsing the wash label inside these soft documents, and in translation workshops of the highly poetic language that carries out a similar journey of countermaking. The cognitive journey asks: How we might carve out a deterritorialized space by rewriting the grammar of consumerism?

The Shanzhai Lyric was founded in 2015 by Display Distribute, with Ming Lin and Alexandra Tatarsky.

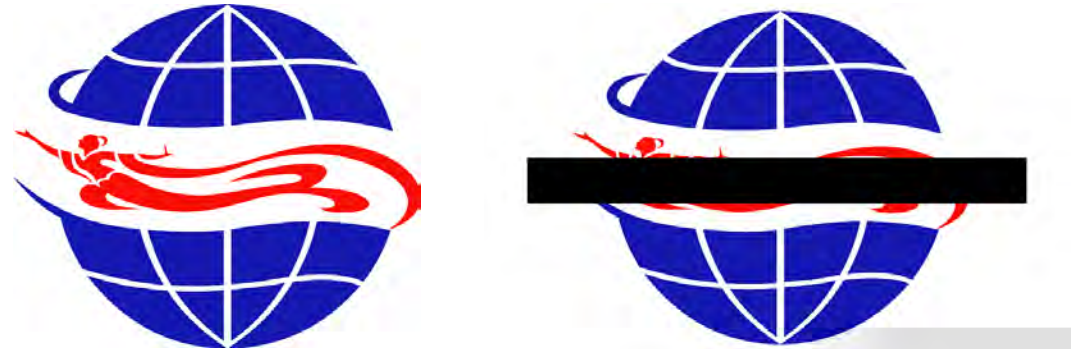


Courtesy of the artist and Long March Project
Photo by: ARTEXB

Zheng Yuan

A Brief History of China Northwest Airlines

2018
Single-channel HD video, 27'44"



Zheng Yuan, *A Brief History of China Northwest Airlines*, single-channel video, 27'44", 2018
Courtesy of Zheng Yuan and MadeIn Gallery

Zheng Yuan retrieved the origin and final destination of each aircraft operated by China Northwest Airlines (1989-2003), and reassembled the enterprise's scattered archive into a parallel historical narrative. As a failed experiment in the privatization of state industries, the artist's archaeological study of Northwest Airlines shows how the country's airspace was opened by the force of government policy, and how the acceleration of the aerospace industry by capital brought it to today's "stall" position. The artist takes a previously state-owned industry as his specimen for forensic analysis of its brief, finite lifespan and the symbolic geographies that were obliterated in the course of its delirious flight.

Zheng Yuan was born in 1988, and currently lives and works in Beijing.



Courtesy of the artist and Long March Project
Photo by: ARTEXB

John Gerrard

Stream (Sichuan) 2018

2018
Annual simulation, dimension
variable

Courtesy of the artist and Long
March Project
Photo by: ARTEXB



The work of John Gerrard primarily concerns the interaction between the cultures of technology and nature, as well as the complexity by which value is attributed to both.

Earlier this year, John Gerrard embarked on site visits to Bitcoin infrastructures in Sichuan Province. The emergence

and massive expansion of so called crypto-currencies points to a profound shift in how humanity considers value. Historically precious metals, in particular gold, by virtue of their rarity carried and transferred value; in time paper money relied on the backing of national governments and central banks to achieve the same result. Crypto-currencies however utilize extraordinarily complex encryption to provide security and value for exchange. The term 'mine' refers to the encryption of Bitcoins as a speculative act – not every encryption pass produces a Bitcoin and the formula to produce a new one changes as each coin is digitally minted.

In the simulations that make up *Stream (Sichuan) 2018*, the artist's primary interest is in the dynamic relationship between the forces of the stream to create hydroelectric supply and that of the value speculation in Bitmining. The work *Stream (Sichuan) 2018* enters the interior of this industry, and perpetuates a scene within virtual space for this speculation that is highly vulnerable to policy changes. The lens glides between the Bitmine shelves, its speed forming a rhythmic correspondence with the flow velocity of the driving water power, visualizing the material production and infrastructure boom of this novel currency alongside a representation of its fundamental origins.

John Gerrard was born in 1974, and currently lives and works between Dublin and Vienna.

Wang Jianwei

A Short Circuit in Geological Time

2018
Stainless steel, iron, lacquer,
194cm x 153cm x 173cm

Wang Jianwei's new work *A Short Circuit in Geological Time* (2018) speculates on the epic scale of geological history, invoking a sense of the sediment and acceleration of time. The material history of nickel is the point of departure for this stainless steel installation. Most nickel ore in the world was formed 500 million years ago: taking this as the full scope of its life circle, its past 100 years of circulation on a global scale is actually a quite small portion of time, momentarily occupied by delirious capital. How visual culture is capable of narrating this process is what attracted the artist to the topic. No specialist materials were used for the piece, the artist instead purchasing what was readily available on China's steel market, making their acquisition also a point of reference



for the circulation of nickel. The steel components are like modular parts from large-scale infrastructure projects (and the riveting method used is also the standard technique for connecting two sets of modules in construction work). The reoccurring form refers to the deep history of

its own material – almost as if viewers may experience the visual manifestation of nickel's geological timeline.

Wang Jianwei was born in 1958, and currently lives and works in Beijing.



Courtesy of the artist and Long March Project
Photo by: ARTEXB

Yan Lei

The Fifth System

2018
Installation, dimension variable



Courtesy of the artist and Long March Project
Photo by: ARTEXB



The Fifth System, 2003, Shenzhen
Courtesy of Yan Lei



The Fifth System, 2007, Beijing
Courtesy of Yan Lei and Long March Project

Yan Lei's piece *The Fifth System* directly relates to the imagining of "speed" in urban planning, the history of Shenzhen, and art's potential for intervention. The full piece also includes a series of large-scale fences and conceptual texts, and was originally created for the exhibition "The Fifth System: Public Art in the Age of Post-Planning" in Shenzhen (2003-2005). The artist used artistic systems to mediate a symbolic vocabulary, temporarily enclosing an area on the property of Overseas Chinese Town (the organizers of the original exhibition) and requiring that the space occupied by the work would not be developed for two years. In this project, he transformed art into a force in dialogue with capital but not free of paradoxes: in the midst of Shenzhen's rapid development, this artistic intervention seemed to temporarily halt capitalism, yet also referred to the process of art's transference into symbolic capital with even greater value. A version of the work was also shown at "Long March Project: Yan'an" at Long March Space (2006-2007). The artist compared the stark contrast between development in Shenzhen and the historical communist capital of Yan'an by covering a 250 square meter space to symbolically draw connections between the two cities' status and history as a Special Economic Zone and special political area, respectively.

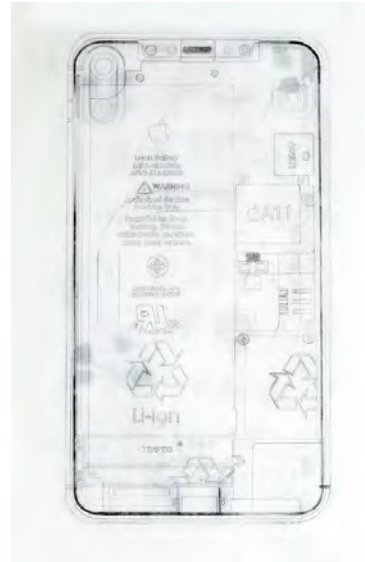
Yan Lei was born in 1965, and currently lives and works in Beijing.

Su Yu-Xin

Emotional Labour

2018
Over-head projector, transparency
film, ink, dimension variable

Su Yu-Xin makes works in varied media while always referring to the theme of painting, creating multi-sensory synesthesia. Created for the exhibition, *Emotional Labour* dissects sliced layers of a smartphone, reflecting on the relationship between digital objects and consciousness of time and space. The artist depicts various layers of a phone, from the texture of the chip, to the outline of the user interface software, dissolving the image that the smartphone holds for consumers. Through this gesture, Su Yu-Xin evokes different temporal and spatial experiences – brush strokes laid down on paper, and fingers against a phone's touchscreen; the smartphone connected to cyberspace, and its actual pocket-sized dimensions – no matter how large the gap between these scales, the artist has managed to compress them into a single picture plane. Su Yu-Xin was born in 1991, and currently lives and works in Shanghai.



Su Yu-Xin, *Emotional Labor*, pencil, ink, paper, 2018
Courtesy of Su Yu-Xin and Long March Space



Courtesy of the artist and Long March Project
Photo by: ARTEXB



The Otolith Group

Anathema

2011
HD video, color, sound
36'51"

Courtesy of the artist and Long March Project
Photo by: ARTEXB

Founded by Anjalika Sagar and Kodwo Eshun in 2002, The Otolith Group derives its name from the organ-structure in our inner ear, which gives us the sense of gravity and orientation. Much of The Otolith Group's work is engaged in critical historiographies of colonialism, contemporary capitalism, and their related social imaginaries.

The collective considers digital touch screens as the "black mirror" of communicative capitalism. Its function is to synchronize our nervous system to preempt our consumptive desire. Liquid crystals, the substance of which LCD screens are made, are indeed a peculiar sort of material,

situated somewhere between the inorganic and the organic, between life and non-life. Beginning with the microscopic behavior of liquid crystals acting as sentient entities in laboratory tests, *Anathema* takes us into the interior of the world of dream-factory capitalism as seen through the "eyes" of liquid crystals. The film becomes a "space odyssey" of sorts, a slow and epic journey into the heart of digital technology and its pixel-world of machine- assemblages. The film is described by the artists as a counter-spell to the prevalent contemporary form of "capitalist sorcery."

The Otolith Group was founded in 2002 by Anjalika Sagar and Kodwo Eshun, and is based in London.

Collection of Taipei Fine Arts Museum

02 Audio Visual Sample

SCV (Socialist Core Value)

SCV

2018

Installation, dimensions variable



SCV is a visual project whose depiction reciprocates between contemporary modes of production and lifestyle in China. Through visual and audio sampling over what is known as “posthumous socialist” reality, their cloth design translates the existed concepts scattered in urban fabric and mental scape of contemporary China. In the exhibition space, the group presents a database for audience to access to the collected samples of visual and audio symbols. It is the observation of how the historical and current mainstream valorization is signified, as well as a testing of its influence on visual cultures and illuminations.



Courtesy of the artist and Long March Project
Photo by: ARTEXB

///SEZ Playlist///

Long March Project Sound Research Unit has selected 10 songs that offer a real or speculative soundtrack to Revisionist Accelerationism: pop songs from the 1980s and 90s, outside influences and new technology that entered China for the first time, and high-tech fever dreams.

01
Jean Michel Jarre - *Souvenirs de Chine*
The 1981 concerts of French electronic musician Jean Michel Jarre in Beijing and Shanghai were reportedly the first performances of modern Western music in China after 1949. It is notable then that the guest chosen for this event offered as much a technological demonstration as musical performance, demonstrating the newest synthesizers and an impressive light show.

02
Deng Lijun - *Goodbye My Love*
Taiwanese singer Deng Lijun was the star of the 1980s in Mainland

China. Her decadent love songs offered a sentimentality previously unavailable in local music and became massively popular.

03
Hang Tianqi - *Loess Plateau*
The 1980s saw new attempts to fuse Chinese folk music with contemporary Western music. In this meeting of Northwestern folk and disco it excitingly feels like the precise combination is still be worked out.

04
He Wenbiao - *Welcome to Tianyahaijiao*
He Wenbiao was one of the first musicians in China to release an album performing on synthesizers. He mostly played folk standards and Western pop covers. Interestingly, some of his work almost sounds like Bollywood electronic music from the same era.

05
Seven-Ply Board - *Asshii-tachino machi episode*
This Japanese song originally comes from the soundtrack of Japanese director Satsuo Yamamoto's 1981 film *Asshii-tachino machi*. The fairly obscure movie made its way into China soon afterwards, even featuring in a dance scene in Wang Shuai's 1980s-set film *Shanghai Dreams* (2005). This cover (in Japanese) by Cui Jian's early band Seven-Ply Board, is a weird, almost punk oddity, telling us about the complex way that outside culture entered China during Reform and Opening Up.

06
Li Hong - *Platform*
This song from a 1987 compilation of synth-pop and disco touches on a chord of longing deeper than might be expected. The lyrics about endless waiting on the platform of a railway station speak to an impatience for change and progress. The song gave its title to and was heavily featured in Jia Zhangke's film *Platform* (2000).

07
Raidas - *Lady Smoking a Cigarette*
Sitting just down the Pearl River Delta from Guangzhou and Shenzhen, in the 1980s Hong Kong was a key entry point

into China for technology and capital, beginning the city's transformation from a manufacturing center to financial services hub. It also possessed the most advanced pop music technology in the region, which filtered into the Mainland. Groups like Raidas sat at a slight distance from the mainstream, emulating European synth pop bands and expressing a type of post-modern ennui in songs like "Lady Smoking a Cigarette" and "City with empty streets"

08
Anita Mui - *Bad Girl*
Anita Mui was Hong Kong's diva, leaving a huge impact on Cantopop. This 1985 song defies gender roles and social pressure on women, indirectly showing how economic change can alter social structure.

09
Rufige Kru - *Ghosts of My Life*
The Cybernetic Culture Research Unit (CCRU) at Warwick University which helped shape the idea of Accelerationism held the musical sub-genre of Jungle in high esteem for how it mutated electronic music, making it street-level, messy, and multicultural. "Ghosts of My Life" held special significance for philosopher Mark Fisher, who even named a book after it. The piece samples and manipulates a song by 1980s art pop group Japan, changing (accelerating?) the texture of time, twisting found material into alien, synthetic shapes.

10
Rui Ho - *Becoming is an Eventful Situation* (Intro)
A future-forward aesthetic has become widespread in Chinese underground electronic music, particularly the scene linked to venues like OIL Club in Shenzhen and ALL in Shanghai (which has a strong connection with Kode 9, an original CCRU member). Berlin-based Chinese producer Rui Ho's work uses the space opened up by new technology to question the norms of gender and cultural identity. This 2018 track retains the cosmic atmosphere of early synthesizer music while pointing to a way forward by mixing advanced sound design with Asian melodic signifiers.

03 Lecture Performance

Spiritual Unbecoming: Three Manifestations

Time: 15:30-17:45, 11 August (Sat.), 2018

Venue: UCCA Hall

As a parallel program of "Long March Project: Building Code Violations III - Special Economic Zone", Long March Project and UCCA have invited three performers, whose boundary-pushing work interrogates contemporary technology in unique ways. Focusing on the cultural and spiritual possibilities of a materialist interpretation of accelerationism, they will each "perform" their knowledge for the audience.



Hu Wei

*The Need for Inefficiency in
Accelerationist Aesthetics*



Daan F. Oostveen

Chinese Religiosities: Accelerated



Xu Chuan

*The Ontology of Economy:
Cybernetics, Information Theory
and China's Reform Economics*



04 Visual Reader



- Ackbar Abbas, "Theory of the Fake"; 2002
- Boy Lütjhe, "The Changing Map of Global Electronics: Networks of Mass Production in the New Economy"; 2006
- Xu Lizhi, Train to the South, 2011; SZ Mason, *B6*, 2018
- Mark Fisher, "Digital Psychedelia: The Otolith Group's Anathema"; 2012
- Mark Fisher, "Politics Beyond the Street: KP Brehmer and the Making-Visible of Capitalist Realism"; 2013
- Keller Easterling, "Extrastatecraft"; 2015
- Robin Mackay, "Model Farm"; 2016
- Ning Ken, "Writing in the Age of Ultra Unreal"; 2015
- Chan Koonchung, "Technological Singularity, Economic Singularity, Institutional Turning Point"; 2016
- Tan Ruijie, "What is Accelerationism"; 2017
- Liu Chuang & Zian Chen, "Special Economic Zone: A Case of Revisionist Accelerationism"; 2018

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