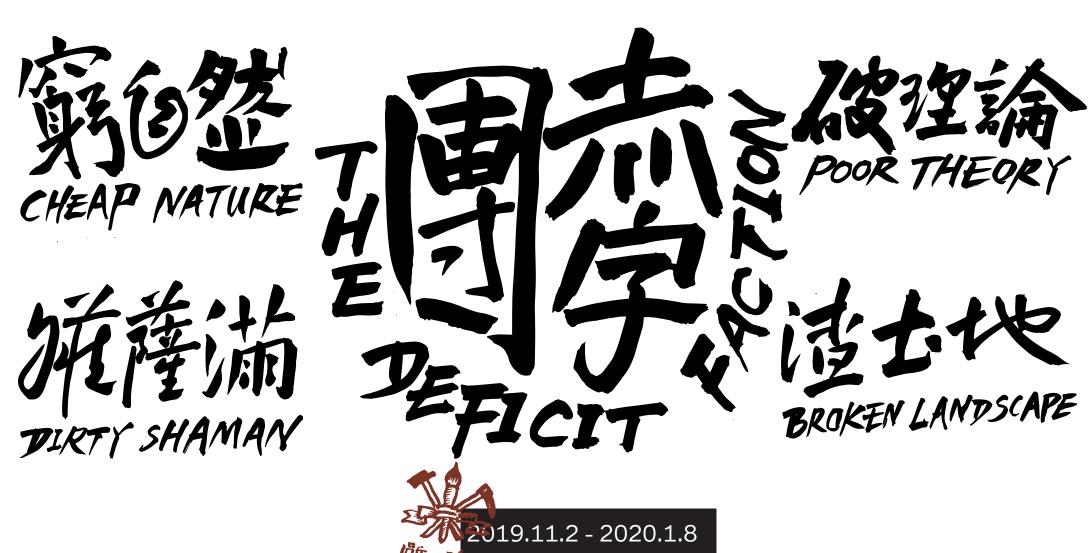
# Long March Project: The Deficit Faction



## LONG MARCH PROJECT: THE DEFICIT FACTION CHEAP NATURE DIRTY SHAMAN POOR THEORY BROKEN LANDSCAPE

Born from the monthly "Planet Marx" reading club launched in March, "Long March Project: The Deficit Faction" is a curated group exhibition informed by the concept of deficiency. It enlists enquiries into the systemic deterioration of the natural environment, spiritual practices or badlands hazed in the fine particles of technology, and theoretical practices embracing their own limitations. The faction continues to amass. Though each member's understanding of deficiency may differ, it nonetheless suggests a space for circulating the profusion of different knowledge or subject matters that either recognize their own shortfall, or, by speculatively exhausting their own depletion, render the ontology anew, thus allying various negative fields.

In approaching deficiency, the immediate response is reminiscent of alchemical operations that shift base materials into noble ones; artists are knowledgeable in operating between a poverty of materials and a richness of signification. Poverty here can be a wealth elsewhere. In this context. we've been considering a plethora of perspectives, specifically relating to how "broken landscape" would not only alluding to Marxist notion of ecological rift, but also as actual landscape visible in our daily life. Here, eco-Marxist Jason W. Moore's notion of Cheap Nature slides into our discussion. Cheap Nature offers multiple reference points into the Chinese reality, thus extending it beyond mere rhetoric. The generic face of capitalism lowers the conditions of life, only to benefit its margin gain. Cheap labor multiplied by fast turnover rate = Factory of the World; though such an unsustainable mode of production



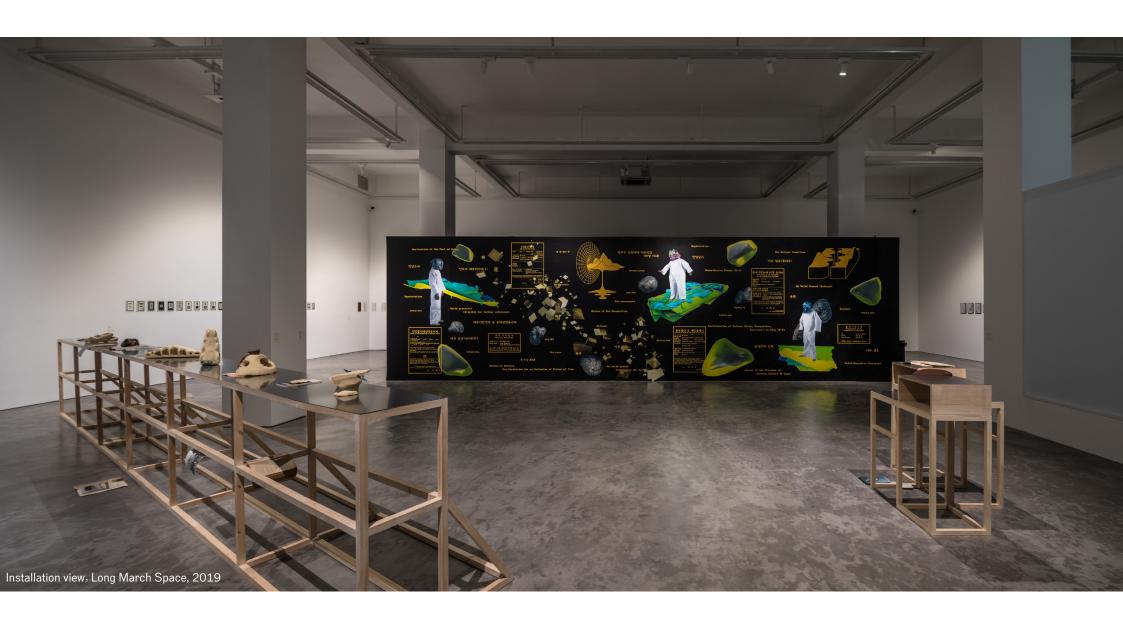
seems cognizant of its own endpoint, as China seeks to explore green power. This discursive trajectory can hardly result in the restoration of the "richness" of nature, but considers the difficulties of fixing and tinkering as part of our existential condition. It leads us to further speculate whether cultural theorist Ackbar Abbas's "poor theory" – the set of theoretical practices that tap into the unknown with versatile positions to accommodate its own disabilities – would possibly shed on lights to the question of cheap nature, and render obsolete the didacticism of the high/low dichotomy.

The participating artists navigate between the inside and outside of the existing models of production, observing and narrating the porousness capable of channeling various overlapping flows between technical, cultural and environmental landscapes. Contamination ceases to signify negativity. Just as technology has redefined what we used to call Mother Nature into a second nature through tainted synthesis, though this is only to the acknowledgement of new grounds for understanding its ontological nature. At this stage, points of contamination are nodes allowing us to traverse through various categories. "Dirty shaman" would be one such method of reconfiguring a permeable body, with diverse layers of the production of knowledge deployable as if they are porous geological strata.

"The Deficit Faction" is produced by Long March Project and curatorially conceived by LMP researcher Zian Chen, with director Theresa Liang, project manager / exhibition designer Shen Jun, and press officer Clement Huang









### Fong Fo

Title font design

Courtesy the artists

### Courtesy the artists

Ever since art collective Fong Fo (comprised of Feng Weijing, Zhu Jianlin, Shi Zhenhao, BUBU, and Ou Feihong) began to publish a "popular digest" in 2013, what has mattered to its members is not how to begin such a publication, but its longevity and sustainability. For its recent institutional solo, Fong Fo announced that its zine would remain unchanged for 50 years, referring to the magazine's layout, its binding, and Fong Fo's practice. Behind such a semblance of permanence, however, changes in environment and production conditions are inevitable. Fong Fo is apt to play with such changes in perspective, organizing the production and circulation of its eponymous zine "at its own convenience". Also because of the low costs of "Fong Fo forever advertisements" has changed these commercial advertisements themselves, defining the characteristics of the zine. The suppliers who advertise in Fong Fo often turn it into a space for creation or a place to celebrate diverse fan culture. At the beginning of the exhibition, the curtorial team proposed the possibility of co-publishing a zine speculating into how limitations could be resourceful. While the initial proposal wasn't able to be realized, the collective did design the title font, marking their contribution to the exhibition.

Fong Fo, established in 2013 in Guangzhou.



#### Yin-Ju Chen & Li-Chun Lin

Sonic Driving

Mixed media 2018-ongoing

Courtesy the artists

The collaboration between artist Yin-Ju Chen and shaman Li-Chun Lin began in 2018. While Yin-Ju has been exploring various knowledge fields outside of the framework of modernity, her work centers on "resonances": between celestial bodies and political riots, for example, or between external environments and human hormone levels. Li-Chun's "Core Shaman" practice has a highly modern background, based on American anthropologist Michael Harner's theories, abstracted from the particularities of different Shamanist traditions in the 1980s. She thus integrates a series of base-spiritual practice methods into her practice.

The "sonic drive" in the project title refers to one of the Core Shamanism's practices. Viewers listen to drum sounds, composed of single beats. thereby transforming their consciousnesses and joining in the shaman's "journey." For the artists, Shamanism is not a religious belief. Practitioners learn from their "mentors" after transforming their consciousnesses; even their fragmented souls can be mended. For this exhibition, Sonic Driving presents a mind map drawn by Li-Chun. The Chinese character 巫 wu (witch) is used to present a multilayered Shamanistic worldview. In general, the space occupied by our daily consciousness is regarded as a kind of "Middle World". The Upper and Lower Worlds, meanwhile, are beyond categorization. Audiences will also traverse a dark passage, immersed in the sound of Li-Chun's drumming. At the end of the passage, they will see a watercolor painting by Yin-Ju, depicting the



journey of consciousness transformation; each journey is recorded as part of her extended practice. These paintings are reminiscent of botanical atlases developed by early modern naturalists.

Prior the exhibition, the project also includes several workshops in which artists invite participants to ask "mentors" they encounter during their journey questions about topics such as global warming, the rise of extreme right, and various contemporary technological issues.





### Yong Xiang Li

### Daddy Lily

Acrylic and oil on panel, wood, wood stain, PVC, chain, accessory, eyelet

250 x 120 x 50 cm

2019

### Loaded Lines, Plastic Rain

Acrylic and oil on panel, wood, wood stain, PVC, chain, accessory, eyelet

250 x 120 x 50 cm

2019

### Commissioned by Long March Project

### Some Hair May Sing (A Song for You)

Single-channel vdeo

2019

Cinematography: Yong Xiang Li, Zishi Han

Editing: Yong Xiang Li

Sound: Kristin Reiman, Yong Xiang Li

Special thanks to: Fatma Belkıs Işık, François Pisapia





For Yong Xiang Li, the fineness of painting is not determined by the achievement of high form. On the contrary, its quality must be evaluated from a lowbrow perspective, by looking at its level of hybridity, how it flirts with applied arts and cults. This is also the reason he so often emphasizes the objecthood of painting in his work. When painting human figures, his illustration-like style dovetails with his reference to various well-known cultural symbols. The depicted figures show an ambiguous emotion, one person either approaching or leaving another. Both are acceptable ways of reading the story.

The plethora of references in Yong Xiang align along the axis of the 18th century European dandy, working elements from



nature into exaggerated artificial ornaments, which is clearly related to a contemporary gueer aesthetic that is marked by the extravagant use of materials. Both aesthetics exploitative but innovative, and both good at ramping beyond, just like nature itself. In this new work Yong Xiang puts the above elements on a set of vertical cabinets, forming a mannerist collective. The pictures are nonsequential - Stravinsky's killing scene of Petrushka; Bergman's dad and son dialogue in the ghost form. There are also miniatures from the Mughal Empire, the lily in Flaming Creatures, petals John Singer Sargent painted with generous use of linseed oil. With these components, the artist encourages the audience to unveil the artwork one layer after another, until the visual experience soars into the singularities of sensation.

Yong Xiang Li, born 1991 in Changsha, lives



#### Tao Hui

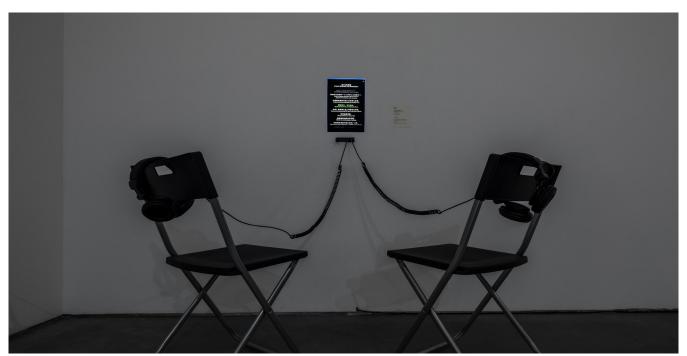
### From Sichuan to Shenzhen

Single chanel video, stereo, 13'29" 2017/2019

Courtesy Edouard Malingue Gallery

While developing "The Deficit Faction", the curatorial team investigated how the artists creatively made use of the existing production chain. Tao Hui's recent production process has been one of the most discussed among us. He often orders various indoor items from Taobao and converts them into art installations. It connects to one of Tao Hui's investigations analyzing the unique popular culture developed in different regions of East Asia. Especially in China, the circulation of micro-videos and online dramas is closely dictated by non-urban residents' desires. Tao Hui would synthesize these cultural expressions as a response to the fleeting nature of high mobility. The scripts were usually presented from a firstperson perspective, which develops into a series of expressions that travel between urban and rural areas.

From Sichuan to Shenzhen sets its background in Shenzhen, the trial site of China's Special Economic Zones since the 1980s. Since then, it has attracted a large number of laborers from all over China, and has now developed into a "Silicon Valley" conducive to high-tech entrepreneurship. In this monologue, the protagonist narrates about her relationship with the rapid growth of the fishing-town-turned city, alluding to her personal history from a working-class person to an entrepreneur against the background of Shenzhen's industrial transformation since 2008. Tao Hui's particular interest is the working-class-turned-nouveauriches actually acquired cultural capital from



Tao Hui, From Sichuan to Shenzhen, 2019

counterfeit cultures of Shenzhen. "However, to reproduce such symbolic value, these new urban people often rely on copying, thus inevitably resulting in the appearance of cheapness," commented by the artist. Though he identifies such an emerging momentum with faith, as it would eventually lead a change, although: "it is currently only because of its pervasiveness that has defined shanzhai as a mainstream aesthetic."

Tao Hui, born 1987 in Chongqing, lives and works in Beijing.

### 四川到深圳 From Sichuan to Shenzhen

You've arrived in Guangzhou!

终于联系上了。 We are finally in touch.

> 我在深圳啊! Lam in Shenzhen!

> 没有关系! It doesn't matter!

没有办法的嘛,我来广州都16年了。 I didn't have a choice, I've been in Guangzhou for 16 years.

早就忘了 四川话要咋讲了。 I've forgotten how to speak the Sichuan dialect.

> 没有,没有。 No, no.

哪里混得很好嘛。 Just Ok, thank you!

这么多年在深圳也没搞出个啥名堂。 I haven't made it although I've been in Shenzhen all these years.

> 反正就是开了一家小的代工厂 Lam running a small contract factory

### 四川到深圳 From Sichuan to Shenzhen

不像你读过大学的! Not like you, who's been to university!

哈哈哈哈!那我用英语给你做个自我介绍嘛, Hahaha! let me introduce myself in English,

就因为我学英语就是为了和外国的客户交流嘛!
Because I need to communicate with our foreign clients!

Hello, nice to meet you! I am Carmen, I am CEO of Tian Mei communication technology company, our main business is the production of mobile phone, thank you for cooperation.

> 哈哈哈哈,见笑了,见笑了! Hahaha, how embarrassing!

> > 喂!喂喂! Hello! Hello, hello!

听得到不? Can you hear me?

哎呀,我说四川话太难受了, Aya, it's awkward for me to speak the Sichuan dialect,

Stills from Tao Hui, From Sichuan to Shenzhen, 2019

Alessandro Rolandi+Zhao Tianji (Social Sensibility R&D Department)

Alessandro Rolandi Social Sensibility R&D Techno-Poetic Interventions on Industrial Drawings

A4 paper, print, ink, 11 pieces

Courtesy the artist

Backed by Bernard Controls Industrial Company, the Social Sensibility R&D Department was first launched in 2011 by artist Alessandro Rolandi. Its name comments at the company's international presence, spanning France and China, and the fact that it chooses to engage in research and development in its Beijing headquarters. If we zoom out to look at China's industrial policy, we see that the country's rapid changes since 2008 are meant to replace low-tech, high-pollution industries with en-terprises that focus on high-end research and technology. The Social Sensibility R&D Department is currently operated by Rolandi and Zhao Tianji. Two years ago, they managed to export this organizational structure to two other factories in France, run by another artist, Blandine de La Taille.

In the early days of the Social Sensibility R&D Department, the focus was on inviting artists to visit the factory. Several art products were left in the factory for long-term display. In recent years, the Social Sensibility R&D Department has hired more in-house employees interested in developing art projects, and showcasing the fruits of their daily practice. Employees' artistic idioms often make use of different lexicons, related to factory culture and modern work conditions, as well as their personal interests.

Social Sensibility R&D Techno-Poetic Interventions on Industrial Drawings series is



Rolandi's daily writing, doodling, modeling, and commentary on the expired engineering documents. While reading these text, viewers will experience the instrumental beauty of engineering drawings and diagrams, as well as the individuality, potential for intervention and disruption of poetry. Poetry and industrial technology are therefore functioning as the background of one another. Furthermore, these documents naturally evince their objective of "studying relational dynamics mediated by art

practice within a working environment."

Social Sensibility R&D Department, founded 2011 in Beijing.



#### Meiro Koizumi

Sacrifice

**VR** Installation

2018

Courtesy of Mujin-to Production

Reservation essential. Total running time 34 minutes

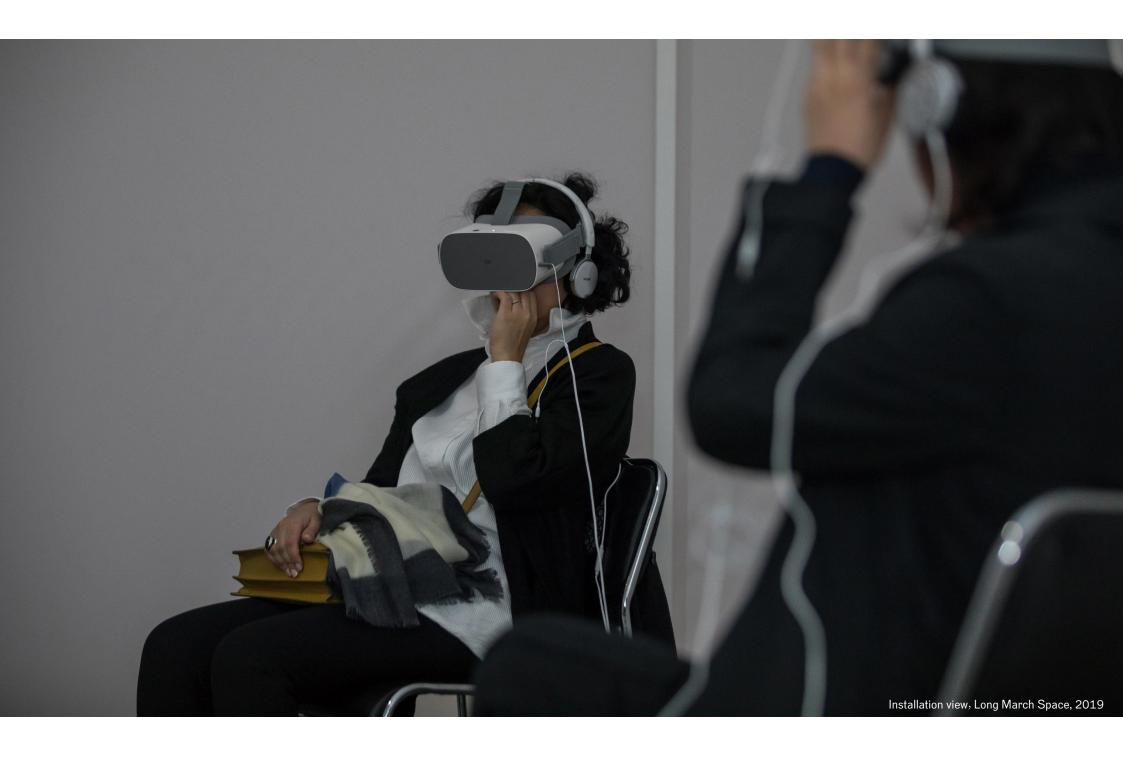
Meiro Koizumi travelled to Baghdad, Iraq to shoot this VR film. Ahmed, an Iraqi youth whose family was killed by the American veterans in the Iraq War. The viewer is virtually embedded in Ahmad's body and listen to his experience. The narrative begins with his childhood memories and invites the viewer through the day the war began, to the moment the family was killed in front of him, and eventually to the inescapable abyss of his trauma.

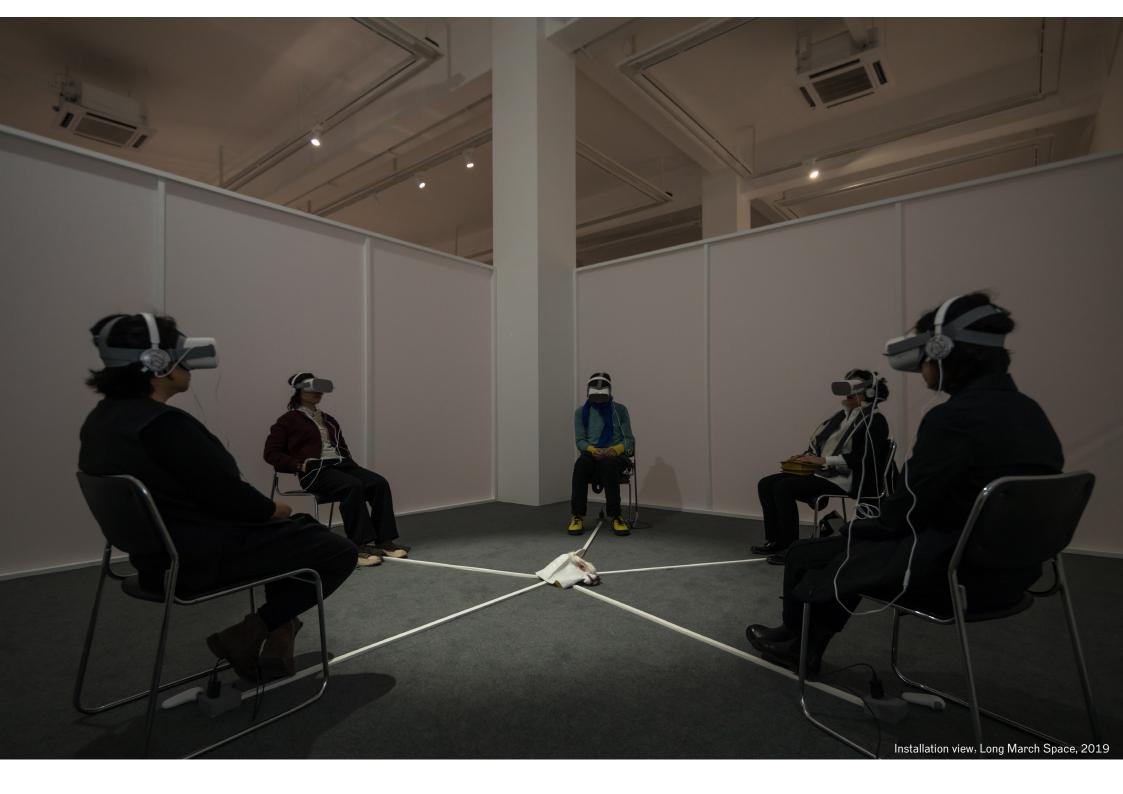
The video at one point cuts to Ahmad's face – his nose but an inch away, his lashes and beard hairs singly visible – as a computer voice translates Ahmad's recollections in greater detail. The proximity is uncomfortable, but there's no backing away since the mask, and thus Ahmad, follows the viewer's head wherever he moves it. Sacrifice induces a great state of empathy by embedding the viewer virtually in the subject's body. Made nauseous through the effects of VR, then forced to confront another in pain with no recourse to escape, the viewers find themselves strapped into an experimental viewership.

Meiro Koizumi, born 1976 in Gunma, Japan, lives and works in Yokohama, Japan



Meiro Koizumi, Sacrifice, 2019





### Yi Xin Tong

Dinosaur Excavation Project-Fake Fossil Chapter

Ceramic fossils 2019

Courtesy Vanguard Gallery

Fishing, archaeology, travel—these "outdoor" passions are often labeled as hobbies, not matters of real importance. It is these things, however, that feature in Yi Xin Tong's daily artistic work in different ways. Since 2014, Yi Xin has been looking for fishing locations all around New York. He shot a series of fishing videos, but unlike a hunter or fisherman, eschews depicting the catch itself. Sometimes, he makes geo-graphical discoveries while exploring a fish farm, or turns his explorations into finished products, in the form of a rap video.

Presented here is a dinosaur excavation project that Yi Xin undertook in Liaoning Province, China. Led by influential paleontologists, the expedition had the goal of finding dinosaurs with feathers, transi-tional fossils essential to studying how they evolved into birds. However, the site later turned into a field of conflicts between different experts drawing on the power of their academic titles to compete for access to local resources. The artist stayed at a nearby ceramics factory, went sightseeing, researched dinosaurs, dined with government officials, drank fake wine, rode with intoxicated drivers, and made ceramics.

These ceramics are presented in this exhibition. Made with distinctive pale-yellow and purple-red clay extracted from the same mountains as those where dinosaur fossils were excavated, they mimic the contours of various creatures unearthed

by the archaeological team. At first sight, these works imagine various archaeological research objects. Next to these ceramics there are illustrations that imagi-natively depict these ancient materials. However, if we take into account a famous declaration of media studies—"every mobile phone has a small piece of Africa"—we could further clarify that what archaeology aims to discover is the history of these materials themselves. The clay used to cast these ceramics carries its own geological information.

By working with clay, Yi Xin Tong tries to recapitulate his experience at the archaeological site. As biological remains turn into fossils, organic tissues are filled or replaced by minerals, leaving a ghostly afterimage of a structure. The "arche", or "origin", that

archeology seeks to discover is always already an absence. In Yi Xin's ceramics, what the artist really cares about is contour, image, and substrate. Archaeological outcomes, likewise, must be constructed and imagined on the various images and substrates made from the soil in which they are discovered.

Yi Xin Tong, born 1988 in Lushan, lives and works in New York



Yi Xin Tong, Dinosaur Excavation Project-Fake Fossil Chapter, 2019



### Mao Chenyu

Automatic Paddy

Film, 4'18" 2018

Courtesy the artist

Since 2003, his PaddvFilm project has been commenting on the cultural topography and lived reality in the provinces of Hunan, Hubei, and Guizhou. Mao Chenyu sees rice paddies as a medium through which the experimental narrative is able to engage into all aspects of society. Unpacking its facets, he considers agricultural labor, regional spiritual practices and its ecological bases, then examines how they respond to drastic social and ecological upheaval.

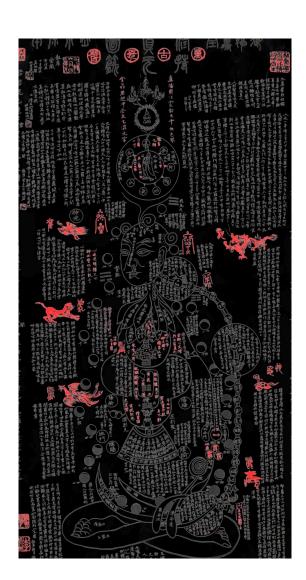
Rice cultivation is often the subject of scientific research and governance studies. Marx's examinations of Asian rice production highlight the relevance of the early technocracy and therefore defined his historical dialectics, but in the realm of visual culture, rice paddies are often situated as merely a backdrop for aestheticized landscapes. Automatic Paddy is a speculative response to breakdowns in the rice paddy

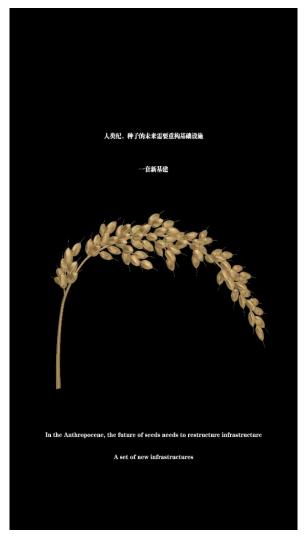
ecosystem. It's a future born of "a scarcity of light, a scarcity of food, and a scarcity of humans." The visual essay describes how contemporary technologies and capital work to structurally undermine food production, creating a "compulsion within the seeds." For the artist, "coded memories of diversity, ecological affinity, and the way it takes and stores history and geography in fragmented genetic codes" are all part of the rice paddy's potential. Making seeds is like creating earthen deities, as high capacity production meets the challenge of nourishing the global population. However, GMO seeds also point to the instability and the risks of a weakened ecosystem. As the shrinking bee population struggles to keep the rice fields pollinated, Mao Chenyu's artificial pollinators in the film suggest a sign of the production chain breaking down.

Mao Chenyu, born 1976 in Hunan, lives and works in Shanghai.









Stills from Mao Chenyu, *Automatic Paddy*, 2019

### Lee Kai-Chung

### "The Narrow Road to the Deep Sea" Part 1: George and the Swimming Pool

Research, moving images, installation, diagram, 10'26" 2019

Courtesy the artist

Lee Kai-Chung's artistic work in recent years often stems from his understanding of the importance of the archive, and focuses on the morphological and material changes within such archives. In one extreme example, he showed a public bronze statue of the British gueen, part of which was cast into a cannonball and thus difficult to restore, thereby redefining the notion of archive. The most exciting part of his work is not only that the post-colonial condition itself implies the impossibility of integrity, but that, from an artistic point of view, there is never a complete archive that can be repaired. Kai-Chung's work magnifies the subjective feelings that arise when facing archival materials. He asks: How can parts of personal life be "sculpted", and how does such plasticity reshape the broken archive?

Long March Project invited Kai-Chung to develop a diagram based on his ongoing project, "The Narrow Road to the Deep Sea". Here, the artist also shows a film of this series, George and the Swimming Pool. Using the language of autobiography, the film starts with the artist's memory of attending art classes in middle school, in the 90s. During his figure drawing lesson, his art teacher took out a skull from storage. He and other classmates thought it was a cast, but the teacher told them that he picked it up while the school was clearing space for a swimming pool and long jump field in the 80s; two Imperial Japanese gunto were also excavated. The film uncovers another historical tidbit—that the school was cleared out by the Imperial Japanese



Lee Kai-Chung, "The Narrow Road to the Deep Sea" Part 1: George and the Swimming Pool, 2019

army during the Occupation period—before moving on to the Nanshitou Massacre.

In addition to responding to historical events, Kai-Chung also considers things that extend from the archive. Using his memory of a skull's texture and smell, Kai-Chung adds a touch of intimacy to the cold archive. This childhood memory also corresponds to the aura of the archive, touched by the adult archivist. It is also worth mentioning that Kai-Chung introduced the tradition of still life paintings to archival

thinking. Bringing the two together, we find that still lives and landscapes are also visual practices for us speculate into the state of things.

Lee Kai-Chung, born 1985 in Hong Kong, lives and works in Hong Kong.







Stills from Lee Kai-Chung, "The Narrow Road to the Deep Sea" Part 1: George and the Swimming Pool, 2019

### Aracha Cholitgul

### The Book of Enlightenment-Limits

Digital print, 14 x 21 cm, 27 pieces

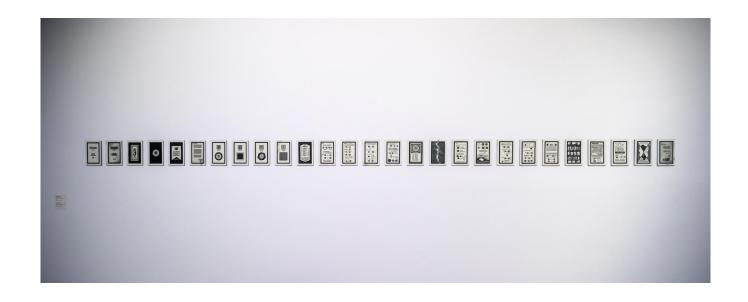
2018

Courtesy Nova Contemporary

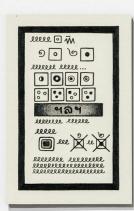
The work of Aracha Cholitgul focuses on exploring new perspectives and meanings through paintings, drawings, installations, and writing. Cholitgul often introduces "unknown objects," which serve as points of departure for a series of thought experiments.

The Book of Enlightenment – Limits grow from her thinking about long distance relationships. Cholitgul is concerned both with the uncertainty created by "distance," and with the ways that "distance" can become a tool for thinking. In The Book of Enlightenment - Limits, the artist employs strange and organic shapes, like chemical diagrams, or maps that trace interpersonal relationships. The lines in the book seem derived from Thai characters; they alternate between the linear and the circular, and elements both real and virtual are constantly paired. As the book progresses, it gradually unfolds into a rich worldview. What Cholitgul wanted to develop at the time was a basic vocabulary about mental and physical existence and the limits thereof. The artist is not trying to be obfuscate her thoughts, but rather to slow down the process of thinking. If you look at the symbols in some of these pictures, you can sense a certain logic: things are intertwined, swapped or blended; they bypass limits, or succumb to them. In liminal spaces, people seem to have the ability to turn defects into creative expression.

Aracha Cholitgul, born 1988 in Bangkok, lives and works in Bangkok.











Aracha Cholitgul, The Book of Enlightenment-Limits, 2019

### Liang Shuo

A Collection of Concrete, Wood, and Stones

Ink and color on paper,  $576 \times 25.5 \text{ cm}$ 2019

Courtesy of Beijing Commune

In his latest field research, Liang Shuo has retraced the landscape connoisseurship of Tang poet Wang Wei (AD 701-761), who appointed 20 picturesque scenes on the outskirts of the Tang dynasty (618–907) capital of Chang'an. Through his dialogue with earlier researchers, Liang Shuo concurs that a major reason behind this landscape's radical change is the decrease in the water volume of the Wang River over a period of thousand years. To visualize his forensic result, Liang even made a digital painting on top of the Google Earth view of the area. The information could be used to further approximate the location of residential areas. and a set of totally different traffic routes from which to imagine Tang dynasty subjects engaging in landscape connoisseurship. Another lineage that marks Liang's artistic observations are the sceneries he characterized as "Broken Landscapes." Since 2013, he has studied the artificial landscapes that China has produced during its period of rapid development—objects that imitate nature, such as iron cast in the shape of pine trees, cement hills, and a scenic river view, lit by LEDs, forming a scenic infrastructure in urban and rural China. Shuo successively copied Chinese ancient paintings. In A Collection of Concrete, Wood, and Stones, Liang depicts his travels throughout China. At first glance, the broken landscapes he paints contain nothing inconsistent with traditional Chinese

art techniques, and seem to be part of nature. This is not just a question of symbols and representations, however, because in traditional Chinese paintings, the concept of landscape speaks to the question of how people from different eras relate to the same landscape. This relationship is one between artificial structures, such as bridges and mountain trails, and natural ones, such as mountains and rivers. It was this perspective that literati adopted as they appreciated natural scenery. In this regard, China's traditional landscape paintings also document how ancient artists understood artificial nature.

Liang Shuo, born 1976 in Tianjin, lives and works in Beijing.



Liang Shuo, A Collection of Concrete, Wood, and Stones, 2019





Liang Shuo, A Collection of Concrete, Wood, and Stones, 2019



### Xiyadie

I, The Red Spider

Papercut, 1 x 2 m 1999 Courtesy the artist

The metaphors of climate and terrain behind the name of Xiyadie (a nom de plume meaning butterfly from Siberia) was a self-portrait: the deviant personality of him might have been sent by Siberian monsoon to his rural hometown in northern Shaanxi.

In this rare papercutting work in Thangka inspired composition, a spider captures the Sun, the Moon, the constellation as well as other cosmic weapons with its natural gift of spinning. The Sun, the Moon, the stars, and agricultural crops are common motifs in northern Shaanxi papercutting. Looking at a distance, his papercutting continues to follow the traditional style as much as he values the traditional cosmology from Northern Shaanxi. Though it is the details that defines Xiyadie's creation, which defies the Shaanxi pappercutting's seemingly conventionalism. He weaves his personal life stories and dreams within Beijing's modern infrastructures such as subways, train cabins, with plant-like patterns, and sometimes even transformed into human organs. Longing for peace and beauty, he also makes a lot of auspicious symbols, blessing the gueer crowd and beyond. "It belongs to all the people on earth who suffer."

Xiyadie, born 1963 in Shaanxi, lives and works in Shaanxi.







Installation view, Long March Space, 2019

### Hotel Asia Project with Gen Sasaki & Keiichi Miyagawa

Landscape Theory: An interview with Masao Adachi

Digital video, 16'23"

2016

Courtesy Hotel Asia Project

As part of the curatorial program Hotel Asia Project, Landscape Theory: An interview with Masao Adachi documented Japanese Marxist filmmaker Masao Adachi, looking back, and commenting on the Landscape Theory, the seminal visual theory he first developed 50 years ago. The film's austere filmic language recalls the style of the Situationists, whose films often separated the auditory and the visual, and whose philosophy remains a major influence on Landscape Theory. Landscape theory is best evinced by two sources: his 1969 film, A.K.A. Serial Killer, and an explication of the theory in Takuma Nakahira's 1970 photography book, For a Language to Come. In directing A.K.A. Serial Killer, Adachi didn't focus directly on the impoverished nineteen-year-old drifter whose murder of four strangers in 1969 shook Japan. Instead, Adachi chose to turn the background of such scenes into the foreground, thereby revealing the radical potential of image making. He comments, "the visible landscape around us, from its most picturesque to its most banal aspects, is a pure expression of the dominant political power." The film thus famously focuses its gaze on the surroundings as he travels, and on the fabric of daily life in the fishing town and city he visits.

Hotel Asia Project, launched in 2011.



### Landscape Theory An interview with Masao Adachi

风景理论: 足立正生/访谈录

亚洲酒店计划 Hotel Asia Project 2016

或许我们该循着他的视野去寻找答案

followed the kind of life

### 权利所制造的风景。

the landscape of the power.

Film stills from Hotel Asia Project with Gen Sasaki & Keiichi Miyagawa, Landscape Theory: An interview with Masao Adachi, 2019

### Sheryl Cheung

### Clear Waters, Green Mountains, Mountains of Gold and Silver

Multimedia, sound, graphite on paper 2019

Courtesy the artist

Sheryl Cheung works in the mediums of experimental music, abstract scoring and writing to explore a materialist concept of life and its continual transformations. She seeks to open up a space for communication and connection between different periods. Her work touches on cosmology and ecology, highlighting methods of active listening and interpretation.

Cheung's work in this exhibition is informed by her residency in Yunnan, observing the place's "green development" project. "Green development" strives to create new natural systems to replace old ones. The structural rifts thus generated are obscure, but affect society, ecologic, culture and even cosmology. Cheung's work is not a direct answer to the structural rifts of society, but regards these rifts as opportunities to create a new cosmology. Cheung has worked alongside local shamans to develop an organic form of writing through her interactions with the causal chain of plant-medicine-herb-body-nature-society.

Cheung's "written" landscape on the wall, Clear Waters, Green Mountains, Mountains of Gold and Silver, is best viewed while walking. This landscape has evolved from her research on botanicals and herbal medicines; it is an invented ideographic script system that engages in dialogue with the Naxi Dongba script.

Cheung's other work, Fertility, Economy, and

### Fertility, Economy, and Power

Printed copies

2018

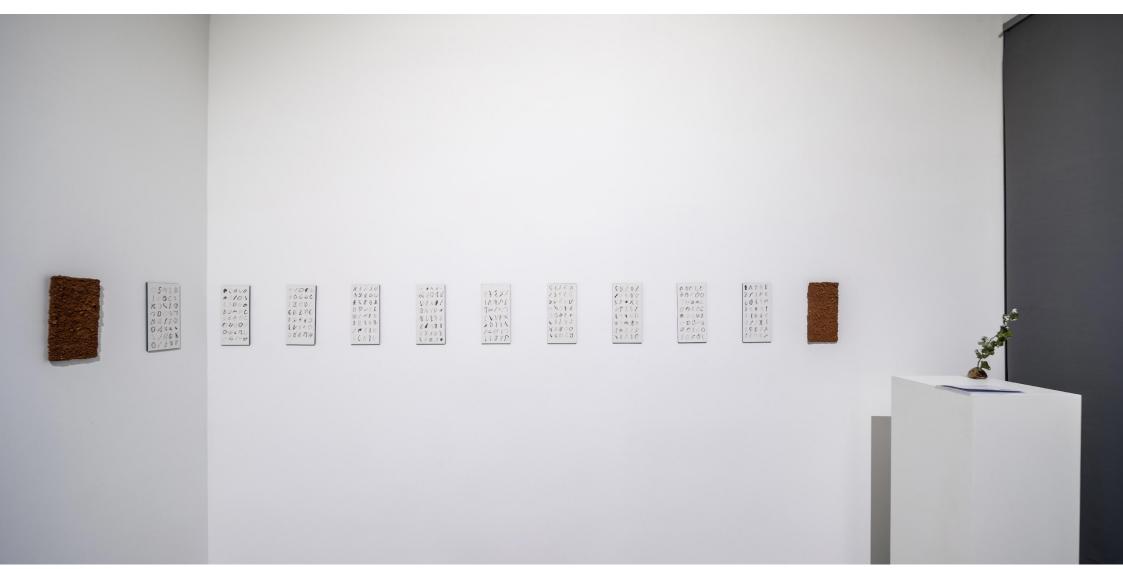
Courtesy the artist

Power, uses 37 fables to explore the conflicting fields of ethnicity, culture, tourism, economy, and land fertility. These landscapes are counterpoints to those in Clear Waters, Green Mountains, Mountains of Gold and Silver, and begin with the fable of the cycle of life and death, collected by the artist in Yunnan's Lashihai region. Here, the environment is influenced by a combination of natural forces, Han culture, national consciousness and the inevitable process of modernization. The result is a series

of disputes, compromises and sacrifices. The artwork's resemblance to fable problematizes the notion of fable as a "prehistorical" narrative mode. Through her field work, Cheung points out that fable is actually something that arises when the ecological cycle is drastically thrown out of balance.

Sheryl Cheung, born 1983 in Vancouver, lives and works in Taipei.





Installation view, Long March Space, 2019

### Miti Ruangkritya

### Imagining Flood

Photography,  $88 \times 124$  cm,  $120 \times 80$  cm 2011

Courtesy Bangkok CityCity Gallery

widespread and all manner of preparations unfolded. But as yet the centre of city remains untouched but the sense of threat still lingers people's minds, as the city remains encircled by waterlogged houses, streets and motorways. Whether the floods have been experienced firsthand or through news reports, conjuring a mental image of the event cannot avoided, which influenced Miti's approach to shooting these scenes- as if developed from the subconscious, contrasting to urgent and frenetic style that has been depicted in the media. The scenes take place at night or the early hours. They are deliberately shot at these particular times using a tripod and slow shut.

Miti Ruangkritya, born 1981 in Bangkok, lives and works in Bangkok



### Xiaoshi Qin

#### Conditions I

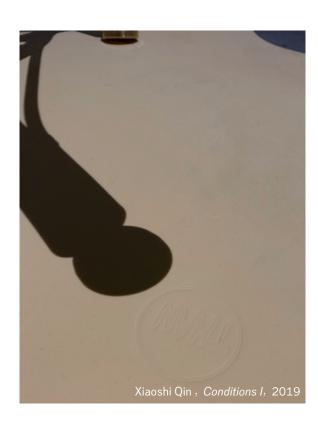
Rattan chairs, brass stamp, EVA plastic matte Dimension variable

2019

Commissioned by Long March Project

speculation about the future. Displaying these imaginary spaces does not often result in static artworks, but rather a set of instruments or environments waiting to be activated, resulting in public discussion about self-empowerment and the reclaiming of agency.

Qin's work, Conditions I, is an ambivalent sigh. It is





formulated as a paradoxical answer to the exhibition's premise. Conditions I consists of two rattan chairs. These implements of leisure seem to call for onlookers to ensconce themselves, but such engagement actually extracts their free labor. Sitting down transforms the stools into animals that leave four footprints, which read "easier", "said", "than", and "done". Disguised artwork meets hoodwinked viewer, and leisure becomes labor. When is an artwork "on and off duty"? Sometimes it takes from viewers, and sometimes it gives—even others, it strives to be the best user in a P2P economy.

Viewers are welcome to use those chairs to make imprints on their personal items as long as they don't use any ink. The artists invites them to engage in other spontaneous improvisation to activate the chairs.

Xiaoshi Qin, born 1989 in Guangzhou, lives and works in Guangzhou



#### Planet Marx

"Thinking the Deficiencies: A Pictorial Essay" 2019

Planet Marx is a research platform launched by Long March Project in early 2019. Its monthly study group travels between various cultural institutions in Beijing and beyond, gathering thoughts as it communicates between various guest speakers and participants. Planet Marx searches for historical texts that respond to our current crises in cultural imagination. Our assumption is: each time the world goes through change on a planetary scale, thinkers from all fields, whether they be Sci-Fi writers, ethnographers, or Marxist literary critics, will search for understandings of a new relationship between nature, ecology indigeneity, and technology as active adaptation to the environmental crises.

In this occasion, Planet Marx presents a pictorial essay sampling various fields of depletion. Although each of the knowledge fields might operate in different directions and velocity, they've nevertheless potentiated their respective contamination allowing us to traverse through various categories.

Planet Marx, founded in 2019 by Long March Project



### Ayoung Kim

# Plot Diagram (As Part of Porosity Valley 2: Tricksters' Plot)

Digital print, 10 x 3 m 2019

Courtesy the artist

The land and sea, the two major elements which create clear borders and territories on Earth, are in fact ever migrating as the Earth's tectonic plates are constantly moving. The tectonic plates are migrating as well as human beings, data or minerals, and the borders are erupting, collapsing and colliding.

Ayoung Kim's research tends to start with an investigative attentiveness into particular objects, leading to the discovery of their correlation and entanglement with other realms: those of historicity, nationalism, economics, and data. In this exhibition, Kim is invited to elaborate on her ongoing survey of the "Porosity Valley" series with a lecture performance, In Search of Petra Genetrix, and a digitally rendered mural piece, Plot Diagram (As Part of Porosity Valley 2: Tricksters' Plot).

Plot Diagram (As Part of Porosity Valley 2: Tricksters' Plot) utilizes multifaceted graphical elements related to the South Korea's 2018 Yemeni refugee crisis. In the middle of the mural, there are three almost life-sized figures with masks, each of which resembles stratum, tide and stone. The figures are standing on or next to the 3D graphics of strata. Somehow, they seem to be aliens, non-humans, ghosts or gods. They are the actual migrants or humanitarian status holders who recently fled from Yemen, escaping the ongoing Yemen War. Yet they've caught up with the widespread Islamophobia and xenophobia in South Korean society.

The artist contemplates such quandary through looking into the fact that the very tectonic plates that we stand on and build up our own society - and borders - are always already ever-migrating entities from the very beginning of the Earth. The lands, territories and tectonic plates are constantly shifting as much as the globetrotting conditions of human being, data or minerals, while their borders are erupting, collapsing and colliding. Along with the three masked figures, there are redesigned documents and graphical images of the actual governmental and juridical documents that the immigrants encountered through the heavy migratory processes in South Korea. The diagram questions depictions of contemporary migrants and refugees.



Part of Ayoung Kim, Plot Diagram (As Part of Porosity Valley 2: Tricksters' Plot), 2019



Installation view, Long March Space, 2019

### Ayoung Kim

#### In Search of Petra Genetrix

Lecture Performance, 25' 2019

Courtesy the artist

In 2019, Kim made trips to Mongolia to research its abundant animistic belief system towards land, mother rock, stones and sacred caves that purify human guilts. It is widespread that the Mongolian people see that the rocks and minerals are alive as well as other natural elements. Along with that, there is a particular thinking that the human beings are born from rocks. The artist asks: from where those beliefs came from, and why is it standing for so long?

Not surprisingly, it's not only Mongolian belief, but rather a universal phenomenon that can be found all around the world. Kim traces several belief systems on the topic and creates her own hyperbolic mythology. In In Search of Petra Genetrix, she delves into the notion of Petrogenesis, genesis from rocks. Kim wanders around the interrelated and overlapped layers of time, as though lost in the Earth's strata. With her fictitious character Petra Genetrix, she transforms her own voice into many entities and multiple localities where other mythologies would arise.

Ayoung Kim, born in Seoul, Korea, lives and works in Seoul, Korea





Taken during In Search of Petra Genetrix, Long March Space, 2019

### Long March Collective

"Revisiting the Route of the Historical Long March; Inspecting the Rare Earth Mining Base" Video clip from online media, loop 2019

In "The Smallness of the Earth and the Largeness of the Earth," the prominent Chinese economist, Marxist philosopher and government official Yu Guangyuan first introduced technosphere as a concept into China during the heyday of the country's economic reform. For Yu, it was limited resources which characterize the smallness of the Earth; thus, a grand protection is required, though there's also a great potential to further develop the technosphere surrounded by the Earth allowed us to conceive "a grand exploitation." It is the two images of the Earth overlapping each other that characterizes this materialist dialectics.

In the face of trade war, 2019 is another turning point of China's economic and technological structure. Harnessing the media to highlight the possibility of China using rare earth resources in combatting the retaliatory tariffs, Chinese President Xi Jinping embarked on a fieldtrip to the country's major rare earths mining and processing facilities in Ganzhou, Jiangxi province, which coincided with the original route of the Red Army's Long March. The video clip presents the background images from a political debate TV program. By turning the gaze from the foreground of the TV program into its man-less, often mechanical camera footage of the landscapes, it shows how the contemporary media would visualize the convergence of politics, geology, geography and technology.

Long Macrch Collective, begins in 2002.



Installation view, Long March Space, 2019



Still from the "Revisiting the Route of the Historical Long March; Inspecting the Rare Earth Mining Base"

### Wang Tuo

Distorting Words

Three-channel HD video, 25' 2019

Courtesy White Space Beijing

Wang Tuo collapses diverse times and places into his films. Lately, he initiated his new project in the Northeast of China, from which was born the film Smoke and Fire (2018). One of the main themes in this work is the artist's reinterpretation of the juridical case of the recent "Zhang Koukou's revenge," which carried out methodically to three men that had been involved in the death of his mother 22 years ago. For Tuo, the urge for vengeance resonates with a complex understanding of reality of northeastern China has its structural condition, that such a action actually penetrates to various historical moments of the similar deed, and that each act accompanies a series of complex psychological activities. We may see it as personalized rites of becoming a murderer. Smoke and Fire starts from the daily life of a migrant worker in Northeast China. The main character found sagas and legends from antiquity to the 20th century in the warehouse of a cinema, and read them while improvising their plot. In contrast, the narrative about his returning home escalates into a long-prepared and ceremonial act of violence.

In this exhibition, Tuo presents the film's sequel, *Distorting Words*. In this three-screen film, the artist narrates an actual body that deeply trapped in the mire of historical reincarnation, or a pandemic-shamanization in the artist's own word. Without connotation abound to specific belief, his neologism suggests that there are historical reincarnation of our situations, which makes actual bodies would become mediums that sync us to



Still from Wang Tuo, Distorting Words, 2019

different times and spaces. In the film, several times and spaces overlap with each other. For example, in 1919, the New Democracy Movement began, and Peking University student Guo Qinguang died during the protest of May Fourth. In 2019, Zhang Koukou was executed. A connection is thus produced between the protagonist who wandered around the city on the night before returning home for revenge, and the victim who died a hundred years ago. In Tuo's own words, "the whole

society is experiencing a pandemic-shamanization: all living experiences are being mediated, all actions are being ritualized, and although there is no shaman, the collective trance is happening at every moment."

Wang Tuo, born 1984 in Changchun, lives and works in Beijing.



Installation view, Long March Space, 2019

### **Public Program**

Opening Events on November 2nd

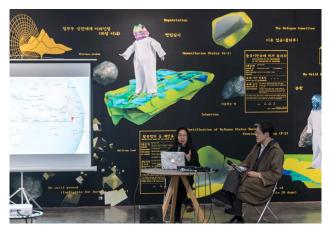
### Ayoung Kim Performance Lecture In Search of Petra Genetrix



The land and sea, the two major elements which create clear borders and territories on Earth. are in fact ever migrating as the Earth's tectonic plates are constantly moving. The tectonic plates are migrating as well as human beings, data or minerals, and the borders are erupting, collapsing and colliding.

### Aracha Cholitgul Talk

"On Removing a Splinter and Understanding Limits "The Dialectical Tension Between History & Art"



"On removing a splinter and understandifg limits" discusses a thought process through the making of this book - as an attempt to achieve some sort of "enlightenment" on the topic of "limits". Aracha Cholitgul shared her personal method of using abstraction, questions, self-censorship, and meaningless writings for structural exploration into an unorganized headspace.

### Lee Kai-Chung Talk



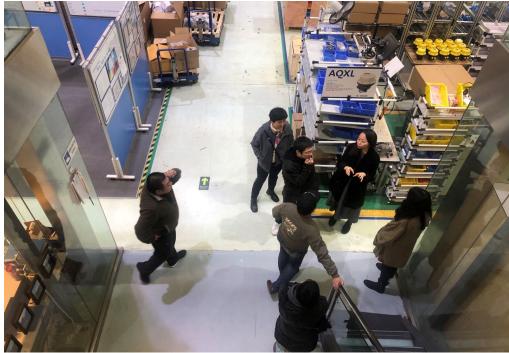
Both history and art are structured with mnemonic complexion. History is the chronological records of the bygone sociopolitical events; and through object, be it artwork or concept, art reenacts memory. In the contemporary world, the spatial-temporal structure has been accelerating by technology; the acceleration alters relation between objects and history. Events are forgotten before they become memories. Against this background, how art - with its mnemonic structure reenacts history?

## **Public Program**

November 15th

Bus Tour: Social Sensibility R&D Department





As part of the events following the opening of "Long March Project: The Deficit Faction", we arranged a bus tour on 15 Nov, in collaboration with Social Sensibility R&D Department. Together we visited the office building of Bernard Controls S.A. located in the southeast of Beijing, where art creation and exhibition take place in an industrial workshop. Within this unique place, we can also investigate how art scene overlaps with industrial production in the current time.

#### Acknowledgements

An exhibition that deals with deficiency has nothing cheap about it. The making of the show stands as a testiment to the commitment of many people. We are grateful to the artists, the lenders, and friends of Long March Project.

The Lenders

Bangkok CityCity Gallery (Bangkok), Beijing Commune (Beijing), Edouard Malingue Gallery (Hong Kong, Shanghai), Hotel Asia Project (Kitakyushu), Vanguard Gallery (Shanghai), White Space Beijing (Beijing) and the participating artists

Collaborating institutions and Guests of Planet Marx Reading Club

#1 Long March Space: Wang Yijia,

Zhao Yao

#2 Taikang Space: Xiang Zairong, Mao Chenyu, Chelsea Qianxi Liu

#3 Chinese Modern Art Archive, Peking University: Jo

Wei,

Liu Zhangbolong, Xinyi Wen

#4 Zhijiang International Youth Art Festival: 刘畑 Liu Tian

#5 KWM artcenter: Liu Wei Song Yi, Zhang Yuling

#6 706 Youth Space: Jia Weng

#7 Minsheng Art Museum, Beijing: David Xu Borgonjon, Wang Yi, Wu Wanyan #8Long March Space: Xu Ruiyu #9 Ming Contemporary Art Museum: Iris Long, Li-Chun Lin

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Ju Yunyou, Li Zhuoyang,
Mao Wanheng, Niu Chen, Yang Xiaomi, Sibo, Zhang
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Long March Project: The Deficit Faction

2019.11.02-2020.01.08

Exhibition venue: Long March Space, Beijing

Curatorial Team: Long March Project

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Deficiency: A Wordbook

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