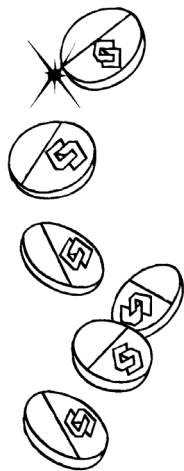


**LONG MARCH PROJECT:  
BUILDING CODE VIOLATIONS III  
长征计划 ..... 违章建筑三**

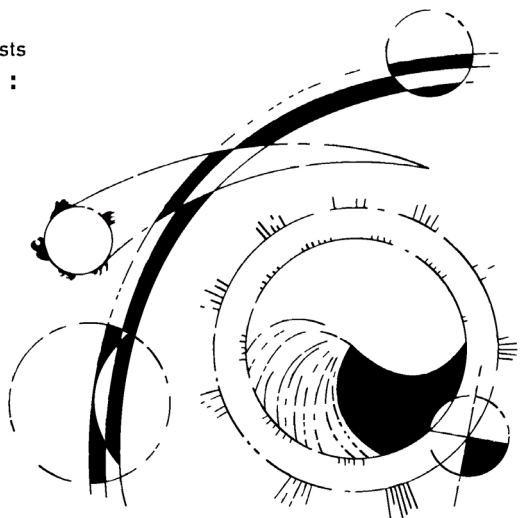


SPECIAL.....  
ECONOMIC  
2018. ZONE  
9.15 -  
11.11 特区

: : : : : : : : : : : : : :

& 英格-斯瓦拉·托斯朵蒂尔  
Inga Svala Thorsdottir  
& Wu Shanzhuan

徐渠 Xu Qu  
颜磊 Yan Lei  
郑源 Zheng Yuan



开放时间 HOURS:

周二至周日 10:00 - 18:00  
(逢周一闭馆, 法定节假日除外)  
Tue. - Sun. 10am - 6pm  
(closed on Mondays except for  
public holidays)

地点 VENUE:

广东时代美术馆  
广州市白云大道黄边北路时代玫瑰园三期  
Guangdong Times Museum  
Times Rose Garden III, Huangbianbei Road,  
Baiyun Avenue, Guangzhou, China

主办机构  
Organizers,

 时代美术馆  
TIMES MUSEUM

长征计划 LONG MARCH PROJECT

特别鸣谢  
Special Thanks:

 时代中国  
TIMES CHINA

Curated by Long March Project, the exhibition series was first shown at Long March Space in Beijing from 21 July to 26 August 2018. It aims for a critical speculation upon the accumulation of capital and technology in China from the era of reform and opening up to the present. Building upon the previous installment in Beijing, this exhibition in Guangzhou is co-presented by Long March Project together with Guangdong Times Museum.

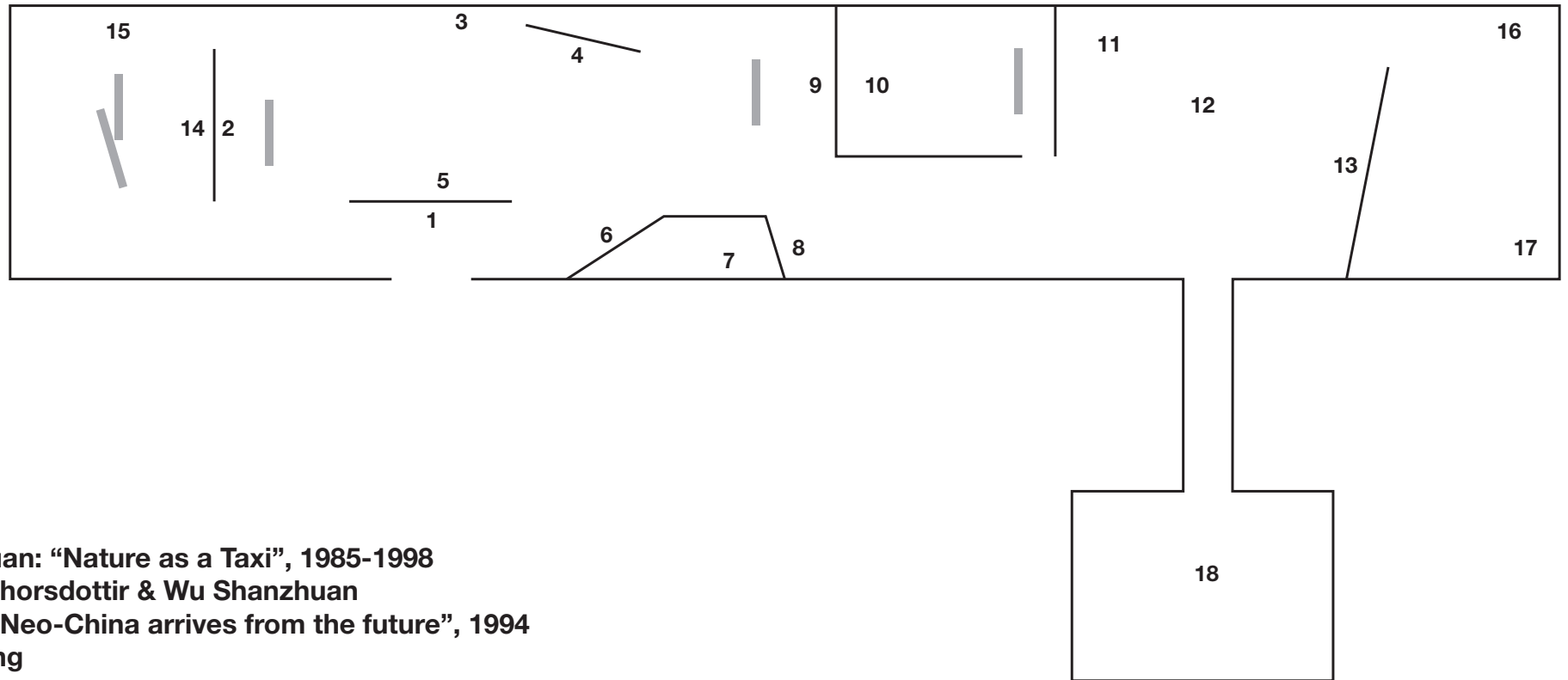
Introduction:  
At present, the spatial studies of free trade zones around the world focuses on how these operational spaces serve as policy tools and infrastructure to facilitate global economic integration. Yet in China, Special Economic Zones—since the nation’s economic reform in almost 40 years ago—are not simply just windows welcoming foreign capital and technology, but it has been an experimental site to cope with a series of epistemological ruptures created by the reform in almost all aspect of life. “Time is Money”; “science and technology are primary productive forces”, such catchphrases help to encapsulate our technological, temporal and cultural landscape. As art historians tend to postulate economic reform in China to be the starting point of Chinese contemporary art as we know it, the exhibition is a Bildungsroman that narrates the life stories of the children of reform—contemporary art, market economy and science and technology development. We ask how “they” would contemplate the technological shift that has occurred since the beginning of reform and opening up.

In concerning technology, the key is thinking about how to approach and grasp the supposed equilibrium between “human – technology – nature.” Looking at mainstream views on science and technology in today’s Chinese society with an unconscious

Accelerationism shaping the collective ethos, focus is placed on the exact opposite: people emphasize how to create further disequilibrium. Yet there can be no simple dualist binaries when thinking about these complex relationships, and a plethora of perspectives is needed to accurately cross-reference the issue. Through the eyes of the 15 participating artists and

collectives, the exhibition enters into the theoretically-rich arena of various technologies and special areas, sharing multiple views on the story of science and technology’s growth in contemporary China.





1. Cui Jie
2. Liu Chuang
3. Wu Shanzhuan: "Nature as a Taxi", 1985-1998
4. Inga Svala Thorsdottir & Wu Shanzhuan
5. Nick Land: "Neo-China arrives from the future", 1994
6. Junyuan Feng
7. Xu Qu
8. Guo Moruo: "Scientists shouldn't let poets monopolize their imaginations", 1978  
CCTV: "A handshake between technology and sci-fi", 2016
9. Zheng Yuan
10. Lu Chunsheng
- 11/12. Wang Jianwei
13. Yan Lei
14. Liao Bingxiong
15. Li Wenguang
16. Liang Shaoji
17. Hao Jingban
18. Liang Yongtai





Installation view. Photo: Luo Xianglin



# Cui Jie

## *The Westpoint* (2018)

acrylic on canvas, 160 x 110 cm

*The Westpoint* (2018), Cui Jie's most recent painting, explores the future from this aforementioned angle. The Westpoint was built by China Merchants Group in 1999, and is commonly known as the Liaison Office. In addition to serving as Mainland China's point of liaison in Hong Kong, the Westpoint is significant in that its developer, China Merchants Group has contributed to the development of the nation's future at many different historical junctures.

As the first window responsible for bringing in Western capital and technology in the form of joint ventures during the reform and opening up, China Merchant Group established Shekou Industrial Zone in 1979. Its precursor was the China Merchants Steam Navigation Company, which emerged along with the Self Strengthening Movement in 1872 as the first transportation company in China using modern technology not controlled by foreign ownership.

As such, public opinion in the 1980s claimed that the reform and opening up was China's second Self-Strengthening Movement. Since 2017, Cui Jie has portrayed the buildings of China Merchants Bank and corporations related to the Merchants Group, revealing the rich layers of historical trajectories and policy-based causes that lie behind the imagery of the "future".

Cui Jie

b. 1983, Shanghai; lives and works in Shanghai.



*The Westpoint* (2018)  
courtesy of the artist

Installation view. Photo: Luo Xianglin





Installation view. Photo: Luo Xianglin





Installation view. Photo: Luo Xianglin



# Liu Chuang

*Special Economic Zone* (2018)  
single channel video, 25'56"

Liu Chuang's artworks often involve ready-made 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

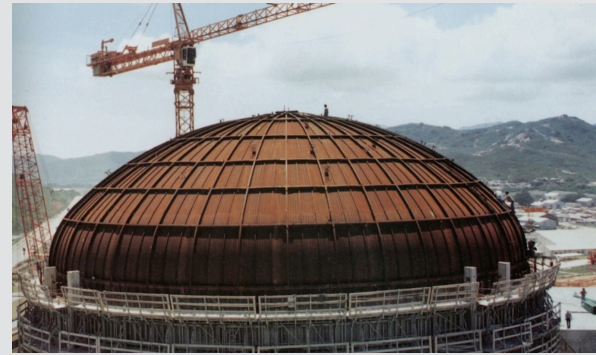
records the various inequalities that emerge out of models of urban industrialization. For the artist, Shenzhen is a constantly mutating ruin of human modernity. Both *Special Economic Zone* and "Buying Everything on You" sample and collect historical traces left by humans, yet unusually, their subjects are still alive.

Liu Chuang

b. 1978, Hubei; lives and works in Shanghai.



Installation view. Photo: Luo Xianglin



*Special Economic Zone* (2018)  
video still

courtesy of the artist and Magician Space, Beijing.

# Wu Shanzhuan

*Nature as a Taxi* (1985-1998)

illustration, dimension variable



# Wu Shanzhuan, *Nature as a Taxi*, 1985-1998

*Natural Disasters*, Video, 3 rolls, 19 markkas. Tel: 01916768

Capacity and Tool. What is nature?

Nature is a Sedan, regardless of what brand: whether SAIC, Volkswagen, BAIC, ST, Mercedes Benz, BMW, Porsche, Mitsubishi, Daihatsu or FAW. It is a vehicle, regardless of what type: be it a bicycle, a tricycle, a trolley or a wheelchair.

Perhaps, in a sense, nature is a taxi. The taxi, as a quintessence, never ceases to move, continually pulling over, driving forth and pushing onwards.

It would seem that we can never have enough “nature” in our lives; but how much nature we have does not depend on the size of the human population. The idea of “nature”, however, is objectively a product of human thought. Alienation, in the Marxist sense of the word, is the first step to re-naturalize (primary) mankind. Though many have tried, nature cannot be humanized – rather, only humans can be naturalized. Alienation is the first step towards a “Thing” gaining rights. Make a sentence. Everyone has owned toys at some point in their lifetime; if the toys are not abandoned or forgotten, they grow to become tools and lead to theories about

tools: methodologies, cybernetics and other types of propositions.

Every generation has a generational toy. The division of toys marks the division of generations.

How many shapes do toys come in?

The line between toys and tools: things that are used to produce a toy are called tools.

The line between tools and methods: the act and thought of using tools is called method.

The line between method and toys: things that are played with, in both action and thought are called toys.

From tool to method, from method to toy.

Toys plus tools plus method: toy as slave, a toy evolves from a system.

Method as a system: a system evolves from a means.

A means as a tool, a means evolves from a toy.

Hypothesis: According to existing material and experiences, a speculation made about the regularity and cause of things is considered a hypothesis, so long as it involves natural sciences thinking about its own form of progression (Friedrich Engels, *Dialectics of Nature*, page 218, “Xinhua Dictionary” ed. 1980 page xxx)

Science fictional hypothesis: Humans can become nonhumans, but they cannot come

from nonhumans. The question is, what kind of nonhuman are we speaking of? Animals of all kinds? Anything outside the realm of the human? The looks and likes of human beings—white paper.

Making love can be, or is all too often posited to be, a generalization of human relationships.

To speak into one’s ear, “I love you.” (I cannot hear)

The loss of the ear.

“Post- ” does not seem to belong to us, but we do not yet fully know what humans think of this world and those who create life without the need of sexual reproduction.

This is again an issue of ethnicity. The consequences of post-human concepts: a time where concepts alter the human body. The present, bodily age of democracy: there are more things that connect us than things that separate us, Take English Civil Airways: he holds a soccer ball, he holds a rugby ball, he holds a ping pong ball, he holds a badminton birdie.

The new generation of computers are the tomb raiders of the old generation of computers, abiding by the laws of germination. Old parts cannot be used by the new. But at times, those who belong to the old generation also plunder from the new generation. Heritage from the old generation can be redistributed and



retooled by the new generation. The sound of applause arises, as we sing on from generation to generation.

Old songs begin to sound new, as we continue to grow older and older.

Remember that the first batch of imported Japanese cars, when they arrived at customs, had their radios and recording systems were removed. It was not a scheme for extra income by the customs department; instead, the parts were removed because the “Driver’s Guidelines” included this statement: when driving, music is forbidden. When the car is motion, do not speak to the driver. Later on, the government realized that there is no correlation between the driver’s listening and driving. Music can relieve a tired driver, it can also ease the boredom of the passenger; music kills two birds with one stone. Driver and passenger talk through a small mirror in the driver’s cabin. What the driver sees is a distorted, mirrored image of the passenger. Likewise, the passenger also sees a distorted driver.

And so, we have a song for the taxi called nature: .... *oh a lovely jasmine rose... Mama oh mama... to read you a thousand times... go with your feeling... Our Asia... give me a little space... a touch of red in water... I love Beijing Tiananmen... To have nothing... Du Shiniang... Moscow Nights...*

Which song is in fashion now? Do you know? We are discussing about revolutionary songs. Answer: May I ask the most busiest taxi driver?

*Pearl of the East, caressed by the sea breeze for 5000 years...*

Intercity mini bus: wave-and-stop. Standard

price 2 yuan. 1995 Zhoushan.

China’s contemporary taxi history is the same age as China’s implementation of open door policy.

Why are taxis yellow? Yellow, throughout history, has been a colour which signifies harvest. The interior design of the taxi resembles the original state of nature, which we believe needs to be renovated.

Once one believes in something, one’s life in nature takes on a certain gravity. How should the infrastructure of Beijing’s transportation system be designed? Over the years, we have seen developments in the city’s bus services and its taxi industry, with strict regulations on the number of private cars. In a taxi car, the passenger often hears classical music. Taxi drivers often wait in line by the train station, hotel, red light district, seaport, airport, conferences...

I am in a taxi on a national highway. The driver (self-employed) tells me: “We will need two days.” At the speed of 100 km per hour, I see the beautiful rivers and mountains of the Motherland; from South to North, small bridges over flowing streams locked in the mist and rain, the golden avenues, towering buildings, moving elevators; I gaze upon an airplane, winding roads on great mountains, pedestrians hiding under patterned umbrellas, playful whirling sand, the wide river suddenly loses its bait; I see grass fields, people, cars, thousands and ten thousands of trees becoming plastic... we reach the border of China and North Korea. Here, business is great. To prove my memory of this road, I write down the most important things about the highway: eat, stop, stay, toilet.

“Why did you not call me when you were in

China?” “Because I do not have your phone number?” “I am in Yanbian, looking into the trade between China and North Korea. It is very lively here.” “You must be having fun! North Korean girls are very beautiful.” “I am feeling very bad.” “Why?” “My Japanese girlfriend called me today, she ditched me on the phone.” “Really.” “Of course, give me a call, my number is...” “Ok, wait, I’ll find some paper.”

“Today No Water”, online monitored.

Excerpted from *Today No Water*

# Inga Svala Thorsdottir & Wu Shanzhuan

## *A Letter to the Nation's Manufacturers* (1994)

ink on paper, 29.7 x 21 cm each, 2 pieces

## *Showing China From its Best Sides '95* (1998)

color pencil and red ballpoint pen on paper copies, 29.7 x 21 cm each, 12 pieces

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 & Wu Shanzhuan  
Wu Shanzhuan b. 1960, Zhoushan, China;  
Inga Svala Thorsdottir b. 1966, Iceland; both  
live and work in Hamburg, Shanghai, and Iceland. Thorsdottir and Wu have been working and exhibiting collaboratively since 1991.

Installation view of *A Letter to the Nation's Manufacturers* (left) and *Showing China From its Best Sides '95* (right). Photo: Luo Xianglin



### A Letter to the Nation's Manufacturers

Invited as artists by the Centre d'Art Santa Mònica Generalitat de Catalunya Barcelona España, we will present a project under the title "Showing China from its Best Sides".

We believe China's best side can be found in its present manufacturers of Chinese products, who add so much richness and variety to our material life. This is also a wonderful visible illustration of our spiritual life. Accordingly, we believe that organizing an exhibition of Chinese products and their manufacturers, under the name of art, would be a profound event. In the process, Chinese products and their manufacturers would be able to seek out a much more effective means of survival in today's world trade markets.

For this reason, we will present "Showing China from its Best Sides" at Centre d'Art Santa Mònica. The exhibition will be open from June 20 1995 until the end of August 1995.

The products you provide us with, their product descriptions, and factory information (including logo, address, fax, telephone number, etc.) will be displayed all around the exhibition hall for European customers to see. The exhibition hall will host a business center fully-equipped with a photocopier, telephone, fax machine, typewriter, etc., so that interested customers may directly contact you during the exhibition. We guarantee that after the exhibition concludes you will also receive commemorative photos related to the event.

Your cooperation and participation will play a fundamental role in this project (to complete the task of "showing China from its best sides"). Your products will present the world an image — one of the vibrant products of today's China. In the longer term, this is also what Chinese contemporary art needs — a new horizon.

We sincerely thank you for your sponsorship! We also thank our commissioner Zhao Haiping for his hard work!

Yours truly!

Artists:  
Wu Shanzhuan (International Red Humour)  
THÓRSDÓTTIR

Organizing Group:  
Centre d'Art Santa Mònica  
Generalitat de Catalunya  
Barcelona España

January 3 1994, Hamburg, Germany

### 致全国产品制造者书

• 我们作为艺术家受西班牙巴塞罗那现代艺术中心的邀请(CENTRE D'ART SANTA MÓNICA GENERALITAT DE CATALUNYA BARCELONA ESPAÑA), 作为“从最好的方面展现中国”的作品。

• 我们以中国的最好方面,即现今的中国产品的制造者,是他们使我们的物质生活中丰富多彩。这也正是我们的精神生活中可见的最好的插图。根据这一点,我们相信通过组织,广设中国的产品及它们的制造者,在艺术的名义下,将会是有一项事件。在这一过程中,中国的产品及它们的制造者将会被提高艺术的水准,这有助于中国的产品及它们的制造者在当今世界贸易的环境下求得更有效助生存。

• 为了这一理由,我们将在西班牙巴塞罗那现代艺术中心作为“从最好的方面展现中国”的作品,时间:1995年6月20日至1995年8月底。

你们所提供给我们的产品,有关产品的说明、厂家介绍(包括厂标、地址、传真、电话等),都会在展厅中得以全方位地展现

给欧洲顾客。展厅中设有商务中心,设备齐全:复印机、电话机、传真、打字机等,以便有心的人定在展期中直接与您联系。我们保证在此展览结束后,你们还将得到与展览有关的纪念照。

• 你们的合作与参与将会在此计划中起基础性的角色(去完成“从最好的方面展现中国”)。你们的产品是呈现在我们世界的形象——当今的有活力的中国产品。从更长远地看,这也接近于中国现代艺术的需要——新的表现。

• 对于你们的赞助,在此我们诚挚感谢!也对我们的委托人赵小平先生的努力工作诚挚感谢!

你们的真诚的!

艺术家:

吴山专(国际红色幽默)。

THÓRSDÓTTIR.

组织单位:

CENTRE D'ART SANTA MÓNICA  
GENERALITAT DE CATALUNYA  
BARCELONA ESPAÑA. 1994年12月3日汉堡德国



English transcription of *A Letter to the Nation's Manufacturers* (1994)



尼克·兰德：  
“崭新的中国从未来而至”，1994  
Nick Land：  
“Neo-China arrives from the future”, 1994



# Nick Land: “Neo-China arrives from the future”, 1994

The roots of the present discourse around Accelerationism can be located in the Cybernetic Culture Research Unit (CCRU), an unofficial research collective founded at Warwick University in the mid-1990s. The CCRU reimagined the techno-optimism of the early Internet and made it pervasive, arguing that technology would soon transform our world and our economic, political, and social relationships – and that indeed these changes should be hastened. A key figure in the group was British philosopher Nick Land, who initially gained some renown for his nuanced analysis of French philosophers, Gilles Deleuze and Félix Guattari, and, following a narcotics-induced breakdown in the early 2000s, infamously exiled himself from academia, eventually moving to Shanghai. Afterwards, his ideas would increasingly become associated with the “Dark Enlightenment”, a school of thought pairing Accelerationism with a non-democratic and arguably racist mode of Far Right politics. Nevertheless, some scholars closer to the academic mainstream or the Left, such as McKenzie Wark, still respect Land for his insights and the clarity of thinking in his earlier works.

The conundrum of Land’s writing is that he has the ability to incisively touch upon truths many ignore – and yet also readily veers into clichéd tropes, such as Orientalism, or worse. When Land wrote “Neo-China arrives from

the future” in his 1994 essay “Meltdown”, he was proclaiming China’s global importance when most of his peers would have seen it as merely a cheap manufacturing hub. Simultaneously, however, it could be said that he was also reducing China to a platform for his fantasies of speed.

After arriving in Shanghai, Land began to write columns for the *Shanghai Star* (1992-2006), the first English-language newspaper established in China after the reform and opening up. These articles come off as a strange combination of sophisticated philosophical treatise and the musings of an expat. In 2003 and 2004 he was making points that seem very prescient today, identifying Deng Xiaoping as a “great experimentalist” and thus anticipating how Accelerationists would claim him as one of their own, as well as arguing that there were “no longer any maps to borrow” for China’s future, and discussing how the Western welfare state can fuel xenophobia.

However, the image of the future that Land paints through his analysis of technology, capital, and geopolitics leaves little space for the opinions of non-Western individuals living within it. Rather than astutely predicting the future as if by black magic, he may just be providing justification for the new status quo.

Shanghai Star

Money — the root of medical immorality?

Car Shangyao

that get reported are likely to be just a small part of what has actually occurred, or in other words, “tip of the iceberg”. Many people grieve over this tragedy, saying that hospital medical staff are obliged to help patients because he or she might not have money to cover the treatment?

Therefore, they think the hospital’s medical and nursing staff should be condemned for their lack of ethics, for being bent on nothing but profit and totally devoid of all moral principles in their behavior.

Others argue the opposite, stating that being profit-making organizations, hospitals need to make money so they can pay their employees. For this reason it would not be fair to ask doctors and nurses to perform their “vowed duty” whilst ignoring their well-being.

We can see that this incident of unethical medical practice is not an isolated incident, or even one of “a few bad apples”.

This episode may, in a way, serve as a good example of the

Shanghai Star

More needed on official car ban

Pan Hailin

The last issue of Shanghai Star carried a story about the government’s decision to suspend the purchase of official cars for one year.

Licence plates for official vehicles will also be auctioned in the same way as those for private cars, in order to control the number of motor vehicles on the roads as well as to increase transparency about the purchase of official cars and to show fairness.

Compared with some other cities, which try to alleviate traffic congestion by restricting the number of private cars, the new action of the Shanghai government is praiseworthy. And to doubt it will be of some help in easing the traffic situation in the city. But as to how effective it will really be, it is still too early to say.

Shanghai is actually not the first city to issue such a suspension of the purchase of official cars. It was reported that Southwest China’s Yunnan Province issued a similar ban in 2003. The provincial government ordered government sectors, State-owned units and loss-making State-owned enterprises to stop buying cars for a year. Those which urgently needed cars required specific approval from the relevant government sector.

Under the strict ban, the whole province purchased only 168 cars throughout the year. Most were standard cars purchased by township governments. However, when the ban was lifted in 2004, a strong rebound in car purchases occurred in the province. In the first five months alone, different government organs and units bought 255 cars. About 167 of the new cars were luxury sedans, the most expensive of which costing 880,000 yuan (US\$106,024), much more than standard models the province recommended. Five years ago the province suggested that such cars should not cost more than 250,000 yuan (US\$30,120) unless they were for provincial level officials.

Such a rebound in car purchases for officials may not happen in Shanghai. According to Jiao Yang,

China’s great experimentalist

Nick Land

he centennial anniversary of Mao Zedong’s birth is a natural one to reflect upon this extraordinary individual and leader, to see the world and general, and this in particular, over an incalculable debt. Deng was not only a revolutionary, even more consequentially he had the resilient courage, intellectual agility and vision to revolutionize the nation, transforming Chinese Marxism into the greatest political regime of social and economic development that the world has ever known.

Shanghai has its own special revolutionary wing, based on its own and largely beneficial instrument in the tidal wave of “reform and opening up” which he sawed. The Pudong New Area is a child of this policy, and the city’s new skyline pays homage to it.

In its early months of 1992, Deng remarked: “In retrospect, one of my biggest mistakes was turning out Shanghai when we launched the four special economic zones. If Shanghai had been included, the situation with regard to reform and opening in the Yangtze River valley and, indeed, the whole country would be quite different.”

These remarks are noteworthy in several respects. Firstly, they revealed what Western philosophers of language call “ideological force”; they did not

China Daily and Shanghai Star are looking for four new reporters. Applicants should have a strong professional spirit and a good command of English.

Location: Shanghai

Education: Graduate (or above)

Requirements: Candidates must have strong English communication and writing skills and be able to meet tight deadlines. Candidates must be Chinese nationals and under the age of 35.

People with relevant professional experience are preferred.

Contact: Candidates should send their resume, cover letter, record of formal schooling and a copy of their transcripts, along with two 2-inch photos to:

China Daily East China Bureau Shanghai Star

200 Huaihai Building, 200 Huaihai Zhong Road

Shanghai 200021, China (please mark application)

E-mail: ac01@china-daily.com.cn

Application closes on September 10, 2004

For further information, please contact Mr. Zhao on (021) 53833079





Installation view. Photo: Luo Xianglin



# Junyuan Feng

*Glossary of a certain kind of cybernetics* (2018)  
single channel HD video with color, sound, 18'

Junyuan Feng's practice is largely derived from personal travelogues and historical archives. His videos attempts to constructing a multitudes of memories and narratives, through an accumulation of fragmentary images and sound. His new work, *Glossary of a certain kind of cybernetics*, is a video essay built on a permutation of complex historical events. It addresses a particular history of cybernetics occurring in both 1970s Chile and socialist/ post-socialist China. At the center of the inquiry is Project Cybersyn, a cybernetic socio-economic experiment carried out by Allende's regime in the early 70s, as an attempt to manage the newly nationalized portion of the Chilean economy through the use of cybernetic models, in accordance with Allende's pursue of "the Chilean way to socialism". Along with a sequence of selected cybernetic terms illustrated and interpreted, it weaves in and out images of a constellation of related issues such as the architectural elements of Project Cybersyn, Pinochet's coup and Estadio Nacional as a concentration camp, the bionic aspect and political implication of cybernetics, and so on.

Junyuan Feng

b. 1991, Sichuan; lives and works in Boston.

Installation view. Photo: Luo Xianglin



*Glossary of a certain kind of cybernetics* (2018)  
video still  
courtesy of the artist







# Xu Qu

## *Balcony* (2016)

installation (iron, wood carving, spray-paint), 300 x 130 x 90 cm

Xu Qu's art practice often looks from a distanced at the circulation of different kinds of value systems spanning from economics and ethics to geopolitics. His *Balcony* (2016) is inspired by a practice in rural Southern China, where family workshops produce Buddha statues from generation to generation. Apprentices often study woodcut techniques from a young age. Sculpting the arm is usually the first skill to be mastered, whereas head sculpting requires rigorous training. Those heads that do not meet standards will be tossed and used as firewood. During Xu's research, what made the deepest impression on him was that while making the handcrafted sculptures the artisans treated raw wooden materials and the statues with the same attitude. In *Balcony*, the artist acquired the last batch of practice sculptures from the apprentices before they completed their training (they would then be endowed with the ability to transform sculptures to spiritual objects), and hung them on a window rail like cured meats. In a sense, this collage of cyborg-like sculptures suspends these objects between deities and replicas. Here the artist ponders the tension between modes of mass production and spiritual forms, technique and artistry.

Xu Qu

b. 1978, Jiangsu; lives and works in Beijing.

Installation view. Photo: Luo Xianglin





# Guo Moruo: “Scientists should not let poets monopolize their imaginations”, 1978

In 1978, before the closing of China’s two-week long National Science Convention, the announcer read from the prepared speech “The Spring of Science”, written by poet laureate Guo Moruo. Yet the closing remarks had in fact been drafted by the Central Propaganda Department and had a pronounced official tone. As the National Science Convention marked the resurgence of Chinese science fiction, only to end with the arrival of Anti-Rightist political trends in 1983, one may think of this speech as an example of science fiction propaganda, rarely seen in modern Chinese history:

*Science stresses on the actual – that which exists in fact. It is an honest subject that does not allow false claims and requires formidable word. At the same time, science also calls for creativity and imagination; only with imagination can we break the bonds of convention and develop science.*

*Scientific workers, my comrades, please do not let the poet monopolize the realm of imagination. From The Goddess Chang’s Fly to the Moon and Treasure Hunt in the Dragon King’s Palace, to the many fantasies*

*in the Investiture of the Gods, most of such poetic endeavors have come true today by means of science. As the great astronomer Copernicus puts it, “man’s duty is to have the courage to seek the truth”. The people of our nation have always been bold in exploration, creation, and revolution. We must break down stereotypes, cut through the thorns and open up the road to scientific development in our country. To indulge in fanciful dreams while seeking truth from facts – this is the unique style of scientists. Let us probe into the infinite universe and explore the infinite truth!*



Xu Yanbo, Memorial stamps for National Science Convention, 1978

# Annual Technology Innovation Award: “A handshake between technology and sci-fi”, 2016

In 2015 Annual Technology Innovation Award in 2016, the host arranged for biomedical engineer Liu Jing and sci-fi writer Han Song to interact on stage. Using his award-winning liquid metal as example, Liu Jing conveyed to the novelist his joint vision for technology and science fiction: “even if the brain is dead, nerve circuits made of liquid metal could take control of the body. To take a step forward, if the organism is dead, is it not possible to inject specially-made liquid metal to control the circuits, in order to revive the body and restore it to health?”

Perhaps this enthusiastic proposition by a sci-fi fan is a misunderstanding. That is, just half a year after the award ceremony, Han Song’s sci-fi novel *Hospital* (2016) had already described in its introduction a quite different rumination on the future: it starts with a rumor saying Buddha has been resurrected in the cosmos into many of its forms. Even as medical treatment guaranteed a future where immortality presents itself a choice, mankind still embarked on interstellar travels searching for

the buddhas, only to encounter a temple’s remain – its architecture particularly identical to human’s hospital buildings.

For Han Song, although the medical system is essentially a technological one, it is not enough for doctors to form purely technological relationships with their patients. Therefore, if technology and science fiction is to ever make a good handshake in China, it might be best that this biomedical engineer be teleported to the age of immortality that they both imagined. And then he could ask why Buddha and spirituality still matters.



年度科技创新人物颁奖典礼：  
“科技和科幻的一次握手”，2016  
Annual Technology Innovation Award:  
“A handshake between technology and sci-fi”, 2016

郭沫若：“科学家不应当让  
想象力给诗人独占了”，1978  
Guo Moruo: “Scientists should not let poets  
monopolize their imaginations”, 1978





Installation view. Photo: Luo Xianglin



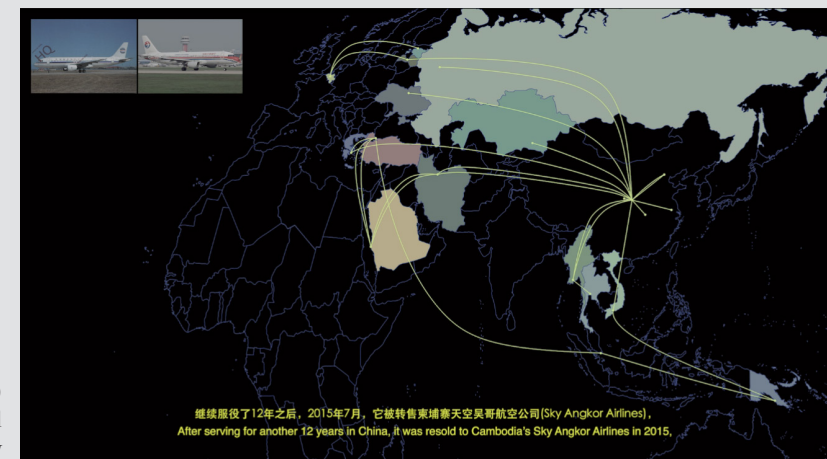
# Zheng Yuan

*A Brief History of China Northwest Airlines* (2018)  
single channel HD video, 28'12"

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

b. 1988, Lanzhou; lives and works in Beijing.



*A Brief History of China Northwest Airlines* (2018)  
video still  
courtesy of the artist and MadeIn Gallery





# Lu Chunsheng

*The First Man Who Bought a Juicer Bought it Not for Drinking Juice* (2008)  
single channel HD video, 27'18"

When individuals are confronted with contemporary technology's massive facilities, it is often difficult to assess the scale of the impact that these artificial environments inflict upon nature and humans – and that indescribable sense of the sublime which accompanies these environments is precisely the puzzle that Lu Chunsheng's films seek to address. For the artist, contemporaneity is perhaps "a random event that has lasted many centuries". His cinematic works often employ a few pithy texts at the beginning to outline a general atmosphere. In *History of Chemistry 1* (2004), "oil fields have consciousness", and are able to foresee certain events; and in *History of Chemistry 2—Excessively Restrained Mountaineering Enthusiasts* (2006), a mysterious corporate contract causes an ecological storm. In these films, the surreal images presented at the beginning are not attached to any specific conclusion; they serve instead to allow the audience to be immersed in the abstract soundtracks and absurd scenarios, and freely explore in a manner not unlike contact improvisation.

*The First Man Who Bought a Juicer*

*Bought it Not for Drinking Juice* depicts a grain reaper as well as a mechanic in charge of maintaining the machine. Lu's lens laboriously captured aspects of repetitive labor and each detail of the mechanical parts. The seemingly monotonous rhythm of the production line, from the perspective of the engineers, embodies scientific precision and the beauty of engineering. Lu also illustrates such a tension between humans and engineering in the film's background music. The Promethean philosophical reflection on technology underlying this film forms a dialogue with the subliminal landscape concerning nature and technology portrayed in Liang Yongtai's *Where No One Has Been Before* (1954). Traces of animals also appear sporadically in the film, forming a surreal composition with the vast outdoor scenery and gargantuan machinery. Throughout the film, the most baffling puzzle is: if the protagonist ever talks – in the midst of the beauty of modern technology – what would he actually say?

Lu Chunsheng

b. 1968, Changchun, China; lives and works in Shanghai.

*The First Man Who Bought a Juicer  
Bought it Not for Drinking Juice* (2008)  
video still; courtesy of the artist and ShanghART Gallery







Installation view. Photo: Luo Xianglin

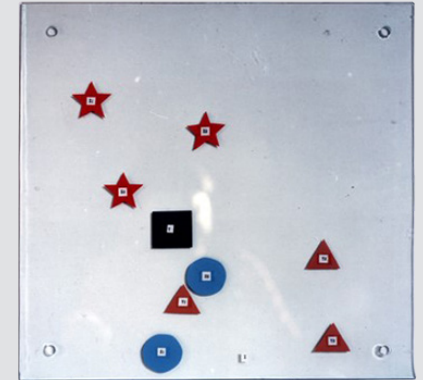
# Wang Jianwei

*Document* (1992)  
slides, 11 pieces

At the Sino-US Bilateral Meeting on Control Systems conference held in Shanghai in 1981, mathematician Deng Julong first introduced his term, "Grey System", so as to illustrate his own branch of systems theory. It outlined the possibility of using incomplete information in order to forecast the probability of events in the long term, and was widely applied to military, economic, agricultural, and medical fields.

Since Wang Jianwei began his research on Deng's Grey System Theory in 1992, his work started to revolve around putting together experiments or rehearsals that correspond with changes in social systems, as well as attempting to present interpretive perspectives based on different epistemological models. *Document* (1992) could be seen as a kind of cybernetic game. Using materials commonly found in laboratories, such as mung beans and soy beans, the artist conducted a series of experiments, utilising lab equipment based on manual instructions, and recorded a

series of algebraic figures on glass. Instead of attempting to merely apply cybernetic theory to arts, *Document* provided a methodology for Wang delve further into the fields of both science and theater. In his subsequent series, which lasted several years, he instigated various scientific experiments, introducing concepts such as experimentation, risk management, and agricultural technology into his later fieldworks, ultimately replacing the artistic tendency to negotiate different objective forms via representation. What Wang internalized was a nuanced attitude towards knowledge: in order to approach the unknown, one needs to continuously surmount obstacles created by one's own epistemic framework.



## “文件”

- I 材料与模型
- II 操作程序
- III 状态处理
- IV 说明

### I 材料与模型

#### 一、容器、元素

##### 1. 容器三件，分别“储存”元素

X1 X2 X3

标准：①标准计量刻度

②容量500毫升（图示1）



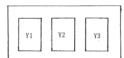
(1)

##### 2. 容器三件，分别“储存”元素

Y1 Y2 Y3

标准：① 20×20×30 (CM)

② 容量：1000毫升（图示2）



(2)

##### 3. 元素集合：

X1	X2	X3
Y1	Y2	Y3

标准：① 80×60×25 (CM)

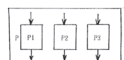
② X·Y保持范围（图示3）



(3)

##### 二、1. 控制器 P (P1 P2 P3)

最大工作量：500毫升（图示4）



(4)

*Document* (1992)  
courtesy of the artist and Long March Space



*A Short Circuit in Geological Time* (2018)

stainless steel, iron, lacquer, 194 x 153 x 173 cm

In this work Wang speculates on the epic scale of geological history, invoking a sense of the sedimentary and an acceleration of temporality. The material history of nickel is the original point of departure for this stainless steel installation. The majority of the world's nickel ore deposits were formed 500 million years ago: taking this as the full scope of its life cycle, its past 100 years of circulation on a global scale is in reality only a minute portion of time, wrenched from its slumber by the delirium of capital. The way in which visual culture is capable of narrating this process is what attracted the artist to the topic. No specialist materials were used for the piece, as the artist instead purchased what was readily available on China's steel market, making their acquisition of the material itself a point of reference within the overarching circulation of nickel. The steel components become modular elements within largescale 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

b. 1958, Sichuan; lives and works in Beijing.

Installation view. Photo: Luo Xianglin





Installation view. Photo: Luo Xianglin



# Yan Lei

*The Fifth System* (2003; 2007)

installation, dimension variable

*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 a conceptual manuscript, 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 exhibition *The Fifth System*) 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.

Yan Lei

b. 1965, Hebei; lives and works in Beijing and Hong Kong.

Installation view. Photo: Luo Xianglin







*The Fifth System* (2003) document courtesy of the artist





Installation view. Photo: Luo Xianglin



Installation view. Photo: Luo Xianglin



# Liao Bingxiong

*Waking Up as if One Hadn't Woken Up* (1984)

41.7 x 27.9 cm (replica)

*Serving Up the Brain* (1993)

28.8 x 20 cm (replica)

*Records from Broken Dreams–*

*Fantastic Illusions* (1994)

31 x 22.5 cm (replica)

From the Sino-Japanese War (1937-1945) to the Socialist period, political cartoons have always been a leftwing medium that steered Chinese society forward. Starting from the 1930s, Liao Bingxiong's parodic cartoons were published in newspapers and magazines—his creative peak continued until the founding of the Republic. During this period, Liao's works were characterized by an agitational style filled with full, lively lines. After the Cultural Revolution, Liao picked up his brushes again, mockingly describing himself as “getting back his head”.

This exhibition is centered around Liao's artistic explorations since 1979. In reviewing the past, this contemplative period witnessed the return of forms of illusions and the brain. *Waking Up as if One Hadn't Woken Up* (1984), *Serving Up the Brain* (1993), *Records from Broken Dreams – Fantastic Illusions* (1994) reflect on the collective lack of consciousness and the development of new individuality as dialectical processes. In *Waking*

*Up as if One Hadn't Woken Up*, a conservative leftist lies in slumber since 1976, awakens to the urban landscape of Shenzhen, and cries “capitalism has been restored”. *Serving Up the Brain* was conceived before the reform and opening up, and was originally published on Yangcheng Evening News as illustration for a short text titled “Independent Thinking Only Serves the Truth”, which was written by Liao's friend Yu Guangyuan, a prime economist and a philosopher of technology in Deng Xiaoping's think tank. In *Records from Broken Dreams – Fantastic Illusions*, Liao equally looks back on conditions in the 60s, satirizing the way that the collective lack of consciousness saw the People's Commune as the gateway to reach a Primitive Communist society without any modern tools.

From critiquing current politics to reflecting on history, as well as thinking about how citizens' mental structures change over time, these transitions demonstrate how Liao's political cartoons evolved in terms of their mode of critique. Furthermore, we could see the way that the reform and opening itself was able to direct what had been stagnant revolutionary energy into a complex situation concerning economic and cultural reform.

Liao Bingxiong

b. 1915, Guangzhou; deceased 2006.

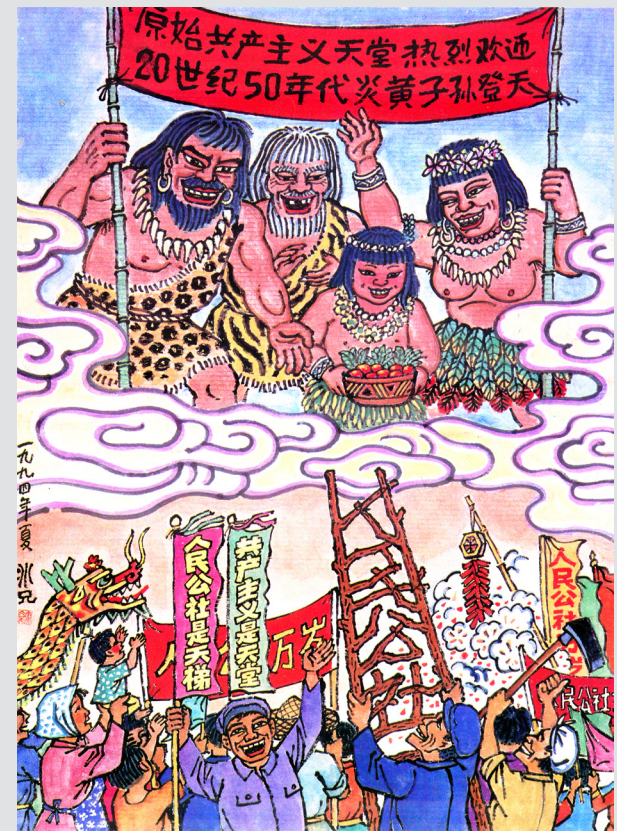


Left: *Waking Up as if One Hadn't Woken Up* (1984)

Middle: *Serving Up the Brain* (1993)

Right: *Records from Broken Dreams—Fantastic Illusions* (1994)

All images courtesy of Guangzhou Museum of Art, Liao Bingxiong Art Gallery and Ms. Liao Ling'er







Installation view. Photo: Luo Xianglin

# Li Wenguang

## *Science Fiction I* (2013)

pen, oil, acrylic, rice paper,  
180 x 95.5 cm

## *Science Fiction II* (2013)

pen, oil, acrylic, rice paper,  
180 x 95.5 cm

Li Wenguang's "Science Fiction" series uses drawing to metaphorically enacting an embodied microecosystem. The process of ink being absorbed by paper is akin to the way that manmade materials seep into the surface of a blue planet. While the artist observes the ink's flow – such as when it dissolves in water, its color forming a pattern like clouds colliding into one another – he uses this imagery to vividly map out corresponding hardedged color blocks. With scattered climate fiction texts dispersed in the blank spaces, Li contemplates on alternative strata that are horizontally distributed in the painting.

Li Wenguang

b. 1985, Shanghai; lives and works in Shanghai.

Left: *Science Fiction I* (2013)

Right: *Science Fiction II* (2013)

courtesy of the artist and Hive Center for  
Contemporary Art





現在科學家們  
球的藍色礦石及  
質對地球上的污  
行實驗性分  
解過濾

用一種采  
真放射  
染水

這是新  
的希  
望  
也是後  
人類





Installation view. Photo: Luo Xianglin



# Liang Shaoji

*Breathe* (2017)

light box, X-ray films, silk; 44 x 106 x 4 cm

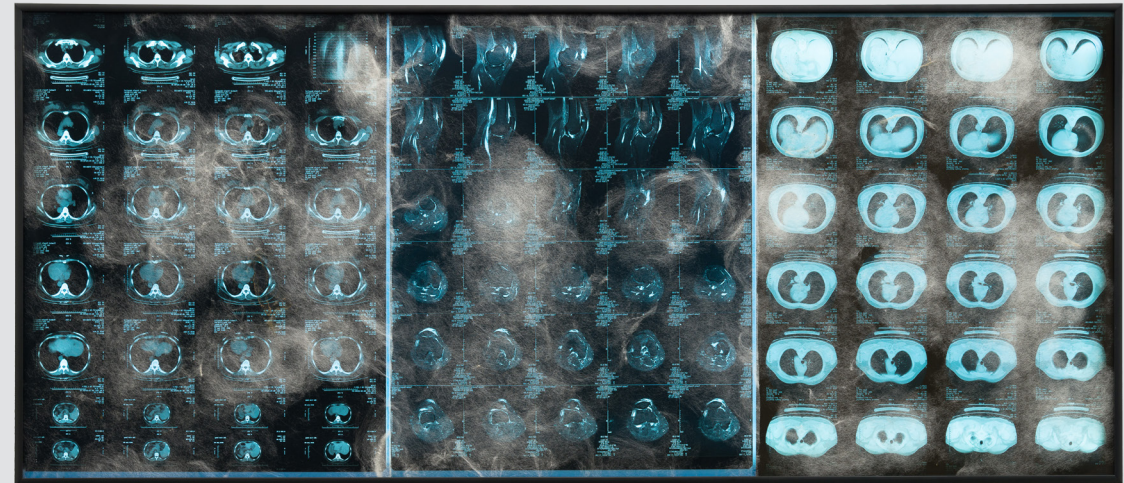
Liang started raising silkworms in 1989, and thus begun his long-term collaboration with silkworms to make art. Liang himself characterizes his “Nature Series”, as a processoriented practice that lasted 29 years. In his oeuvre, silkworms and synthetic materials often formed a micro-ecology, breaking away from the Tapestry Art Research Centre’s emphasis on manual labor and its explorations at the ornamental level. As an ancient biological engineering practice, Liang’s breeding of silkworms reflects upon the porous relationship between nature and humans, inorganic and organic materials. The artist calls this contemplation of nature and technology an experience of “inhalation and exhalation”. From this perspective, Liang’s practice since the late 1980s could in fact be seen as a philosophical reflection on technology that developed in sync with the reform and opening up, and continues on today.

In recent works, including *Breathe*, Liang has started using X-ray films of the human body as a base image to be covered by silk. In these works, he emphasizes the gaps between the human spine in the X-ray images, juxtaposing them with “the circular marks of silk that silkworms produce that resemble pervasive clouds” — this piece highlights cosmotechnical imagery in the forms of the silk as an irreducible surplus of meaning from scientific rationality (visualized by the X-ray).

For the artist, these permeating clouds of silk originate from tunnels inside organisms’ bodies. In the body illuminated by X-rays, even though the invisible gaps appear to be black mass, they demonstrate the material correlation between the human body and factories.

Liang Shaoji

b. 1945, Shanghai; lives and works in Tiantai, Zhejiang



*Breathe* (2017)  
courtesy of the artist and ShanghART  
Gallery





# Hao Jingban

*Slow Motion* (2018)

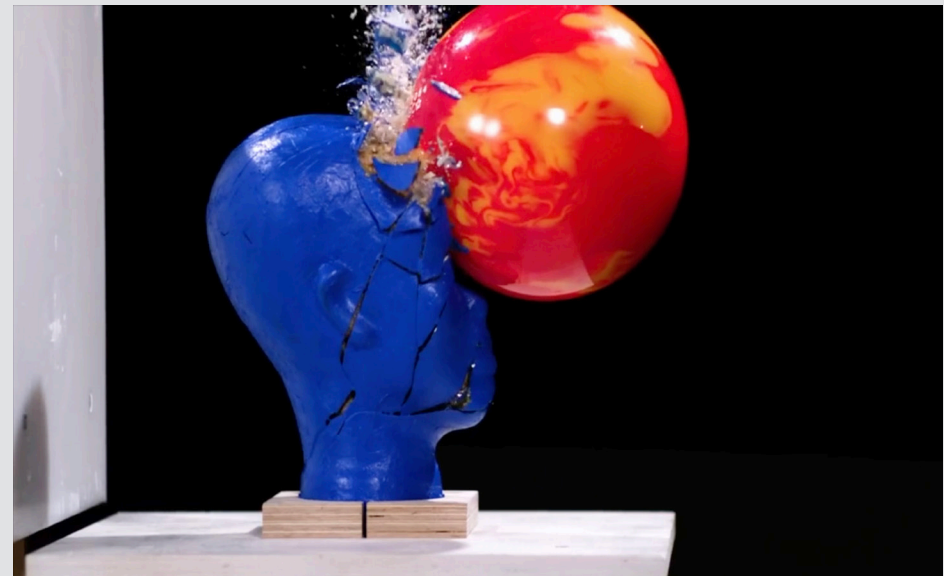
HD video, 6'45"

Before this work was filmed last year, a tragic fire had raged in a Beijing apartment building of migrant workers killing 19 people on November 18. What followed was just as sudden—a mass-eviction of residents and workers situated in countless “unsafe” buildings across the capital. Images of the newly homeless soon spread across social media just as swiftly as the action to simultaneously displace a mass group of people in one winter. Whilst the questioning of possible causes were relayed online, the simple gesture of an artist to look and go to where these events were taking place became just as urgent. The film is structured as a montage of found footages, depicting slow shots of violent impacts between objects and humanoid dummies, and that of evicted dwellers gathering their belongings; together with the artist’s narrative voiceover and Max Roach’s buoyant jazz improvisation. In this way, the audio visual poetry is a clamorous

cacophony of choreographed chaos, allowing viewers to experience the slow violence embodied in the moving images. Image is the technique of memory. The artist creation seems to pose a question towards the production mechanism of the image: how does speed assign people’s perception between acceleration and meltdown, slowness and violence?

Hao Jingban

b. 1985, Shanxi; lives and works in Beijing.



*Slow Motion* (2018)

video still

courtesy of the artist and Blindspot Gallery



# Liang Yongtai

*Where No One Has Been Before* (1954)  
woodblock print, 34.7 x 23.8 cm (replica)

Early on in Liang Yongtai's (1921-1956) career, he had the experience of working in the Canton-Hankow Railway's Art Education Unit, which prompted him to consider the role that railway played in forming modern society. Often taking on the perspective of an engineer, his prints illustrate the speed of infrastructural developments, or make connections between logistic support and revolutionary agency. *Where No One Has Been Before* (1954) portrays the nation's infrastructural construction and its struggles with nature. In it, the rapidly developing railway network reaches a place where no people have ever been, making birds take flight and animals flee in fright.

Displayed in Beijing's National Printmaking Exhibition in 1954, the work set off a number of discussions in *Fine Art* magazine. These heated debates revolved around the standpoint of art making: to critics concerned with socialist realism, only the Yunnan-Vietnam Railway constructed by the French in Yunnan ever featured such a K-shaped bridge structure. For Liang Yongtai however, in wanting to convey

a dialectical relationship between technology and nature, he depicted this K-shaped bridge based on scientific principles, instead of painting the scene from real life.

This debate from the 1950s mostly focused on the upper half of the work. However, the flora and fauna are the real protagonists of this uncharted territory. Here we can start to rethink the way that the work's lower half reveals the relationship between nature, human, and technology, and observe the distinctions between this print and Liang's earlier work: by employing a natural-scientific viewpoint, he was able to sketch out many details, recalling the composition and theme of Caspar David Friedrich's *The Wanderer Above the Sea of Fog*, particularly the sublime of nature. Perhaps then another debate could arise surrounding this work: what would the unconscious of the print consider as its real subject – nature or technology?

Liang Yongtai

b. 1921, Huiyang Guangdong; deceased 1956.







Installation view. Photo: Luo Xianglin

# Event



To accompany "Long March Project: Building Code Violations III: Special Economic Zone", the Times Museum invited DJs and sound artists Alexmalism (Hong Kong), Ye Hui (Guangzhou/Vienna), and the Long March Project Sound Research Unit (Beijing), for an evening of DJ sets and live sound processing on October 12, 8 pm to 10 pm. Adding a sonic element to the exhibition's investigation into the ontology of technology in Chinese society and art, the invited artists while explore themes related to sound and music culture during Reform and Opening Up, the role of technology in music, and Accelerationism as a concept or subculture in contemporary electronic music.

## About Long March Project Sound Research Unit

Long March Project Sound Research Unit is a flexible section of Long March Project, researching music and sound culture in China and its connection to contemporary art and culture. The research unit seeks to investigate the influence and interplay between broader social or artistic trends and popular, traditional, experimental, and underground music.

On this occasion, Long March Project Sound Research Unit will be represented by Simon Frank. Born in Canada and raised in India and China, Simon makes and DJs music connected to themes of repetition, minimalism, and noise.



**Sincere thanks to the Guangdong Times Museum for organizing the exhibition**

**We would like to sincerely thank all the participating artists, and extend our gratitude to the following individuals and institutions whose generous help has made this exhibition possible:**

Hu Bin, Ms. Liao Ling'er, Boriana Varbanov-Song, Asia Art Archive, Antenna Space, Blindspot Gallery, Guangdong Museum of Art, Hive Center for Contemporary Art, Long March Space, MadeIn Gallery, Magician Space, ShanghART Gallery, Video Bureau

Organizers:



**长征计划 LONG MARCH PROJECT**

Special thanks:



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