

# **Long March- A Walking Exhibition**

**A Detailed Curatorial Plan**

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## Site 1, Day 1, Ruijing County, Jiangxi Province

### History

In 1921, when the Chinese Communist Party was formally organized, it took the Russian revolution as its formal model, focusing on organizing urban workers. The Communists, viewed themselves primarily as a reform party that could effect societal change through peaceful means. Establishing military power was therefore not a part of their initial agenda. The Communists quickly suffered the consequences, with the ruling Nationalist government cracking down on their activities. Defeated, the Communists were forced to go underground in foreign-controlled Shanghai. It was at this time that Mao, unsatisfied with the urban insurrection policy guided by the Comintern's representatives in the Communist headquarters in Shanghai, began to organize peasant revolutions in the mountains. He believed that a Chinese revolution could only succeed if initiated by a peasant rebellion. Through building up small, rural soviets and encircling the towns and cities, he believed that the Communists could slowly take over the population centers, systematically establishing a larger base until becoming powerful enough to take over the entire country. In 1929, Mao's followers from the 'Autumn Harvest Uprising' joined together and began forming the Red Army, enabling him to successfully build the Jiangxi Soviet. Mao's theory of the rural soviet movement, his integration of Marxist-Leninism with Chinese reality, revived the Communists' difficult struggle in the urban area.



Mao Zedong  
1937



Li Shao. "The Rouge  
Series: No. 8." 1995



The Former Soviet  
Republic, Ruijing

Throughout the course of Chinese history, peasant uprisings had repeatedly played a major role in the overthrow of ruling dynasties. Mao and his followers were thus looking to China's past for direction to its future. 'The Sharing Wealth Party'- the literal English translation of the Communist party's name, appropriated the slogan of 'The Wealth must be Shared' from the Taiping Movement, which had combined a peasant rebellion with Christian belief that at one point had taken over half of Southern China and by 1853 was powerful enough to establish a capital in Nanjing. The Taipings were eventually suppressed by the imperial government and the foreign powers that shared interests in China, thereby 'postponing' the Chinese Revolution for sixty years<sup>1</sup>.



Strike to Bolshevize Chinese Communist Party.  
Wang Ming

From a Dialectical Materialist model focussing on the "moments" of revolution, it is extremely important to correctly understand the specific stage of development of the society facing crisis and the historical stage of that class which might be the class of revolution. To the Stalinists, China was a Feudal Society, but to the followers of Trotsky, the Chinese Capitalist class had already emerged and therefore the task of revolution was to counter the capitalists. To Mao, China was a semi-colonial and semi-feudalistic society. 'The Chinese bourgeois-democratic revolution is in essence a peasant revolution: the basic task of the Chinese proletariat in the bourgeois-democratic revolution is therefore to give leadership to the peasants' struggle.' Combining Marxism-Leninism and the Chinese tradition of peasant revolts, Mao's principle contribution to Communism was, the proof that in semi-feudal, semi-colonial countries such as China, a revolutionary Leninist Party could successfully carry out revolution and remain Marxist without relying on the proletariat.



## Exhibition - Revolution

Reading: Post-Marxist theory, Jacques Derrida's *The Specters of Marx* and Leon Trotsky's *Problem of Chinese Revolution*<sup>3</sup> which he began writing in Moscow but finished in exile in Alma Ata and Turkey. In the realm of Chinese politics, Trotsky was the most criticized Communist. From the 30s until recently, being a Trotskyist was equivalent to being dead in Chinese political life. Trotsky's writing is no longer banned, but few in China have interest in reading his texts. Are Maoism and Stalinism orthodox Marxist communism? Has communism failed as it is said?



*Problems of Chinese Revolution: Leon Trotsky*



*Trotsky: Gao Feng, 1998*

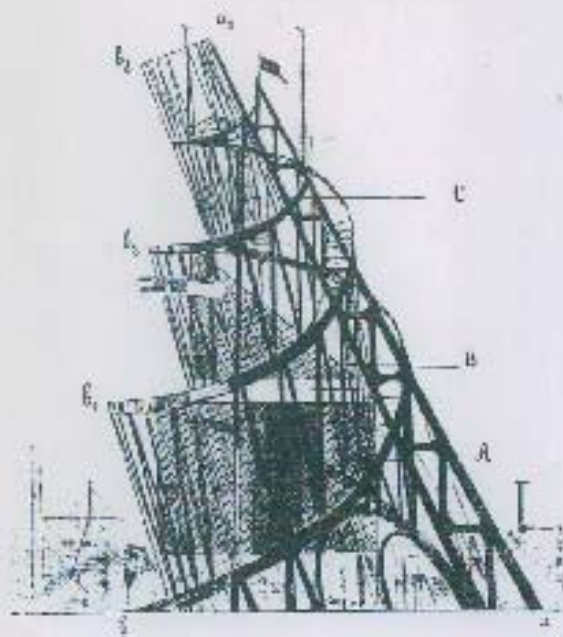
Show: Jean-Luc Godard's *La Chinoise* of the 60s in the yard of the Red Army headquarters where the Long March began in 1934. *La Chinoise* has never had much visibility in the Chinese art circles, not to mention the general public. The juxtaposition of the screening of this particular film, one that glorifies Mao's revolution from the perspective of idealistic French youth, to those who lived the reality of the actual revolution, and the meaning implicit in the location of the screening might together intrigue the viewer and generate contextualized discussion.



*Jean-Luc Godard, "La Chinoise," 1967*



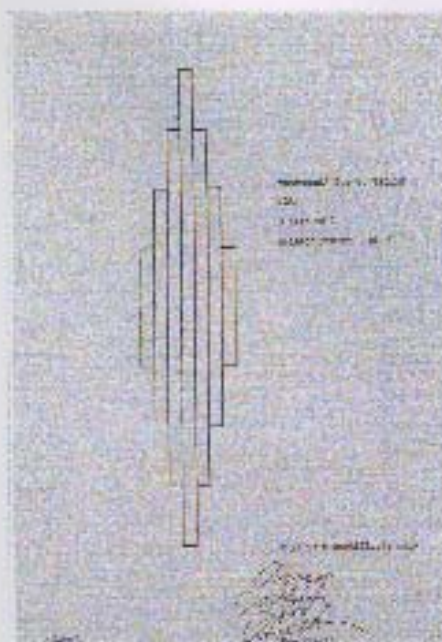
Discuss: Vladimir Tatlin's *The Monument to the Third International* (slide of drawing) and Dan Flavin's *Homage to Tatlin* (slides of drawing and neon installation) with locals and tourists. Tatlin's Monument was a celebration of the Comintern, which was responsible for the decisive defeats of the Nationalists' campaign against the Jiangxi soviet, thereby causing the Red Army to retreat and eventually embark on the Long March. Expand discussion to the dream of internationalists' Utopia and monument building, in connection with the new Chinese dream of a "Socialist Market Economy with Chinese Characteristic," and the loss and gain inherent in this process.



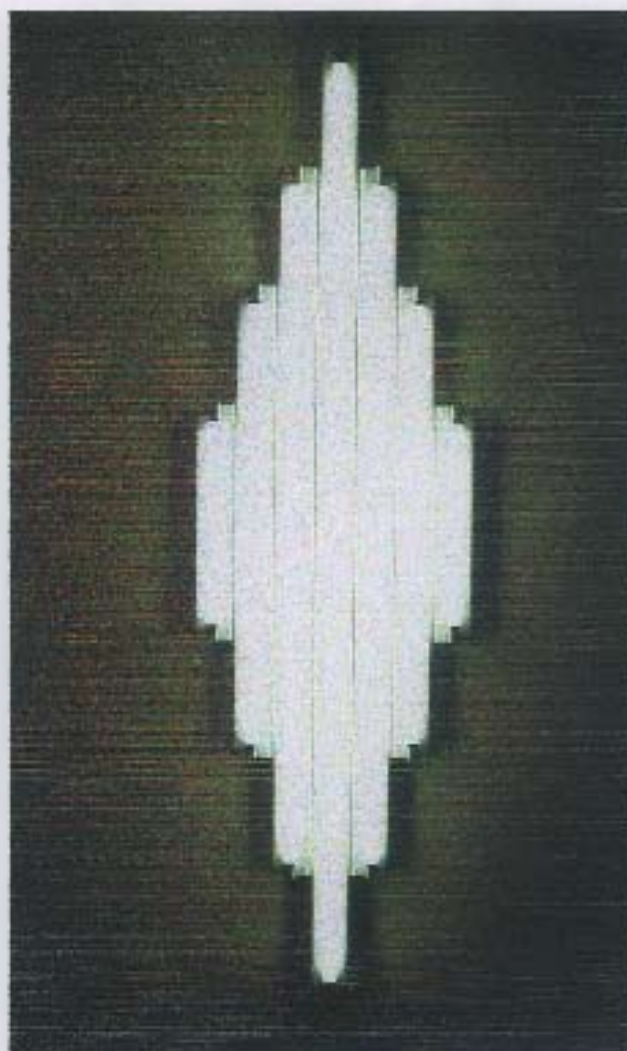
Vladimir Tatlin, *Elevation of the Monument to the Third International*, 1919.



*Architecture in Kunming, China, 2002*



Dan Flavin, *"Monument for V. Tatlin"*, 1964



Dan Flavin  
*"Monument for V. Tatlin"*, 1967



## Site Specific Works

### Xiao Xiong, China

Performance: Throughout the three-month Long March project, this artist will travel with the curator, cameramen and other artists constituting the core of the Long March team. His project will engage in a repeated process of reciprocal exchange with those encountered along the road. This project will start with the exchange of a small porcelain statue of Mao, the likes of which are ubiquitous throughout China. There will be no limitation on what is given in exchange with the exchange itself forming the initial underpinning of not only material but also social relations, a relation to be continued in a long-linked process of reciprocity along all 8,000 miles of the Long March. The devaluation or evaluation of the object in this process of exchange will be documented daily in the different geographical and societal locations.

### Song Dong, China

Performance: The artist will carry a mobile video projector to continually project the moving image of a massaging hand on the audience's face and body, on both ritualistic and secular spaces. He has performed this work at the ICA in London and the Shanghai Biennial.

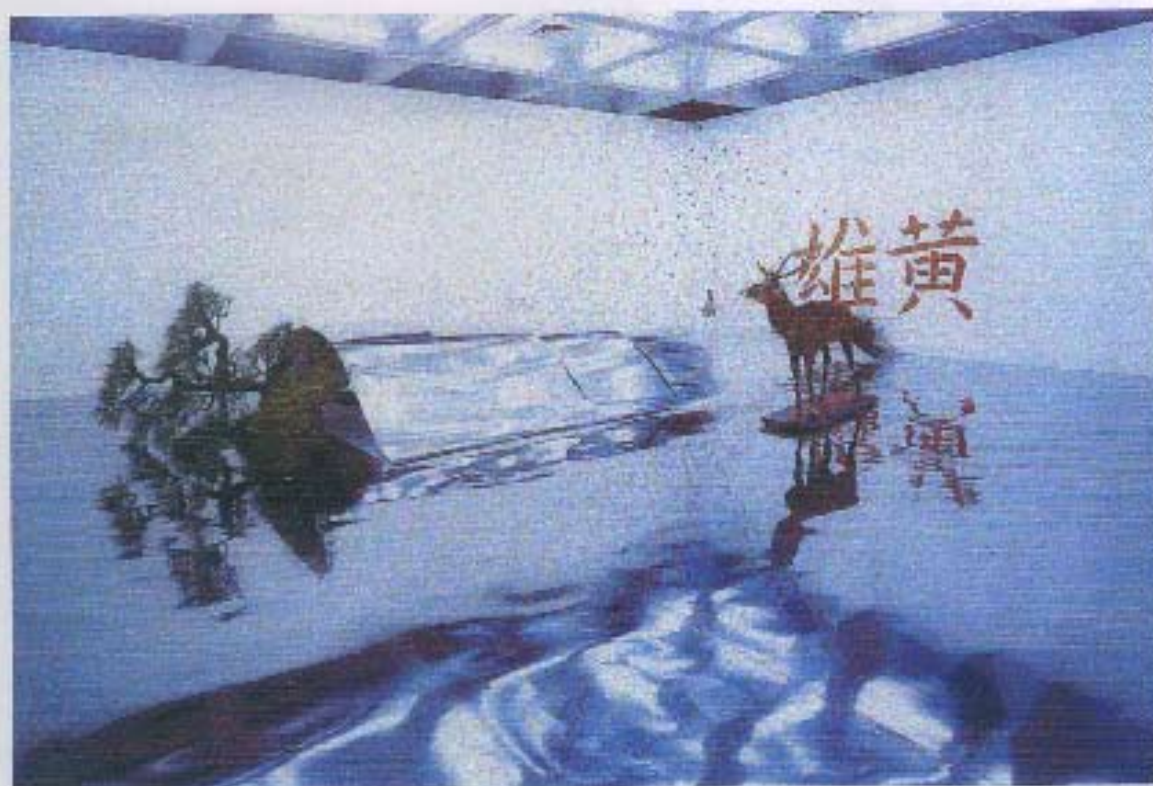


*Song Dong, "In Touch with My Partner," (1997-2000)*





Huang Yongping, France  
Installation



Huang Yongping, "Traces of a Deer and a Crane" 1999

Fu Xingming, China

Sculpture: Tree-root carvings by the local head of the Public Security Bureau, a local artist.

Zhang Defeng, China

Sculpture: Tree-root carving of Karl Marx

## Notes

In 1934, the defeat of the Jiangxi Soviet by the National army with the support of its German advisor, Nazi General Von Falkenhausen, similarly echoed the role of Captain Charles Gordon of the Royal Engineers, who aided in the final defeat of the Taiping movement.

Vincent Yu-chung Shih, *The Taiping Ideology*, University of Washington Press, Seattle, 1967.

<sup>1</sup> *Trans. Dick Wilson, Selected Works of Mao, vol 1, Peking, p. 190.*

<sup>2</sup> Leon Trotsky (1879-1940), Russian Marxist theorist and revolutionary. With Lenin in hiding, Trotsky was the general in charge who successfully directed the masses of workers and soldiers in the October revolution, the second part of the Russian Revolution. He is credited with creating, inspiring, and directing the Red Army that won the civil war and preserved the revolution.

Trotsky was second only to Lenin in the Politburo. After Lenin died, he lost power in a struggle with Stalin and was exiled. Trotsky spent the rest of his life seeking a safe place to compose his critiques of Stalinist Russia. Living in Turkey, France, Norway, and finally Mexico, he produced a flood of publications and searing articles on the major issues of his day (Stalinism, Nazism, Fascism, and the Spanish Civil War). A Stalinist agent fatally wounded Trotsky on August 20, 1940, in Coyoacán, Mexico. He died the following day.



## Site 2, Day 10, Jinggangshan Mountain, Jiangxi Province

### History

In October 1933, Nationalist Generalissimo Jiang mobilised for the fifth and what would be the greatest of his Anti-Red Wars. One year later, the Red Army was finally forced into retreat in what was then widely regarded to be its funeral march. In this Fifth Campaign, Jiang deployed 900,000 troops, while the Red Army only had a combined strength of 180,000. Even with an additional 200,000 partisans and Red Guards, the Communists could only muster a fighting power of somewhat less than 100,000 rifles, with limited grenades, shells and ammunition.

The Nationalist army's Fifth Campaign was planned by Jiang's German advisers, notably General von Falkenhausen. It was an expensive war: Jiang's army marched slowly and effectively. Their blockade of supplies was successful, resulting, for example, in a lack of salt for the Red Army. But the peasants remained loyal to the Red Army, smuggling goods for them, in the hopes of retaining the land they had recently been allotted. The Kuomintang (the Nationalist government) press releases estimated that about 1,000,000 people were killed or starved during this Fifth Campaign.



*The Route of the Long March*



*Oil painting and musical based on revolutionary history*



*Jiang launching the Fifth Campaign*

Show: Michelangelo Antonioni's famous four hour documentary of China, *Chung Kuo Cina* (1972). Like other Chinese, the villagers who will view this film had daily meeting for one month in 1973 to criticize the film by the 'anti-China Clown', the most criticized western artist in China. Most of these villagers had never seen the film.





*Antonio and stills from  
Ching Kuo Chia 1972*

Because of his revolutionary approach, Antonioni had been invited by the Chinese government, after many years of its closed-door policy, to make a documentary that would depict the fruit of its revolution to the West. Antonioni's resulting work, however, was a disappointment of proportions to be vilified. Official criticism focused on the belief that Antonioni belittled enormous industrial and economic accomplishments as quaint expressions of peasant ingenuity. The Communists had no interest as being perceived as either quaint or ingenious, but as accomplished. As **Umberto Eco** wrote in *De Interpretatione, or the Difficulty of Being Marco Polo*, 'When his Chinese escorts told Antonioni, with pride, that a refinery had been built from nothing but scavenged material, the film emphasizes the miracle of 'this humble factory, made with discarded materials.' ... But the Chinese see in it an insistence on an 'inferior' industry, just at the historical moment in which they are successfully closing their industrial gap...' Overnight, Antonioni became a figure despised by 800 million Chinese. He had created 'an openly anti-Chinese, anti-Communist and counter-revolutionary work,' and labeled as one 'out of the pack of imperialists and social imperialists.' Posters of him appeared on the street defaced with swastikas.

Was the attack on Antonioni a failure to understand his work due to historical reasons, or due to reasons of political desire and ideological difference? Was the attack a problem of East meets West, of mutual incomprehensibility, of a notion of an oriental world that could never be fully known by outsiders and that would therefore remain forever mysterious, as Antonioni repeatedly narrates in the film? Had he been able to go beyond the mere 'glance of a tourist', would his work have bridged the cultural distance of the film and achieved the didactic needs of the Chinese?

The movie will be shown in a yard nearby an old well and bamboo bridge, in the village where Mao lived. Showing movies in rice fields or public yards was one of the rare cultural activities allowed in 70s when Antonioni made his China tour. Village people lived a life that remained largely similar from the 1930s through the 1970s and until today. What do the peasants of today think of Trotsky, Antonioni and the Long March? Both Trotsky and Antonioni were Westerners who influenced Chinese history, both were reviled, and yet most Chinese people have never seen their works.



*Mao's Residence, Jinggangshan Mountain*



*Peng Liyuan, "No. 2," 1992*

**Discuss.** We will analyse why and how art in China developed from propaganda illustrations and revolutionary posters to the pastoral, humble gaze of daily life as seen in Antonio's film narration and in Andrew Wyeth's extreme popularity in China during the 70s and 80s. We will also examine the more recent trend of Political Pop and Cynical Realism artists, who were, during the 80s and 90s, the first movement of Chinese contemporary artists to be embraced by Western curators; the phenomenon of their rise being a revisitation of the traditional propagandist art genre. No matter how 'renown' we might perceive these artists, the people living in the mountains of Jiangxi have likely never encountered their art.







Zhao Xiaogang. "Bloodline: Family Portrait No. 2" 1994



Yan Mingjun. "Health #1" 1993



Yang Shaojin. "Ensemble, No. 3 and 4" 1993

In addition to the continuing works of Xiao Xiong and Song Dong, we will add an additional project – distributing flyers and posters of relevant art works to the following sites:

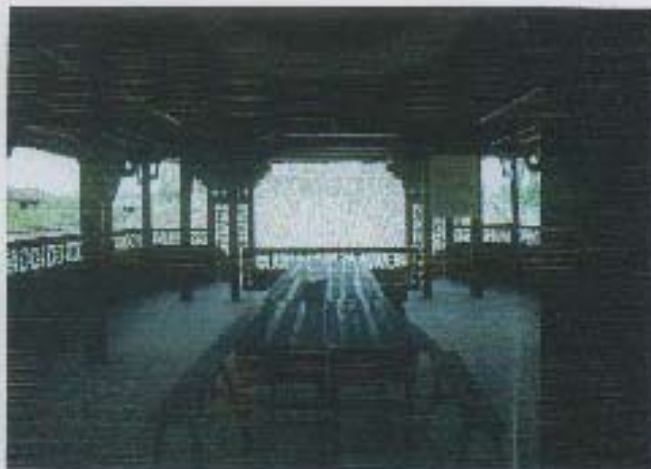
1. The Revolution Museum
2. The Red Army Money Factory Museum
3. The Red Army Hospital Museum
4. Mao's former residence
5. The Red Army Relics of Posters and Script Museum
6. Temple of Taoist Nun Residence - where Mao and his second wife, He, a Guerilla leader famous for fighting with two pistols, were married.
7. The Bridge of Joint Forces - where soldiers from the country and city uprisings joined to form the Red Army
8. The Fourth Segment of the Red Army's former headquarters, - the only public museum in the area which is operated through private funding.
9. The Memorial of Emperor Yan - the first ancestor of the Chinese people.



The tourists and workers in these revolutionary spaces will be confronted with experiences they would never likely associate with these sites, specifically, local and international contemporary visual art. It is impossible to predict the outcome of this encounter; our only certainty is that we will continue in progress on our Long March. Shall we call the action 'to seed the art for future harvest', as Mao suggested?

### Note

<sup>1</sup> Seymour Chaitman, *Antonioni, or, The surface of The World*, University of California Press, London, 1985, p 174



*Convergence of Life and Idea*



*Red Army hospital*



*Musical, The East Is Red*



*18: Residence of Mao and his second wife, Ho*



*Tourists in Red Army uniforms, Jinggangshan Mountain*





*The Red Army Robes of Peking and Script Museum*



*Script on the wall  
"Practice Marxism and Communism"*

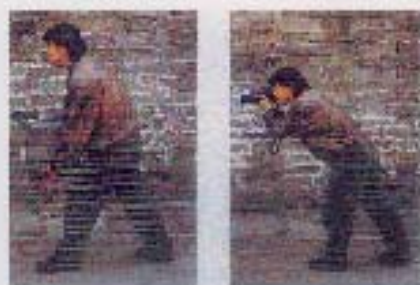


*Ruins of Catholic church*

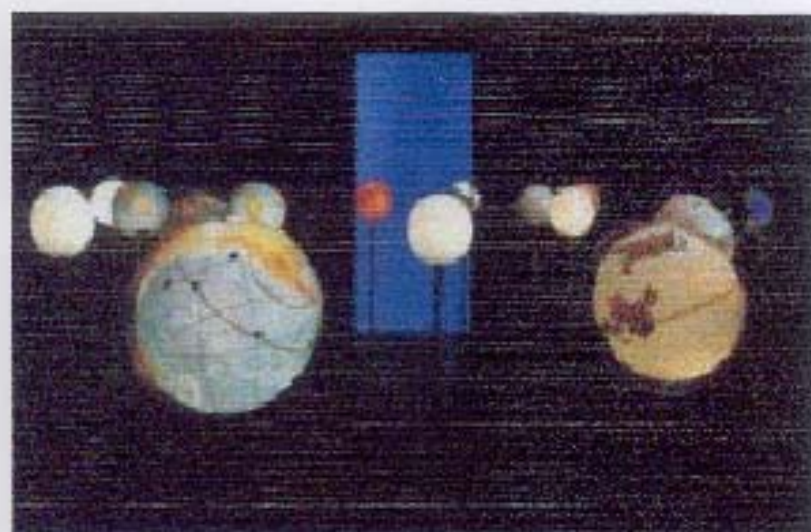
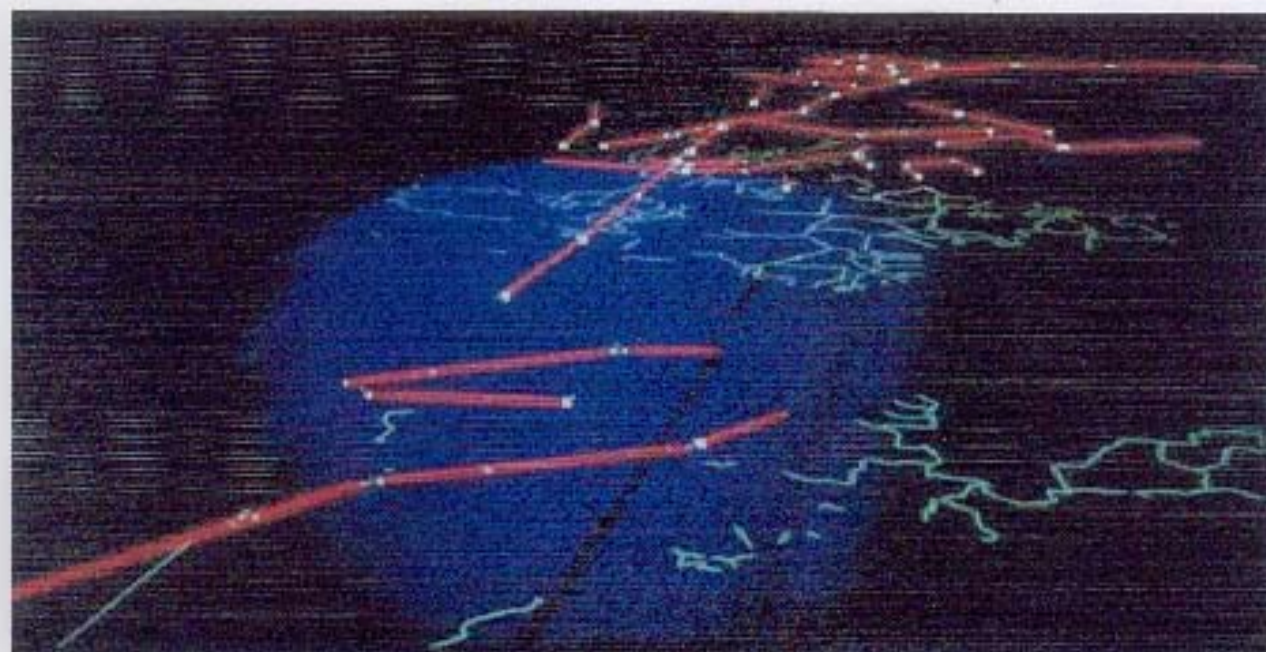


*Newly renovated Tomb of the First Chinese Emperor Yan*





*Sang Dong, Saw Gambling Device, 1999*



*Ingo Günther, Refugee Republic, 1996*

*Ingo Günther, World Processor, 1989*



**Site 3, Day 15, on the road, traveling from The Red Army Mansion in Longshen County and The Bridge of Wind and Rain in Sanjiang Dong Minority Autonomous County, to Guilin City, Guangxi Province**

**History**



*Wuyang Bridge, Yudu River Ruijiang— where the Red Army's Long March began*

Mao said that the 'base area' is the ass of Red Army. What does he mean by this metaphor? The Communists were forced to forfeit their base area in order to begin their retreat, carefully named the 'Strategic Transition'. After a Red Army military conference in Ruijin, they decided to withdraw. Near Yudu River, in Jiangxi, the final order was given. The Long March began on October 16, 1934. By the time they reached their final destination in Yanan, one year later, the Red Army had marched across 6,000 miles, about twice the width of the American continent. The journey took them

through some of the world's most difficult terrain, often unfit for wheeled vehicles, across the high snow mountains and great rivers of Asia. The Army began in the province of Jiangxi, travelling through Guangdong, Fujian, Guangxi and Hunan. By the time they arrived in Guizhou, after completing only the beginning of their journey, one third of the soldiers had already lost their lives.



*The Red Army marches*

**Exhibition - Journey**

This event will take place on the roads of Jiangxi, Hunan and Guangxi provinces, which were the first roads of the Long March. Along the way, on the bus, in the markets and elsewhere, we will talk with local people about the passage, pilgrimage and the construction of the icons of the Long March. The history of visual art, its theory, and the construction of 'gaze' will all be explored in their relationship to this journey. Guilin, Guangxi, is the most popular tourist destination in China. Each year millions of tourists, representatives of the new bourgeoisie Chinese class emerging from the economic reforms of the last decade, come here to visit the picturesque Li River and mountains. What do these tourists of the 80s and early 90s China think about the passage of the Red Guard through this area during the Cultural Revolution in the 60s, and how are they linked with the heroic Long March in the 30s? Most of this area is regarded as holy, filled with sacrosanct places visited by the Red Guards during



*Liu Chunhua, "Mao Zedong in Anyuan," 1963*



*Liu Dabang, "Untitled No. 3," 1993*



联系在一起，而这一切又和视觉艺术史联系在一起：六十年代刘春华的‘毛主席去安源’和九十年代刘大鸿之毛主席去安源，乔托画面里古时天主教徒去阿西西的朝圣，摩西出埃及是为了逃亡还是为了寻求乌托邦？伊斯兰信众千年来不停地走向麦加，马可波罗之从西向东和蔡元培之从东向西的旅途，福建沿海居民千年不断的走向大海移居他乡，今日中国和世界的当代艺术明星们的全球性行走和展出。

红卫兵之大串联，不是为了免费吃住行，他们走向革命圣地，领袖故居，为的是在行走中找到自己，在领袖走过的路上向领袖靠拢。红军的长征不是计划中的，就象领袖的产生和更换也不是计划中的，一切全在于行走，征途中的寻找，现实，需求和理想三者磨合的结果，就是领袖的产生过程，这个过程又在行走中之不易又迈向神圣，领袖成为偶，在去安源的路上的毛主席就是这么一个风尘仆仆，基督般的神人，他向我们走来，他的福音是向农民传播革命的信息。六十年代末，有位印度艺术家对这幅画的事作竟然挂到了梵帝冈的一间办公室里，虽然不久被移去。1 冰岛艺术家埃罗也在他的画中让去安源途中的毛主席走到了巴黎塞纳河畔，‘毛主席去安源’显然是全世界印发最多的一幅画作，它的原作在改革后的市场经济社会中以几百万元拍卖售出。



Erra, After All Where China Is Going, VA and IV, 1989

展出 除了继续放映安东尼奥尼七十年代对中国的‘游客一瞥’纪录片，加进了八十年代西方艺术家对中国的视觉叙述，美国艺术家大卫·霍克尼与作家斯蒂芬·斯潘德合作的‘中国日记’。他们在八十年代以游客的身份来华，用文字和绘画记录他们对中国的印象和感受，其中对中国的歌颂和批评，在八十年代的西方对中国的理解上有很大影响。他们一再强调他们的角度是‘中立’的，保持游客般的距离。霍克



Cai Guoqiang, "Bringing to Venice What Marco Polo Forgot," 1995



David Hockney and Philip Haas, "A Day on the Grand Canal with the Emperor of China", 1991



It is through such epic journeys that not only the quest for an understanding of oneself is explored, but also one's place within the greater sphere. It can also be a time when one's role as a leader versus a follower is determined. The Long March and the selection of its leaders were not planned but emerged organically over the course of the journey. Those who participated in the Long March were confronted with not only themselves but also their relationship to the others who were part of this greater whole. Mao emerged victorious and his legend and myth only serve to reinforce the adage that the difficulty of the journey adds more glory to the journeyman.

## Show

Continue showing the 'tourist' vision of China in the 70s by Antonioni. Also show another 'tourists' journey of China. **David Hockney** in collaboration with **Stephen Spender's**, passage of Orient in the 80s - **China Diary**. The diary was comprised of text by Spender and a visual record by Hockney, of their journey to China, in which they claimed they wanted to maintain a tourist's distance and remain 'neutral'. However, they did not stay neutral at all, as revealed in the Epilogue of the book?

Other exhibits will include the Chinese Political Pop works and their counter parts from the former Soviet Union, such as **A. Kosolapov's It's the Real Thing** (slide and flyer, poster reproduction of oil painting). The discussion will include the deconstruction of political and consumer icons in connection with the contemporary Chinese 'Long March' which takes as its mantra, "To be rich is to be glorious." We will also show the videotape of David Hockney's (**Travel with Chinese Emperor for One Day on the Grand Canal**, 1989) along with **Hong Hao's Rivers and Mountains Without End**(2000), a photo-collage based on another Chinese classical scroll. Eastern and Western technical perspective are compared and contrasted in Hockney's documentary. We will move beyond this comparison into discussions of "perspective" as not only an art technique but as a point of departure for social, political and geographical understandings. Emperor, river, art and history will be seen through these lenses of differing perspective. But will they appear as nothing more than flies, when looked at from afar?



3. Hockney and S. Spender.  
"China Diary," 1982



1. Kosolapov, "Ford," 1990



4. Kosolapov, "It's the Real Thing," 1962



Wang Guangyi, "Great Lustration Series:  
Coca-Cola," 1993

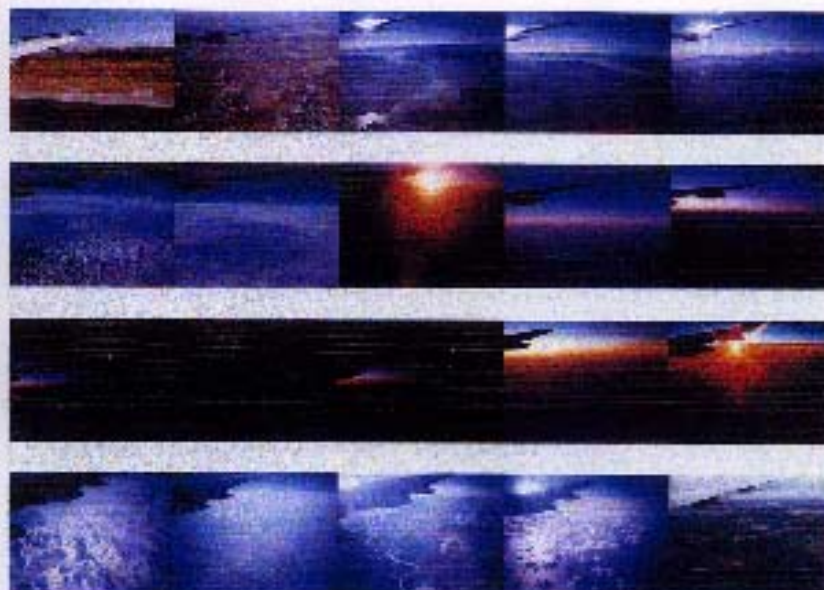




Hong Hao, "Beijing Tour"  
Exhibit - The Great Wall, 1999

The core team (curator, camera crew and artists) will also embark on a project, a collaboration with artist Cai Qing - *Looking for Wang Yan*, the most popular child prodigy artist in 70s. Wang was part of a phenomenon after the Cultural Revolution of children artists who were celebrated by society. Wang was embraced as the most

gifted and her water and ink brush painting of the picturesque Li River in the region were elevated to symbols of a happy and creative childhood during that time. Her interview and the performance of her ink and water paintings for the public will bring the viewers and the team back to the past through the examination of her present life, career and the industry of cultural tourism and the mythology of time and geography.



Hong Hao, "Sivers and Mountains Without End," 2003

## Site Specific Works

### Xiao Xiong, China

Performance: Throughout the three month Long March project, this artist will travel with the curators, cameramen and other artists constituting the core of the Long March team. His project will engage in a repeated process of reciprocal exchange with those encountered along the road. His project will start with the exchange of a small porcelain statue of Mao, the likes of which are ubiquitous throughout China. There will be no limitation on what is given in exchange with the exchange itself forming the initial underpinning of not only material but also social relations, a relation to be continued in a long-linked process of reciprocity along all 6,000 miles of the Long March. The devaluation or evaluation of the object in this process of exchange will be documented daily in the different geographical and societal locations.

### Song Dong, China

Performance: The artist will carry a mobile video projector to project the moving image of a massaging hand, on the audience's face and body. He performed this work at the ICA in London and the Shanghai Biennial.



Song Dong, "Father and Son," 1998



The Imperial Temple



Song Dong, "Hoo You" II  
First Contemporary Art Fair  
Sale, 1999





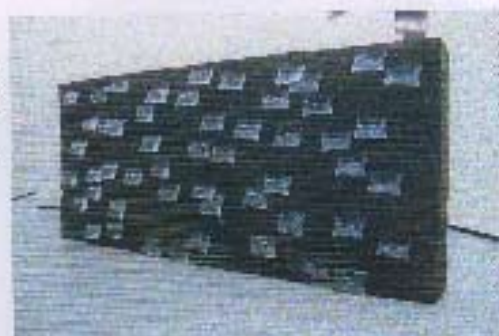
Liu Yilin, "Notary Crossing Linhe Road," 1995



Liu Yilin, "Searching for Lin Song," 2000

#### Wang Yan, China

Performance: Water and ink painting, a very popular art form in China, will be performed for the public.



Liu Yilin, "The Wall No. 1," 1993



Liu Yilin, "A Ladder to Heaven," 2000

#### Yilin Lin, China/U.S.A

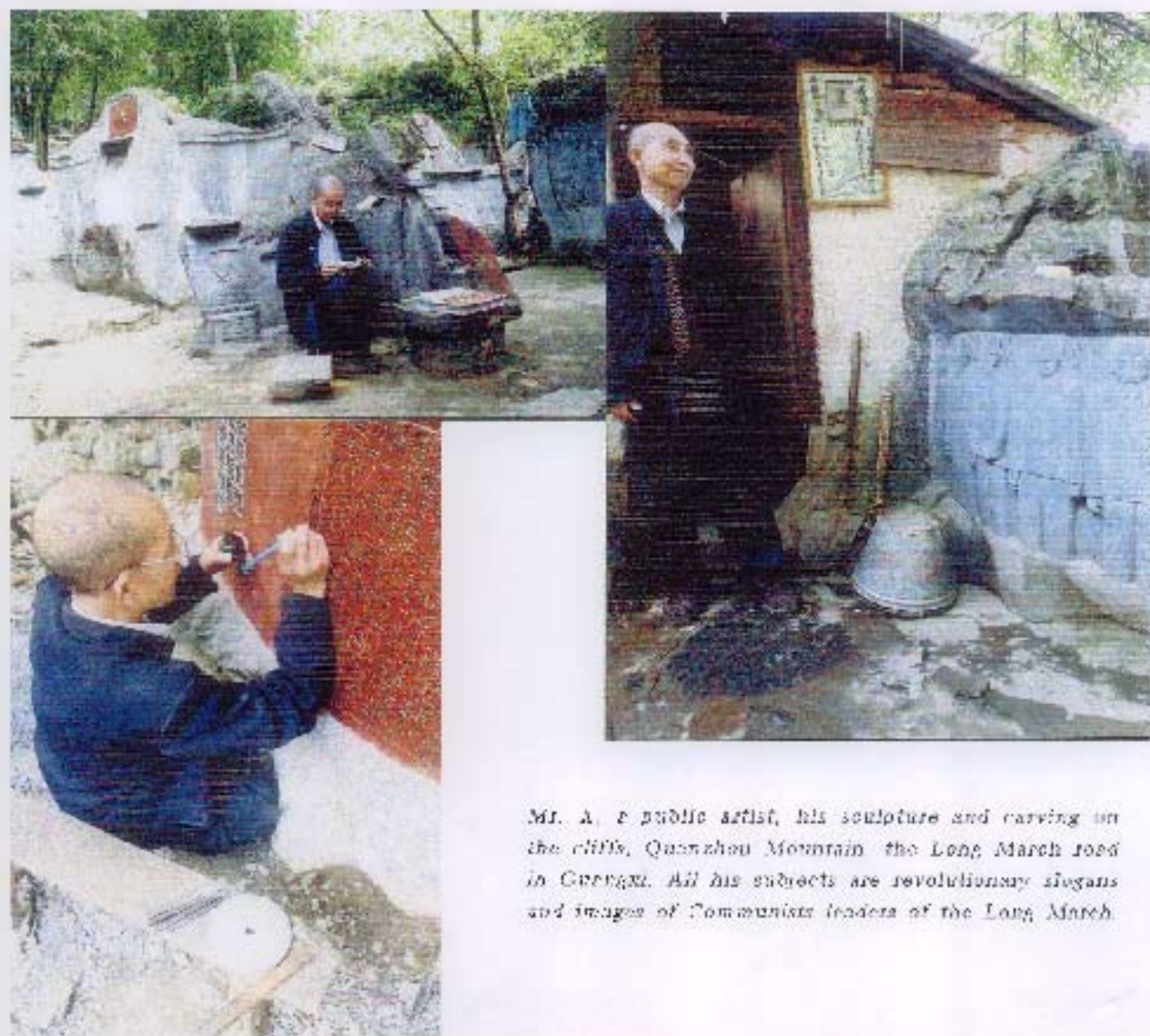
##### Installation:

The work will address the location and space of the Red Army Mansion and the Bridge of Wind and Rain. The Red Army Mansion was originally erected as a temporary place to house the Red Army. Merely passing through the area, they proceeded to leave and never return. The locals latched onto the building, which then came to represent their personal encounter with greatness and history. The Bridge of Wind and Rain is a unique structure intended to serve as an oasis from the elements. Located in between road and river, the bridge was a functional site to escape the wind and rain while working the fields. Once the elements abated, the farmers could return to their work. The bridge also evolved into a site for community gatherings, a meeting ground for people of the village. Both structures, the mansion and bridge, paradoxically embody temporality and permanence in the villagers' lives. They are liminal spaces of transit and can serve to better understand the people and their perception of structure, function, community and location. This area and its people have experienced first-hand the vicissitudes of history, as minorities colonized by the Han Chinese and as residents of a small village first visited by the Red Army and more recently, visited by the equally formidable army of tourists.



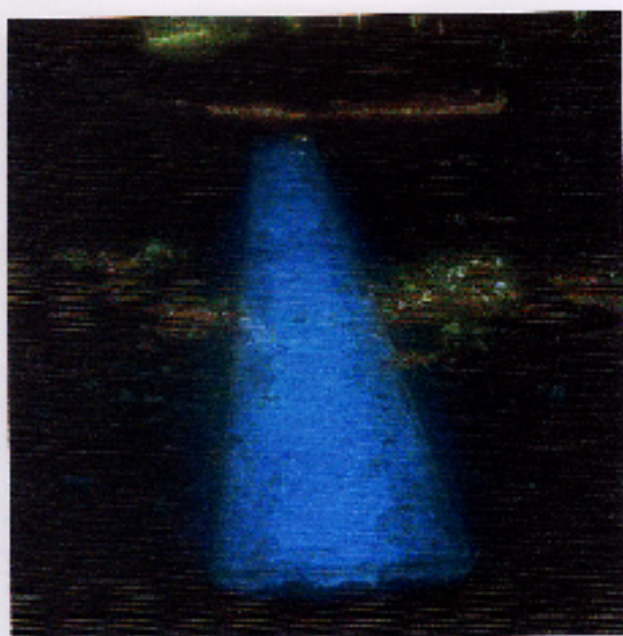


Guo Qiang, "Creating the My Second Uncle", 1999



Mr. A, a public artist, his sculpture and carving on the cliffs, Quanzhou Mountain the Long March road in Guizhou. All his subjects are revolutionary slogans and images of Communist leaders of the Long March.





Vong Phaophanit, "Azure Neon Body," 1994-1995



Vong Phaophanit, "New Rice Field," 1997

## Notes

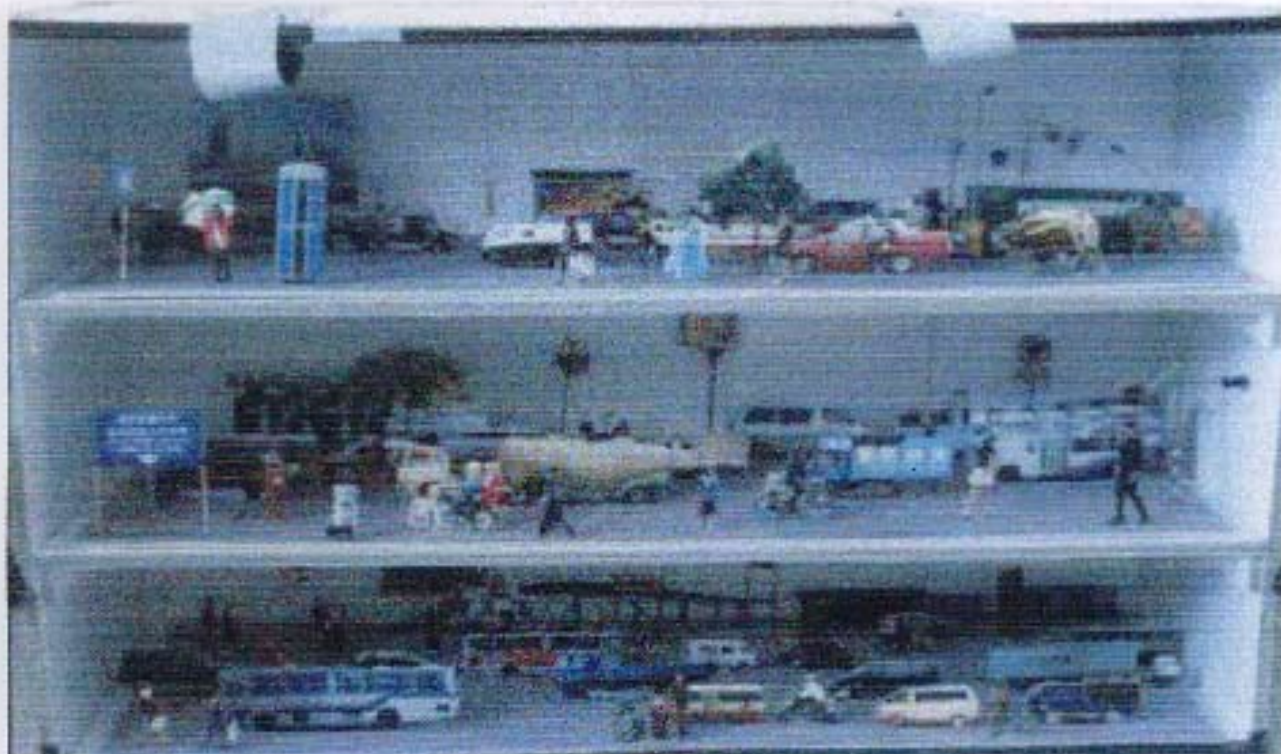
<sup>1</sup> The tri-state geographic area is where minority ethnic origin Chinese live. Their traditions, customs, languages, religions, and especially their political and economical lives varied from the majority Han Chinese. It is a very interesting location to examine the cross-border cultural migration, the links with Communist Utopia and the social reform now taking place. The long distance buses which cross different provinces and cultures for days and weeks normally have a VHS and monitor to show soap operas, mostly Kung Fu or love stories, to its passengers, and will be the ideal place to show our art documentaries, video works and slides.

<sup>2</sup> Dick Wilson, *The Long March 1935 - The Epic of Chinese Communism's Survival*, Penguin Books, 1977, p.53.

<sup>3</sup> Hockney wrote, 'A permanent problem in a socialist country is that after the heroic revolution, through which socialism has been established, everything is built on the memory of that event: you read about the Long March, Mao Tse-Tung and whoever was there; it dominated their lives, coloured everything, more than their own childhood. When it happened, it must have been an adventure to all people in China. But for today's generation who did not experience it directly themselves, they only know because they're being told it was heroic. The swindle is that if you have to be told something that happened was heroic, it is not heroic in real terms, certainly not for you, in the way you feel.' Spender responded, 'This probably explains Mao's idea of having a continuous revolution and why he wanted to start the Cultural Revolution.' Hockney continued, 'It is certainly not like Mao on his march when you don't know what the result is going to be. And how do you convince people that it is a great, bold adventure worth having? ...But in the end, it is watered down, in countries like that, where a strong ideology, the orthodoxy, takes over and the swindle comes in then, trying to pass on this heroic adventure as a permanent state that just is not true... How do you convince the third or fourth generations that it's still a heroic struggle? In our part of the world we don't have to do that because many things are open to you...And to talk of the good of China...is such an abstracted adventure; you have to be like Lenin to grasp that strange abstraction. And ordinary person just wanting vigour can't grasp that. And to say this is counter-revolution is good. But it's no good dismissing the idea of adventure as though it were a sin. The whole history of the world is made up of people who set out on adventures and did things.' And Spender concluded that 'In countries like China, the adventurous alternative to their now reactionary society is the very form of society from which they originally "saved" their nations by making the revolution - Capitalism. Which do you prefer? The P.R.China or Hong Kong?'

Stephen Spender and David Hockney, *China Diary*, Thames and Hudson, London, 1982, p.198-200







## Site 4, Day 20 Zunyi City, Guizhou Province

### History

In January 1935, the Red Army crossed the Wu River and took Zunyi City, the second largest city in the region.

Before going into the town, they made Eight Rules: 1, tidy up uniforms and organize army; 2, do not leave the team; 3, do not act alone; 4, ask permission before leaving the camp; 5, do not borrow from the public; 6, do not buy food and eat at your own will; 7, do not enter a civilian's home unless necessary; 8, be careful with personal hygiene and do not shit everywhere.



Museum of Zunyi Meeting,  
Zunyi



Liu Dabang, "Golden Rules," 1992  
Mao's Three Rules of Discipline and Eight Additional Rules for the Red Army (they order: don't take anything from workers or peasants, take everything taken from local landlords and gentry, put back the doors you use for bedding, replace the straw borrowed for bedding, speak politely, pay fairly for what you buy, return everything you borrow, pay for anything you damage, don't touch the rights of women, and don't touch the pockets of captives).

Before the Red Army reached Zunyi City, its leader was Po Ku, a 27 years old who represented the Comintern. Following the victory over the warlord Hou, the Red Army took over the city and a meeting was held in memory of Karl Liebknecht and Rosa Luxemburg. A very mysterious meeting was held in Hou's British style villa. It became a milestone in communist history as the meeting that secured Mao's leading place in the party. But how did Mao succeed in taking over power? History has many answers.





*Museum of Zunyi Meeting, Zunyi*



### **Exhibition - Curating**

Our team will visit with the Party Secretary of the Zunyi Meeting Museum and deliver a gift to the museum of publications about local and international contemporary art.

We will interview the Secretary with the question: what is creative curating? The curatorial practice of this particular museum, especially the narration and interpretation through visual materials to depict 'True History' has been challenged since the day the museum was built. Due to the frequent changes of party leadership in the last fifty years, the writing of history and hence the presentation of history has been open to interpretation.



*Participants of the Zunyi Meeting*



## Site Specific Works

Using the former Soviet Central Bank and the Catholic Church as exhibition spaces for site-specific works, we will attempt to decipher the reciprocal relationship of space and object. Apart from our interpretation of time and space, how are we, as objects, subject to interpretation by time and space?

Xiao Xiong will continue his reciprocal exchange of Mao and objects with people and Song Dong will continue projecting the massaging hand on the human body, ritualistic and secular spaces.



Anselm Kiefer "Let a Thousand Flowers Bloom," 2000



Anselm Kiefer "Untitled," 2000

We will have a group show in the barbershop nearby the Catholic Church and the former Red Army Bank. The works of the international artists Andy Warhol, and Anselm Kiefer (including slide projections, flyer distributors and posters of Mao portraits by these artists), are tentatively scheduled to be exhibited. Warhol's use of celebrity had meaning beyond the icon itself and Kiefer's approach to transcending the medium of painting has much to do with Mao's 'Art for the People'. The Chinese art circle's understanding of these two artists is limited and the Warhol is regarded as a 'pop' artist, while Kiefer is only appreciated for his formal employment of brush and cool color. The Chinese public has never been exposed to their work.



Gordon Redden "Mao," 1968



Andy Warhol "Mao 6," 1973

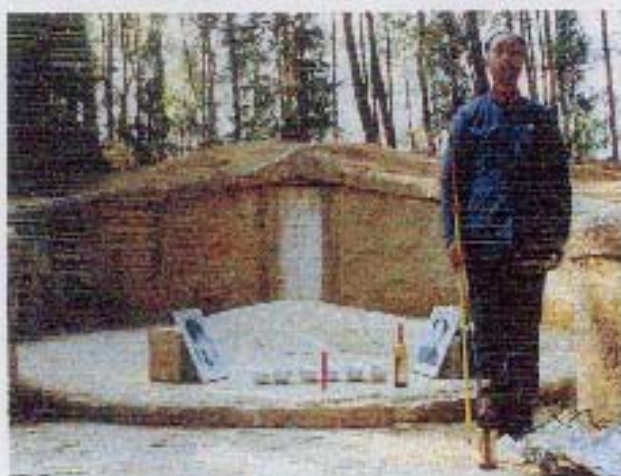


Andy Warhol "Lenin," 1966



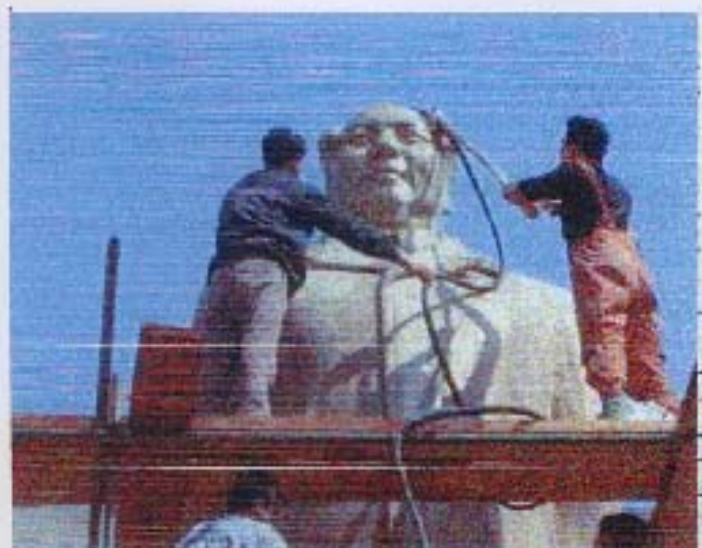
Xiao Peiming  
"Neo"





New History Group, "Shuo Bu Pingren," 1993





Zhao Liang "National Hygiene Campaign" 1999







## Site 5, Day 25, Maotai, Guizhou Province

### History

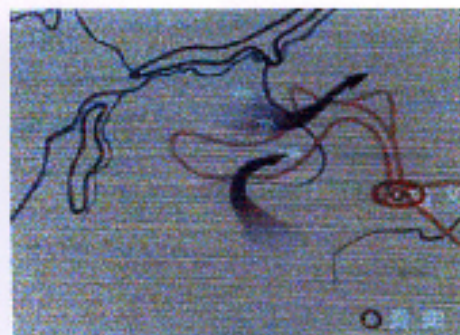
On January 29, 1935, after crossing the Chishui River, Mao gave away his newborn and unnamed daughter. Mao and his second wife had previously given away their first child, also without naming her. Later, in Longyan County, Mao again gave away a baby boy named Maomao. None of these three children have ever been found. The motivations for giving away children are certainly complex. Perhaps they stemmed from the idealistic notion of sacrificing the individual in favor of the collective. This ideal is still in evidence today as seen in Confucianism and filial piety. But perhaps it was also a sacrifice for the good of the child. These children almost certainly would never have survived the treacherous march.

On February 3, 1935, Mao arrived in the 'Jimingsanchuan' (literally meaning, 'you can hear a rooster crow from the surrounding three provinces') village in Shixianzhi, 150 Chinese miles away from Xuyang County in Sichuan Province. This Yi minority village still has original traces of Red Army slogans written on its walls. In a meeting there, **Luofu** replaced **Bogu** as the head of the party and the army marched onward.

On February 25<sup>th</sup>, 1935, the Red Army had its first victory in Luoshangguang Pass and entered Zunyi City for the second time.

On March 4<sup>th</sup> 1935, after a meeting that took place in the local Catholic church, Mao became Political Leader in charge of the Avant-garde brigade.

On March 16<sup>th</sup> 1935, the Central Committee arrived in Maotai, Renhuai County. This was the third time they had crossed the Chishui River.



Red Army - Route of crossing the Chishui River



Red Army crossing river



Edgar Snow, Yunnan, 1937

Winery after crossing the river, they mistook the alcohol for warm water. They washed their tired feet with the 'water', to rejuvenate and stimulate their circulation and qi. The only foreigner in the army, the German **Otto Brun**, was among the first people to become drunk after discovering another, perhaps more stimulating use of the 'water'. The story concluded with not one drop of Maotai wine being left after the army passed through town.

Maotai, here the liquor and not the town, is the most popular brand name in China, widely recognized as the 'king of alcohol.' Although the Chinese public is under the impression that Maotai's brand history is long and rich, reaching back to the imperial dynasties, this achievement is an illusion successfully propagated by relatively recent Culture of Wine campaigns. In actuality, Maotai's heroic image, to a certain extent, is connected with two *laowai* (a frequently used and somewhat derogatory term for 'foreigner') of the more recent past.

The first *laowai* is **Edgar Snow**, who in **Red Star Over China** gave one of the first widely read accounts of the Red Army and its journey. In his book Snow described how, when the Avant-Garde arrived at the Maotai

The second *laowai* is **Richard Nixon**, the former US President. In the 70s, right after China opened its door to the outside world, stories and anecdotes surrounding Nixon were very popular. One particular tale is still told of an evening when Nixon and Premier **Zhou Enlai** engaged in multiple toasts of *ganbei* (bottoms up) with Maotai. In the



end, it was Nixon who was drunk while Zhou was said to be completely sober due to the fact that he only pretended to drink maotai, but all the while, drank a clear liquid that looks exactly like maotai: water. Zhou's cunning and deceptive behavior is regarded by the Chinese as an intelligent method of dealing with foreigners,<sup>1</sup> while Nixon's drunkenness is used to fuel the Chinese stereotypic imagination of foreigners as bumbling fools, unable to tell truth from lies. The popularity of this tale is also indicative of and used to symbolize the sense of injustice in the Chinese peoples' collective psyches. China has historically felt misunderstood due to foreigners' inability to judge the truth, beginning with the Opium War and lasting through to more recent incidents resulting in manifestations of nationalistic thought. Maotai is thus seen as having the ability to divide the Wise (those who are oppressed) from the Ignorant (those who can afford to be unwise).

## Exhibition -

### Individual and Society (Pollock vs. Che)

## Discussion

Distribute flyers of excerpts from *Memoir* by Otto Brun, *Spook Art - Was the CIA Really Behind the Rise of Abstract Expressionism* by David Wise (Art News, September 2000) and Frances Stonor Saunders, *The Cultural Cold War: The CIA and the World of Arts and Letters*.



Otto Brun

Discuss the special issue of *World Art*, one of the most popular art journals in China, focusing on the work of Jackson Pollock. In this issue, Pollock's technique and the meaning of form in abstraction are considered only through Formalist and High Modernist analysis. We will expand the forum of discussion to how the understanding of Pollock and other imported Western artists and their surrounding discourse are related to not only artistic, but societal development within China. It can be argued that the introduction of Pollock and these other artists, which began in the 80s, influenced the transformation of Chinese ideology, both original traditional thought and Communist dominant discourse, towards the inclusion of market capitalism and the related narration of democracy.



Jackson Pollock



We will question how the evolution of the Chinese artists' ego has been informed by this twist of display culture and visual politics. Is the discussion of the individual versus the collective, one so hotly debated before the 80s, still relevant today? How do we perceive the differences and similarities between Confucius' and Marx's view of class? Both recognize the hierarchies of class, but Confucius' philosophy encourages acceptance and tolerance of this division as a means to a peaceful society, while Marx views economic exploitation through class structure as a condition against which the exploited must struggle. How are these views related to the Western audience's criticism of Chinese visual culture as having been dominated by the didactic, as found in the rules of traditional ink painting, the educational system and the experienced forms of propaganda? If this criticism is "true," has this tendency manifested in a lack, or perhaps suppression, of creativity through an imposition on the individual to conform to society? Does the strong social tendency to identify as part of a collective necessarily constitute the sacrifice of creativity and furthermore, are creativity and individuality inseparable? In the West, has the



# Spook Art

Was the CIA really behind  
the rise of Abstract  
Expressionism?

by DAVID WISE



**I**n the early 1950s, the CIA was a small, obscure agency. It was not until the late 1940s and early 1950s that it became a major player in the world of international relations. During this time, the CIA was involved in a variety of activities, including the development of the atomic bomb, the creation of the Central Intelligence Agency, and the establishment of the Central Intelligence Agency's Office of Artistic and Cultural Affairs. This office was responsible for the promotion of American art and culture abroad, and it was through this office that the CIA became involved in the promotion of Abstract Expressionism.



**A**merican Abstract Expressionism was a movement that emerged in the late 1940s and early 1950s. It was a reaction to the social realism of the 1930s and the European modernism of the 1920s. Abstract Expressionism was characterized by its emphasis on the act of painting itself, rather than on the representation of a specific subject. This movement was led by artists such as Jackson Pollock, Mark Rothko, and Willem de Kooning. The CIA's Office of Artistic and Cultural Affairs played a significant role in the promotion of Abstract Expressionism, particularly through its support of the New York School of Abstract Expressionism.



The CIA's Office of Artistic and Cultural Affairs was established in 1950, and it was through this office that the CIA became involved in the promotion of Abstract Expressionism. The office was headed by a man named Robert R. Heilbrunn, who was a close advisor to the CIA's director, Allen Dulles. Heilbrunn was responsible for the selection of artists to be promoted by the CIA, and he was particularly interested in the work of Abstract Expressionist artists.

The CIA's Office of Artistic and Cultural Affairs was also responsible for the organization of the 1958 Venice Biennale, which was the first time that Abstract Expressionist art was shown in a major international exhibition. This exhibition was a significant success, and it helped to establish Abstract Expressionism as a major movement in the world of art.

The CIA's Office of Artistic and Cultural Affairs was also responsible for the promotion of Abstract Expressionism through its support of the New York School of Abstract Expressionism. This school was a group of artists who were based in New York City, and they were known for their abstract, non-representational work.

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ideal of individuality contributed to the process of globalization and the homogenization of art and culture, which is sometimes described as nothing less than a 'cultural holocaust'? Who is the Chinese counterpart to the West's Savior, the hero, the martyr, the prophet? Is there such a counterpart? Or, does such salvation depend on us, the people, like the lyrics of 'The Internationale' described?



*Che Jie Mao in China*

### Exhibition

Distribute 'We, the People', a review of the very popular play, **Che**, first performed in Beijing in 2000. Also distribute materials about another popular Chinese television mini-series, **How the Steel was Forged**. Discuss the recent phenomenon of the revival of Communist Revolution art works, ones that for the last twenty years were unpopular.

### Site Specific Works

Local Gulzhou artists will work with 'amateur artists' from the Meotai Winery to create collaborative works.

**Xiao Xiong** and **Song Dong** will continue to perform their works.

Yang Jiechan, **France**. Installation, Reconstructing Hero Dong Chunrui

### Notes

No savior from on high delivers  
No faith have we in prince or peer  
Our own right hand the chains must shiver  
Chains of hatred, greed and fear  
E'er the thieves will out with their booty  
And happier to all a happier lot  
Each at the forge must do their duty  
And we'll strike while the iron is hot.<sup>5</sup>

The Internationale, words by Eugene Pottier, 1871





Yong Jiehan *Installation, Reconstructing Han Dynasty Cinema, 1999*



Luo Peihua *Close Kefan, 1998*



Yang Fudong *The First Intellectual, 2004*



# 我们人民.....

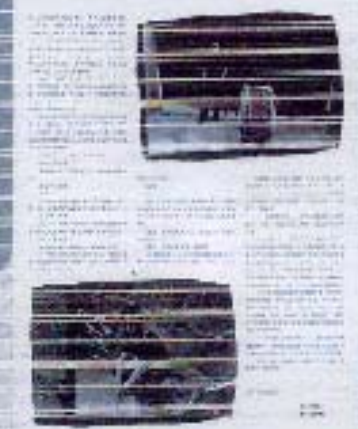


1950年10月，在朝鲜战场上，中国人民志愿军战士在冰天雪地中，与敌人进行英勇斗争。他们不畏严寒，不怕牺牲，最终取得了伟大的胜利。

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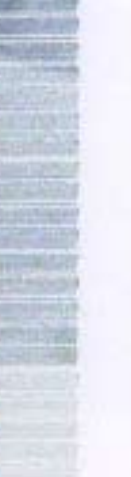
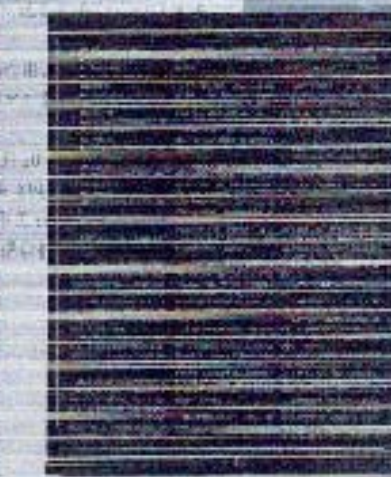


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\*Cde,\* performed in Beijing, 2000



## Site 6, Day 30, From Guiyan to Kunming, on the train

### Exhibition – Indigestion and Digestion

We will reserve an entire passenger railroad car adjacent to the dining car, on the train from Guiyan to Kunming, and set up an 'Art Car' there. During this one-day journey that crosses an entire province, we will invite passengers to visit the 'Art Car' to view live performances, videos, paintings and slide lectures and to participate in discussions with our crew and artists. Most of the art works and the mediums experienced there will be new to the audience. Modern and contemporary Chinese art has a tradition of 'coming from the people and serving the people'. We will be showing slides of the old traces of the Red Army's propaganda slogans still found on the walls along the road of Long March. These slogans epitomize the 'Art for the People' campaign, begun in Yunnan in 1942 with Mao, where the ideal of art by and for the people was formulated into a political doctrine. It manifest itself in the Peasant Painting movement and the Workers Art movement and most palpably in the Red Guard Art of the Cultural Revolution.



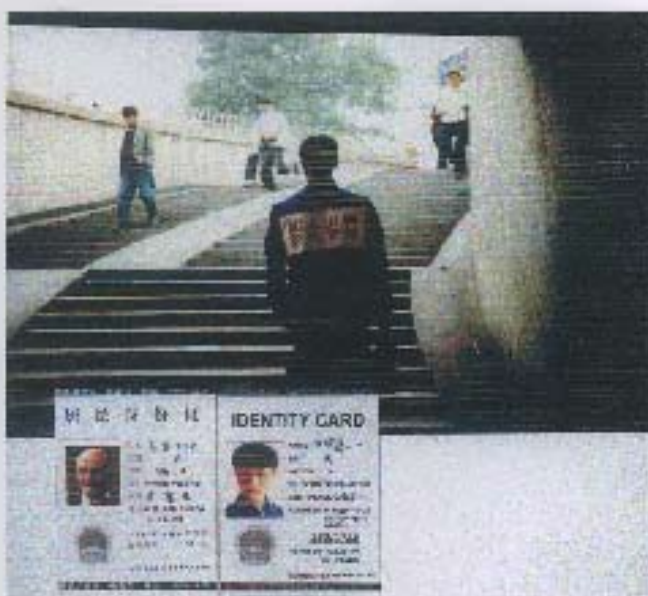
Zhu Huiyong, "For A New Century #123," 2000



Zhu Huiyong, "Radiant Sunshine Series," 1999



Zhu Huiyong, "Men Lost & Found Ad." 1993



Zhu Huiyong, "Man for Sale" and "ID card" 1994



Wang Fusheng, "Newspaper Man," 1993





Zhu Fudong, "4474,"  
1995



Wang Jinsong, "Good Morning Beijing," 1994

This exhibition is entitled 'Indigestion and Digestion.' As passengers make their way to and from the dining car, the center of most social activity on these types of long-distance trains, they will encounter our 'Art Car.' We expect that these passengers will be quite surprised when they stumble upon our traveling exhibition and are confronted with a seemingly out of context encounter with art. We have purposely selected provocative works for this leg of the journey, such as Zhu Fudong's performance *Man For Sale*- the artist walks in public with a sign on his back - "Man for Sale, Price Negotiable," Wang Jinsong's "Good Morning Beijing"- the artist walks in public spaces while hand cuffed, Yang Fudong, *City Light*, 2000, Xu Zhen's *Shout* (video, 1998)- the artist shouts randomly into a crowd and videotapes the surprised responses, and Yang Zhenzhang's *I will Die* (video, 2000)- people of different ages and professions say to the video camera: "I will Die." The reaction and response of the passengers as they digest what we are presenting will hopefully stimulate a dialogue and contribute to the curator's and artists' reexamination of the issues of art and audience. Together we will eat, sleep, live and attempt to truly engage in the lives of our audience. In the evening, the Art Car will revert to a normal rail car, and the artists and curator's crew will be ordinary passengers. When we arrive in Kunming and after we disembark, the Art Car, as with the nature of the commodity, no longer carries its past, is returned to the people, who will immediately fill it, scrambling for available seats necessary for their long journeys to Beijing.







Xu Zhen, "Need," 1998

## Site Specific Works

Performances by:

Xiao Xiong, China

Song Dong, China

Wang Jingsong, China

Zhu Fudong, China

Deqing Xie, U.S.A.





Wang Jin, "To Marry A Mule," 1995



Yang Zhenrong, "I will Do," 2000



Yang Fackong, "City Light," 2000



## Site 7, Day – Kunming, Yunnan Province

### Exhibitions of projects created by Yunnan artists

Project 1, Art Workshop in Jiangwutang, the first western style military school in China.

Project 2, Sound art and New Media Art exhibitions in artist Luo Xu's private museum & studio – The Native's Home

Project 3, Painting exhibition by Beijing artists who also live and work partially in Yunnan, Uppemver Club

Project 4, Exhibitions about Lijiang Artists' Residence and Zhongcun Artists' Residence projects.

Discussion: Mao Ze Dong thought and its formation; The Yunnan artists' space, center and de-centerization of the Chinese art world













## Site 8, Day 40, Lijiang, Yunan Province

### History

Lijiang, formerly the Kingdom of Naxi (Nakhi), borders Tibet and is home to the Naxi ethnic minority. Lijiang provides a unique location in which to examine the relationship between the ethnic minorities of China and the dominant Han Chinese and furthermore, to examine Chinese culture as seen through the 'master narration' of the Western outsider, both past and present.

Lijiang has, for at least a thousand years, been a site of constant invasion and attempts at colonization. The Naxi have managed to retain their power as well as their land, retaining a certain control and resistance to hegemony, a preservation of 'their way of life,' through their willingness to surrender to certain exercises of power.

It was in Lijiang in the 13<sup>th</sup> Century that **Kubla Khan** chanted 'Ancestral voices prophesying war!' while leading his Mongols across the Yangzhi River, floating on balloons made of sheep's stomachs. Somewhat similarly, in 1935 Commander He Long's Red Army crossed the Yangzhi River on boats made of door panels.

The Stone Drum on the bank of Yangzi River, which **Ezra Pound** has written about<sup>6</sup>, is an old town that has witnessed profound historical events, among them the passage of the Red Army. Tourists to the site are entertained by the locals' dance of 'Ten Farewells to the Red Army', which is considered exotic and odd by visitors from the more developed East Coast of China. Perhaps bordering on kitsch, the tradition of these dance performances has been largely



*The Naxi Plaza*



*The Canal of Lijiang*



*Floating Balloons  
of Sheep's  
Stomachs, Photo  
by J. Rock*



*The Town of Stone Drum*





forgotten by the modernized city dwellers.

Today the Lijiang people enjoy the fame generated through tourism. They are proud of their reputation as people who have maintained genuine/ authentic Han Chinese culture better than the Han themselves. They are equally and certainly somewhat paradoxically, proud of their 'remoteness' and 'isolation' and do not dissuade the portrayal of the 'exoticism' of themselves. There are many points of interest for a visit to Lijiang. The ancient city; the Dongba shaman culture and its text of pictographs; the mysterious custom of sacrificial suicide; even the devastating earthquake of February 1996 has turned into an example of the extraordinary experiences Lijiang has witnessed. Lijiang has become a symbol of China's past, albeit the beautified version. Its crowning glory, the United Nations, World Cultural Heritage banner, proclaiming Lijiang to be the most internationally famous, remote town in China.



*Naxi Village*



*Ancient town of Lijiang*



*Welcome Dance by Naxi*



*Tourism*



*Welcome Dance by Naxi*

Lijiang's myth was also constructed by the foreigners who visited there. The Austro-American, **Joseph Rock**<sup>3</sup>, of the National Geographic Society, and his record of images and text from 1922 to 1949 helped to create the concept of Lijiang as a kind of Shangri-La. The Russian, **Peter Goulet**, who was there on World Bank business in the 40s, also contributed to the aura of Lijiang as a lost paradise in his book *'The Forgotten Kingdom.'* British contributors to Lijiang's myth include the legendary travel writer **Bruce Chatwin** and Channel Four's *'Beyond the Clouds'* award-winning documentary by **Phil Agland**.

But today's Lijiang is most well-known for its 'three eccentrics', a term the locals proudly use to promote their town. The first 'eccentric' is **Xuan Ke**, who spent 20 years in a labor camp, but who now tours internationally with his Naxi Ancient Music Performance Group. Comprised of performers who are mostly between 60 and 90 years old, the group glorifies the preservation of ancient Han Chinese music which over time, has been lost. The second 'eccentric' is **Doctor He**, an herbal doctor who claims he has the ability to cure all kinds of diseases with his homemade herbal teas. Since Bruce Chatwin paid his visit to the doctor many years ago, the doctor's fame has spread - culminating with his own listing in the Lonely Planet guidebook - and his clinic is constantly packed with foreign tourists. The walls of his clinic are testament to his many patients and among the namecards and photos to be found pasted to his walls are those of Deng Xiaoping's son and Princess Diana, although she never intended to visit him. The third 'eccentric' is **He**



**Zhigang**, a disabled calligrapher who writes poetry by holding the brush in his mouth. Everyday he can be found in the park performing his art for the public, along with the photo of him receiving a visit from Prince Charles.



*Dr. J Rock*



*Tibetan village in Daping  
'Shangri-La'*



*James Hilton, "Last Horizon"*



*Tibetan dance*



*Xuan Ke and his Naxi Ancient Music Performance Group*



## Exhibition -

### An Field Study of Lijiang - Identity, Locality and Nationality

#### Participants:

The field study will be conducted by artist **Qiu Zhijie** (China), **Mark Dion** (U.S.A) and the curator **Jie Lu**, together with leading Chinese philosopher **Cheng Jiayin** (China), anthropologist **Wang Mingming** (China), and theorist **Zhao Tanyang** (China).

#### Sites to be investigated:



*Black Dragon Lake, Lijiang*



*Black Dragon Lake, Lijiang*

#### 1. Mao Plaza/International Cultural and Exhibition Center

This statue of Mao was erected in 1992, a time when the entire nation was quietly taking down these kinds of statues and destroying them. What made the people of Lijiang counter the mainstream during this particular time?



*The Red Army Dance - "Ten Farewells to the Red Army"*



2. Black Dragon Lake's Lijiang Gender Study Institute - this is one of the rare institutes devoted to gender study within China.



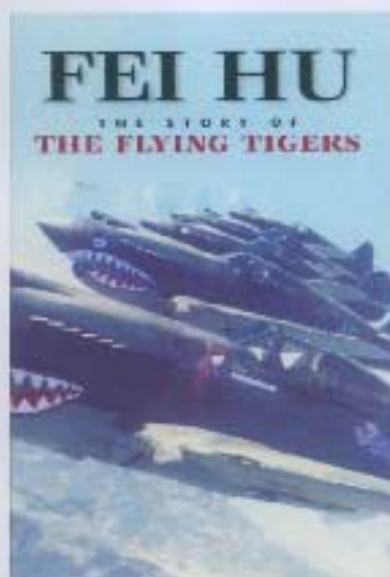


*Claire Lee Chennault*

Group led by the legendary pilot, **Claire Lee Chennault** used this airport as one of its bases.<sup>2</sup> It is currently used as a practice field where the newly rich Chinese learn how to drive their private cars. Chennault's role in WWII, when China and America were allies, elevated him to the status of a "most-loved American." Hundreds of thousands of Chinese filled the streets to say good-bye to him when he left the town inspiring his driver to turn off the ignition and allow the throng to push the car to the airport. During the Cold War, Chennault's love for China turned to

3, The Stone Drum town and Red Army Museum on the bank of Yangzhi River, where the dance of 'Ten Farewells to the Red Army' is performed by the locals.

4, The airport of the Flying Tiger - During WWII, the American Volunteer



*Fei Hu, The Story of the Flying Tigers John Wayne as the boss of the Flying Tigers*



*AVG P-40*

hatred and he tried but failed to organize a volunteer group to fight the Chinese Communists.

5, Interview with the 'three Eccentrics'

The entire field study will be conducted by a small group comprised of a leading cultural anthropologist, a philosopher, two artists and the curator. Together, the five-person team will mount an exhibition of the objects and documents collected during the study.

## Notes



<sup>1</sup> Minority nationalities make up approximately 7% of the mainland China population. In Yunnan alone there are 25 officially registered groups. Minority separatism, particularly that of the Tibetans and Uighurs of Xinjiang, has continually been perceived by the Chinese government as a threat to its stability. To deal with the problem, the government has in the past, adopted controversial policies such as stationing troops in the sensitive areas and cracking down on indigenous religious practices, thus leading to heated debate and criticism by governments outside of China.

Samuel Taylor Coleridge, *Kubla Khan, or, A Vision in a Dream*

"...It flung up momentarily the sacred river.  
Five miles meandering with a maze-like motion  
Through wood and dale the sacred river ran  
Then reached the caverns measureless to man  
And sank in tumult to a lifeless ocean  
And 'mid this tumult Kubla heard from far  
Ancestral voices prophesying war!..."

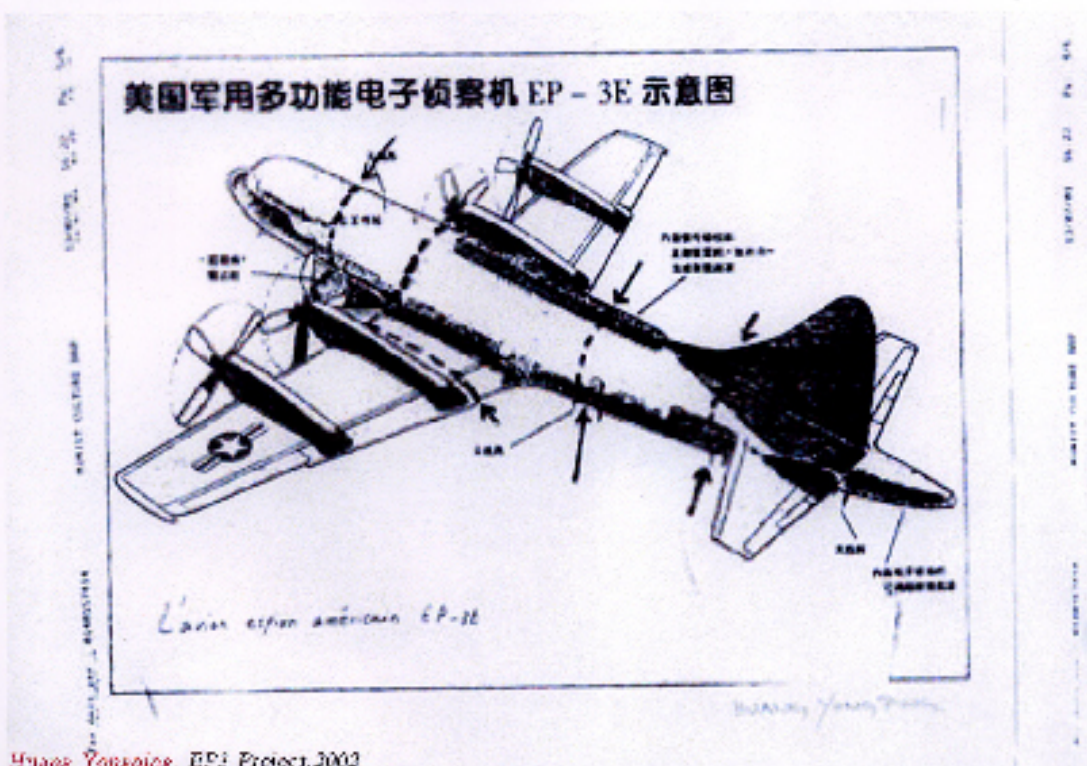
Samuel Taylor Coleridge, *Kubla Khan, or, A Vision in a Dream*

<sup>2</sup> Although he never did journey to Stone Drum town, Ezra Pound visited the mythic place in his imagination.

<sup>3</sup> *The Ancient Naxi Kingdom of Southwest China*, Harvard University Press, 1947

<sup>4</sup> *The Forgotten Kingdom*, Peter Goulet. John Murray Co, 1955

<sup>5</sup> It was near here that in 1945, John Blackburn crashed his P-40 into Lake Kunming. A recovery mission to retrieve the plane is scheduled for summer 2001, after which it will be returned to the United States.



Huang Yongping, EP3 Project, 2000





Huang Yongping, EP3 Project, 2003



## Site 9, Day 70, Lugu Lake

### History



*Chinese Woman*

Overlapping Sichuan and Yunnan Provinces, deep in the mountains and reaching an altitude of 2685 meters, Lugu Lake is located in one of the most remote areas in China. The Mosu ethnic minority people who live here are a subgroup of the Naxi. Their culture encourages flexible arrangements for love, affairs which are called 'roving marriages'. Do the Mosu have

the word equivalent to 'love' in their dialect? Men stay in their mothers'

home during the day and visit their lovers at night. Both men and women are open to multiple partners with whom they enjoy a purely sexual relationship, completely free from future marital or financial obligation. All children and property belong to the women. Disputes are adjudicated by female elders. In their 1000 year old, pictographic language system, nouns become more powerful when the word for 'female' is added and conversely, the addition of the word 'male' weakens the

meaning, i.e. stone plus female means boulder, while stone plus male means pebble. It is very often described as one of the last existing Matriarchal Societies. Over three thousand years, the Mosu have kept their tradition of 'community', a very communistic form of sharing work and food together. Is the zero-percent crime rate a result of open and free sexual activities or is it a result of the morality provided by the commune? The economic life's unique characteristics mean that there is no coveting of others' belongings and also no need to conduct illicit relationships because all is



*Women of the Long March*



*Chinese Women*



*Mosus, Lugu Lake*





*Tourists at the "Lake of Romance"*

open and shared. What are the similarities and conflicts between this tradition and the Communism later imported? We can still see the communes effect in present dominant economic life there - tourism, the willingness to share and the equality of distribution all exist. This kind of collective societal behavior is far less frequent in the other areas of China today. The true meaning of Lugu Lake is not merely 'Lake of Romance' as the tourist industry promotes but as a unique place to examine various forms of community and culture, in the context of power and economy.

The two most famous Mosu are both women, **Grandma Xiao** and **Yang Er Che Na Mu**. Grandma Xiao was a well-educated lady, a rare product of late 30s Western China. The daughter of an army general, she married the last governor of Mosu and moved to the lakeside village. Soon after she arrived, she abandoned her many elementary school textbooks, her piano and her dream of setting up a school for the children, instead she learned to shoot simultaneously, one pistol in each hand. A supporter of the Red Army and a survivor of eight years imprisonment during the New Republic built by the Red Army, Grandma Xiao witnessed the dramatic changes of time and her own life. She is still alive, a poor, ordinary old lady of Lugu Lake.





Grandma Xiao



Yang Er Che Na Mu, *Out of the Kingdom of Women*



*Back to the Kingdom of Women*

Yang Er Che Na Mu is today considered the proud jewel of Mosu. An illiterate, non-Chinese speaking Mosu teenager who did not know her own age, as is the Mosu tradition, she went to study in Shanghai and later lived in Beijing and San Francisco. She is a celebrity in China, not only because of her stories of orgy sexual relationships with men, most of them Westerners, but because of her two popular autobiographies. In *Out of the Kingdom of Women* and *Back to the Kingdom of Women*, she claims her success in life was a result of her cultural background. The values instilled in her by the matriarchal society enabled her to be an autonomous, courageous, and sexually free woman and to thrive outside in the male dominant society, both in China and the United States.

### Exhibition – F-Male

An exhibition based on Grandma Xiao will be displayed at the School of Hope, one of the many schools built by a national endowment created to give aid to the most underdeveloped areas in China. Also an exhibition based on Yan Er Che Na Mu will be displayed at the School of Coca Cola, a school funded, perhaps obviously, by the Coca Cola company.

Read excerpts from Julia Kristeva's *About Chinese Women* and Simone de Beauvoir's *The Second Sex* to the all-female audience. Show catalogues of Chinese Feminist Art and Western Feminist Art exhibitions. International and Chinese women artists and theorists will participate in the workshop and exhibition here.

### Site Specific Works

Artists: Judy Chicago, U.S.A (installation), An Van Dienderen, Belgium (documentary film), Jiang Qing, China (photo), Lin Tianmiao, China (installation), Yoko Ono, U.S.A (installation), Shen Yuan, France/China (installation), Trinh Min-Ha, U.S.A (video), Yin Xiuzheng China (installation), Cai Jin (China/USA) painting.



Julia Kristeva

Julia Kristeva,  
"About Chinese"  
Women







Trinh Minh-ha, "A Tale of Love," 1995



Trinh T. Minh-ha, "Sensual for the Contents," 1993



Li Hong, "Out of Phoenix Bridge," 1997



An van Dienderen, "Visitors of the Night," 1998

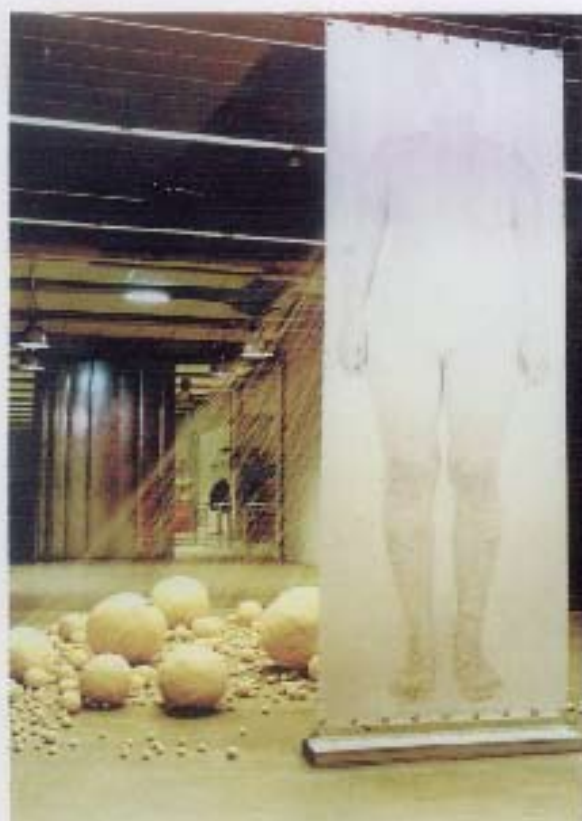


Cai Jin, "Banana," 1995





Yin Xingzhen "Travelling Case." 2000

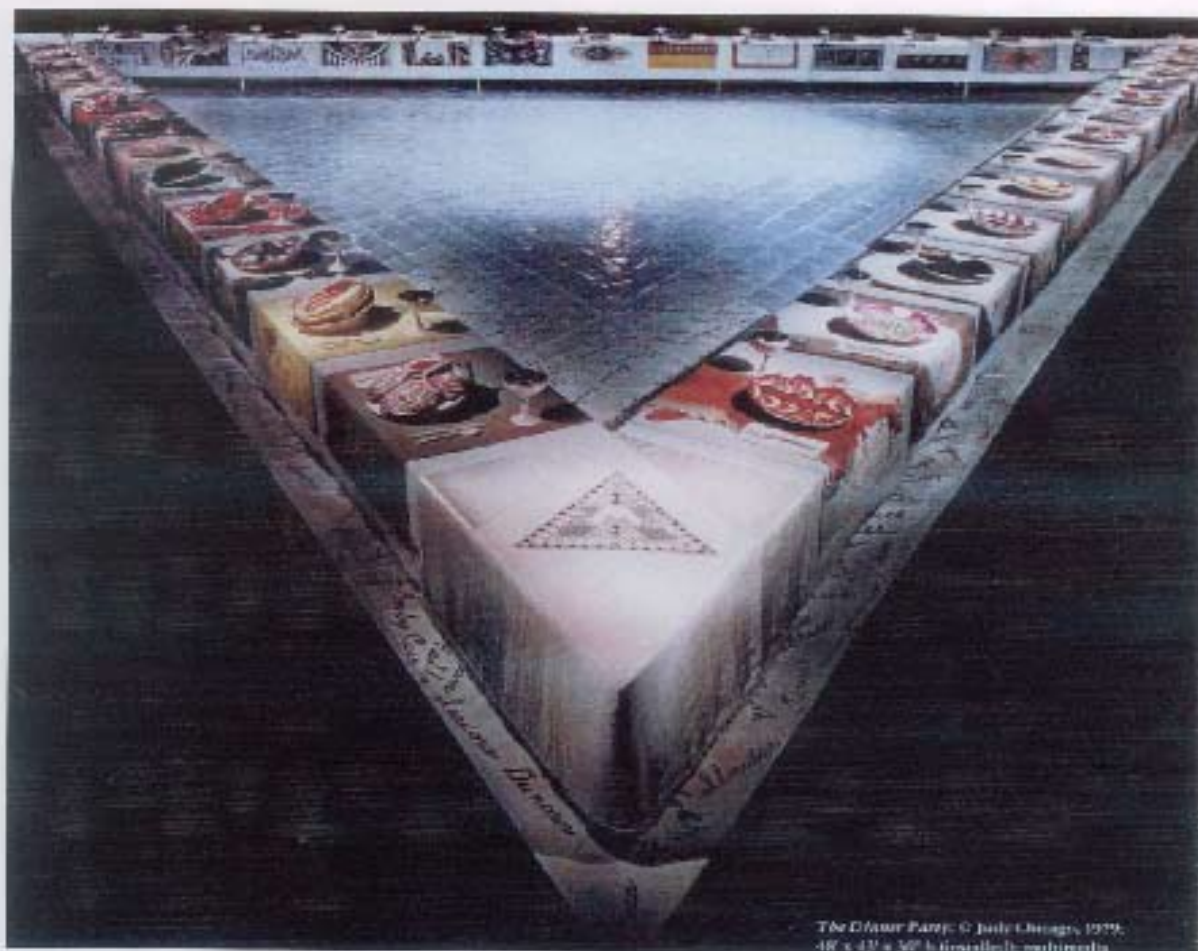


Lin Chunbiao, "Round and Unburied," 1995-1997



Shen Yuesi, "Losing One's Saliva," 1999





### *Judy Chicago, The Dinner Party*

Judy Chicago will be working with some Chinese women artists and a group of women in the villages in Lugu Lake, to create a new work for the Long March project.



## Site 10, Day 60, Xichang Satellite Launcher Station, Daliangshan Mountain, Sichuan Province

### History

The Yi ethnic minority, formerly called the Lolos Tribe by Western anthropologists, is famous for their hunting skills as well as for walking and dancing barefoot. They live in the Daliangshan Mountains at 3,400 meters altitude, in one of the most underdeveloped regions in China.



*The Yi Museum*



*Xichang City*



*The Memorial of the Union of the Red Army and Yi*

The Yi were considered a Feudal Society as late as the 1950s, years after the Communists had taken over the country. Slave trade between the Black Yi Tribe, the enslaved, and the White Yi tribe, the lords, was still being practiced as late as the 1950s. The Yi's relationship with the majority Han Chinese has historically been troublesome, resulting in a massive strike against the Nationalists government in 30s and exacerbating the already existent tension between the Yi and the Han. In 1934, when the Red Army arrived in the land of the Black Yi Guji tribe, to avoid detection from the Nationalist army, they had no choice but to pass through this area. The Red Army was reluctant to

encounter the Yi, for they were perceived as dangerous. To ameliorate the situation, General Liu of the Red Army explained to the Black Yi Chief the Communist's philosophy of class struggle - comparing the Red Army to the Black Yi, those who are oppressed and must unite to fight the oppressors, and the Nationalist government to the White Yi. This discussion culminated in General Liu and the Black Yi Chief swearing brotherhood in the tribal manner by drinking the blood of a freshly killed chicken. Later, the Yis danced under the moonlight to welcome the Red Army. Today, some village people still wear the Red Army's hat.



*Musical about the Yi and the Red Army*



*Yi tribal men joined the Red Army and arrived in Yanan*





*The Yi people*



## Exhibition

The Yi region has contributed to the nation's glory through its Xichang Satellite Launcher Station, where the Long March Space Rocket has reaped a large profit launching many satellites for China and Western countries. We will have a joint exhibition of traditional Chinese ink paintings made by the art club members who are scientists from the satellite station, and art students from the Sichuan Art Academy (some of these art students are ethnically Yi). A strong contrast will be created through the juxtaposition of the Chinese 'traditional' style and motifs employed by the art club members, the scientists whose careers are based on the 'universal' language of science and technology, and the art student group's works that employ the 'universal' language of contemporary art. Accompanying the exhibition will be a forum between the two groups discussing ideology, the market economy and the function of art and technology. We will examine Christie's and Sotheby's auction catalogues of Chinese contemporary art, the *Sensation* exhibition catalogue and materials on *Charles Saatchi* and *Leo Castelli*.



*Long March III Launcher*





*Xichang Satellite Launcher Station*

## Site Specific Works

Xiao Xiong, China, Performance

Song Dong, China, Performance

Luchozar Boyadjev, Bulgaria, Installation

Zhan Wang, China, Installation

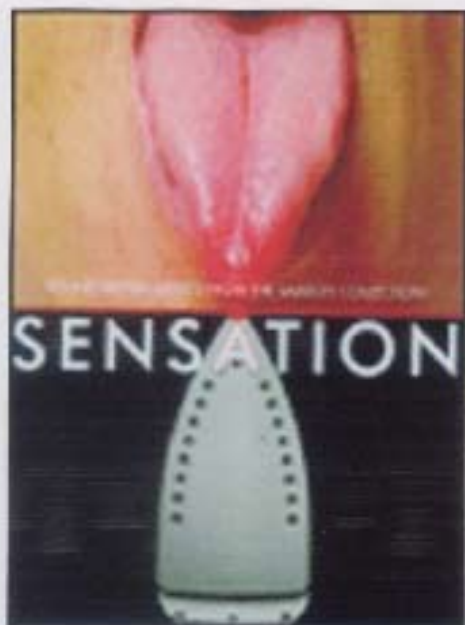


*Stocks issued by artist Kuo Ping, 1992*



*Zhan Tielai, "New Listing, Zhan Tielai: Prices on Uptrend before Reaching Fair Value, Shanghai." 1998*





*Catalogue of Sensation*



**APOCALYPSE**  
**APOCALYPSE**  
**NO MORE**  
**NO MORE**

*Luchezar Boyadiev, computer installation, There are no earthquakes in Manhattan, 1999*

*Luchezar will create a new work for the site.*

Zhan Wang, Meteorite Project



Nandan Meteorite, reached Nandan, Guangxi, in 1516 AD, discovered in 1958.  
 Weight 580 Kilogram, shipped to Beijing in 1992



Copy of Nandan Meteorite by artist Zhan Wang, Steel, made in Beijing, November 2001. Weight 2 kilogram. To be sent back to the space via the Long March Launcher in Xichang as part of the Long March art project.



## Site 11, Day 70, Moxi village, Sichuan Province



*The Mount Gongga and the Hailuoguo glacier*

### History

Mao used this Catholic Church as his headquarters when the Red Army passed by this small village at the foot of Gongga Mountain. Why did the Red Army repeatedly use churches and not Buddhist temples, as their headquarters, their residences and meeting places? Was the occupation a form of transcendence from a spectrum of colonization to a space of revolution, or was it perhaps a metaphor for lost and reclaimed space through spiritual cleansing?

During the Long March, a Swiss missionary named **R. A. Bosshardt**<sup>1</sup> was accused of espionage and captured by the Red Army. After failing to obtain ransom money, the Red Army sentenced Bosshardt to eighteen months imprisonment and further, required him to serve his term as part of the Long March brigade. The Red Army's 'revolutionary education' was successful and over his one year ordeal, Bosshardt became converted to the ideals of the revolution. Upon the completion of his term, he was released and given travel expenses to return to Europe. He later wrote of the similarities between Communism and Christianity in his book, *The Restraining Hand*.



*Mao's former residence*



*The Church of Moxi*



*The Church of Moxi*



*Interior of the church*





*Children in front of the church*

## Exhibition

We will examine the role and repercussions of Christianity in China. Local and international artists will create works in the local Catholic church, juxtaposing objects, art works and texts that represent different ideologies to form a dialogue between the missionary and libertine, and the ensuing acceptance or resistance by the locals.

## Artist

**Thomas Hirschhorn, Switzerland, installation**

**Feng Menbo, China, installation**



*Bosshardt on the Long March, 1934*



*Bosshardt, The Restraining Hand, 1936*



*Chinese newspaper's angry response toward the naming of 120 Chinese Martyrs by the Vatican*

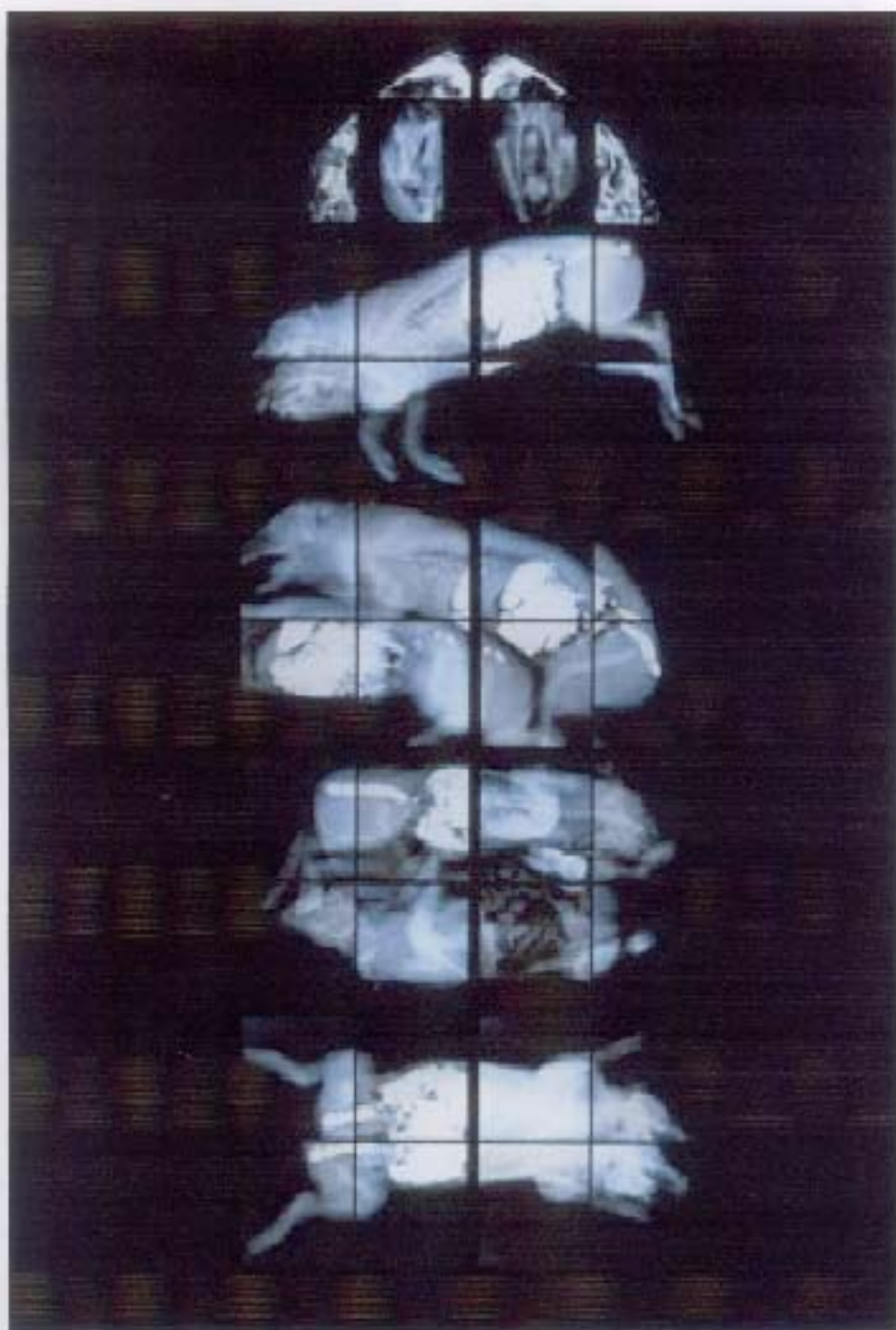


*Wim Delvoye, May, 2001*

## Note

1 R.A.Bosshardt, *The Restraining Hand: Captivity for Christ in China*, 1936





*Wim Delvoye, November, 2001.*

*Wim Delvoye is working on a new site specific work for Long March project.*



## Site 12, Day 80, Bridge of Ludin, Da Du River, Sichuan Province



*Ludin Bridge, Da Du river*



*Statues of the Red Army's Long March*

### History

Above the Dadu River, there is an iron-chain suspension bridge that hangs between cliffs and sways like a cradle with the motion of the people who walk on it. Here, during the Long March, a devastating battle occurred. With bombers above them and enemy troops in pursuit, the Red Army had to cross the river to survive. Not only Chinese but world history would be very different had they not made it across. At the end of the bridge, the Nationalists' machine-guns awaited the Red Army; the planks had been removed from the bridge so all that remained were the hanging chains. In desperation, the Red Army vanguards grasped the chains and began swinging, hand over hand, towards the north bank. If shot, they fell into the torrent below, but another soldier would follow. These vanguards became the heroes of China's history.



*Museum of the Red Army*



*Crossing the Da Du River: an illustration in the museum*



## Exhibition

On this bridge, using performance, installation and other art forms, local and international artists will create a forum for discussion by tracing the history of the Avant-Garde, and the Red Army as savior of the Chinese Revolution. We will examine the discourse surrounding the Avant-Garde. The audience will be comprised of locals from the area.

### Artist

**Xiao Xiong, China**

Performance: Throughout the three-month Long March project, this artist will travel with the curators, cameramen and other artists constituting the core of the Long March team. His project is engaged in a repeated process of reciprocal exchange with those encountered along the road. This project will start with the exchange of a small porcelain statue of Mao, the likes of which are ubiquitous throughout China. There will be no limitation on what is given in exchange with the exchange itself forming the initial underpinning of not only material but also social relations, a relation to be continued in a long-linked process of reciprocity along all 6,000 miles of the Long March. The devaluation or evaluation of the object in this process of exchange will be documented daily in the different geographical and societal locations.

**Song Dong, China**

Performance: The artist will carry a mobile video projector to continually project the moving image of a massaging hand on the audience's face and body. He has performed this work at the ICA in London and the Shanghai Biennial.

**Shen Yuan, France**

Installation



*Shen Yuan, "Buckling up the Bridge Reaching the Other Shore"*



He Yunchang, China  
Performance



*He Yunchang. "Dialogue with  
Water performance." 1999*



## Site 13, Day 85, Dawei, Sichuan Province



*The Great Snow Mountain*



*Mao on the road during the Long March*

### History

When the Red Army ascended the glaciers of the Great Snow Mountain at 16,000 feet, rain, snow, and fierce wind whipped their bodies. Not accustomed to high altitude, many were too exhausted to walk; they sat down to rest, never to get up again. Mao wrote a poem about the passage through these mountains of the Kuntun range:



*Mao - A Calligrapher and Poet*



Towering aloft  
 above the earth,  
 Great Kunlun,  
 you have witnessed  
 all that was fairest  
 in the human world  
 As they fly across the sky  
 the three million dragons  
 of white jade  
 Freeze you with piercing cold



In the days of summer  
 your melting torrents  
 Fill streams and rivers  
 till they overflow,  
 Changing men  
 into fish and turtles.  
 What man can pass judgement  
 on all the good and evil  
 You have done  
 these thousand autumns?



But today  
 I say to you Kunlun,  
 You don't need your great height,  
 you don't need all that snow!  
 If I could lean on the sky  
 I would draw my sword  
 And cut you in three pieces.  
 One I would send to Europe,  
 One to America,  
 And one we would keep in China.  
 Thus would a great peace  
 reign through the world,  
 For all the world  
 would share your warmth and cold. <sup>1</sup>



*The Great Snow Mountain*



*Yuanming Yuan Ruins*

Modern China has been a battlefield of Western influence and interest, power and ideology. The Manchus colonized China and built the Qing Dynasty (1644-1911). Borrowing from Christianity, the Taiping Rebellion tried to overthrow the Qing Dynasty but was crushed by Manchu forces supported by the British army. The anti-Christian Boxer Movement was suppressed by the joint forces of the Qing and the Western powers who possessed territorial concessions, inland rights of navigation and missionary stations in China after the Opium War. In 1912, China took its first serious step toward modernization by deposing the Manchu Imperial system. Success was achieved because at this time, the Nationalists worked together with the Communists.



During World War II, when Japan invaded, China was ruled by the Nationalist government and was still a semi-colonial country. The Nationalists betrayed their pact with the Communists, determining war with the Communists as more important than with the Japanese invaders. During this power struggle between the Red Army and the Nationalist government, both sides were aided by foreign military advisers.

Later during the civil war, the Communists fought against the Nationalists, whose supporting power engine was American. Therefore, although the Communist Revolution was a war between the people of China, it was also a war between Communism and Capitalism.



Lio Dahong: "The Four House Guardians," 1991

The Long March and the eventual victory of the Communists are the result of the thirty-year struggle between the Left and the Right, the fight for hegemony to modernize this ancient country. The Long March confirmed Chinese Communists' suspicious attitude towards the Soviet Union. Their fierce independence of Moscow's tutelage first began with the distrust of the idea of the city as a modern institution. Urban life, Chinese believe, is a corrupting and demoralizing force. A peasant-focused policy, which later helped to promote Mao as the leader for world Communist revolution, insisted that Marxism would only succeed if combined with locality. All of these ideas have their roots in the Long March.

Was Mao a Nationalist or Internationalist? Was he both, or neither of them? His aim was to overthrow 'the Three Mountains that lay on the people of the world - Feudalism, Colonialism and Imperialism.'



David Bridge



Buddhist Temple David



The small village of Dawei witnessed the convergence of the Second and Fourth battalions of the Red Army, led respectively by Mao and Zhang Guotao. Following the immediate celebration between them was conflict and mistrust. Was the conflict based on ego or a difference of vision and philosophy regarding the Chinese Revolution?

### Note

1. Jerome Ch'en, *Mao and the Chinese Revolution*, Oxford University Press, P.338-9.



*Village of Dawei*

### Exhibition – Convergence of Communism and Modern Art

A workshop will be held with the participating artists, the curatorial crew, and local residents, including Hans, Tibetans, Qiangs and Muslims. We will present and read excerpts from some of the most 'popular' books on Chinese Modern art: *Michael Sullivan's Twentieth Century Chinese Art*; *Julia Andrews' Art of the People's Republic of China*; and *Julia Andrews and Kuyi Shen's A Century of Crisis – Modernity and Tradition in the Art of Twentieth-Century China*; *Gao Minglu's Inside Out: New Chinese Art*. The reading will be followed with a slide show of Chinese art since 1989.

### Discussion

Texts related to Marxism, Communism and Modern Art. The list of texts is as follows:

Vladimir Ilyich Lenin, *Party Organization and Party Literature*, 1905

David Siqueiros, *A Declaration of Social, Political and Aesthetic Principles*, 1922

Red Group, *Manifesto*, 1924

Leon Trotsky, *Literature and Revolution*, 1924

October (Association of Artistic Labour), *Declaration*, 1928

V.N.Volosinov, *Marxism and the Philosophy of Language*, 1929

John Reed Club of New York, *Draft Manifesto*, 1932

David Siqueiros, *Towards a Transformation of the Plastic Arts*, 1934



Francis Klingender, Content and Form in Art, 1935  
 Walter Benjamin, The Author as Producer, 1934  
 Fernand Leger, The New Realism Goes On, 1936  
 Herbert Read, What is Revolutionary Art?, 1935  
 Meyer Schapiro, The Social Bases of Art, 1936  
 Andre Breton, D. Rivera, Trotsky, Towards a Free Revolutionary Art, 1938  
 Francis Klingender, Marxism and Modern Art, 1943  
 Pablo Picasso, Why I Joined the Communist Party, 1944  
 Fernand Leger, The Human Body Considered as an Object, 1945  
 George Dondero, The Congressional Record, 1949  
 Arthur Schlesinger Jr., The Politics of Freedom, 1950  
 Alfred Barr Jr., Is Modern Art Communist?, 1952  
 Art Workers' Coalition, Statement of Demands, 1970  
 Louis Althusser, Ideology and Ideological State Apparatuses, 1970  
 Jean Baudrillard, Ethic of Labour, Aesthetic of Play, 1973  
 Fredric Jameson, Reflections on the Brecht-Lukacs Debate, 1977  
 Jurgen Habermas, Modernity - An Incomplete Project, 1981

To end the workshop, we will hold a re-reading of *Works by Mao* Volumes 1-4.



*Frida Kahlo*



*Diego Rivera and Frida Kahlo*



Kahloism Website



# PICASSO'S PARTY LINE

A new book suggests Picasso's conversion to the Communist Party was much greater than previously thought.

BY HUGH EAKIN

When Pablo Picasso applied in 1936 to draw Stalin, his object—the purpose of the United States—was to let Moudia: ces Parisiens do in Paris what to Washington is an effort to persuade President Truman to ban the atomic bomb. The peace congress, which had been



announced as a gathering of artists and writers, it was a Party affair, with Picasso and other artists and writers as its main attraction. The book, *Pablo Picasso: The Party Line*, by Hugh Eakin, is a biography of Picasso's political life, from his early years as a socialist to his later years as a Communist.

and a young man, as a young man, he was a Party member. Picasso's political life was a long and complex one, and this book is a detailed account of it. It covers his early years as a socialist, his later years as a Communist, and his role in the Spanish Civil War.



Although the portrait of Stalin, painted in 1944, is often cited as evidence of Picasso's political commitment, it is also a work of art. The book discusses the political context of the portrait and the role of Picasso in the Spanish Civil War.

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## CE QUE NOUS DEVONS A STALINE

par ARAGON, ILLUSTRÉ DE JACQUES-LOUIS PICASSO  
Hachette, 1953, 120 pages, 120 francs.

## LES LETTRES ARTS

Spécialité: Spectacles

**STALINE**  
At the Metropolitan Museum of Art, New York, 1953.

Picasso's portrait of a youthful Stalin, reproduced on the front page of *Les Lettres Françaises* after the Soviet leader's death, in 1953, wasn't heroic enough for the party faithful.

The book, *Pablo Picasso: The Party Line*, by Hugh Eakin, is a biography of Picasso's political life, from his early years as a socialist to his later years as a Communist. It covers his early years as a socialist, his later years as a Communist, and his role in the Spanish Civil War.



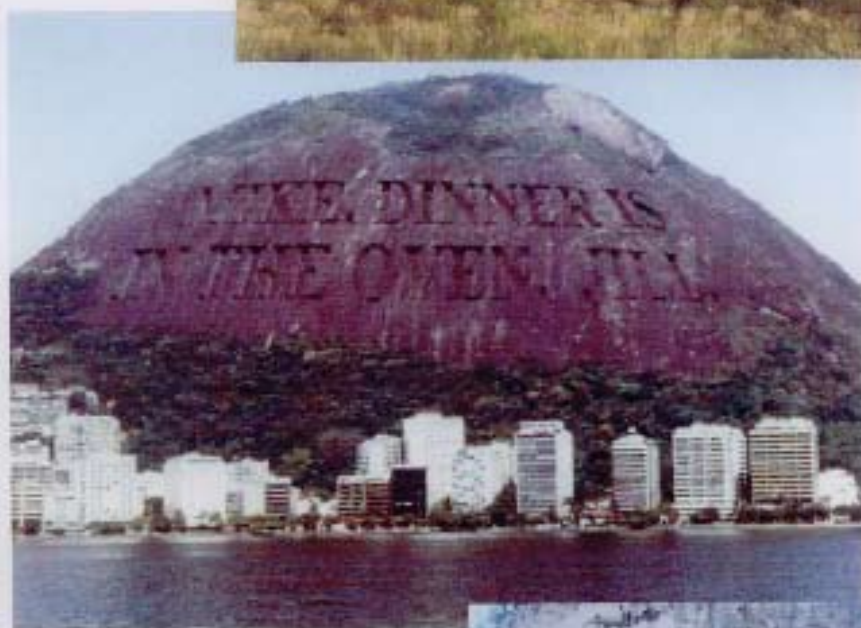
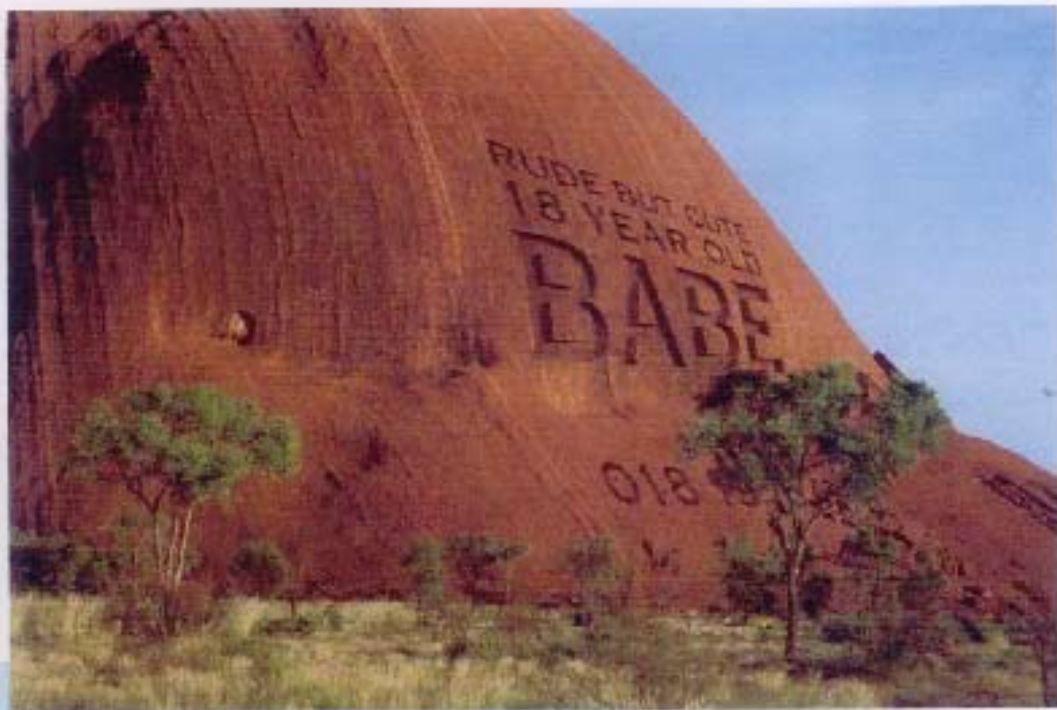
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Wim Delvoye, *Dinner in the Oven*, 1997

Wim Delvoye, *Rude but Cute*, 2000

Wim Delvoye, *Time To Go*



## Site 14, Day 105, Zuokeyi Fortress, Sichuan Province



*"Only Developing is the Principle" - Deng Xiaoping*



*Markan town*



*Tibetan Woman*

### History

After the convergence in Dawu, a meeting was held in Lianhekou to address the ongoing tension between the Second and Fourth Battalions. The meeting was a disaster and almost led to internal war and bloodshed between the forces led by Mao and his Central Committee, and Zhang Guotao.

The Red Army spent many months in this region that borders Tibet, Sichuan and Gansu Provinces. After Mao and the Central Army left this area and set out for Yanan, Zhang Guotao and his Fourth Battalion remained for some months before they joining with the Central Committee in Yanan, thus marking the official conclusion of the Long March.



*Zuokeyi Fortress*

Recently, in Lianghekou, the residents raised funds among themselves to erect a massive statue of Mao. They wanted



*Zuokeyi Fortress*





*Zhang Guotao*

it to be seen as far away as the Tibetan highland, to memorialize the leader who, in the words of the village head Mr. Zhang, 'was there solely for the people.'

The statue was erected shortly after the discovery that the funds intended to rebuild their village following an earthquake had been misused by the corrupt local government.

Between Lianghekou and Markan, the capital of the Aba Tibetan Autonomous Region, is a village called Zuokeji. It was here, in the local Lord's fortress, where another meeting was held. The Resolution of Zuokeji encouraged the Tibetans to fight against the British colonization and Chinese warlords and to seek self-autonomy. The Lord of Zuokeji then joined forces with the Red Army.

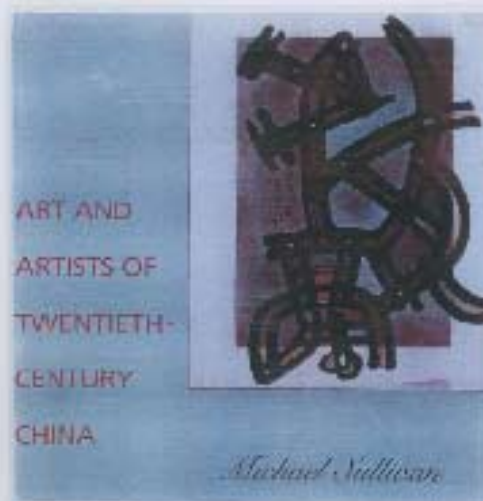
### **Exhibition - Nation and Naration**

**Conflict of Nationalism, class struggle and Colonialism.** Chinese Nationalism and the contemporary visual culture of multi-ethnic Western Chinese highlands.

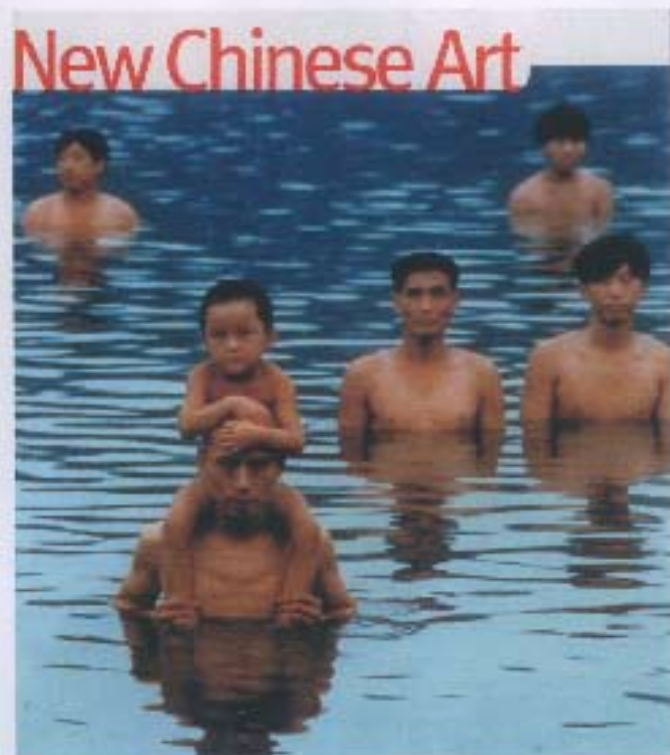
Artists:

Zhao Liang. Video, 1999-2000

Ulrike Ottinger. Germany. Documentary Films



*Michael Sullivan. "Art and Artists of Twentieth Century China"*



*Gao Minglu. "Inside Out: New Chinese Art"*



*China Avant-Garde*









400 Wick



此(竹)溪源江从本水路到大德源街关了山石正寺  
的台令人到前塘, (中) 妙原中人得便已古如仙集  
。池边的千事像那南天门, (山) 山正得公家「  
(竹) 溪源江从本水路到大德源街关了山石正寺  
(竹) 溪源江从本水路到大德源街关了山石正寺

A poem and calligraphy from Jiang as gift to Custer



\*Jiang supported Castro's American Imperialism.



據大衛·基恩表示，「香港上學」很快將以正式上學的表格與二、四、六學期之year，開列會  
 (1) 修讀物理或化學(香港上學) 社會科學與社會服務、數學及



"The American game of *Park Baseball* wins popularity in China"



In Chungking Park, sculpture of a Westerner stepping on Chinese dragon stirs up anger and nationalism



\*Chinese Type Viagra beats American Viagra\*



# WALKING TO A SOLAR ECLIPSE

STARTING FROM STONEHENGE  
A WALK OF 235 MILES  
ENDING AT A TOTAL ECLIPSE OF THE SUN  
ON ZENNOR HILL IN CORNWALL

1999

Richard Long, "Walking to A Solar Eclipse," 1999



Richard Long, "The Spirit of Mongolia," 1999



Mao Zedong



The Temple of Guan, where a meeting held resulted in the separation of the 2nd and 4th Battalions





Ulrike Ottinger. "Exile Shanghai" Documentary, 1996



Ulrike Ottinger. "Jaharna d' ere of Mongolia" 1989



Zhao Liang. "Don't Be too Arrogant," 2000



## Site 15, Day 111, Grasslands, Sichuan and Gansu province

### History



*Clips from a musical— "the Red Army is not Afraid of a Long March"*

The Long March led the Communists through eleven provinces, over raging rivers and snow-capped mountain ranges, through swamps and forests. They had to fight against Nationalist (government forces),

armies as well as the troops of provincial warlords, local bandits and hostile tribesmen. At one point where water was unknown they could survive only by drinking their own urine.<sup>1</sup> At times, when there was no food, they resorted to cooking leather belts and shoes to make 'beef soup'.

They once marched twenty-seven consecutive days without one day of rest; once they marching fifty miles in one day. At night, torches were forbidden to avoid detection by the enemy, and each soldier marched with his hand on the shoulder of the man in front of him. The average daily coverage was seventeen miles over the course of the year, or twenty-six miles if the eight-week recuperation in Sichuan is excluded.



*The Grassland Swamp*



*The Grassland Swamp*



*The Grassland Swamp*

Field Marshal **Lord Montgomery** called the Long March 'an amazing feat of endurance.'<sup>2</sup> **General Samuel B. Griffith**, the American military historian, described it as 'an even more majestic achievement than the retreat of the 10,000 Greeks from Persia to the Black Sea four centuries before Christ.'<sup>3</sup> Edgar Snow said of the Long March that Hannibal's march over the Alps 'looked like a holiday excursion beside it.'<sup>4</sup> In China itself, the Long March has become part of the mythology of modern Chinese Nationalism and Communism. The spirit and earnestness of this epic journey is frequently referenced by the current Chinese leadership who liken their 'reforms' to the New Long March.



*The Grassland Swamp*





*The Grassland Swamp*



*Town of Songyang near the grasslands*

## Exhibition

The human body's endurance and limitations and how these themes manifest themselves in art will be related to the issues of "body as metaphor" and art and corporeality. As witnessed in the historic Long March when the Red Army members resorted to eating leather shoes, bark and roots to fend off starvation, the human instinct for survival is often heroic.

The human body as site for art, as a site for potential transcendence, will be explored in performances that take place in various locales such as a Muslim mosque, Tibetan temple and horseman's tent.



*Yao Liang: Memory of Day, 1999-2000*





Kan Xuan, "Peace," 1999



Ma Liuming, "Walks on the Great Wall," 1998



Sue Yinn and Pea Yu, "Link of Body," 2000



Chinese newspaper clips,  
Performance artists cruelly  
murdered animals



Chinese newspaper clips. Nude Photo Album  
as young women's private memory of  
youth become popular in China

## Site Specific Works

Artists

Marina Abramovic, Holland, Performance

Ma Liuming, China, Performance





Manna Abramovic, "The Lovers, The Great Wall Walk," 1988

## The Lovers



### The Lovers The Great Wall Walk

"The earth is small and blue,  
I am a little crack in it".

Huang Xiang, 2nd Century  
Confucius of the Great Wall

"Seen from up here,  
The earth is small and blue".

Yuri Gagarin, First Astronaut

At a chosen location

Performance

We walked the entire length of the Great Wall of China.

We started on 30 March, 1988.

I started walking at the eastern end of the Wall, at Shan Hai Guan, on the shores of the Yellow Sea, Gulf of Bohai, walking westward.

Gay started walking at the western end of the Wall, at Ji Yu Guan, the south-western periphery of the Gobi Desert, walking eastward.  
We walked until we met.

After we both continuously walked for 90 days, we met at Fu Long Shan, in Shan Shu, Shaanxi province.

Duration: 90 days  
March-June, 1988  
The Great Wall of China.



## Communist Body Fascist Body

In a chosen space.

2 tables placed parallel to each other.

One table is set with: a white damask table cloth, damask napkins, porcelain dishes, crystal champagne glasses, silver tableware, German champagne and caviar.

The other table is set with: a copy of the newspaper 'Pravda', toilet paper, enamel dishes, enamel cups, aluminum knives and forks, Russian champagne and caviar.

On a third table our birth certificates are displayed: Marina, born 30 November, 1946 in Belgrade, Yugoslavia.

My certificate bears a government stamp showing the communist star.

Ulay, born 30 November, 1943 in Selbigen, Germany. His certificate bears a government stamp showing the swastika.

10 meters behind the two tables a mattress with a white linen and a red blanket is placed.

11 guests are invited to come 15 minutes before midnight.

### Performance:

We sleep on the mattress, covered by a white linen and red blanket.

30 November, 1979

Zoutsteegstraat 116/118, Amsterdam.

Three weeks later we visited the eleven guests.

With their agreement we recorded their impressions for the film-soundtrack.

Three months later we presented the film to the eleven guests at the place where the performance happened.

## Notes

- 1, Dick Wilson, *The Long March 1935 - The Epic of Chinese Communism's Survival*, Penguin Books, 1977, p.13.
- 2, Viscount Montgomery, *Three Continents*, Collins, 1962, p.20.
- 3, Samuel Griffith, *The Chinese People's Liberation Army*, Weidenfeld & Nicolson, 1968, p.47.
- 4, Edgar Snow, *Red Star Over China*, p.205.



## Site 16, Day 117, Yanan, Shaanxi Province

Yanan was the final destination of the Long March. It was here that the Communists would set up their army base to launch the Anti-Japanese War and ultimately drive the Nationalists to Taiwan. It is the place where Edgar Snow and other Westerners visited and became enamored of the Communists.

We will discuss Baudrillard's *Simulations* and from his perspective, question if the Long March happened. Incorporated into the discussion will be the "New Democratic Society," the promise of Parliamentary Democracy and the possibility of another Democracy. An examination of Hans Haacke and Pierre Bordieu's *Libre - Echange* will conclude the discussion. We will invite Hans Haacke to create a site-specific work. Wang Jin and Cai Guoqian will create new works for the site.



Long March, a poem by Mao



The Red Army on the march



Welcoming the arrival of the Red Army  
town of Hoining



Red Army in Yanan



Pierre Bordieu and Hans Haacke  
*Libre - Echange*, trans. Gui Yafan





The Cave Dwellings of Yanan



Review of re-making  
films of Long March





*Cui Guoqiang. "Crying Dragon/ Crying Wall," The Art of Guangbi Khan 1996*



*Wang Jin. "Central China," 1996*



*Wang Jin. "Give Blood to the Red Flag Canal." Performance. 1995*



## Site 17, Day 105, Yanan, Shaanxi Province

During the Long March, all of the leaders except Mao who suffered from malaria, were required to do farm work. Smoking was considered a luxury. According to Edgar Snow, Mao and Otto Braun occupied themselves with botanical research, testing various kinds of leaves as tobacco substitutes. Meanwhile, in Yanan, General Wang established the Red Army Farm and created a system where Red Army soldiers would alternate weekly between the role of soldier and farmer. It was necessary for the Red Army to produce their own food to survive the blockade and eventually win the war against the Nationalists and Japanese.

We will hold a symposium among the local artists on the "Do It Yourself" art phenomenon of the West. This "DIY" movement and the theory of individual struggle for survival will be contrasted with the Communist ideal of general mobilization and the importance of control and cultivation of resources.

Artist

Wang Jianwei, China, Video

Gen Jianyi, China, installation

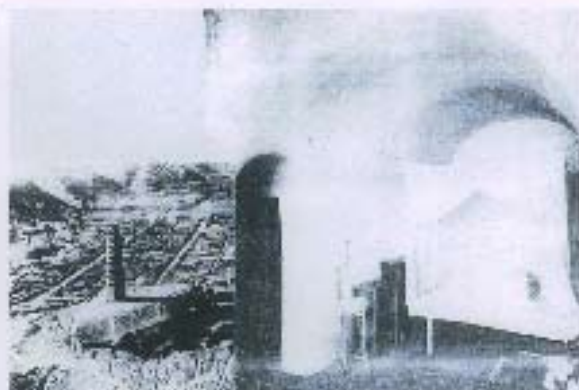
Jimmy Durham, America, installation



*Cave Dwellings of Yanan*



*Mao giving his speech in Yanan*



*Mao's Cave dwelling in Yanan*



*Public self criticism, and public performance*







*Public self criticism, and public performance*



*Public self criticism, and public performance*



*Geng Jinyi. "Exam of Marriage Law"*



*Wang Jianwei. "Model," 1996*

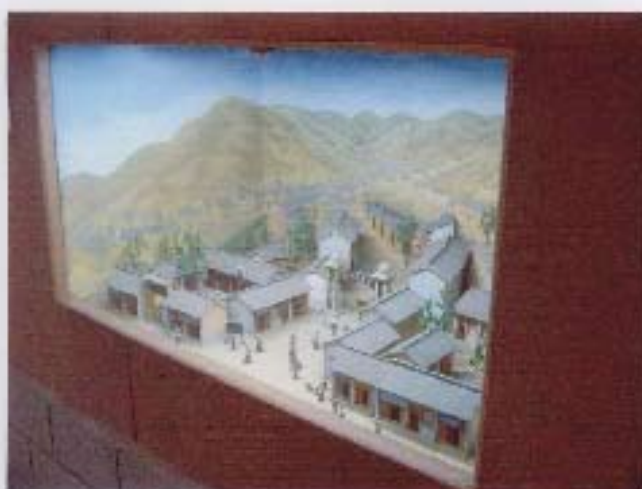
*Wang Jianwei. "Production," 1996*







*Nanniwan Valley*



*Museum of Nanniwan     A DIY and democratic society*



*Movie "The East is Red," 1964  
Campaign in Yunnan*



*Naniwan Cinema, a venue of the Long March exhibition for Site 17*



## Site 18, Day 127, Yanan, Shaanxi Province

It is said that in Mizhi, the most beautiful Northern Chinese women and the sweetest dates are found. The local women are famous for their mastery of Folk Art, particularly the technique of paper-cutting.

We will visit the local Women's Association and discuss the historical Long March. We will also address two questions:

1. In the 30s, when local women joined the Red Army and Long March, was it perceived as an act of feminism? 2. Is Folk Art "Art"?

We will also examine the act of creating "anonymous" art and its significance. Does the lack of authorship connote a "high" or "low" status? Within Chinese art circles, Folk Art has been marginalized. Similarly, Folk Art both Western and non-Western has been largely regarded by the West as "low" art.

We will mount an exhibition of these women's collaborative work.



*Wang Wenhai, folk artist. Mao sculptures*



*Cultural center in a cave*





*Chairman Mao's bodyguard in 1940's*



*Country Ritual*



*Folk artist*



*Taoist Temple*







*Chairman Mao Temple*



## Site 19, Day 115, Yanan, Shaanxi Province

We will hold a re-reading of Mao's definitive lecture, '*The Yanan Forum On Art and Literature*,' which quickly became the doctrine for all future art production in China. In this speech, Mao articulated his philosophy on the role of art in society as something that should only be created for the 'People,' the workers, peasants and army soldiers. Artists should be regarded as nothing more than 'cultural workers.' This influential speech outlined the principles underlying all official artwork that was produced in China for the next 60 years. The reading will take place in front of the cave where Mao once lived.

In the 1960s and 70s, how did Mao's theory of 'Art for the People' influence artistic output in the West?

We will visit with former Deputy Mayor **Liu Wenxi** who is currently Vice-Chairman of the Chinese Artists Association. Liu Wenxi is also an active artist who primarily paints portraits of Mao and images depicting Mao engaged with the local people of Yanan.

An award from a local stock brokerage firm will be given to factory workers who can distinguish Conceptual art from Zen Buddhist art. We will also discuss Chinese traditional art and its inclusion of text as an integral part of the artwork. The relationships between art and language, language and social life, and art and propaganda will be discussed. The texts of *Art and Language* will be read as we show Chinese conceptual artist **Qiu Zhijie**'s work, '*Writing the "Orchid Pavilion Preface" One Thousand Times*,' and **Xu Bing**'s *Cultural Animal*.

We will commission one-hundred school children to write *Marx's Communist Manifesto* as part of the exhibition. We will also commission the local schoolmaster to make an *Art and Language*-style work using Mao's military tactics as the theme. Mao's strategy of gaining advantage over a superior and better-armed enemy later became the principles of guerrilla warfare.

If the enemy advances, we retreat.  
If the enemy halts and encamps, we harass.  
If the enemy retreats, we pursue.  
If the enemy seeks to avoid battle, we attack.

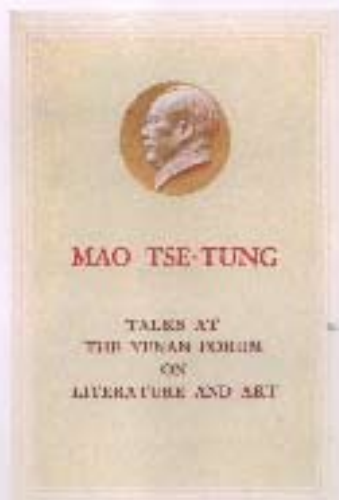
### Site Specific Works

Artists:

Mayor Liu Wenxi, China,

Liu Dehong, China

Zen Yingquan Autograph Design Center, China



Mao. "Talks at the Yanan Forum on Literature and Art"



Mao



Anshen Kufu. *Let A Thousand Flowers Blossom*





Poster on the wall "Liberation Valley Holiday Villa"



Inscriptions on stone tablets, a popular art form of officials who were also traditional artists



revolutionary slogans written to cover original inscriptions on stone tablets of emperors or local lord







*Art of the Cultural Revolution*



*Public art campaign during the Cultural Revolution*



*Art of the Cultural Revolution - public art movement*



*Red Guard Art*

Observation of the conditions under which misreadings occur gives rise to a doubt which I should not like to leave unmentioned, because it can, I think, become the starting-point for a fruitful investigation. Everyone knows how frequently the reader ~~reads that in reading~~ <sup>finds that in reading</sup> ~~loses his attention wandering from~~ the text and turns to his own thoughts. As a result of this digression on the part of his attention he is often unable, if interrupted and questioned, to give any account of what he has read. He has read, as it were, automatically, but almost always correctly.

*Joseph Kosuth. "It was it." No. 4. 1966*





Qin Zhipu, "Heart and Scripture,"  
1997



Xu Bing, "Chingüsh," 1998



Qin Zhipu, "Introduce," 2000



Xu Bing, "Cultural Animal" performance, 1995



Zen Yingnan Autograph Design Contest,  
Design Autograph at/in for artists.



Qiu Zhengzhong, Signature, 2001





*Yanan Art Center, a venue for Long March exhibition*



*Yanan Catholic Church, a venue for Long March exhibition*



## **Site 20, Day 120, Yanan, Shaanxi Province**

A poll of 100 questions on the most popular issues of contemporary art will be distributed to the local artist association members and local villagers.

Here, we will mount the retrospective exhibition of **The Long March: A Walking Exhibition** and collect feedback from our audience.

All materials will be compiled as part of the exhibition archive, together with a documentary film, a Website, a catalogue of the project, to be exhibited with art works in international institutions.