

MR LU JIE:

Thank you for the introduction and thank you for the invitation. I thank colleagues and friends here in Hong Kong. I used to live in Hong Kong many years ago and I'm so glad to be back here.

I was invited here to speak about contemporary art, region art to the public. Before I talk about the activities and summarize the projects, the history and the consideration and our future plans, I would like to begin with the question of contemporary which has been having to be debated for a long time but I believe still until today is a critical point for debate and discussion and connect with our practice and curatorial projects in China, in what way we define and redefine the term of contemporary.

The Long March Project has been going on for so many years and been exhibiting in many international spaces and always carry out in China constantly developing changes but the history went back to year 1999 when I was doing the research and study -- research and study in London. It was my kind of confessional research practice and curatorial work in combination, me as an individual, as a curator and artist and writer, kind of summarize my own experience and knowledge and desire and ambitions of what I think is critical, is urgent we address and to be realized in late 1990 and early of the century. I was having very strong critic and opinion about the representation of politics of showing Chinese art in international space, mostly the mainstream institutions, museums and especially biennales such as Lyon Biennale, there was a lot of Chinese together, create a section which was a very significant turning point for Chinese contemporary art making, as we understand the creation, the making, the production relationship, the representation and the creation are all inter-related, one response to the other.

However, my critic was that this international interest on one hand is very strong, very good supporting contemporary Chinese art which is framed as the avant-garde but on the other hand, there is this very strong cultural imagination, cultural capital as consumerized through exhibitions and curatorial practices of international curator policy in Asia, are in China and finding, locating the

objects and works and the political exoticism, which is in certain way, not all the time, is made to welcome that kind of desire of the looking and understanding and imagining. I'm not trying to generalize all the things going in that way but there is lack of a platform and practice to feature, to show, to unfolding their part how it works, not only Chinese art but all the globalized contemporary art gets contextualized as one, is migrating into other space, in other contexts.

So my youth research starting from the middle 1998, ended Year 2002, in those years, preparation and research periods, I begin to think that if this imagination and conception of Chinese cultural capital is always related with communism and politics, then how serious have we ever engaged with the issue of revolution and the collective consciousness of socialist memory and interrelated with the global context of this carry-on debates about the left and the right and, you know, when we talk about alternative and we talk about the mention, we talk about all this, history is not present in China.

The major issue is this contemporary, again, that the contemporary art was underground back in the '80s because of the lack of support from the general public and the government. People are just not ready. So this overframing of contemporary art as avant-garde make this link of avant-garde equal contemporary, is conjoined this whole representation of power, the power of naming and neglecting the still ongoing conflict between the tradition and contemporary and modernity embittering, the conflict bitter in theory and practice and the issue between local and global.

So it's not that easy that each time one curator, doesn't matter, local or international move the subject, the thematic issue to migration or gender or new media, then you're going to have a problem. There are hidden issues still underlying there which is creating very strong tension, isolation and rupture and gap between all those issues.

So therefore, when I think about public space, when I think about interaction, think about alternative, think about all the possibilities we all believe is positive, that's why we are talking

about it today, we are trying to do it but if we do not connect with the historical consciousness and context, if we do not do the outreach, really testing and exercising and learning when you are on the road, when you are doing the journey, when you're truly inviting the intellectual artist and theories and practitioners together to join always are ongoing project which is more like a platform, multi-layer, multi-location, then this ambition and problems and the dimension is so huge that we are not able to do with the conventional traditional type of institutional exhibition or biennale or triennale with the thing with opening day and closing day with an artist list and a certain agenda, including the cultural tourism, the economies, you know, the energy, need to build surrounding art using art as kind of peer companion which is very popular together today in the biennale's world.

So anyway, go back to the history, that's how we create this Long March Project. By thinking of the Long March history in 1994, from 1994 to -- 1934 to 1936, in these two years, the communist's intellectuals, the Red Army, beginning with failing their utopian Soviet Republic kind of experiment, alternative society in the country roads, you know, in the periphery and there was a failure, simply failure translation international foreign theories such as Marxism into China and combine -- examined by the locality and the local context, through the practice.

So this urban intellectual flee away from Shanghai and Guangzhou and Beijing to the countryside, build an utopian station and they failed that strike and they begin, therefore, they start this Long March which took two years to complete, six thousand miles -- in Chinese mileage, is 25,000 li, 25,000 miles. So this route is our route and original Long March historical route.

The reason we want to do this is we feel that through my research, the grand narrative of Long March, which is the People's Republic of China, foundation base today is a metaphor, is the base for -- for who we are today, no matter how problematic the interpretation and writing and recording of the history is. So but interestingly, the narrative, the grand narrative of historical Long March starting from utopian, went through gender, sharing results, the bought,

the limits of etiology and embody and, you know, many, many, many issues, the federal issues we are still dealing in our contemporary culture and with our world today.

So we feel this is very interesting platform already exists that you can connect the history and your current situation together, really examine the historical context and situation by mapping this Long March route. So what we did was that 250 international artists, about 45 international artists, such as Chin Ming-Ha, Win Da-Wang, we invite artists from Asia, from Europe, from South America, about almost every leading practice in Chinese contemporary artists join in the project as we all believe is a collective kind of collaboration. The Long March is not a collective like artist group, like ethnic group or regular media. It's a collective curatorial project. When art is joined in their own individual artists. So these are just some images showing the context, that's how Long March is so important in Chinese when we want to understand China, that this Long March tourism, Long March education, still ongoing today, everywhere in the public space, in the countryside, the four-star Long March hotel.

How we do -- we examine this mobile body and examine the connection between mobile body and moving spaces and we do -- we read text, we do film screening, we do specific projects, we do workshop, we do community forums, artists submit thousands of proposals, we select 250 proposals.

Artists could join us, traveling with us, pushing the car or walking for miles, 48 hours change, or artists could remain in his own country or places and remotely join in the project by doing new media work or website art or giving us the authority to realize rather performance-based work or other things. So this is how we do, 20 tricycles and bus and horse riding as well. Long March gears, is quite high tech. And one symbol, one Long Marcher, was actually my assistant, American-born Japanese right now working in New Zealand but she was with Long March for one year and that's her backpack.

Leading Chinese art is Wong Jung-Weh walking on the roads, performance on the road. A local butcher reenacting a very famous piece of performance art in the late '80s, first time he is involving with visual art in a very radical way.

What we went through in this modern three-month's journey was always very engaging with many, many layers, ideally we try to convey and interpret the new Long March as we always believe, it's very important we do not be interpreted as a new left, that we try to reinitiate this, you know, left movement and Red Army and communism idea. We try to problemize and complicate all the issues, try to challenge our conventional understanding what is revolution, what is communism, what is the situation today, the market economy, socialism with Chinese characteristics so there is always debate.

We have debates going back from Tatlin Tower, failed to make it in Russia but realized in China as a five-star hotel in Kunming and connect with Tatlin and then homages -- there are many, including South American artists were collect by Mohamar but also homages showing respect to Tatlin Tower, so this idea of utopia, idea of revolution, of symbolizing our desire, it's always connect such as Trotsky's idea, province of Chinese revolution, which was ridden in the '30s and nobody thinks about it, the new generation don't believe there was such a thing exist and these political pop art connecting with the North American, left, generous photo of Mao.

There is always a one line about international, we showing all the way such as the what we call the western imagination of Chinese, of China, and parallel with Chinese imagination of western imagination of China, and see the problem of this relationship. So we show Luc Godard, La Chinoise to the village people. They are amazed the French want to join cultural revolution, jump on the train and kill somebody. So Antonioni, Chung Kuo Cina made in '72, made him the most famous western artist in China, back in the '70s. We had one month national campaign criticizing Antonioni as anti-Chinese, little crime, came from European circles, anti-China conspiracy, but he was selected by the communists as the most friendly western intellectual whose pro left.

On this misunderstanding and imagination is always ongoing and we write to represent in this image, through other roads and showing a film which was back in '70 and now today is totally forgotten. So this is always connecting with our problem with western international presentation of Chinese art today. Better Ingo Gunther's writing about Antonioni's experience in China being not understood and his title as I remember was the impossibility of being Marco Polo. So Ingo Gunther's work and many other works, we can see that how, when you are marching in a public space, each day you have new artists joining, artists left. Each day you take down a show, you set up a show. You cannot do -- you know, you don't think about the quality in that conventional way. You're demanded to think about the quality of your engagement and profession, your audience, the people, the people you stay with, the people who cook for you, and the people who are also angry with you. What is this contemporary art about?

So we believe that what we do is not just representing the Mao Tse-Tung's idea of bringing art to people, make art for the people, that seems we are also questioning. We are also questioning the issues of authenticity of history and the Long March, how its writing and it's presented but what we believe very important is, when you bring yourself to the public, to the people, to the space, the idea of public and people and space, they are all alive. So therefore, we are not afraid at times, you fail with your project and work but we are very happy the artist has got experience of working with the community.

When the work is showing in a public space, it -- the context, totally different and what we believe as I said here, site and space, space has memory is what we gain through our years working experience that the measurement as how effective is your public average, none is recalculated as how many people visit on the side. And how many educational program you did. Those are all very important factors but I believe that the sincerity and passion and romanticism and idealism and the academic and professional artistic level of quality of work, it's very important to make your art exist in the memory of the people encountered in your project and as the part of the memory, of that site and space.

Although it is two, three days in Quanjur briefly, but there will be media talk about it, there will be people who always talk about the project you did, and there will be later on visitors going there asking once upon a time in this city wall, there was a whole day's debate about the survival, very sad situation, of traditional ink painting and the painters who totally believe ink painting is contemporary. So there was a whole day's discussion there and that building has memory, the bloody history before, and also the memory of our symposium as well about the ink as one very powerful representation of people's culture and identity. Today, it's not considered contemporary.

So we do film screening in the family ritual temple, in a market, in the revolutionary museum, market again. Whenever we feel it's appropriate and possible, we create kind of specific display and we have many materials printed aiming to give away to people, they can take a piece of Long March art back home. And that piece of postcard can be at Yang Foo Dong, can be at Yoo Soo-Dong, can be Andy Warhol's Mao Tse-Dung as well.

There was one site -- we design 20 sites along this six thousand mile road in this three and a half months, that there is one site just dedicated as a symposium. The first international curatorial symposium ever happen in China was organized by us as one site of Long March Project and as this one site only dedicated to gender discourse but what we are doing is we are having a problem of Chinese contemporary art, the feminism and gender discord debates totally repeating what's happening in the United States back in the '70s and neglecting the communist effort, idea and conflict and problems with the tradition and the communism reform of, you know which is one of the major projects, proposals by Mao-ism, about women equal with men which you can see the difference today in Asia, Chinese woman, career and Japanese, all the different country, there is a huge difference because of cultural revolution, because of our revolution memory, so we got a -- we often called an imagine-wise and 45 female artists identifying themselves as the feminist artist. In Soo-Jung, the leading successful female artists identify themselves not a feminist artist. They join in different sites, they refuse to go to that particular site which is Lu Gu Lake, the

last existing matriarchical society where woman is in judge, so my duty in Chicago to have debates and working relationship with this 45 Chinese artists.

And this is the one site, when we both are on the train without preparation, with 20 artists, came from all over China and we convinced the train conductor, we convert the whole train as our train, for only 28 hours. When we arrived 28 hours later, is the next site and is the Jung-Yi symposium of curator practice entitled Curating in Chinese Context. Museum directors, curator from Europe, Scandinavia, Japan, Canada, North America joining together with Chinese leading curators and press. So the people actually on the stations, always got about five to 15 minutes to see the art work when the train stop in this 28 hours.

Another example of the moving context and the working relationship, Sui Jing Gao's Karl Marx emulsion and Jesus Christ emulsion sculpture, he give to us. He himself didn't travel with us and we always carried this and doing the -- moving around. And this is bamboo rafting down the river which is -- the river is very famous in China, symbolize the joining of the Red Army.

So this piece of work is specially commissioned for one site which is examining the relationship between the two most important imported source. One is Marxism, the other is christianity so we have one site especially for this and when there was very provocative church images was installed in Tibetan temple and the Tibetan community loved it.

Now, many ways join Long March, the artists -- there were artists travel along independently, reversely, we departure the same time but from different direction and we meet on the road several times. Now, artists doing all different works and this one typical work by Qin Ga, the first part of Long March when he were on the road, he himself stayed in Beijing, having a tattoo artist, tattooing the Long March site on his back. Every day is like a body healing exercise. And it's a moment, he also call me when I was on the road, leading the Long March crew.



So this listening to my story and the debate, the conversation, also the dirty stories, every day, about what we are experiencing on the road, connecting with the Long March consciousness, the Long March memory, the Long March education we all got when we were child, working on his body as a very, kind of translation or transformation kind of process both for him and for us. We know that we are being recorded on Qin Ga, the artist's body permanently.

So that's what he did when we are on the road, the first part. What happened later on was when we completed first part of Long March, we came back to Beijing, Year 2002 September. 2005, in May, we say farewell to him after big party and he went on the road again and this time, he did it outdoor. The first part, 12 sites, he did indoor, in his own studio, and the next part is outdoor, with his crew, five of them financed and commissioned by us. So he went on the road, complete his own personal march and this was at 4,600 meters altitude, snowy mountain where 6,000 Red Army soldiers died in 1935. So he worked on his body there. Flying-wise, no mixing with blood. It was very powerful experience.

So that's about -- mostly about what we did on the road, was this 20 sites, we only complete 12 sites and original idea was do it like in six months. We only complete about, a little more than three months and we stop on the Luding Bridge which is a very symbolic site that in the Qing Dynasty, there was Taipei movement, christian revolutionaries and there was very important part of Chinese modernity and one day, the Taipei movement, the greeters, when they arrived, when they did the similar Long March, when they arrive on that bridge, is the end of their -- their story, their legend. And we didn't plan it that way but we just naturally came to the point when we arrived at that Luding Bridge, we realized that there is no political problem, there is no, any censorship or any problem from any government, there is no problem, the artists all join in but the way they engage, the way they understand art and they work with us is seriously problematic, the way the curatorial team themselves working is also serious problematic.

We don't have financial problem. We are still very strong and ready for the next date but when we declare the incomplete completion

and come back to Beijing because we believe only when we are on the road, we believe this understanding of ourselves, of our time, of our history, of the human condition and instillation. This empowering of your own body and knowledge is only departure point. This Long March is going to be very, very long so it make no point, it just complete the 20 sites, all the 250 projects arrive at the Yan'an and go back. It's good that we admit our problem and just surrender to ourselves, saying that we need to do Long March forever so therefore, we move back to Beijing. And then they open the new page, the next stage of the Long March, which is instead, we planning so many years, hit on the road, doing project, hundred of it, all the time. Those are important part and is the first layer is already complete.

The second part is you always spend half year or one year or even longer time to do research preparation. You know, engagement, research and working with community, there is more important than the project, so this learning education project, on you're delivering the message, you're educating the local community. In return, you're being educated and the artist working with you, we all are thinking of the education by using the art as the most powerful methodology. So therefore, we tend to do project by project, always constantly go back on the road and realize one very well planned theory of thought and research project such as the great survey of paper cutting in Yanchuan County.

How many minutes I have actually? Plenty? Good. I always get nervous. I do so far about 80 presentations internationally. I always get nervous -- two things when I get invited globally. The first is they say five minutes. How are you going to talk about five minutes of Long March? And the second thing is I look at the list of the participants, I feel so sorry because many colleagues here, they actually will go to conference, symposiums a lot together and they have to listen to my story all the time, always going back to the old story again and again because the Long March has to be introduced in that way, the origin, the history, but I'm going to talk more about today what we've been doing the last one year. So we have some new things for the old friends here.

But the basic understanding, again, we go back with the title of my presentation, contemporary art reaching out to the public. Before we think about what is public, we think about what is contemporary and I always -- I came from the traditional training, when I was seven years old, trained as ink painter and poet. I never studied mathematics and physics and chemistry, anything. So we train as traditional Chinese ink painter, inherit this very wonderful body of knowledge and connecting with the totally different understanding of rituals, of life, love, family and philosophy of space.

Today, I still believe I have this agenda of thinking what is contemporary by thinking about paper cutting, which is one of -- forever, the only contemporary art for many, many people in China. So therefore, at this modern Yellow River region called Yanchuan, the entire population is 180,000. We are able -- it's in the barren Yellow Mountains and very, very poor and remote and that's the village and -- but amazing thing is, everybody is artist. Art -- there is no education, there is no museum, there is no cinema, no electricity, only art and culture and archeological remains or anything is actually papers, cuttings, which is the most powerful way for parents to transfer their love and knowledge to their child, building the family connection and showing the respect to ancestors and the cultural heritage.

So what we did first is we rent five caves. Everybody live in cave dwellings in that area, they live in caves, and we rent this five-cave dwellings and we establish the Long March mobile space there so we have a working station there, which serves as the kind of community club, as like our museum or what you want to call alternative space.

So that's the opening ceremony, people dance, chanting, singing to celebrate the Long March space in the village. And then we invite the urban contemporary artists, whatever media you're working with, no matter you're famous or emerging artist, to go to the village, live in the space, Long March space, that satellite station, working with community. So this is typical piece of worker engaging with the identity and the history of locality and using, today, very

high-tech installation so kind of bring in, you know, the site and the people together.

So therefore, we are able to engage with local communities such as the party secretary, the mayor and the propaganda minister of the county government. This is the typical Chinese thing. We have the opening, we have the contract signing ceremony to launch the paper cutting survey which is seven month's project. So the government issue communist secret document given to all the levels, from village level to bureau level, party secretary, this is political agenda, you must realize. So debates and meetings with professors, with artists, curators from Beijing, Shanghai, working together with local people.

We have one hundred volunteers from the director of birth control to police hat, joining as a survey team leaders and the one hundred members divide into 15 groups so, like one so-called paper cutting expert and one local paper cutting artist who is actually, maybe, could be even a beggar or a kindergarten teacher or a bureaucrat. Another one is, he keeps data and he takes photos. So there is always three members of little team and you see the different color, different team, they -- they complete different bureau and different village. What we did is in these seven months, we complete a survey of this 180,000 population, we visit everybody. And we collect fifteen thousand plus six case studies, representing the biggest ever collection archive of paper cuttings in this world, up to date. These are the archives.

And we begin to realize that when we talk about alternative, this is -- we are writing alternative art history, that paper cutting itself is like alternative art history of Chinese visual culture. There was German influence introduced by Maoshi Luxing, the writer in Shanghai, when he tried to introduce German pre-making wood carving as a left wing thinking engaging with community, society, and later on, all those intellectuals, including Madam Mao, film-maker, they all say join Long March, join Yan'an. They bring this tradition, this idea, this new contemporary to the local contemporary, so you see, this merged. You see, the -- all the different era, different time we went through the hundred years

Chinese cultural and art history, being represented in this paper cuttings, including today's pop and, you know, all kinds of very pop, sub-culture thing. Also you see from the paper cuttings we collect there.

And what we did is each archive, each case study is combination of one survey form which is very rare chance for the local community people to manifest who they are. There is their education, their ethnic origin, their age, their income, their job, their profession and there is one column that has facts, their political point and it's very rare chance they feel they are being understood, that people want to know that, there is a desire to know all of them individually one by one. So this is wonderful working relationship, some cases very difficult. In order to have one old lady to fill in the information, a survey team volunteer member need to stay there two weeks in order to complete that job. This is alternative paper cuttings, which is a map. Including the very famous paper cutting artist, Madam Gao, very beautiful works.

So that's one typical Long March Project we did and which was year 2004 and later on, this is the next part I'm going to introduce that today, we constantly go back to the road, to the road of Long March road but we are not limited to the historical route, that line. We go to coal mine, we go -- we can do Long March in Beijing, we can do Long March in Shanghai, anywhere. We are trying to build this Long March space, this constant space more engaging with cultural imagination translation, transmission, idea of how knowledge migrates and governs and reorganizes and reinterpreted and what is lost during this translation and transmission progress and what is gained as a surplus.

And what is production relationship, renegotiated through the art exhibition curatorial residencies, space and, you know, all these issues. So -- but apart from going back on road, doing -- carry on this Long March Projects, we have the international Long March. The first few years after we complete on the road, we came back, thanks to the Museum of Contemporary Art in Oslo, they were the first international museum who did our show so we kind of like select

the major piece but the way our presentations always contextualize who we are, what we do.

And then the second biggest one was 1,000 square meter, one-third of entire Chinese art exhibition in Lyon, Museum of Contemporary Art. So that's like we ship everything, our love letter on the road, our years, computers, traveling booth, you know, all the Long March, all things, and the works and gigantic sculpture, everything we ship and display in this 1,000 square meter space.

So the paper cutting survey ended up with fifteen thousand plus six case study, which is representing 20 percent local community members still carry the tradition of paper cutting since all those 180,000 people, the population, but most paper cutting truly is conducted by women so therefore, there is 20 percent. And it's represented in the so-called contemporary art space such as Shanghai Biennale which create such a conflict and debate. Lots of curators and artists hostile to Long March and me especially. How can you bring paper cutting to contemporary art? You humiliate national guests. You humiliate Shanghai City which is quite metropolitan. But the reason we are doing the study is not only understanding the local, the object, the idea of paper cutting. We try to understand who we are when we going there, but we also try to understand who we are when we are in Shanghai, showing the paper cutting, how offended and how upset or how open we are, try to think about, it is very important issue to be addressed again today.

Later on, we were showing, one month later, in Taipei Biennale and last year, in Vancouver. Right now, is showing in Sao Paulo Biennale. The first time Sao Paulo Biennale do not need to do national pavilion thing. They come to Long March, say okay, we want you to be there so they select this project. And then apart from this global Long March at the beginning with showing rich respective, what we did before on the road and then we are showing the project, what we did later on, and then we decided, when we are invited by international museum, organization and biennale, triennales, it's problematic with presenting what we did back. It's more interesting, we create specifics according to the local context and outreach to local community. So therefore, we create this

Chinatown project which is based on this, you know, idea and problem of China raising and globalization of Chinatown.

When I go -- when I went to Antarctica a few years ago, looking at Great Wall station, Chinese station, I feel like it's a Chinatown, too. But when I look at the British consul, British consul, I also feel it is Chinatown. So Chinatown here is more like the zoning, the space where building mobile, suppose to be authentic presentation of a certain identity but it gets localized and contextual and translated in different place. Even British consul is different in all different countries so Chinatown is always different and we intended to take opportunity to always do Chinatown globally when we are invited as Long March Project.

Such as the first time in Japan Yokohama Triennale, basically what we did was we create, we send about 11 pieces of gigantic installation in the space, creating a Chinatown project, one work with engage in politics, the other engage with, say, migration, or gender but then in the meantime, we create the invisible project in Chinatown and also, the visible but always ongoing kind of survey type of communication or community reform dialogue kinds of project in Chinatown and then we use certain work to connect the two sides together.

One major work is engaging with the key of Chinatown, is the leading Shanghai artist Xiangcheng Hu, work of Mt. Everest called AA4A minus 1.86. The artist is using the documentary film and a group of photos showing evidence of he and his crew checking Himalaya, went to the Mt. Everest using the Russian military gears and chop off 1.86 meters of rock, put into the ice box container, join in Long March Chinatown project and he's proudly declared he is staying on Mt. Everest without Mt. Everest because he himself is 1.86 meters high. So he chop off this Everest and actually, a lot of audience, when we talk about audience engagement, we have a lot of audience in Japan, they are fascinated but they complain, we shouldn't do this kind of monumental thing. And that's a departure point we talk about, so what does this have to do with Chinatown?

Then there is a conversation between artist and the audience about this idea of unfolding the bungee, who is highest, who is tallest and who is biggest, who is most powerful one. So choosing his work engaging with China raising, which is connecting Chinatown and the triennale, actually, the dance, the Lion dance, one contemporary, one traditional, if we want to have a label and we dance with all the 78 pieces of work in the triennale site and then we march on the street and we enter the Chinatown and dance there for many hours and came back. So it's a performance piece.

And our latest project is the Yan'an Project which is symbolized, our not necessarily new approach but one very important space we are engaging which is education. We do not period thinking ourselves as a curatorial project. We always think contemporary art has very powerful aspect, especially in Chinese, this moment in China, there is very strong need. We need to be educated about the understanding of contemporary art as we know that this framing of avant-garde as underground, as contemporary, and they remain as elite and gallerized and only able to be consumed by real estate developer and now auctions and investors. So it's very far away from the supporting base, from the public. It's not very important part of the cultural life and all this, we believe, has to do with education.

So therefore, recently -- not recently but in May -- well, time flies -- so in May, we are finally able to work with the leading Chinese artist, Chai Gao-jung. Collaborate, he as initiator, we as the organizer, we collaborate on Yan'an forum on art education. And it was a week's project. We have almost all the leaders from the art world, the major art academy director, president, museum directors, leading educators, curator, researchers, historians, all gathering together as international symposium as well, so very serious debate about how important is our education but to think art education at large, thinking of the Long March Project also as education. And this is kind of planned intervention. It's not the real intervention so Chai Gao-jung's performance piece, to scare the delegate a little bit and it was dramatic and then we carry on.



And apart from the symposium as Long March Project we always do in this way, that we also have 26 pieces of work from international artists and local artists being realized on the site simultaneously in that one week and that is the christian church, the former Lujing Academy of Fine Arts which is the incubator for new modern Chinese culture today but back then in '40s, was very important in this church.

Work from Russian artists. Installation by Xi Zhaun-gua. Performance by Xu Yung. Artist of Chung Gao-Yung, enjoying of the peasant, peasant making drawing of him, this is individual Long March drawing tour, is making friends, understanding the community and the people's feeling and teaching people's art. So it's his own individual long march ongoing for many months already. We are -- this project, we are only complete next year so one year later, the project will complete.

So the last one, I guess -- excuse me, another five minutes -- talking about the third layer of the Long March is what Kim Hong-hee was addressing mostly in her speech about alternative space. And actually, I want to challenge the idea of the term alternative a little bit. In the first few years, we always thought we were alternative and later on, we realize we are monsters. We are ministries and that makes me feel like the early stage of the so-called avant-garde equal contemporary was this, you know, power struggle thing. We are so manipulated, we are so underground, we are so not supported so therefore, morale-wise, we are so contemporary, we are so international and they are monster, too. They are very powerful ministry always, always ministering.

In the meantime, they are very weak, we are very weak and the state venues, very weak. The national gallery needs leader space for solo showing in order to pay the rent, in order to carry on for survival struggle so this is a very particular -- the alternative term in China is different in -- in your country. The main ministering institution in other developing country is doing contemporary art -- not contemporary, even just doing art already is another alternative, in their country's political situation. So I believe all institution or organization has its own power and weakness.

The major institutions we've been working together today all the time, such as Mohamar, we host a big party for Ho-Dei, international counsel member. We work with Tate's, international consult, Tate, Liverpool. Right now we are working together with three projects, being presented. We work with all different organizations, foundations, leading alternative space. We have this networking with all different layer of cultural organization. We don't believe this binary kind of positioning for power struggle. We believe we are all important, we are doing all our job but at very first few years, we do believe we are alternative in the way we are more like greeters coming back from countryside and hitting Beijing.

Enter the Factory 798, which was a big gift from starting with Mao Tse-Tung to begin with Chinese electronic industry back in the '50s, is a factory combination of 17 factories, gigantic company, huge loft space, become art community today. I guess most of us all know it. So what we do there is always ongoing symposium and debate and lectures and residency and workshop. That's the discuss-making part and we have the biggest bilingual website in China, bilingual, biggest one, and we have Long March propagation program.

But these are -- so we do a lot rhetorical kind of surveys like helping international curators doing their research, providing data, helping them to build liaisons. We have a curatorial residency program for international curator to stay long and give them access to make their connection with local artists community. So that will be tangible result out of the research. We do exhibitions. We have -- today, we have 3,000 square meters, four spaces, one warehouse and one independent project, two main spaces for group show or for solo show.

We do about 20 exhibitions per year. The most visited space in Beijing and truly as a leading art organization in China, media embittering the individual, the official, the global and the local. Some of the programs we did. What we show Paul Chan before Whitney. Something to proud. A little job.

But the residency program has been looking as a very interesting way, connecting a new idea of Long March itself in a way is educational and the residency program for long term but not just short term. So this is Mark Harris, UK-born American artist who join in the Long March residency and the project we did in our space. And one of the recent projects, the artist Ten Chu-ling from Sichuan, who relocate the entire street from a demolished town from the bank of the Yangtze River so her whole ongoing project working with Long March two years was deal with this issue of Three Gorge water power plant, electric dam which is creating huge migrational identity problem and political ecological issues. So that's her project, engaging with the loss of our memory.

And to summarize, the Long March, as a very true alternative kind of practice platform, as a way of working as a symbol of methodology, as a site of energy carrying, as very sensitive space where people get together local and global in a way of understanding the cultural entities, the cultural powers, the creative knowledge and powers we have and thinking of not only building organizational institution as alternative in the conventional way but totally engaging in the practice, in this process of creating and building art history from today, always concerned with revisiting the history and then looking at the future.

Thank you very much.