Keep on dreaming

Art in a changing Beijing

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President Xi Jinping’s ‘China Dream’, promising prosperity and progress, is by and large mapped onto the city. In the case of Beijing, this dream can primarily be found within the fifth ring road, with its cultural heritage sites and fancy buildings designed by ‘starchitects’. But what about the people, most of whom migrant workers, living beyond this significant demarcation? Are they allowed to partake in the China Dream too?

**How does art intervene?**

Indeed, China’s global rise is epitomized by the changing central cityscape of Beijing. Xi Jinping’s China Dream finds its materialization in shiny skyscrapers, speedy ring roads, fancy buildings designed by starchitects, and green parks. This dream is quite firmly located within the fifth ring road. As we will show in this article, art intervenes, challenges and interrupts such dreams. The invisibility of life beyond the fifth ring road, 51% of its residents live beyond the fifth ring road.4 There, we find urban villages, mostly occupied by migrant workers, alongside luxurious villa parks for expats and the new rich. The fifth ring road forms a class boundary, in the words of journalist Jiang.5 “the fifth and sixth ring roads have become the hopeless choice for new immigrants in the city because of the house prices of the core region.” It is thus no wonder that MC Hotdog selected this road for his song. What is located beyond it is generally rendered invisible and unknown, despite the number of people living there.

The 2011 Song of the Fifth Ring Road by MC Hotdog, together with comedy actor Yue Yunpeng, has become an unofficial anthem for Beijing. This is not only because of the song’s funny lyrics and MTV video, but also because the ring roads really do play a pivotal role in how people perceive and experience the city. Together with landmarks such as Tiananmen square, the CCTV Building and the Olympic Bird’s Nest, to name but a few, the ring roads are part of the mental map people have of Beijing: they help us locate where we are in this immense city. In his work Beijing 2011, maverick artist Ai Weiwei spent 16 days driving along every street inside Beijing’s fourth ring, driving a total of 2400 kilometers.6 Most of the city’s key landmarks are located within and around the fourth ring road, but 51% of its residents live beyond the fifth ring road.7 There, we find urban villages, mostly occupied by migrant workers, alongside luxurious villa parks for expats and the new rich. The fifth ring road forms a class boundary, in the words of journalist Jiang.5 “the fifth and sixth ring roads have become the hopeless choice for new immigrants in the city because of the house prices of the core region.” It is thus no wonder that MC Hotdog selected this road for his song. What is located beyond it is generally rendered invisible and unknown, despite the number of people living there.

**The +1 points to the intervention, which suggests that it wants to add something – new visions, new sounds, new smells, new words, from the artists and also the people living there who exercise their agency. How does the work of Ma Lijiao do that?**

**Becoming a migrant worker, journalist and student**

Ma Lijiao participated in 5+1 in November 2014 for 10 days in the Xiaojiahe East Village (Xiaojiahe dong cun), located in North-West Beijing. In his project, Ma Lijiao morphed into different roles; he acted as a migrant worker, a journalist and a student. Through these enactments, he succeeded, in our view, in rendering parts of life in the urban village sensible that remain otherwise insensible. Whereas in global discourse, migrant workers are often represented as a horde of nameless and faceless rural people working in urban areas, Ma Lijiao tries to give them a face, a life and aspirations, by participating in their social media groups. In Ma’s words in an interview with us: “social media platforms can gather people from different locations of the real society to internet and make their voices heard together. There are anonymous social apps like Youmi which allows users to hide themselves behind their words. I think this (way of expression) is more real.”8 For example, he joined Wechat groups of the village such as the ‘Xiaojiahe Community Youth Group’ on which Chen Yan, a young lady, said: “I’ve enrolled in a vocational school (…) I have some regrets.” Two other members of this Wechat group encouraged her to re-take the college entrance examination the next year in order to get into a college. It turned out that Chen Yan was not a fresh graduate from high school – she had worked for a year already. The screenshot of this conversation was part of the exhibition. It shows the mundaneness of their conversation on social media, it brings to light the aspirations of the migrant workers, their hopes of moving upwards in the social hierarchy – such as the construction boom, high mobility, technological innovation, dislocation, social inequality, and environmental deterioration – have been repeatedly addressed in Chinese visual arts since the 1990s.9 From this list, Ma Lijiao’s work interrogates especially the increased social inequality that accompanies China’s economic rise. In probing into this link between art and social inequality, we are inspired by the invisibility of life beyond the fifth ring road. What are the implications of this invisibility? Following French philosopher Jacques Rancière, what is rendered visible and what not, is part of the distribution of the sensible. This is “the system of self-evident facts of sense perception that simultaneously discloses the existence of something in common and the delimitations that define the respective parts and positions within it.”10 It is the system that produces in- and exclusion that renders things visible or invisible, sayable or unsayable, audible or inaudible, through which the status quo in society is maintained. What is rendered sensible is often that which may challenge the status quo. Art, by its practices and forms of visibility, intervenes in the distribution and reconfiguration of the sensible in the social space; its aesthetics, “is a delimitation of spaces and times, of the visible and the invisible, of speech and noise, that simultaneously determines the place and the stakes of politics as a form of experience.”11 Thus, aesthetics can help to contest naturalness and obviousness.

**How does art intervene?**

According to Maurizio Marinelli, the artworks by Zhang Dali, Dai Guangyu and Jin Feng enact such a redistribution of the senses amidst the urban revolution in China, following Rancière’s philosophy.12 In his words, “I contend that these artists contribute to an aesthetic revolution in the making, which can be defined as the redistribution of the visible, the audible, the sayable, and also the tactile and the olfactory. These artists are enacting a total revolution of the senses.”13 These three artists treat the urban objects – either the dilapidated walls in the hutongs of Beijing, or the petitioners from the ‘petitioners’ village’ in Beijing, as passive objects who silently tell their stories via the artists’ compositions and interpretations. As such, “they are making ordinary people assume the importance of the extraordinary.”14

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1. Ah, 5th ring, you have one more ring than 4th Ring. (…) On the way to and from work, cars are always in a line. For my life, for dreams, for a holiday.

2. We will show how Ma Lijiao is doing something more: he does not render the people silent, nor does he attempt to translate the concerns of his work. Instead, his artwork consists of an enactment of their concerns in which the artist becomes respectively a migrant worker, a journalist and a student. The title of the project, 5+1, could be gesturing towards a redistribution of the sensible and something more: 5 is the 5 ring roads that are part of the regime of the sensible, the +1 points to the intervention, which suggests that it wants to add something – new visions, new sounds, new smells, new words, from the artists and also the people living there who exercise their agency. How does the work of Ma Lijiao do that?

3. **Ma Lijiao:** I organized a WeChat group with my group of migrant worker friends who live in Xiaojiahe East Village. One morning, I was woken up by a WeChat chat from one of the village’s women, who wanted me to help her to re-sit the college entrance examination the next year in order to get into a college. It turned out that Chen Yan was not a fresh graduate from high school. The screenshot of their conversation was part of the exhibition. It shows the mundaneness of their conversation on social media, it brings to light the aspirations of the migrant workers, their hopes of moving upwards in the social hierarchy – such as the construction boom, high mobility, technological innovation, dislocation, social inequality, and environmental deterioration – have been repeatedly addressed in Chinese visual arts since the 1990s. From this list, Ma Lijiao’s work interrogates especially the increased social inequality that accompanies China’s economic rise. In probing into this link between art and social inequality, we are inspired by the invisibility of life beyond the fifth ring road. What are the implications of this invisibility? Following French philosopher Jacques Rancière, what is rendered visible and what not, is part of the distribution of the sensible. This is “the system of self-evident facts of sense perception that simultaneously discloses the existence of something in common and the delimitations that define the respective parts and positions within it.” It is the system that produces in- and exclusion that renders things visible or invisible, sayable or unsayable, audible or inaudible, through which the status quo in society is maintained. What is rendered sensible is often that which may challenge the status quo. Art, by its practices and forms of visibility, intervenes in the distribution and reconfiguration of the sensible in the social space; its aesthetics, “is a delimitation of spaces and times, of the visible and the invisible, of speech and noise, that simultaneously determines the place and the stakes of politics as a form of experience.” Thus, aesthetics can help to contest naturalness and obviousness.

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*Fig. 1 (above): Renaissance style marble statue of a nude female stood incongruously next to a ‘villager’ basement that was inhabited by migrant workers.*

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**Deng Liwen (Zoénie) and Jeroen de Kloet**
The land became ungoverned, and contractors now rented of China's urbanization.15 Take for example a renaissance style mer Beijing mayor Chen Xitong who was later jailed on charges in the creation of zombie buildings and zombie cities. These problems, or the overheated real estate industry, which result buildings are symbolic of the frictions of China’s alleged economic boom. As such, these modern ruins are left-overs from the real estate and inhabited district; that is the Beijing that the authorities in Ma’s work is not so much a “revolution of the senses” as the ‘site-responsive artwork’. The work unfolds itself in a complex interplay between the specific site, its social relations and the contradictions and tensions that come with rapid growth and urbanization of Beijing. The work is a critical intervention in the narrative of urban growth in Beijing, given that it foregrounds how the top-down, capital driven urban development does not bring the China Dream to those who are rootless in the city. It is not the first work to do so, as we have shown already, but the work strikes us as significant in two aspects. First, in the ways the artist enacts different roles as to allow migrant workers and inhabitants of the urban and audible the contradictions and tensions that come with the rapid growth and urbanization of Beijing. The work is a critical intervention in the narrative of urban growth in Beijing, given that it foregrounds how the top-down, capital driven urban development does not bring the China Dream to those who are rootless in the city. It is not the first work to do so, as we have shown already, but the work strikes us as significant in two aspects. First, in the ways the artist enacts different roles as to allow migrant workers and inhabitants of the urban and audible the contradictions and tensions that come with.

Ma’s final manifestation during his visit to the village came in the form of a student, but only after he was confronted by security guards, and subsequently the police. A couple of contractors on the site found offence with Ma’s filming of them and the buildings. “Do you think you can film me?” they ask, after which Ma replies, “everybody can film in public space.” Significantly, at the end of the film, the camera movement loses control, shooting the floor and then sky randomly, and finally ends in the interior of a bao. By retracing to such a private space Ma questions the possibility of public space in China, an inquiry enhanced by the audible argument. To escape the confrontation Ma proclaims to be a student, rather than a journalist. Once the police are called in, Ma tells them he is an art student who finds the ruins interesting and beautiful. Ma told us, “He (the police captain) ordered me to delete the video so that I could go away (...). I did. But afterwards I asked someone to recover the video.” In his work, Ma renders visible the confrontations between contractors’ versus land renters versus journalists, and the conflicting power relations embodied by these three parties. In addition, he raises questions about urbanization – who can use the land illegally with impunity and who cannot, what is public space and who has the right to govern the public space, who profits most from construction and demolition?

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No more dreams? Through his acting as a migrant worker, migrant workers emerge not as an anonymous horde of people, but as individuals with voices, thoughts and feelings. In his acting as a journalist and an art student, he interrogates the legitimacy of the ‘right’ of land renters to reveal the conflicting ideas of ‘public space’ in urbanizing Beijing. Ma thus renders visible and audible the contradictions and tensions that come with the rapid growth and urbanization of Beijing. The work is a critical intervention in the narrative of urban growth in Beijing, given that it foregrounds how the top-down, capital driven urban development does not bring the China Dream to those who are rootless in the city. It is not the first work to do so, as we have shown already, but the work strikes us as significant in two aspects. First, in the ways the artist enacts different roles as to allow migrant workers and inhabitants of the urban and audible the contradictions and tensions that come with.

In the village Ma discovered a walled compound with unfinished villas, called “Yuanmingyuan Villa” (Yuanmingyuan beetle). These modern ruins are left-overs from the real estate bubble that still haunts China, and have now become the home and work place of some migrant workers. These unfinished buildings are symbolic of the frictions of China’s alleged urbanization progress. The unfinished buildings and real estate projects in China are mainly due to economic and financial problems, or the overheated real estate industry, which result in the creation of zombie buildings and zombie cities. These unfinished villas were developed and built by the son of the for- mer Beijing mayor Chen Xitong who was later jailed on charges of corruption. As Ma explained, “later, thanks to the 16-year sentence of Chen Xitong, and the lack of proper certification of development and construction, this project was suspended.”16 The land became ungoverned, and contractors now rented out the spaces to the migrant workers.

In images of the area Ma confronts us with the flip side of China’s urbanization.17 Take for example a renaissance style mausoleum of Europeanness, which has now faded into a ghost; her private parts covered with yellow paint. The statue serves as a marble mausoleum of China’s urban art images in mainland China”, China Information 29(2):253-281.

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