

Cantocore Import/Export

The Cantocore Import/Export exhibition examines, through applied art practice, the relationship between import and export of culture between Guangzhou and San Francisco by asking a simple phrase: Are you Cantocore? Guangzhou, also called Canton, is the third most populous city in China and its province, Guangdong, is a major manufacturer of textiles and electronics for export to the United States. San Francisco has the largest import of Chinese immigrants of any US city, primarily from the Guangdong province. Chinese immigrants also created the largest Chinatown in North America in San Francisco. However, understanding the conceptual framework of Cantocore is not limited to geographic divisions, nor reductive dichotomies driven by post-colonial stereotypes such as East vs. West, nor Olympic nationalism proudly paramount in China vs. US “non-political” sports matches. Cantocore is the reality of life versus the theory set forth by jurisdictions where people live.

Originally, the San Francisco-based Chinese-American band “Say Bok Gwai,” roughly translated “dead white demon” in Cantonese, coined the term “Cantocore” to describe their own musical genre that juxtaposes hardcore metal and punk with Cantonese vocals in blasted 30 second sonic increments. This rapid fire short attention span is at the core of contemporary Cantonese culture. It doesn't dwell – it does. People don't wait for roads to finish, or for the latest movie showing overseas to come to the cinema; they buy it. Workers don't look for a bed when its time to take a nap, or complain about the hot weather. Guys just take their shirts off, families play badminton in the streets for fun, or a mom will fit all three of her kids onto a bicycle to get somewhere – its faster that way! Cantocore is living around the guidelines set in place by some one.

With the projected trajectory of China's GDP approximating the United States in year 2030, there is rapid increase of international interest in the political, social and economic condition of China. It is impossible to understand the real effects of this growth and the black swans this growth will generate simply through the guise of economic analysis. Rather, traditional analytical techniques must be augmented with qualitative research to attempt to understand what is happening with China's growth. This is already happening with large contemporary art exhibitions internal to China such as the upcoming 3rd Guangzhou Triennial and Shanghai Biennials dissecting the impact of globalization, Chinese identity, the evolution of political structures, and how this dynamic culture is changing. Similarly, the rise of post-industrial zones used by Chinese artists such as Beijing's Da Shan Zi (798) and Shanghai's Moganshan Lu then being commercialized by international galleries are

indicators of the rise of contemporary art, particularly in Northern China. Cantocore is a call for participation for practitioners internationally to directly investigate, through art practice, what is happening in the South of China in a way that is not clustered nor so easily commercialized-to-death, but is uniquely Cantocore.

San Francisco has developed in a similar way to the United States like Guangzhou has to China. It is neither the heart of the art world like New York City, nor is it the trendy with superflat palm-tree powered artwork being pumped out like Los Angeles. Similar to Guangzhou, San Francisco is situated as one of the commercial areas far from the seat of political power in the United States. This has helped it to be on the fringe of culture, legal precedent, and progressive commerce over the last 40 years since the revolutionary year of 1968. In San Francisco there were peace protests against the US military's involvement in the Vietnam War incubating the cultural preparations for the Summer of Love all which pushed San Francisco even further to the most experimental edges of American Culture. During the same year in China, youth were still encouraged to be rebels until December of 1968 when Mao Zedong sent the youth to be re-educated in the countryside in the "Up to the mountains and down to the villages" movement. Because of much of this upheaval, new waves of people from the south of China migrated to Western United States, taking culture and style with them. Cantocore is concerned with how these different cultures have come together, are similar and different.

As a framework, Cantocore is the flow and change of imported and exported culture and materials globally from the Pearl River Delta region. With Guangzhou's production emphasis and irregular enforcement of laws, the creative value of any one gesture is amplified or discarded in a Darwin-like way where styles are replicated and modified in blistering succession. Factories churn out various qualities of goods for both export and local sale allowing all income levels of people in the region to participate in global brands. Thus, people who live in Canton more easily adapt to new trends in technology and fashion. All forms of sales are available. From conventional malls with high-end pristine commodified temples are well lit, to thousands of middle-grade shops surrounding the malls, all the way down to street pirate DVD peddlers, if you want something you can get it.

Similarly in San Francisco, if one wants the latest movies, or software, there is ample services to get whatever one wants. And, since San Francisco has such a large Chinatown and Mexican Mission district full of immigrant-owned shops,

inexpensive Made-in-China goods are had alongside the international style that dominates the financial centers of the city.

The artists in the Cantocore exhibition were tasked with creating projects which explore import and export, materially and conceptually. Practically, how can one's artwork be actualized either through fabrication locally in Guangzhou or imported from San Francisco? Guidelines for the creation of the work were left alone since modern strategies for creating artwork such as remaking, remixing, interpreting, pirating, translating, copying, and appropriating content, already espouse the Cantocore style. After the proposals were received from invited artists, curation of works took place based upon the processes, scope, location of artists and available resources to constitute this first Cantocore dialogue.

Cantocore Guangzhou is divided into two halves. The first part of the show, "Import," features Chinese and American artists including Deer Fang's video installation "News Reenactment" of remade small scenarios from news in the public and Misa Inaoka's Made-in-China community editable toy modifications. Setting a backdrop for the first-half of the show, Huang Xiaopeng's large scale slogan banner looms in the background allowing all to observe the addition of meanings from translated signs. Jon Phillips' "Artonomics" Chinese-government-themed screen displays real-time statistics about the Chinese condition. Other artists works include Justin Hoover's "100 Performances." This work enlists a few Chinese actors and actresses to follow the scripts from 100 San Francisco-based artists' two minutes performances during the show opening. Sculptural works include David Johnson's "Made In China" highlighting the contents of shipping through cardboard boxes and Guy Overfelt's returned-to-China life-sized inflatable American Trans-Am. Also, there will be a video screening titled "Stardusted" curated by Clark Buckner selected from M17 (Mission 17) Video Archive, highlighting video works specific to the themes of this exhibition.

The second part of the Cantocore show, "Export," features major installations such as JD. Beltran's "Downtown Mirror" projection of jumbo-jet airplane flyovers and Katherine Worel's "Domestic Bliss" reviewing the whimsical American interest with Buddhism. Local Guangzhou artist Hu Xiangqian at the second opening is set to perform as his "black" rapper persona with a live band. Meanwhile, Lin Fang Suo's installation uses fruits to investigate the idea of "exploitation". Zhou Tao performed and documented his daily routine in a shopping mall. The second half also features an on-going collaborative project called the Huangpu Village Video Project led by Wang Ge, Deer Fang and students from both Sun Yat-Sen University and Guangzhou Art Academy. This

installation presents documentation and studying of the Huangpu village, a former trade village near a harbor now caught in the middle of increasing urban growth on the outskirts of Guangzhou.

These two halves of the show highlight that import and export of culture, like material trade, is in a constant state of consumption and recirculation. This is the first major exhibition of the Cantocore project and is opened up to critique and analysis during the show in order to inform the next version of this project as is exported to San Francisco in winter 2008.

硬核广州— 进口/出口 展览陈述

“硬核广州—进口/出口”展览通过艺术实践检验联系着广州和旧金山的进出口文化，并提出这样的问题：你是硬核广州人吗？广州是中国第三大人口城市，其省会广东省是主要出口美国纺织品和电子产品的生产地。同时旧金山是主要“进口”中国移民的美国城市。这些移民也主要来自广东地区。中国移民也在旧金山建立了北美最大的唐人街。然而，理解“硬核广州”的概念框架不能仅仅局限于地理上的分界，也不应做简单后殖民的分裂模式：东方和西方，或国家主义至上的奥林匹克中的中国对美国，所谓“非政治化的比赛”。“硬核广州”是生活的现实与人们生活管辖区内理论的对抗。

“硬核广州”一词来源于旧金山华裔乐队“死白鬼”。他们创造了“硬核广州”一名词来描述他们的音乐流派，他们用广东话演绎硬核摇滚和朋克音乐，三十秒钟爆破式的短曲。这种火爆和暂时的注意力持续也是当代广州文化的核心。它不在于持久，而在于行动。人们无须等待道路维修的最终完成，或最新的电影在影院上演；到了午睡时刻工人们连床都不用找；大人小孩在大街上打羽毛球；一个骑单车的大妈可以把三个小孩都载上车。硬核广州是生活在别人设下的规范的周围。

随着2030年中国国民总值将达到美国水平的预算轨道，中国的政治，社会和经济状况越来越得到国际的关注。但是经济分析是无法真正理解这种增长和增长所带来的不可预知性的。相反传统的分析技术必须加入大量的研究项目来试图理解中国的发展。这已经发生在许多中国国内的大型当代艺术展，如即将到来的第三届广州三年展和第七届上海双年展。这些展览剖析全球化的影响，中国的身份，政治格局的演变和中国这一有活力的文化正在如何改变。相似的后工业艺术区的兴起，北京的大山子和上海的莫干山路。这些先由艺术家介入，后由国际画廊实现商业化的地区，是当代艺术特别是在中国北方兴起的见证。硬核广州希望邀请国际文化实践者一同直接参与探讨中国南方广东地区应该实现什么样的艺术发展模式，一种非轻易走向商业死路，并且属于广州的一种模式。

旧金山在美国有着相似的发展道路。它不是像纽约一般的艺术心脏，也不是像洛山机一般的艺术时髦之地。更类似于广州，旧金山坐落于远离政治权利中心的商业地区。这使它在1968年后的40年来成为了文化的边缘地，立法改革的先驱和先进的贸易地。1969年旧金山有过大型反对美国军队参与越南战争和平示威活动，这也孵化了把旧金山推向美国实验文化前沿的“夏日之爱”聚会。同年于中国，年青人被鼓励成为造反者，直至1968年12月的上山下乡再教育运动。由于中国几次兴起的运动促成了新一批的中国南方移民移居美国西部，这批移民也带着他们的文化，习惯和风格移居到了美国。硬核广州项目关切的是这些不同的文化如何走到了一起，它们的相似和不同之处。

作为一个理论框架，硬核广州是关于来自珠三角地区的全球进出口文化和物质的流向和改变。广州的生产重点和执法的非规性，至使任何一个人的创造性的姿态都得到了放大或达尔文式的被淘汰。各种风格被泡沫般不断地复制和修改。工厂为出口和本地销售搅拌出不同质量的产品，同时这也使地区中不同消费层次的人们参与到全球品牌中。因此居住在广州地区的人们更容易适应科技和时尚的新潮流。各种形式的销售都可以找得到，从传统的灯火辉煌的大商场，售卖正牌的殿堂，到成千中等档次的大商场周边的小店铺，到街上的DVD小贩，只要你想要的都能找到。

相似在旧金山，那儿有充足的服务可以满足你得到最新电影和软件的需求。而且旧金山的唐人街和墨西哥人为主的Mission区域密布了各种移民经营的商店，价格便宜的“中国制造”产品与城市金融中心的国际风格肩并肩。

硬核广州展览中的艺术家从观念上和物质上探讨进/出口文化。如何通过广州本地制作，或从旧金山进口来实现艺术计划。当代艺术策略中的重做，重混，演绎，翻版，翻译，复制和挪用也充分体验了“硬核广州”的风格。在我们收到邀请艺术家的计划书后，我们根据作品的实施过程，规模和资源来构成这第一次的“硬核广州”对话。

硬核广州展览由两部份组成。第一部份的“进口”主要有方鹿的“新闻重演”录像装置，在公共空间重做了三件新闻中的小情节，Misako Inaoka 的中国制造的改造玩具。展览的背景是黄小鹏的大型标语，作品邀请观者思考这个翻译标语中额外添加的涵义。Jon Phillips的 Artonomics 是政府办公室形式的LED屏幕，实时播放着关于中国状况的数字。其他艺

术家包括Justin Hoover的“100个行为”，这个作品雇佣几个中国演员在开幕式当天重新表演旧金山艺术家的两分钟行为。David Johnson的装置强调了“运输”的意义；Guy Overfelt的原大充气美国跑车通过展览又回到了作品物件的生产地。届时我们将会由Clark Buckner策划的录像放映活动“星尘”。录像作品主要从Mission 17的M17录像档案中挑选，主要介绍与本次展览主题有关的旧金山艺术家录像作品。

在硬核广州的第二部分“出口”，主要装置有JD. Beltran的“城市镜”，普通客机在城市上空飞过的影片；Katherine Worel的“家庭福佑”幽默地在美国人身上映射佛教信仰；广州艺术家胡向前将用他黑人歌手的形象为做第二部份展览做开幕行为；林芳所用水果来和我们探讨“剥削”的概念；周滔在商场中实现并纪录了他一天的日常行为。这部份的展览还包括“黄埔村录像计划”，一个由王铭和方鹿带领，由20多名广州中山大学学生和广州美术学生制作的录像装置，展现了一个昔日繁荣的古进出口贸易海港村，今日却处于城市化的困境中。

这两部份的展览突出的进出口文化，正如物质贸易一般正在持续地被消耗和再循环。硬核广州希望通过展览发起更多的讨论和分析，并为接下来我们“出口”到旧金山版本的展览提供参考。