

MOTIONLESS

移动非移动

AN EXHIBITION PROPOSAL BY JÉRÉMIE DESCAMPS,
URBANIST, RESERACHER

Attention: this is a working document, all images provided here are not the final images of the project, which will be designed and adapted according to the space of the venue

MOTIONLESS:
AN ART-SCIENCES RESEARCH, A MULTI-CHANNEL EXHIBITION ABOUT MOBILITY IN CHINA



Photograph of the life of ordinary Chinese, from 35 mm negatives found in a recycling area north of Beijing, 1998, © Collection Silvermine - Thomas Sauvin

« *MotionLess* » offers a narration through Chinese cities' time and space. While mobility is now at the heart of China's urban lifestyles, bringing multiple possibilities of emancipation (work, leisures, connections...), it also appears as a catalyst for the ambivalences that citizens feel towards the speed of ongoing changes. In this exhibition, Chinese and French researchers and artists depict how mobility became a core element of China's unprecedented acceleration, as well as paradoxal desires of common people to always want more mobility, but at the same time, more stability.

« My bus, heavy from so many stories, will leave from Chinese people Daily Life, and mark a stop at the stations Politics, History, Society, Culture, Memory, Feeling, Desire, Secret. It will also move across some places that don't even have a name. A few stories will disembark along the way, while others will climb on; eventually, after this long and eventful journey, my bus will return Chinese people Daily Life. »

Yu Hua, *China in Ten Words*

RESEARCHERS & ARTISTS

_JÉRÉMIE DESCAMPS, URBANIST 小米, 城市学者
_THOMAS SAUVIN, ARTIST 苏文, 艺术家
_WANG GONGXIN, VIDEO-ARTIST 王功新, 艺术家
_MARIE TERRIEUX, ART CRITIC 马力, 艺术评论家
_ZHOU LE, SOCIOLOGIST 周乐, 社会学家
_ZHANG CHUN, GEOGRAPHER 张纯, 地理学家

CONTEMPORARY PHOTOGRAPHERS

_ZENG HAN 曾翰
_XU PEIWU 许培武
_LI LANG 黎郎
_SONG TAO & JI WEIYU 宋涛、季炜煜
_AN GE 安哥
_LU HENG 卢恒
_DAI JIANYONG 戴建勇
_ZHU HAO 朱浩
_REN SHULIN 任曙林
_BAI CHUAN 白川
_MOYI 莫毅
_DA SHI (LI CHUNQIANG) 大食 (李春强)
_LEI BENBEN 雷本本
_XUE TING 薛挺
_LIU KE 刘珂
_NADINE STIJNS
_SUN XIAOXI 孙晓曦
_GAO YUAN 高远
_PENG XIANGJIE 彭祥杰
_ZENG YICHENG 曾忆城
_TANG HAOWU 唐浩武
_QIU 丘
_ZHOU MING 周明
_WANG YISHU 王轶庶
_WANG LIN 王淋

1 MONUMENTAL VIDEO-INSTALLATION

5 CHINESE CITIES

6 RESEARCHERS & ARTISTS

25 PHOTOGRAPHERS

46 CHINESE CITIZEN INTERVIEWS

1. THE RESEARCH



MotionLess is an exhibition proposal stemming from a transdisciplinary research on the representations and imaginaries of mobility in China (1), led by a group of French and Chinese researchers, experts and artists. Over the course of twenty-four months (2014-2016), urbanist, geographer, sociologist, artist, image collector, art critic and various specialists from both countries collaborated to give substance to this project.

At a time when China is rapidly undergoing radical processes of modernization and urbanization, this research aimed to use a freeze frame to explore the representations of mobility in China over time. The project focused on three aspects of mobility: memory, the imaginaries, and finally, possible futures.

In particular, the research sought to decipher the ways in which Chinese society conceives and appropriates the forms and behaviours of past and present mobility in the context of the profound changes in the country since the economic reforms of the 1980s. Whether in everyday travel, leisure, tourism, moving, or migrating, how do ordinary people experience the rise of mobility? How does the emergence of new possibilities of movement change existing modes and ways of living? In a broader debate, what links exist between mobility and representations of modernity in China?

In an attempt to answer these questions and create a portrait of these imaginaries, the research was organised into three stages.

- The work takes as a starting point an iconographic collection of photos characteristic of the evolution of mobilities in China, gathered from various sources collected by Thomas Sauvin, collector, publisher and

artist, who thus compiled a unique photographic archive for the aim of the research. He mainly focused on four sources: period publications (1950-2000), anonymous studio photos (1950-1980), Silvermine collection photos (1985-2005), and contemporary photography (1980-2010) with the works of 25 Chinese photographers such as Moyi, Qiu et alii. In total, 82 photos were gathered and used for the project. *See full database here.*

- The project bearers then wished to utilise this body of images as a tool to conduct a sociological survey on five Chinese cities—Shenzhen, Beijing, Wuhan, Shanghai, Chongqing—enabling us to understand how Chinese society remembers, forgets, imagines, represents, dreams or experiences mobilities, and projects itself into its urban future.
- Finally, always in connection with the image, the video-artist Wang Gongxin was charged with interpreting and translating the scientific data collected through the project. For this purpose, he created a unique video-installation to allow for visual engagement with the research results.

The diverse forms of production—written reports, infographics, photography, video installation, and documentary—make this research a multi-dimensional project, historical as well as current, scientific as well as artistic. Two pieces of the research are now exhibited at French National Archives Museum in Paris as part of the exhibition *Mobile / Immobile* organized by Mobile Lives Forum.

1. «MOBILITY IN CHINA: A CHINESE VIEW OF 50 YEARS OF ACCELERATION», A PROJECT BY SINAPOLIS. THIS PROJECT HAS BEEN FUNDED AND SCIENTIFICALLY AND ARTISTICALLY SUPERVISED BY THE MOBILE LIVES FORUM, A RESEARCH AND PROSPECTIVE INSTITUTE CREATED BY SNCF TO PREPARE FOR THE MOBILITY TRANSITION.

2. THE RESEARCHERS & ARTISTS



JÉRÉMIE DESCAMPS
SINOLOGIST & URBANIST

Jeremie Descamps works as a sinologist and urban planner since 2007 - he holds a degree from Langues O' and Paris Institute of Urban Studies. He lived in Hong Kong, Guangzhou, Harbin and Qufu before settling in Beijing, where he founded Sinapolis, a studio providing studies and resources on cities and built environments in China. He now lives between France and China.

Jérémie initiated and directed the research.



ZHANG CHUN
GEOGRAPHER

Zhang Chun is Assistant Professor at the School of Architecture and Design, Beijing Jiaotong University, and Research Fellow at the Lincoln Institute Center for Urban Development and Land Policy, Beijing University. Her researches focus on regional and urban planning, urban form and accessibility, community change and neighborhood regeneration et al.

Zhang Chun was in charge of a theoretical study linking urbanization process and mobility in China.



THOMAS SAUVIN
PHOTO COLLECTOR
& ARTIST

Thomas Sauvin is a French photographs collector and editor who created the Silvermine Project, accumulating more than half a million of anonymous color negatives intended for destruction in a Beijing recycling zones. It covers a period of 20 years, from 1985, namely when silver film started being used massively in China, to 2005, when digital photography started taking over.

Thomas was in charge of the photography database research.



ZHOU LE
SOCIOLOGIST

Zhou Le is a PhD graduated from the University of Paris-Dauphine. She is an expert in the field of sociology of organization, sociology of action and sustainable development. She is very active in the fields of education, environmental protection, CSR and civil organization, where she has rich experiences and social network.

Zhou Le was in charge of the sociological survey.



WANG GONGXIN
VIDEO-ARTIST

Wang Gongxin is one of the very firsts artists to have used video as a full art medium in China. His work, initiated in the 1990s, lies at the crossroad between Chinese and Western cultures. He allowed some Western artistic innovations to be brought to China for his fellow citizens. His pieces seek to grasp the relationships between generations but also to explore the boundary between reality and the unreal.

Wang Gongxin created a video-installation based on the sociological data of the research.



MARIE TERRIEUX
ART CRITIC

Marie Terrieux specialized in Chinese and Vietnamese contemporary art. She holds a Master of History of Art as well as a postgraduate diploma (DEA) in Language Sciences at EHESS. She lived and worked in China from 2005 to 2016 where she organized and curated numerous exhibitions with Chinese or International artists. Marie is now the director of an art centre in Grand East region in France.

Marie followed and documented the artistic part of the research.

3. *MOTIONLESS* EXHIBITION: NARRATION



Four spaces with four chapters follow each other. Each chapter uses material from previous chapters to build its contents: the first chapter presents the general framework of the research, the second chapter stages the photography archive used during the sociological survey, the third chapter consists of 20 Chinese citizens portraits based on photos they selected during interviews, and the fourth chapter is a video-installation that interprets the results of the research in a sensitive and visual way.



CHAPTER 1 : PROTOCOLE

The first chapter of the exhibition presents the spatial and sociological framework of the research as well as its methodology, which is scientific and intuitive. Plans and photos of Shenzhen, Beijing, Chongqing, Shanghai and Wuhan are displayed, showing the different urban morphologies of these 5 cities as well as the location of the sociological interviews made by the researchers with 46 Chinese citizen. Tables of statistical and sociological data are also presented.



CHAPTER 2: CHINA'S GREAT ACCELERATION

This part proposes a photographic archive gathering 82 iconic photos and graphic images of Mobility in China. The photos are organized according to a chronological timeline with key data on the evolution of mobility in China through time. Combining four different sources (1930-to-day), pictures capture a change in lifestyles in which acceleration of rhythms plays a central role. In return, this paradigm shift brings growing complexity and raises new questions among urban dwellers.



CHAPTER 3: CITIZEN PORTRAITS

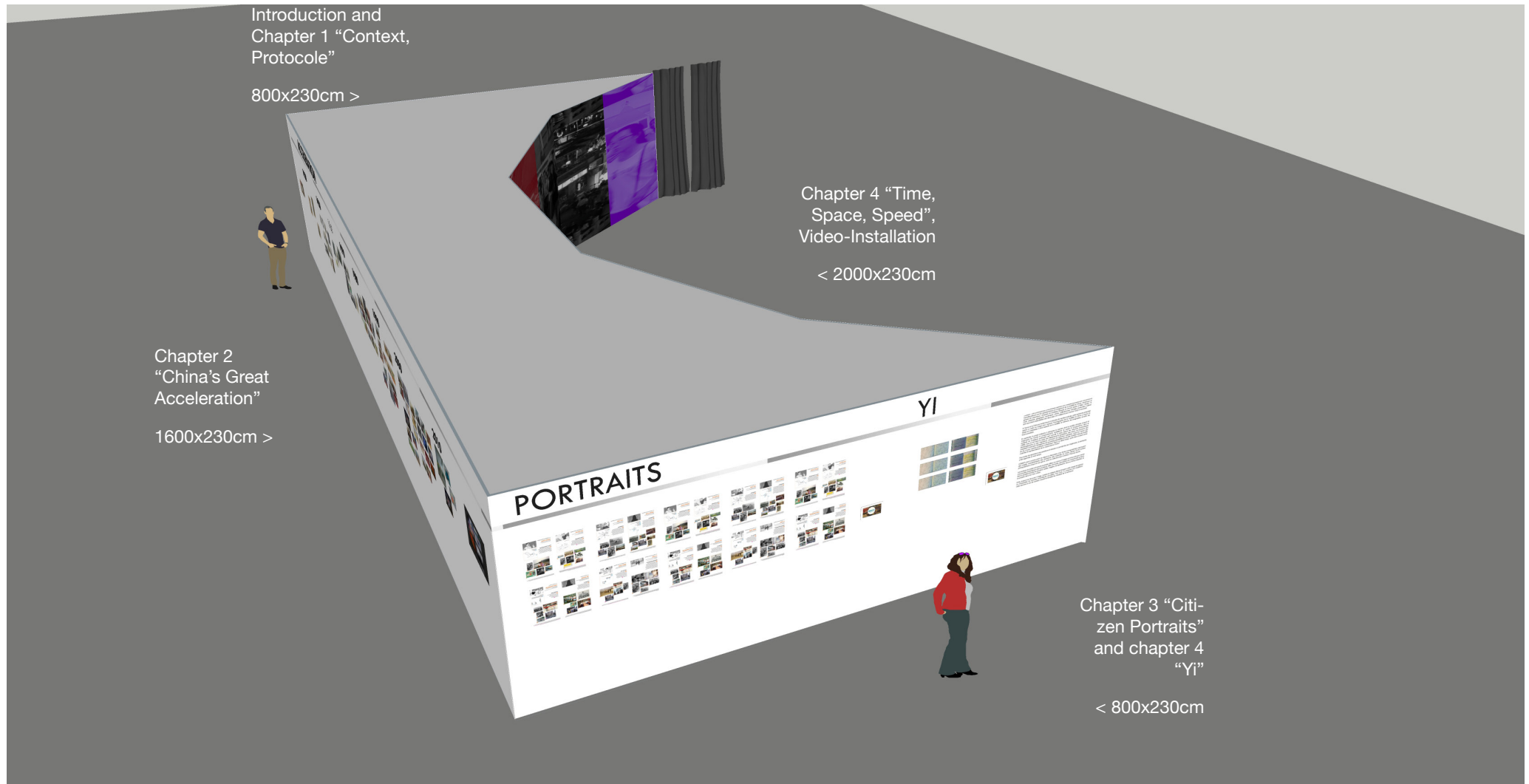
This chapter presents a selection of 20 sociological portraits (out of 46) based on photos interviewees selected from the photographic archive during the sociological survey. These portraits capture the memories, the present situation and the projections of Chinese individuals vis-à-vis their mobility, as well as the characteristics of their behaviour while traveling - whether daily, occasional or exceptional travels.



CHAPTER 4: TIME, SPACE, SPEED

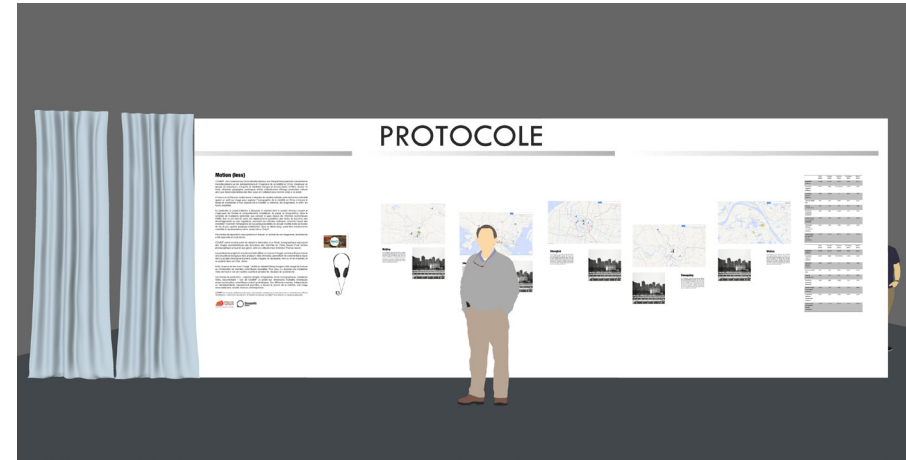
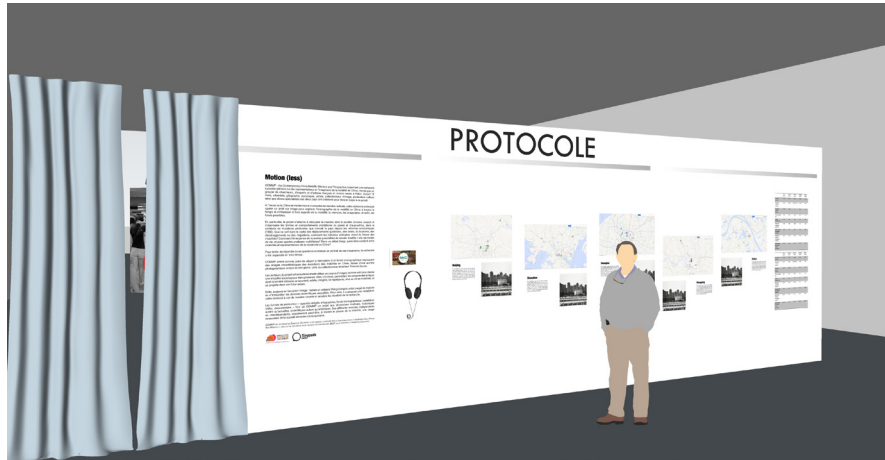
The last part of the exhibition is a giant video installation, called "Yi", designed by video-artist Wang Gongxin, based on data collected during the sociological survey, and based on the artist's own interpretations of the concept of "Mobility". This immersive and poetic work is a multi-screen device where the artist questions the concept of mobility through the triptych "time-space-speed".

4. *MOTIONLESS* EXHIBITION: TECHNICAL DETAILS (OPTION 1, HEMICYCLE)



- Total length and height: 5200x230cm
- Material: Museum Walls / Picture Rails ; Photos Prints & Frames; Vinyl Prints; HD Video Projectors; Speakers; HD Players; Small Screens; Headphones; Curtains; Paintings and Lightings
- Medias: 4 Short Films of about 4' each (loop) ; 1 Video Installation of 4,11' (loop); 1 HD projection (optional)

4.1. CHAPTER 1: CONTEXT, PROTOCOLE

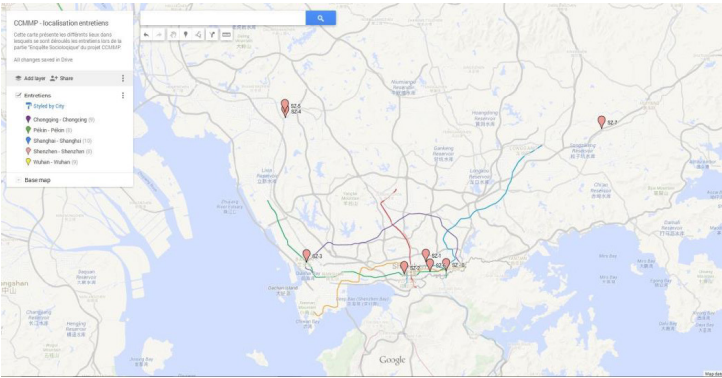


- Content: The first chapter of the exhibition presents the spatial and sociological framework of the research as well as its methodology, which is scientific and intuitive. Plans and photos of Shenzhen, Beijing, Chongqing, Shanghai and Wuhan are displayed, showing the different urban morphologies of these 5 cities as well as the location of the sociological interviews made by the researchers with 46 Chinese citizen. Tables of statistical and sociological data are also presented.
- Length and height: 800x230cm
- Material: 1 Small Screen with Headphones; Vinyl Printing; Curtains
- Media on Small Screen: Short film, 4,04', Episode 1 - Project Root

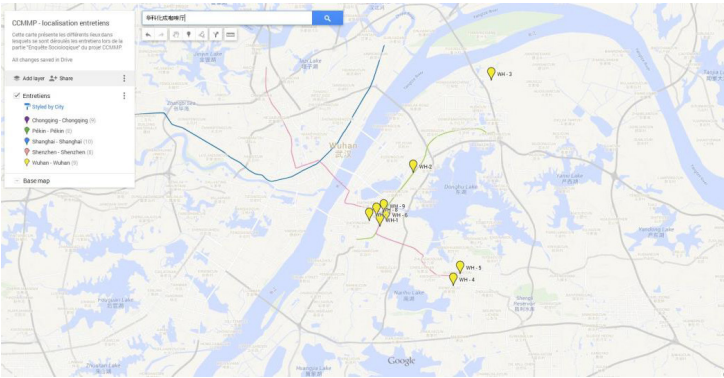


5 CHINESE MEGACITIES

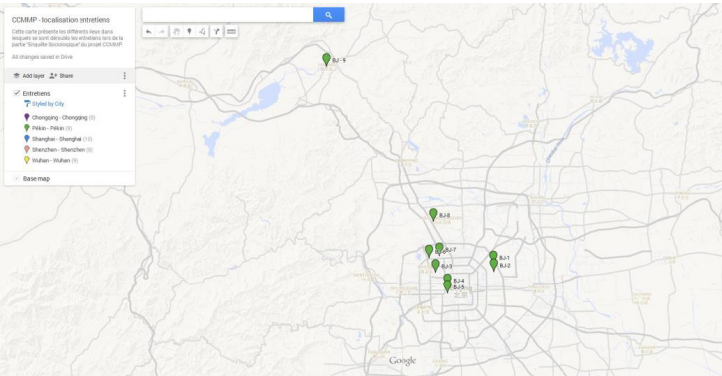
PLANS AND DATA



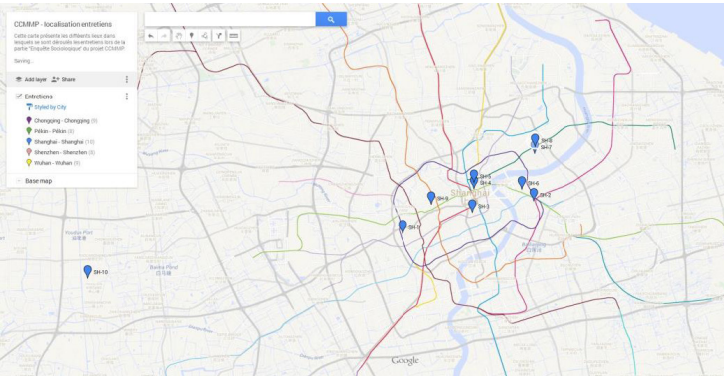
Shenzhen



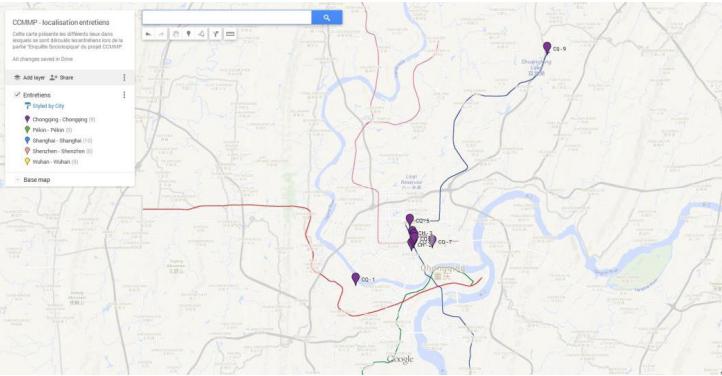
Wuhan



Beijing



Shanghai

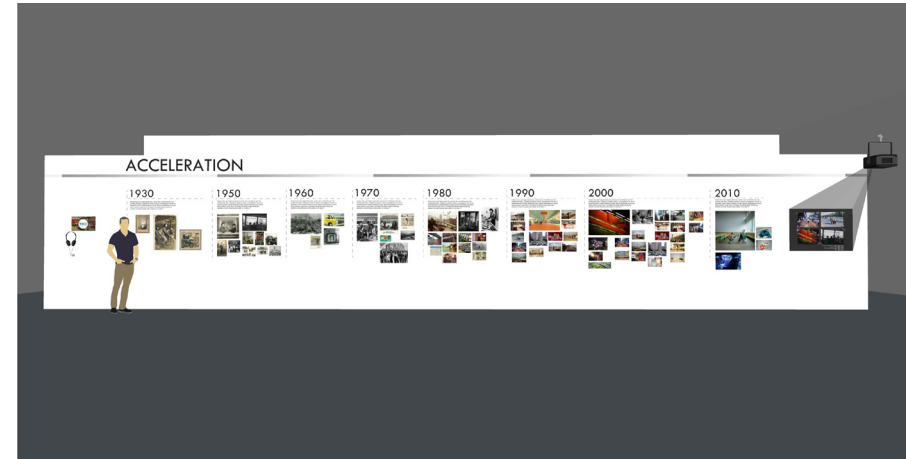


Chongqing

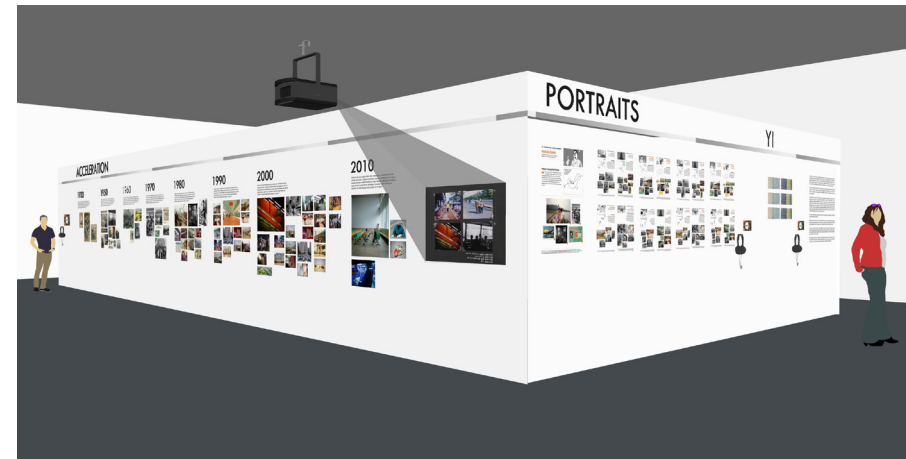
(millions)					
Population	2.897	1.4276	0	20.14	2.66
agricole ²					
(millions)					
Taux de natalité	8.93	8.18	18.84	10.37	11.28
(%)					
Taux de mortalité (%)	4.41	5.24	1.07	6.77	4.98
Densité de population (hab/km²)	1289	3809	13290	374	1203
Volume annuel de passagers ³	1.514	1.59	2.017	1.714	2.962

Cities Statistic and data

4.2. CHAPTER 2: CHINA'S GREAT ACCELERATION



- Content: This part proposes a photographic archive gathering 82 iconic photos and graphic images of Mobility in China. The photos are organized according to a chronological timeline with key data on the evolution of mobility in China through time. Combining four different sources (1930-today), pictures capture a change in lifestyles in which acceleration of rhythms plays a central role. In return, this paradigm shift brings growing complexity and raises news questions among urban dwellers.
- Length and height: 1600x230cm
- Material: 1 Small Screen with Headphones; 82 photos and posters, various sizes; 30 to 40 frames; Optional: 1 HD VP for Album projection
- Media on Small Screen: Short film, 3,28', Episode 2 - The Iconographic Database



PERIOD PUBLICATIONS (1950-2000)



Period Publication, Beijing Railway Station, 1960s, © Collection Thomas Sauvin



Contemporary Photography, Beijing Capital Co. Highway Development Group, Sixth Ringroad, 2009, © Collection Thomas Sauvin

ANONYMOUS STUDIO PHOTOS (1950-1980)



Old anonymous studio photo, photo souvenir in front of "Wanti" gymnasium in Shanghai, 1975, © Collection Thomas Sauvin



Old anonymous studio photo, © Collection Thomas Sauvin

THOMAS SAUVIN SILVERMINE COLLECTION (1985-2005)



Photograph of the life of ordinary Chinese, from 35 mm negatives found in a recycling area north of Beijing, 1994, © Collection Silvermine - Thomas Sauvin



Photograph of the life of ordinary Chinese, from 35 mm negatives found in a recycling area north of Beijing, 1998, © Collection Silvermine - Thomas Sauvin

PHOTOS OF CONTEMPORARY PHOTOGRAPHERS (1980-2010)

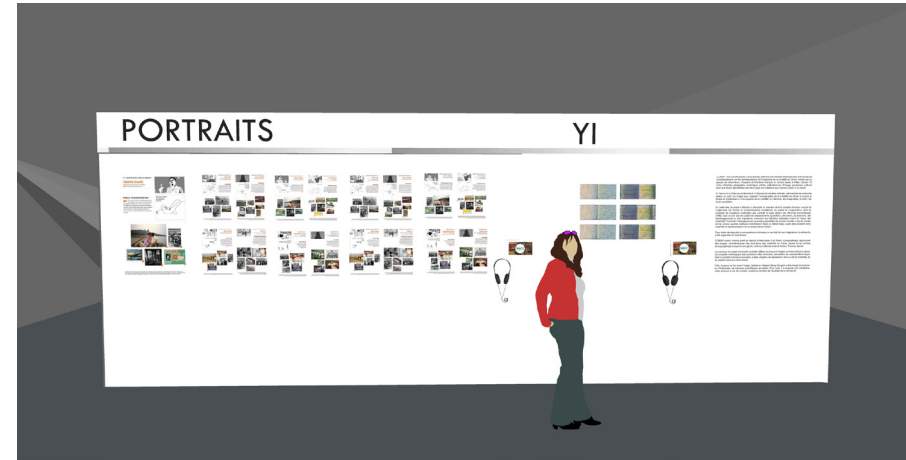


Contemporary Photography, "Photographic Taijiquan" Series, Shanghai, 2010, photographer : Dai Jianyong, © Dai Jianyong

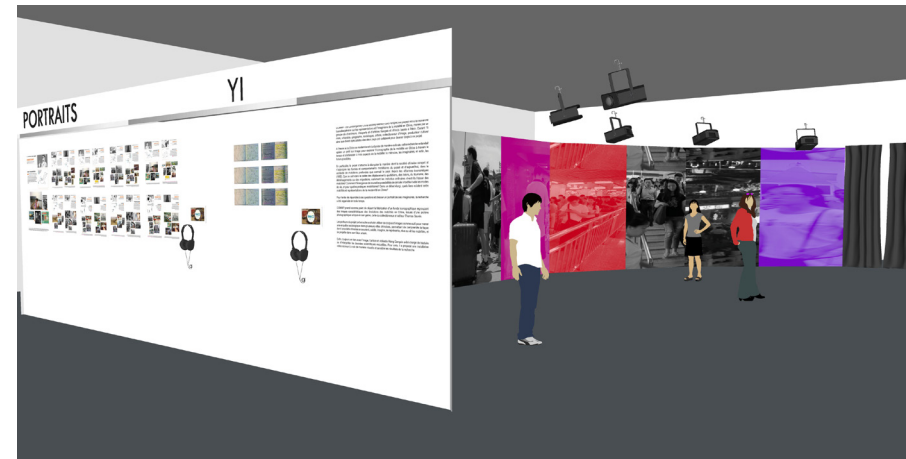


Contemporary Photography, Xinjiang, 2003, photographer : Peng Xiangjie, © Peng Xiangjie

4.3. CHAPTER 3: CITIZEN PORTRAITS



- Content: This chapter stages a selection of 20 sociological portraits (out of 46) based on photos interviewees selected from the photographic archive during the sociological survey. These portraits capture the memories, the present situation and the projections of Chinese individuals vis-à-vis their mobility, as well as the characteristics of their behaviour while traveling - whether daily, occasional or exceptional travels.
- Length and height: 500x230cm
- Material: 1 Small Screen with Headphones; Vinyl Prints
- Media on Small Screen: Short film, 4,51', Episode 3 - The Sociological Survey



EXEMPLE OF A CITIZEN PORTRAIT

PROFIL : homme, 35-40 ans, employé dans la finance, Wuhan, migrant, à Wuhan depuis près de 20 ans



IMAGES SÉLECTIONNÉES : 5, 23, 51, 66, 67



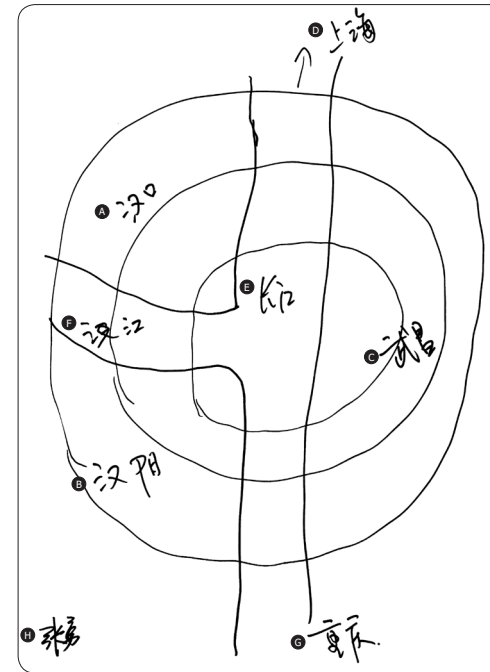
⑤ Photographie anonyme d'époque, photo souvenir sur la Place Tian'anmen, 1968, © Collection Thomas Sauvin
 ② Photographie contemporaine, Beijing Capital Co. Highway Development Group, sixième périphérique, 2009, © Collection Thomas Sauvin
 ⑤③ Photographie contemporaine, série "Taijiquan photographique", Shanghai, 2010, photographe : Dai Jianyong, © Dai Jianyong
 ②⑥ Photographie contemporaine, Xinjiang, 2003, photographe : Peng Xiangjie, © Peng Xiangjie
 ⑤⑦ Photographie contemporaine, "Nous n'avons jamais voyagé main dans la main", Canton, 1997, photographe : Zeng Yicheng, © Zeng Yicheng

MODE DE DÉPLACEMENT QUOTIDIEN : voiture

SOUHAIT
 "C'est ce que j'espère pour Wuhan plus tard" ②

WH-8

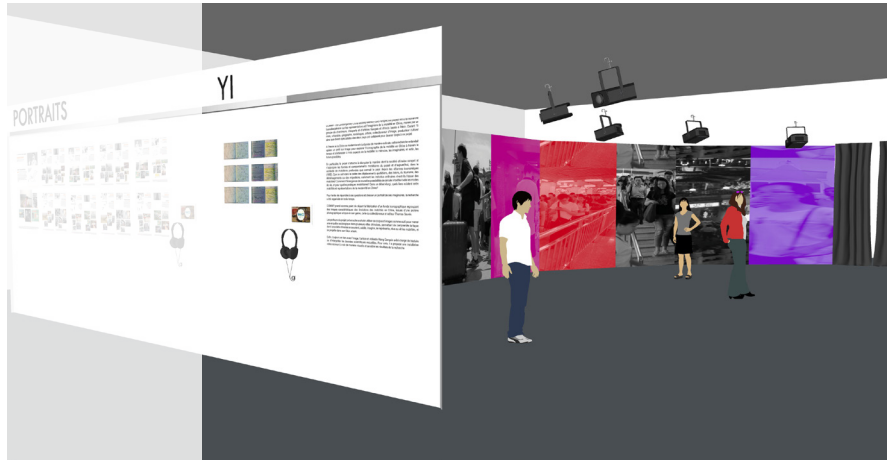
CARTE MENTALE



- Ville représentée : Wuhan
- Type d'informations écrites : les trois villes historiques qui ont formées Wuhan (aujourd'hui devenues des districts de Wuhan), noms de villes et de fleuve et rivières
- A Hankou
- B Hanyang
- C Wuchang
- D Shanghai
- E Le fleuve Yangtze
- F La rivière Han
- G Chongqing
- H Signature

Sociological portrait of an Interviewee in Wuhan. The portrait includes: his socio-professional category, his daily commuting mode; a citation; images he chose to comment from the database; a mind map of his representations of the city he lives in.

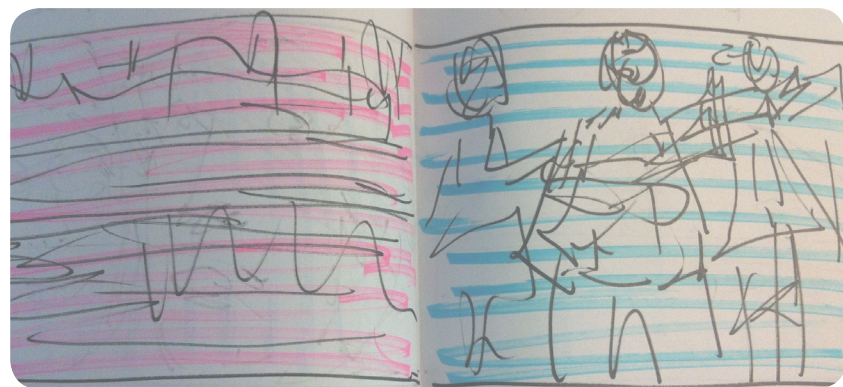
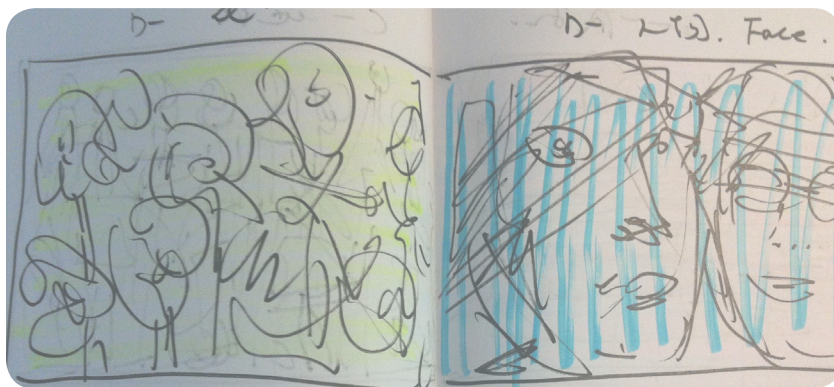
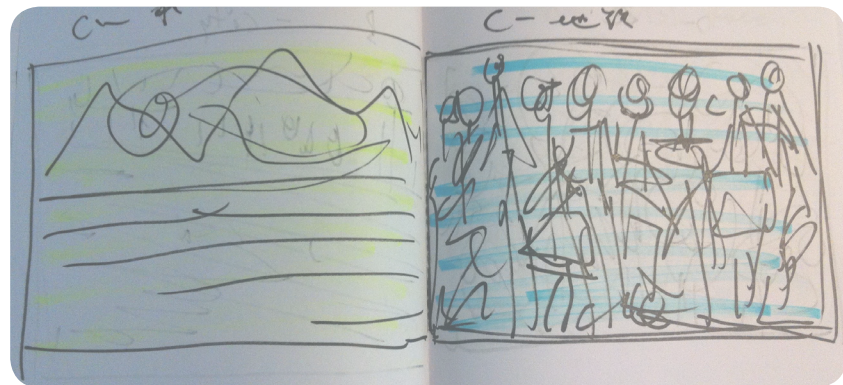
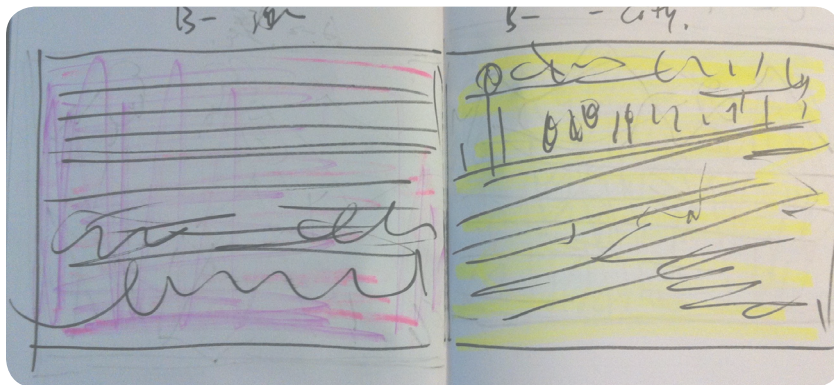
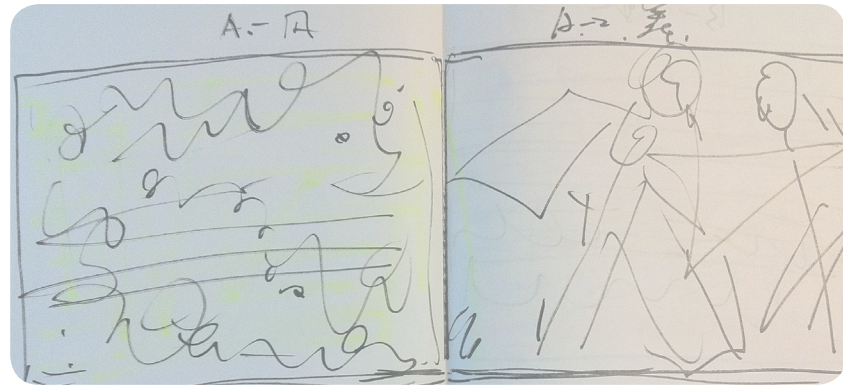
4.4. CHAPTER 4: TIME, SPACE, SPEED



- Content: The last part of the exhibition is a giant video installation, called “YI”, designed by video-artist Wang Gongxin, based on data collected during the sociological survey, and based on the artist’s own interpretations of the concept of “Mobility”. This immersive and poetic work is a multi-screen device where the artist questions the concept of mobility through the triptych “time-space-speed”.
- Length and height: (presentation of the installation) 300x230cm; (video-installation) 2000x230cm
- Material: 1 Small Screen with Headphones; Vinyl Prints; 5 HD VP; 5 HD Players (synchronize); 5 Pairs of Speakers
- Media on Small Screen: Short film, 4,33’, Episode 4 - The Artistic Intervention



PRELIMINARY SKETCHES OF THE FIVE DIPTYCHS

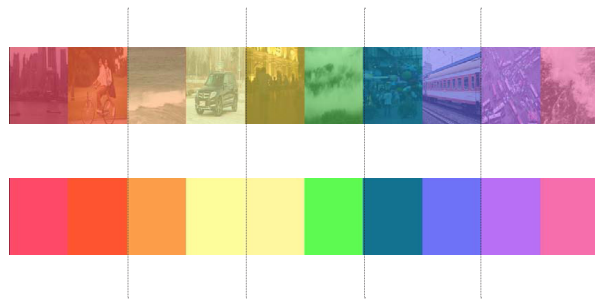


Content of the videos

In shots taken in Inner Mongolia, Beijing, Shanghai, Xinjiang Province, in dense cities or uninhabited areas, Wang Gongxin captures static scenes of natural landscapes, compact urban crowds, highways, and train stations, as well as scenes in public spaces and other places of mobility in China.

Each scene is filmed for 5 minutes. At the time of editing, the duration of the videos is unchanged, but the broadcast speed is changed from 3% to 300% of the real time.

The videos produced by Wang Gongxin are projected with alternating black and white and colour. It uses the “standard” colours of the video beams as filters applied to the projected scenes, according to the following diagram:



Installation

The work is composed of five moving diptychs, whose scenes are projected by five HD optical spotlights. Each diptych has two similar or different planes, projected at various rates of diffusion. The five HD projectors are synchronized. There are also five pairs of speakers broadcasting hyper-accelerated sound.

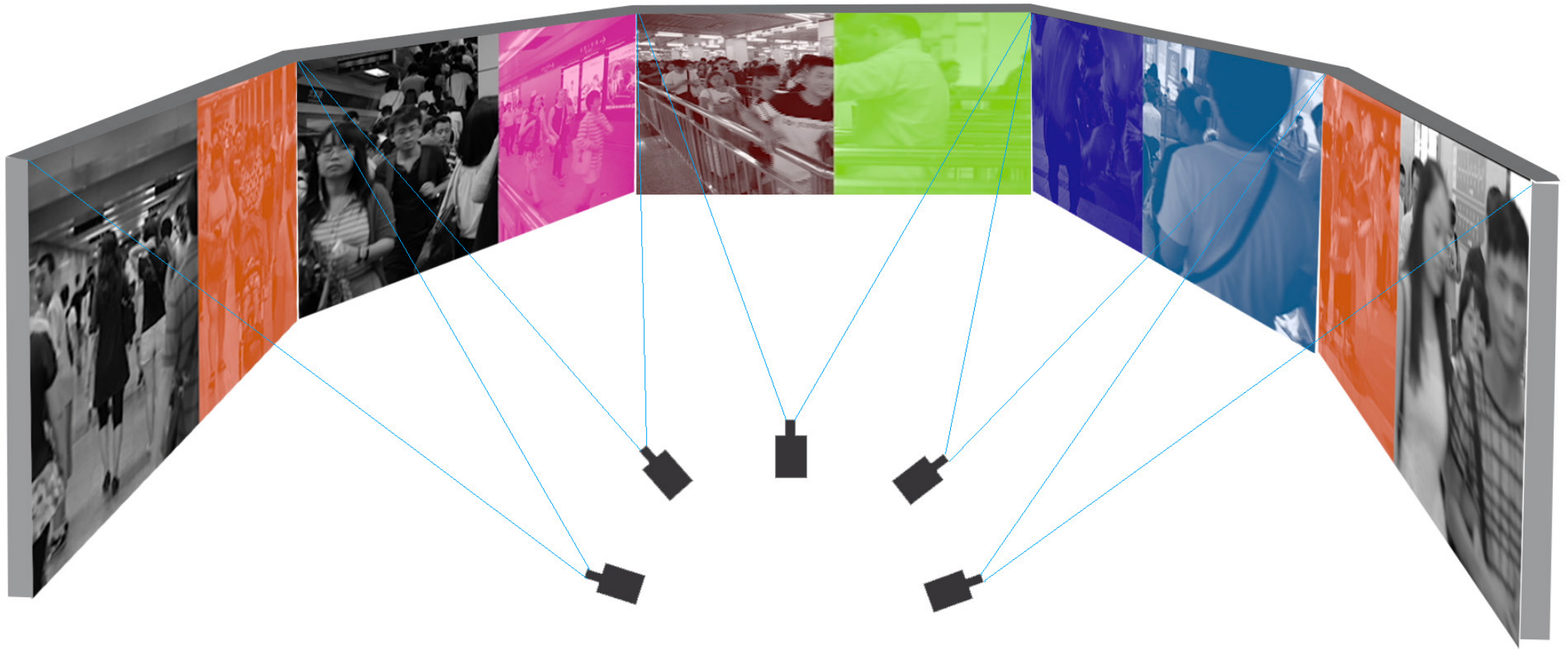
Dimensions of each screen: 400 cm x 230 cm (x 5 screens). Overall length: 2000 cm (20 meters). Height: a ratio of 6 to 9 (about 3 meters).

Space

Spatial dimensions required for installation: a museum space with a ceiling height of no less than 350 cm (3.5 meters) and a required length of about 3000 cm (30 meters).

If the length of the space is less than 30 meters, the dimensions of each screen or the installation according to devices 2 and 3 can be modified in panels or hemicycle.

DISPOSAL: HEMICYCLE



- 5 HD video projectors
- 5 HD Players (synchronize)
- 5 pairs of speakers
- Screen size: 400cm x 230cm (x 5)



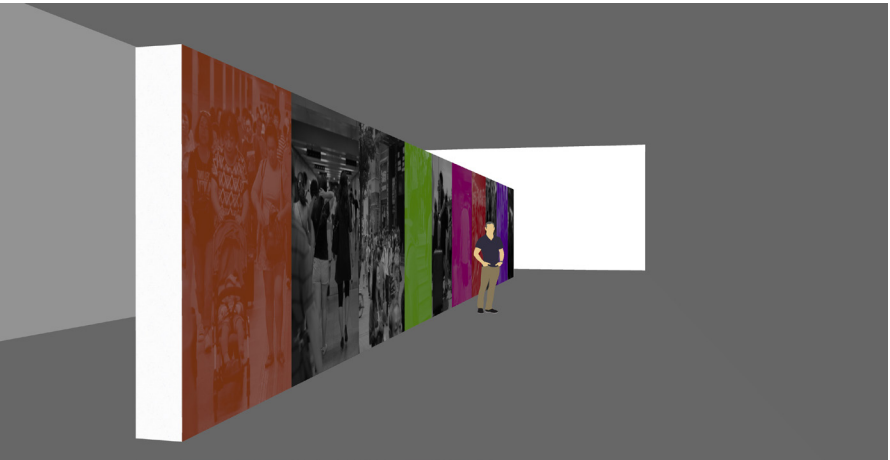
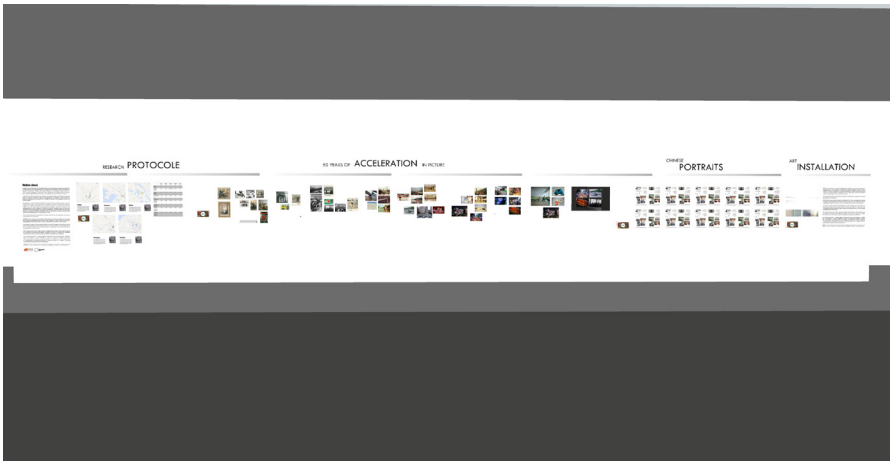
In 2019, The Video-Installation of Wang Gongxin is presented for the first time to the public in a medium format at the French National Archive Museum in Paris.
Group Exhibition Mobile / Immobile, Mobile Lives Forum, Jan 2019-April 2019

5. *MOTIONLESS* EXHIBITION: TECHNICAL DETAILS (OPTION 2: LINE)



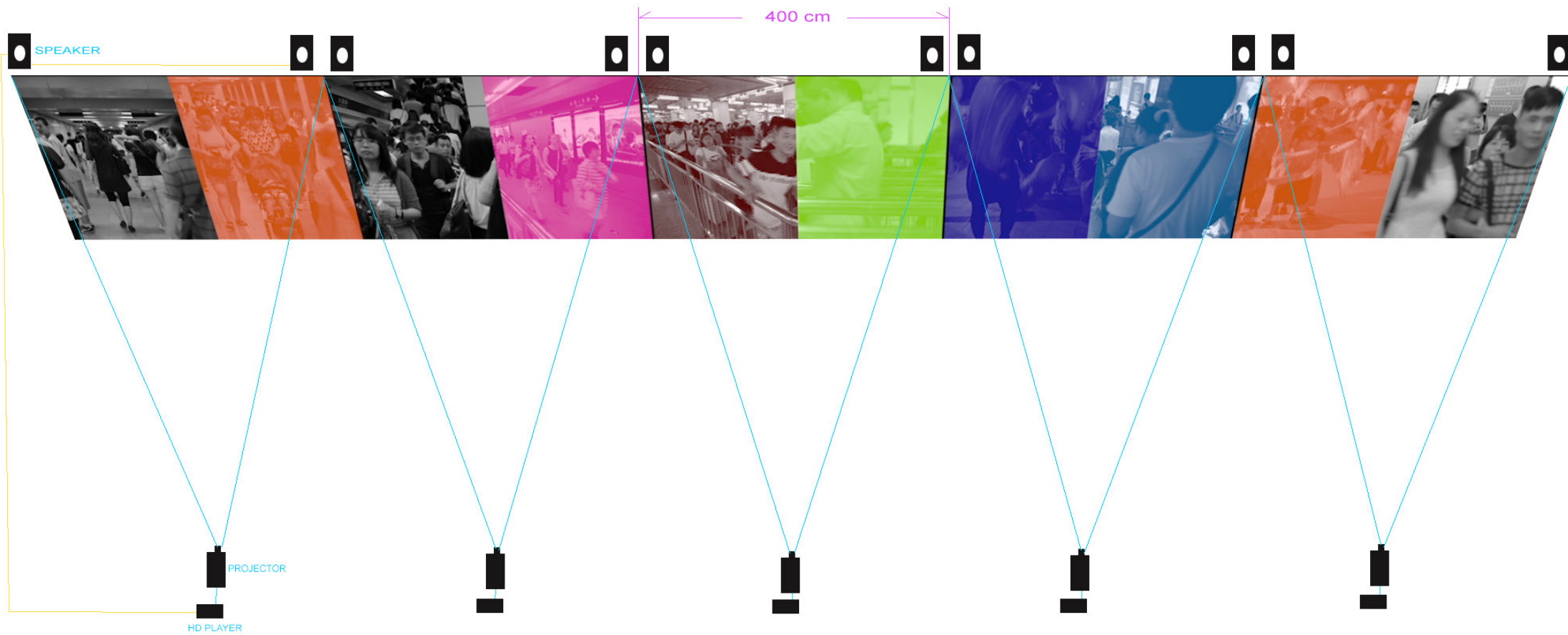
Wall Side A
Chapter 1 to 4

4000x230cm
v



^
Wall Side B, Chapter 4
Yi Video-Installation
4000x230cm

DISPOSAL: LINE



- 5 HD video projectors
- 5 HD Players (synchronize)
- 5 pairs of speakers
- Screen size: 400cm x 230cm (x 5)

BIOGRAPHY / JÉRÉMIE DESCAMPS

Jeremie Descamps is a French urbanist and researcher on Chinese Cities with urban planning and sinology academic backgrounds, founder of Sinapolis, a multidisciplinary research office focused on Cities and Territories. He is also Associate Professor at Strasbourg School of Architecture and chief editor of Modu Magazine, a webzine devoted to urbanism in China today.

Resulting of his personal, academic and professional backgrounds, he stayed in China for 17 years, during three long-term stays between 1992 and 2016.



Background

_Since 2019	Associate Professor at Strasbourg School of Architecture PhD candidate at INSA Lyon/ Lyon Urban School, supervised by Michel Lussault and Jean-Yves Toussaint
_Since 2018	Resident at IBA Basel/Motoco, trinational artistic incubator (Mulhouse, Fr)
_Since 2017	Founder of Sinapolis France Sarl Lecturer at School of Architecture Paris-Val de Seine
_2007	Founder and director of Sinapolis in Beijing, where he stayed ten years
_2006	Master Degree in Urban Planning at Paris School of Urban Planning
_2005	Project Manager at the Observatory of Architecture of Contemporary China (Paris)
_2004	Research Officer at National School of Architecture Paris-Malaquais
_2004	Master Degree in Chinese Language and Civilization at National Institute for Oriental languages and civilizations (Paris)
_2000-2003	Chinese Studies, Sun Yat-Sen University, Guangzhou, China Chinese Studies, Heilongjiang University, Harbin, China
_1992-1996	Expatriate in Hong Kong
_1981-1984	Expatriate in Saudi Arabia

Projects (selection)

_2019	Exhibition <i>Mobile / Immobile</i> at French National Archives Museum (Paris) then at Maison de la photographie (Lille, France)
_2018	Launch of the cultural webzine <i>Modumag.com</i>
_2017	Publication of the results of art-sciences research <i>Mobility in China : A Chinese View of 50 years of Acceleration</i>
_2016	Organizer of Urbanitis Forum (Beijing)
_2015	Documentary director of <i>Images et imaginaires de la mobilité en Chine</i>
_2010-2015	Participative urban planning and research-action in hutong areas in Beijing
_2014	Publication of the book <i>Made by Chinese</i> , co-signed with F. Edelmann and T. Franco
_2013	Collaboration with national broadcast channel France Culture for the Webdoc <i>Pékin sans transition</i>
_2012	Organizer of series of conferences <i>Alternative City</i>
_2010	Conception and production of the exhibition <i>Villes et Patrimoines en Chine</i> successively held in Paris, London and Berlin
_2009	Collaboration with Artist Antoine Boutet for his film <i>South to North</i>
_2006-2008	Production the exhibitions <i>In the Chinese city</i> and <i>Positions at Cité de l'architecture et du patrimoine</i> in Paris and CCCB in Barcelona



CONTACTS

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