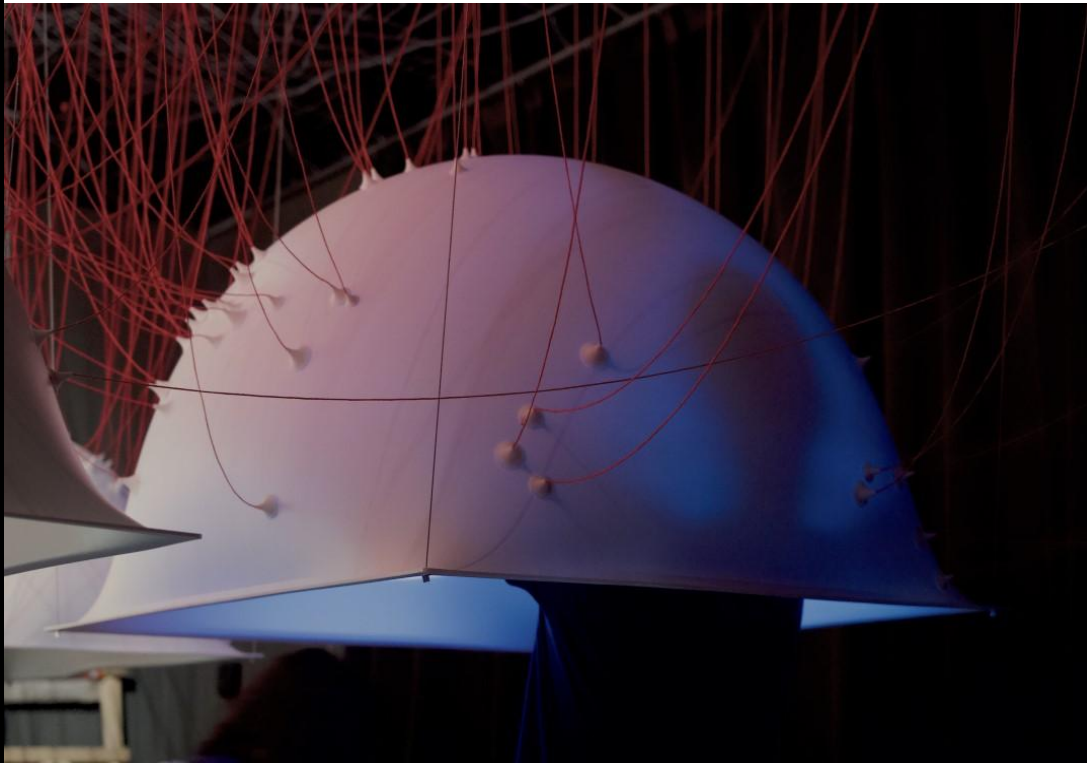


PROJECT 1

# The Space of Flows: Moles, Serpents and Jackals

Curator: Zou Jielei



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# 1 Exhibition Theme

## The Space of Flows : Moles, Serpents and Jackals

- Space of flows is the form of space that Manuel Castells (2003) proposes to constitute space in networked societies. The virtual functional network creates a "space of flows" instead of the traditional regional space. The space of flows is topological and controlled by elite circles. Many terminals and electronic switching circuits form the network center that composes the space of flows. At a time when people's offline activities are constantly being restricted in the context of COVID-19, our society has become more reliant on the virtual symbols of space of flows as a medium for such network center due to their high level of communicability. This also provides a more efficient channel of collective control for those in power.
- The exhibition intends to use the nature of the space in which the moles, serpents and jackals live as a metaphor for the survival of groups in the space of flows. The first partition focuses on the mobility of space. The space of flows in a digital society is more flexible and can quickly form and unform domains. As individuals, it is difficult to escape from the surveillance, control, and influence of space of flows in the monopoly of electronic circles, but this does not mean that individuals do not have the space to voice their opinions in the digital society. Thus, the second partition emphasizes the resistance of micro-individuals to macro-authority. Space of flows in which the individual is no longer the physical carrier but also the "serpent" that moves through the various space of flow. The data and samples in the cybersphere take advantage of the electronic medium's efficient transmission to achieve a high degree of agency as oppressed subjects. The first two represent unequal power relations, and their opposition can easily create a new social fragmentation. The third partition hopes to provide a spectator's perspective, presenting the artist's current attempts to balance the internal environment of space of flows. The artist uses this design to reflect on how we can regain control of our lives in the midst of the technological revolution.

# 2 Site Selection

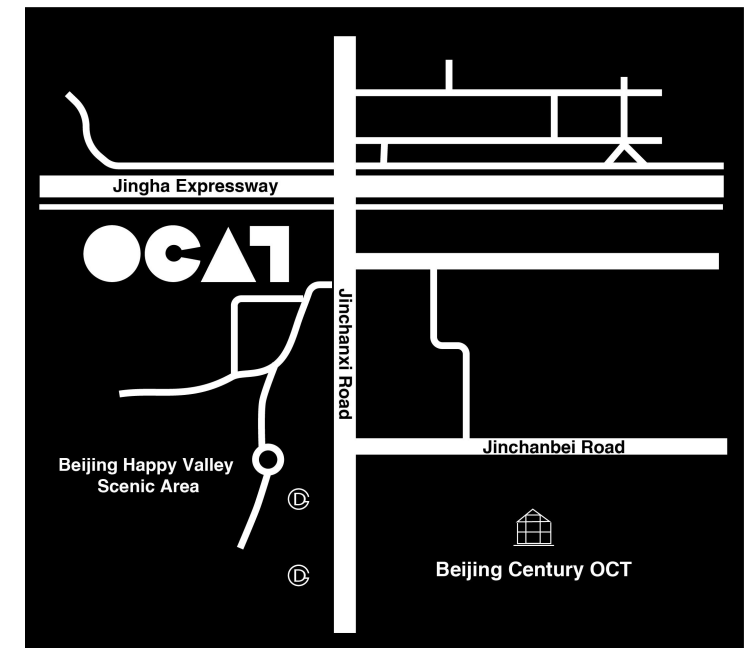
The Space of Flows : Moles, Serpents and Jackals

## Exhibition Address:

OCAT Institute, West Jin Chan Road, Chaoyang District, Beijing

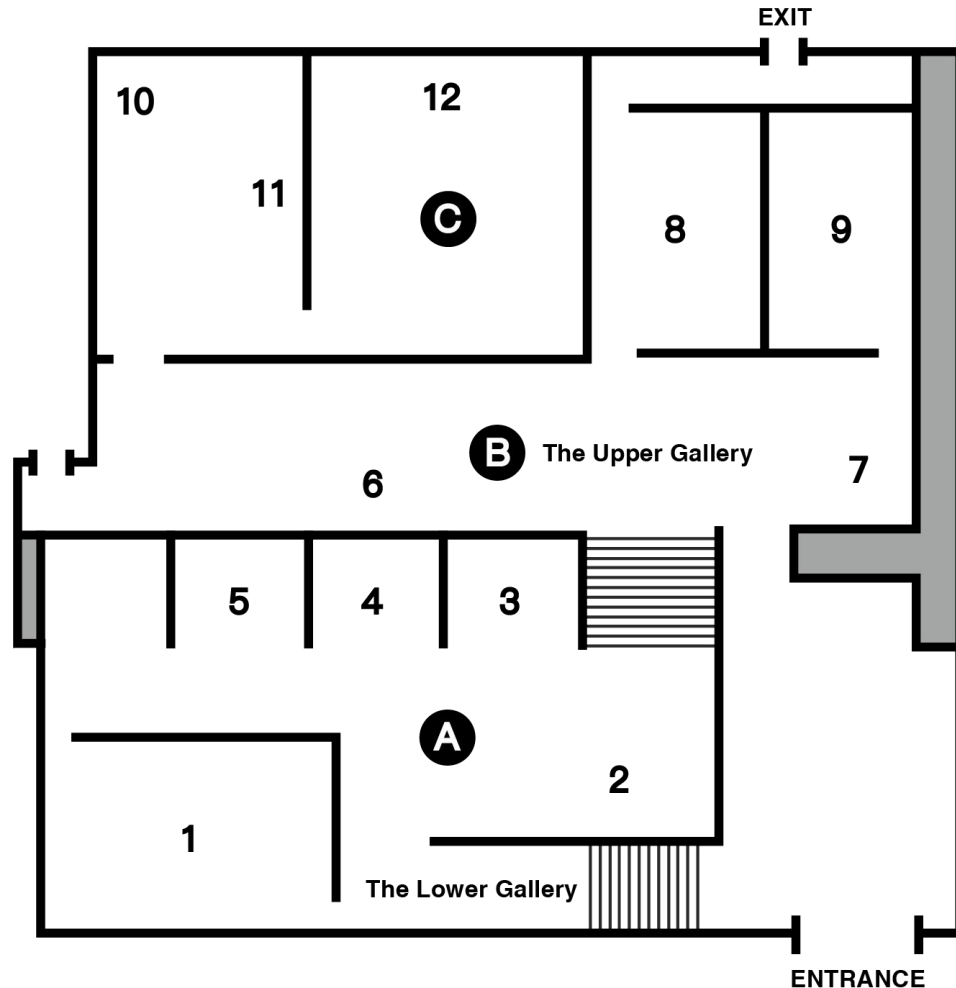
## Introduction:

- With venues in Shanghai, Beijing, and Shenzhen, OCAT's permanent exhibitions are mostly focused on video art. It is one of China's leading contemporary art museums with a high academic profile in media art. Recently, the major exhibition at OCAT was "Refocusing the Medium: The Rise of Video Art in East Asia," which featured works by representative video artists such as Nam June Paik, Yoko Ono, and Chen Shaoxiong.
- I chose to participate in this exhibition at OCAT's exhibition hall in Beijing. OCAT's Research Centre has a long-standing interest and commitment to research-based academic curation, and each year calls for and selects proposals for research-based exhibitions. In terms of public education activities, OCAT's current activities are largely indoors and more traditional. The events are generally thematic and focus on a specific issue area in media art, providing a "forum" for researchers in media art and related fields to speak, discuss and advance their thinking.
- My exhibition focuses on video installations and interactive hardware, discussing the relationship between power and space between groups and emerging media in a networked society. This exhibition fits well with the atmosphere of the OCAT exhibition hall. I hope this exhibition will not be confined to traditional video exhibitions and public education activities but will show more cross-media artworks with emerging technologies, expand the spatial dissemination of public education.



# 3 Floorplan and Artwork List

The Space of Flows : Moles, Serpents and Jackals



## Partition A

1. Wang Jiani & Wu Kaifeng & Sun Haoxi, *Houchang Village: A Bubble city*, 2021, Dimensions Variable, Video installation, acrylic/projector/cotton thread
2. Hu Wei, *Model Room - how to live together*, 2020, Dimensions Variable Video, birch/fabric/steel/acrylic/fog machine/wood panel/LED screen/transparencies/print,
3. Leandro Erlich, *The Room (Surveillance I)*, 2006/2017, 2.91x3x0.40m, 25-channel video installation, monitor
4. Leandro Erlich, *Elevator pitch*, 2019, 252\*37\*280, mixed media
5. Leon Eckert & Vytas Jankauskas, *We Leak Too*, 2020,  
Software: Ettercap, JavaScript, Mycroft, PostgreSQL, Python, tcpflow, Ubuntu  
Hardware: custom enclosure, lattePanda Alpha, remote server, various electronics 2020

## Partition B

6. Haroon Mirza, *Toy*, 2019, 200 x 112.5 cm, LED video screen, processor, purse  
Haroon Mirza, *Biter*, 2019, 200 x 112.5 cm, LED video screen, processor, toy  
Haroon Mirza, *Inappropriate Appropriation*, 2019, 200 x 112.5 cm, LED video screen, processor, toy
7. Guo Cheng, *The Net Wanderer - A tour of suspended handshakes*, 2019, Dimensions Variable, server rack/PC computer/custom browser/custom circuit  
Guo Cheng, *The Net Wanderer*, 2021, 9'32", HD video
8. Liu Guangli, *Very, Very, Tremendously*, 2021, 12'12", Single-channel video, colour, sound, found footage, 3D animation
9. Wafaa Bilal, *Domestic Tension*, 2007, 20-day performance record, screen

## Partition C

10. Guo Cheng, *Wind Verification*, 2021, 90(W)x120(D)x300cm(H), Flag, air compressor, wire bed, server rack, raspberry pi, stepper motor, screen, speaker, custom circuits, custom software
11. exonome, *0 to 1 / 1 to 0*, 2019, website
12. *Tusheti trilogy*  
Sophio Medoidze, *Let us flow!* (ვიღიწით!), 2022, 24'09", 4k with 5.1 sound  
Sophio Medoidze, *MADOLI* (მადოლი), 2020, 14'00", 4k with 5.1 sound  
Sophio Medoidze, *Xitana* (ხითანა), 2019, 6'00", 6min HD, UK/Georgia

# 4 Partition A: The Burrows of Moles

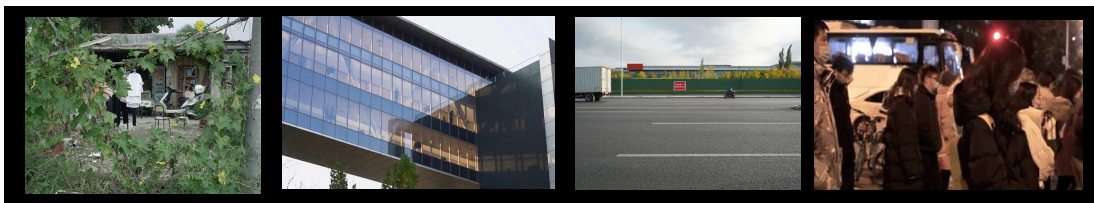
## The Space of Flows : Moles, Serpents and Jackals

And so I ran into the earth with my brow a thousand and thousand times, day and night, was happy when I beat my brow bloody, for this was a sign that the wall was beginning to harden, and in this manner, as one will certainly agree, I earned my fortress space.

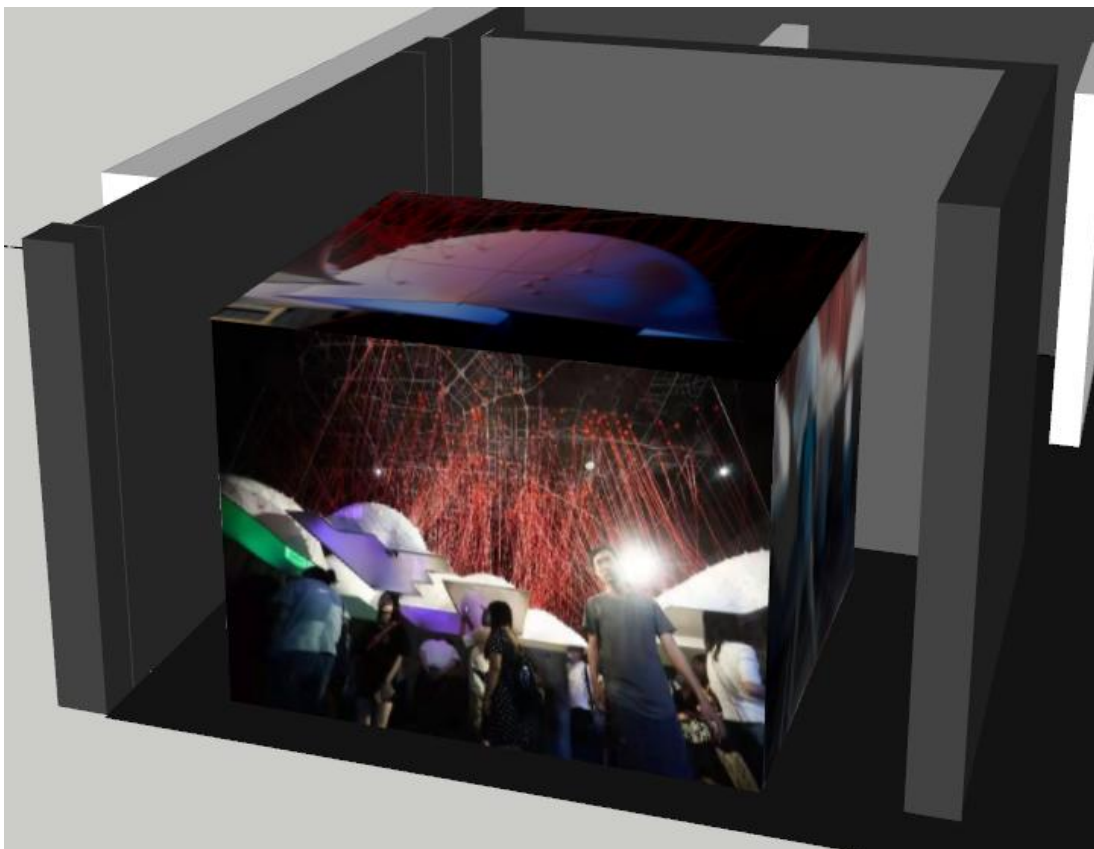
—Franz Kafka , The Burrow

Gilles Deleuze(1992)points out that the mole is an animal of the old society. The old society was a regimented society where moles used to make enclosed holes in the ground as a habitat. Regimented societies were also collections of enclosed spaces that were isolated from each other. People in the old society relied on strict authority, surveillance, and punishment in the enclosed spaces to maintain the stability of the cluster. Nowadays, it seems that we have given each individual great spatial rights within virtual spaces. However, new office software, surveillance cameras, and digital positioning have provided monopolies and power structures with more effective control over individuals. These technologies are made up of countless digital nodes and real carriers, which create digital "holes in the ground." They are constantly flowing and spreading around, un-domesticating and nesting. Yet we remain like moles, ostensibly immersed in the illusion of individual sovereign freedom but, in fact, unconsciously imprisoned in the panoramic view of the digital prison at the expense of individual rights.





Vedio



Exhibition View

# 1 Houchang Village: A Bubble city

Wang Jiani & Wu Kaifeng & Sun Haoxi, 2021, Dimensions Variable,  
Video installation, acrylic/projector/cotton thread

The first video installation in the exhibition, Bubble Houchang Village, is based on Houchang Village in China's "Silicon Valley."

The seven inverted bubbles in the work are a figurative variation of the industrial park of an internet company. The industrial park resembles an inverted city, where all public recreational spaces are deliberately absorbed into the interior of the building to extend the working hours of the employees.

The hemispherical bubble is a metaphor for the "information cocoon." Algorithms developed by internet companies collect and filter users' preferences on mobile phones in a privacy-invasive way, filtering out what they don't like and what the internet companies want to hide, leaving them with an elaborate "information cocoon," i.e., filter bubble.

Under the hemispherical bubble, viewers can watch documentary images documenting Houchang Village. An algorithm closely monitors the behaviour of the employees in the images, and their daily routines are repeated.

With this work, I want to ask: in a digital burrow, do we really need to make Don Quixote's personal sacrifices to achieve superficial stability? The multi-sensory experience of the enclosed bubble can help us rethink the social values of labour in China today.

## 2 Model Room - how to live together

Hu Wei, 2020, Dimensions Variable Video, birch/fabric/steel/acrylic/fog machine/wood panel/LED screen/transparencies/print

This work recreates the room designed by Hannes Meyer in installation, objects, video, and print. The prototype room's beds, chairs, shelves, and furniture are all collapsible. They form the most simplified living space of the city of the future.

The individuals here are referred to only as "people" and do not carry any identity. The lower strata of the future urban space will depend on these minimalist spaces. They are constantly on the move and cannot settle in anywhere. The "business blueprints" of the developers are ironically reproduced on transparencies. These data are quantified, categorised, and unified into universal and economical consumer goods.



### 3 The Room (Surveillance I)

Leandro Erlich, 2006/2017, 2.91x3x0.40m, 25-channel video installation, monitor

This work was first conceived in 2006. At the time, the British government announced that two million cameras had been installed across the country. The work shows CCTV footage of a room, with a lot of repetition and a single image that metaphorically represents the panoramic open-view prison that Bentham has described, warning of the social fragmentation that comes with the digital surveillance environment.



### 4 Elevator pitch

Leandro Erlich, 2019, 2.52x0.37x2.8m, mixed media

The lift is an indispensable means of mobile transmission in the life of the urban space.

The artist has chosen to construct a one-to-one heterotopia of lifts in reality in the form of video installation. People in the small enclosed space of the lift present a high degree of homogeneity. Despite their physical proximity to each other, they display a state of extreme strangeness, anxiety, and isolation from each other mentally.



## 5 We Leak Too

Leon Eckert, Vytas Jankauskas, *We Leak Too*, 2020

Software: Ettercap, JavaScript, Mycroft, PostgreSQL, Python, tcpflow, Ubuntu

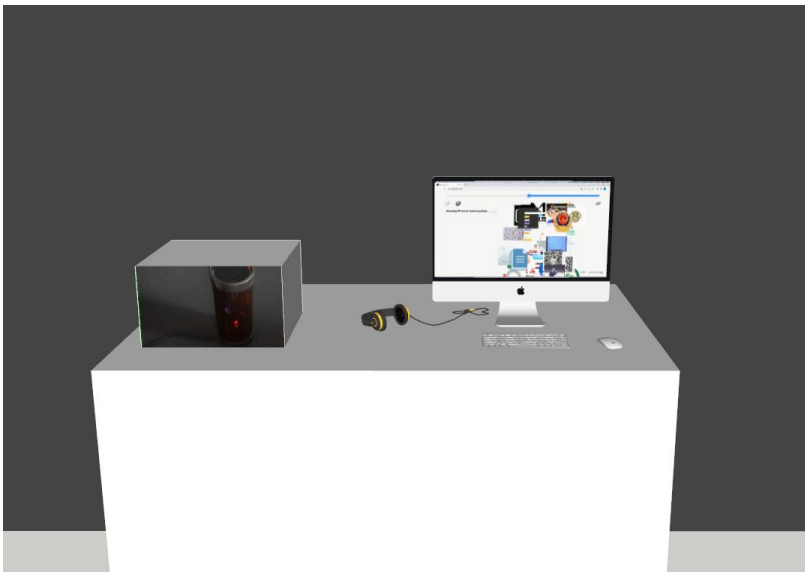
Hardware: custom enclosure, lattePanda Alpha, remote server, various electronics 2020

website: <http://weleaktoo.com/>

Mycroft is a common voice assistant that accepts voice messages and answers voice commands. The artist built Mycroft's software into the hardware of a WiFi router to monitor unsecured HTTP data on the local WiFi network and hijack these data to provide to web pages to create their online content. Parts of the content are spoken aloud when some text messages are intercepted.

In a world where data is paramount, invisible machines capable of monitoring digital information have become an important bargaining chip in business and politics. Those in power see user data as power, wealth, and a commodity. Hoovers get hold of floor plans of houses and upload them to corporate servers, and voice assistants are built into routers to access the full range of identity data and put it to secondary use on us.

Through the secondary creation of a monitoring device, the artist revisualises and relistens to our compromised privacy. They are using the interaction of web pages to reinforce people's perception of their privacy compromise and thus understanding where you stand in the network environment.



# 5 Partition B: The Coils of Serpents

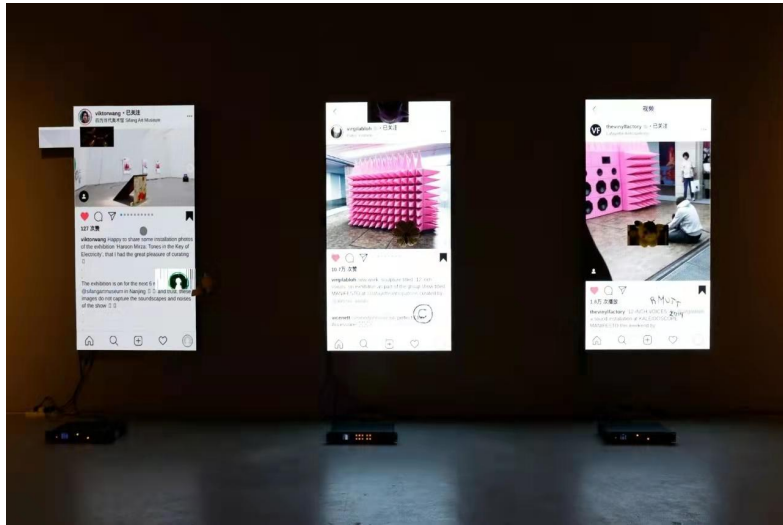
## The Space of Flows : Moles, Serpents and Jackals

The coils of a serpent are even more complex than the burrows of a mole.

—Gilles Deleuze, *Postscript on the Societies of Control*

Although the enclosed spaces of networked societies can lead to the exploitation of the information, they still give individuals a high degree of agency and mobility. Deleuze(1990) points out that the control of society turns us from individuals into 'fractions,' from moles trapped in closed spaces to serpents on the move. At the same time, the masses have become information, samples, and data in the digital space. "The ubiquitous roaming has replaced the ancient movement." In the face of hegemonic phenomena such as geopolitics, cultural penetration, and network blockades, we move like serpents at high speed through various digitally enclosed spaces. "The Coils of Serpents" allow the individual's voice to be amplified infinitely through virtual space and then empowered to sound the alarm of reality. It also becomes a means for the controlled people to fight back heroically.





## 6 Toy, Biter, Inappropriate Appropriation

Haroon Mirza, *Toy*, 2019, 200 x 112.5 cm, LED video screen, processor, purse

Haroon Mirza, *Biter*, 2019, 200 x 112.5 cm, LED video screen, processor, toy

Haroon Mirza, *Inappropriate Appropriation*, 2019, 200 x 112.5 cm, LED video screen, processor, toy

In China, access to foreign websites is mostly only possible through illegal proxy servers. The series comprises modular LED displays showing live access to Instagram from proxy servers outside of Mainland China. Meanwhile, the Instagram interface shows a large sound installation set up by American designer Virgil Abloh in the Galeries Lafayette in Paris. The exterior of the display is divided into intervals with toys collected locally in China.

The display is a border space between the real and the virtual space, in which objects from different regions, such as China, Paris, and the United States, with different cultural symbols, are placed. The artist wants to explore dismantling geographical and cultural boundaries in network space under the ideological shadow of intellectual property rights. The sharing of knowledge and culture in the digital space is becoming more and more complex.

## 7 The Net Wanderer- A tour of suspended handshakes

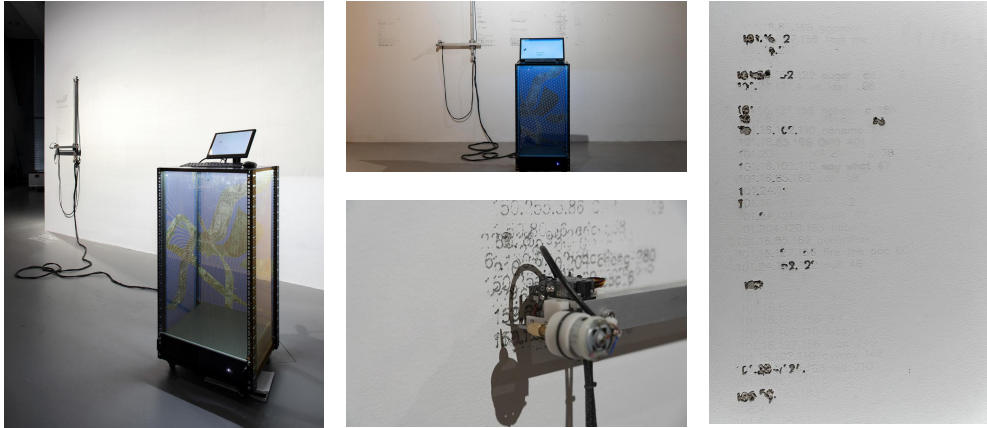
Guo Cheng, *The Net Wanderer - A tour of suspended handshakes*, 2019, Dimensions Variable, server rack/PC computer/custom browser/custom circuit

Guo Cheng, *The Net Wanderer*, 2021, 9'32", HD Video

The purpose of China's online firewalls is to block specific foreign websites to protect the local internet economy and to control local online opinion tendencies. While most Chinese people benefit from this, they also lose access to international communication on social networks.

Cheng Guo has created a map of online sovereignty by tracking the geographical locations where the borders of the Internet firewall are located in reality. Users submit their usernames to start the game. They become visitors to the virtual firewall, accessing websites that are blocked in China. Next, a custom machine fixed to the wall is engraved with a username and the node's IP address through the Great Firewall. Meanwhile, a video on a computer screen on the installation shows Cheng Guo using geolocation data to track the exact location of a real-world firewall network gateway.

The video on the TV screen also shows Cheng Guo's exploration and creation of realistic addresses for gateway control. Some IP addresses are formal network institutions in real life, and others are absurd sites like fishponds, trees, and bridges. These seemingly absurd nodes in real space are connected to build the boundaries of our network sovereignty in virtual space. By drawing this "giant wall," the artist hopes to reveal the contradictory relationship between ideology and cultural sharing in China's internet fundamental construction through individual activism.

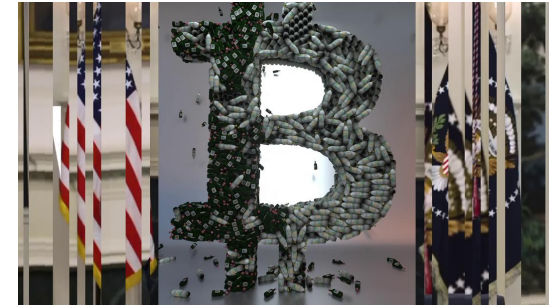


## 8 Very, Very, Tremendously

Liu Guangli, 2021, 12'12", Single-channel video, colour, sound, found footage, 3D animation

The virtual space produces a vast amount of digital 3D rubbish that simulates reality, but this digital rubbish has no meaning in reality. Virtual space seems to give us a great deal of power, and we can create volcanic eruptions to upend cities with 3D effects. But in reality, many people have to scavenge for a living, earning only a few dollars a day. All these phenomena are ways of bullying by the powerful in the virtual world.

Using virtual currency and digital waste as visual cues, the artist simulates the warrior perspective of a three-dimensional game, exploring how the acts of production and consumption that occur in digital space structurally interact with reality.



## 9 Domestic Tension

Wafaa Bilal, 2007, 20-day performance record, screen

"Domestic Tension" is the artist's 20-day live performance in 2007. The performance documented Bilal's confinement process of making a bomb-dropping device in the gallery space. Viewers had 24-hour virtual access to the space via the internet to watch Bilal's process of making this projectile device. They even have the option to shoot Bilal with a paintball gun during the interactive process, transforming the virtual experience into a physical one.

The artist's move aims to raise awareness of the lives of people living during the war in Iraq at the time. The over-entertainment of the internet has diluted people's perception of the war, and audiences are deliberately blocked from heavy political messages in the information cocoon. The artist ironically uses the usual forms of entertainment to connect the virtual space with the real space, thereby provoking a reflection on amusing us to death in network space.

# 6 Partition C: The Desert of Jackals

## The Space of Flows : Moles, Serpents and Jackals

**And the jackals are an intense pack forever launching into the desert following lines of flight or deterritorialization.**

**—Gilles Deleuze, *A Thousand Plateaus: Capitalism and schizophrenia***

In the novel *Jackal and Arab*, Kafka places Jackal and Arab together in a desert space. The desert is not a dichotomous space, and it has no borders. The Jackal pack, as nomadic animals, has always imagined the desert as a utopia of a stable life. This also determines their extreme ambivalence facing the Arabs' lure of food, torture, and whipping, leaving them wandering around the desert.

How are we not a "Jackal pack" in the digital society? The digital society is like a desert, where the virtual and the real coexist, collide and merge. The disorientation of the community is common in the digital society. On the one hand, it is difficult to resist the Internet and media's surveillance and domestication. Still, on the other hand, we enjoy the freedom to roam between the virtual and the real, just as the wolves are paradoxically spreading here. So can we look for a new form of balance between reality and virtual space?



# 10 Wind Verification

Guo Cheng, 2021, 90(W)x120(D)x300cm(H), Flag, air compressor, wire bed, server rack, raspberry pi, stepper motor, screen, speaker, custom circuits, custom software

Wind Verification is a research-based creative project based on a virtual field in a social media network in the context of mass surveillance. The artist attempts to reproduce visible and invisible objects (such as wind) from videos uploaded by social network users in an interior space.

The control system of the installation consists of a computer vision algorithm trained in deep learning, which continuously analyses short video images with flags collected on social networks. For example, the computer vision algorithm analyses the state of the flag swinging in the video and sends the analysis data to the control system. The system blows the flag so that it swings similar to the video, trying to reconstruct the state in the physical world as it exists in the digital image.



# 11 0 to 1 / 1 to 0

exonome, *0 to 1 / 1 to 0*, 2019, website

website: <https://whitney.org/exhibitions/exonemo>

Each day at sunrise and sunset, the official website of the gallery where the work is exhibited slowly shrinks into a browser window to reveal a laptop screen. And beyond the screen, the sun rises or sets over Manhattan. The overlay of screens allows the user to experience the website and detach from the virtual space. In nature, a two- or three-minute change between day and night implies a transition. Such a phenomenon is represented by codes in digital space only as a discontinuous change from 0 to 1.

The artist attempts to find a boundary of balance between night and day, reality and the virtual, in the transition between the digital and the natural that is suitable for human habitation.



## 12 Tusheti trilogy

Sophio Medoidze, *Let us flow!*(*ვიდობოთ!*), 2022, 24'09'', 4k with 5.1 sound

Sophio Medoidze, *MADOLI* (*მადოლი*), 2020, 14'00'', 4k with 5.1 sound

Sophio Medoidze, *Xitana*(*ხითანა*), 2019, 6'00'', 6min HD, UK/Georgia

website: <https://medoidze.com/Tusheti-trilogy>

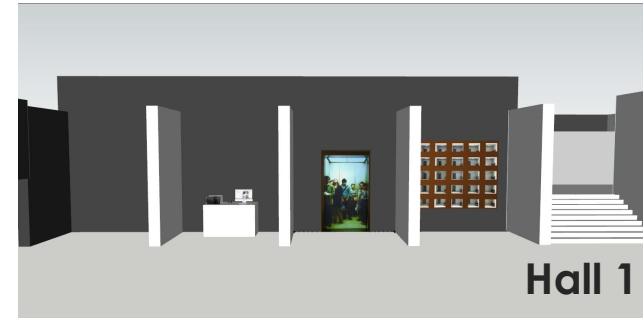
Tusheti trilogy documents the traditional summer ritual of "Atingenoba" in the mountains of north-eastern Georgia. Atingenoba is a mixture of early Christian and Pagan practices. Tusheti was closed until 2018, when it was given access to wifi, and its inhabitants lived a traditional, enclosed nomadic life. Tushetians also rely on this religious ritual to seek interaction with sacred space. Through this activity, the artist has been documenting the changes in Tusheti since accessing the internet.

The artist plays multiple roles. She is a local as well as a visitor, an outsider as well as a participant, and a rebel. Medoidze explores the dilemma that the young Tushetians face: whether to "modernise, or remain faithful to nomadic tradition." In Image Madoli, the artist's status as a woman prevents her from being allowed to photograph the ritual. As an act of defiance, the artist will rehearse the traditional mourning song Dala, a sacred form forbidden to women. This becomes her provocation as a modern-educated Georgian against the conventional masculinity of the nomadic space. Different genders, religions, ethnicities, identities, perspectives, and technologies flow and intersect in this ancient, narrow nomadic space, leading to a continued exploration of the space of balance.

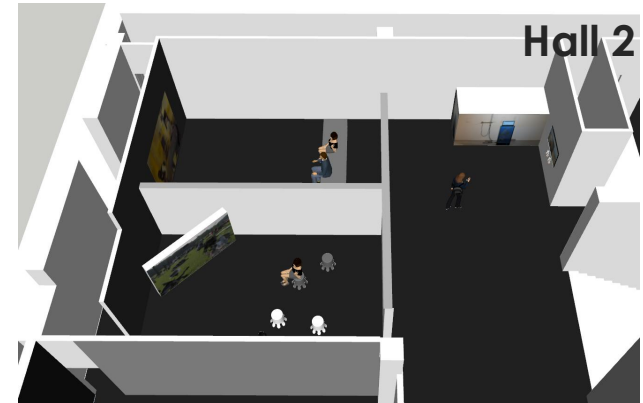


# 7 Exhibition Renderings

The Space of Flows : Moles, Serpents and Jackals



Hall 1



Hall 2



Details of Hall 3



Hall 3



Hall 2

# 8 Public Activities and Audience

## The Space of Flows : Foam

### 8.1 Event Operation Model

**Artists:** In collaboration with the artists Jiani Wang, Kaifeng Wu, and Haoxi Sun, we will be making an interactive installation in a public space. They are also the creators of the artwork "Houchang Village :A Bubble city" on display at this exhibition.

**Duration:** 4 weeks, Saturday-Sunday 9:00am-9:00pm at designated locations

**Location:** Each week in Songzhuang Town Public Art Park in Tongzhou District, Houchang Village, 798 Art Zone, and Zhichun Road Community Park

**The event will feature clusters of bubble installations in representative community locations in various areas of Beijing.**

#### Interactive Form

**Aural effects:** Audience members bring their headphones, turn on their positioning outside and scan the QR code. The QR code will play different recordings depending on the audience's position concerning the bubble installation, and its volume and sound will change depending on the audience's position. The recordings will be recorded and recreated in the field in collaboration with the artists.

**Visual Effects:** The bubble installation is made of translucent plastic. From different positions inside and outside the room, the audience can experience the visual effect of the bubbles from the outside looking in and inside looking out. In a multi-person environment, the power shift can be felt in relation to the different gazes.



# 8 The Space of Flows: Foam

## Public Activities and Audience

### 8.1.1 Pre-study— Ideas of the bubble and foam

COVID-19 is unpredictable and "quarantined" due to the sensitive nature of the journey has become the norm for this generation in China.

The bubble is also a metaphor for the survival space of people in today's digital environment in such a sudden epidemic.

Its transparent film provides the means of quarantine. It can form quickly, break quickly, and is extremely mobile but ubiquitous (e.g., mobile cabin hospitals, nucleic acid test points, and quarantine hotels). Leaving aside the specificity of epidemic surveillance, when we look at the dynamics of the bubble's interior from the outside, does it not just satisfy the human desire for voyeurism, surveillance, and control? Although transparent, the drop uses its spherical appearance to provide both concave and convex views, distorting our true perception of space.

So the digital environment may seem transparent and free, but audiences are increasingly vulnerable to manipulation, demagoguery, and surveillance. Bubbles can be replicated in large numbers to form bubble clusters. In this way, bubble-like fluid spaces are widely present in our digital environment. Can people in the background truly receive the world as it is and remain rational and impartial?

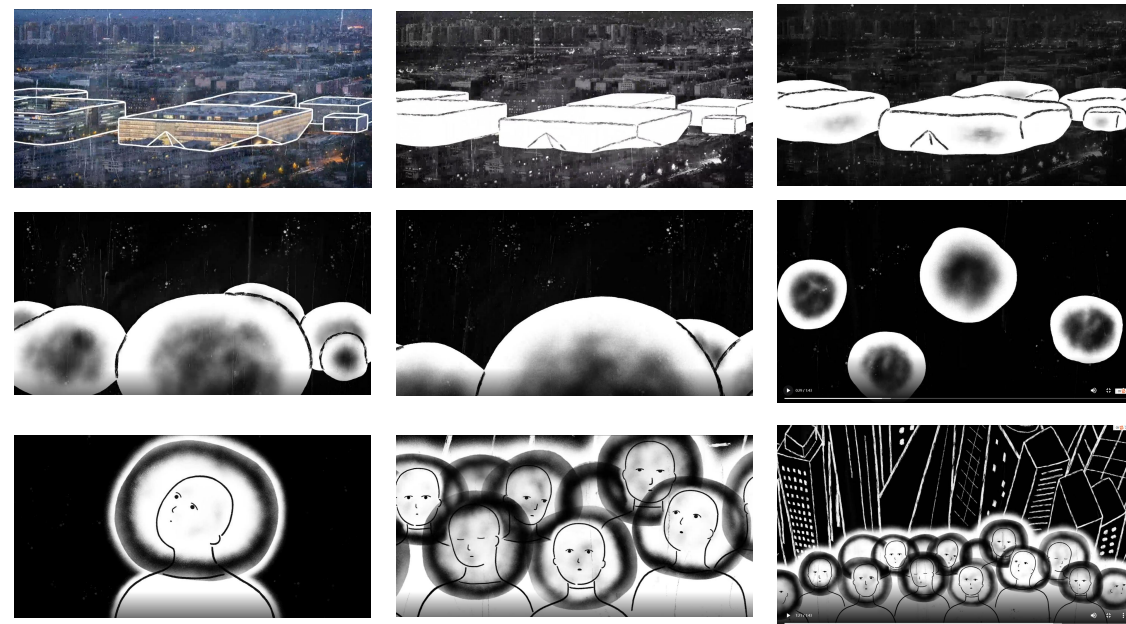
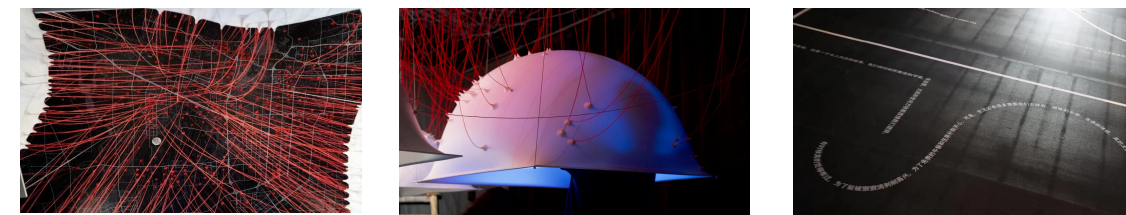


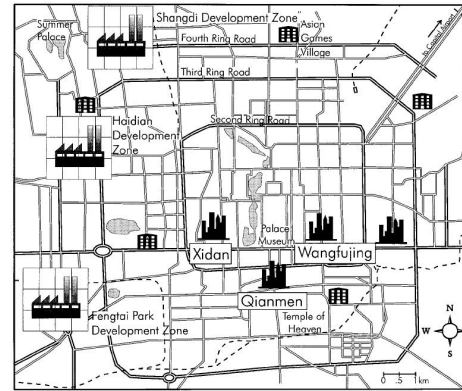
Image from a clip of the animated work "Bubble Houchang Village": the work depicts the transformation of internet companies building into filter bubbles that envelop everyone in the city.



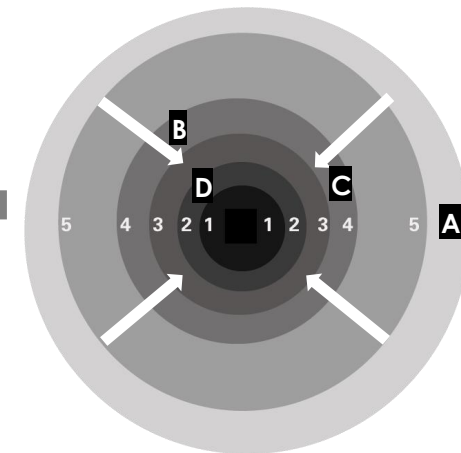
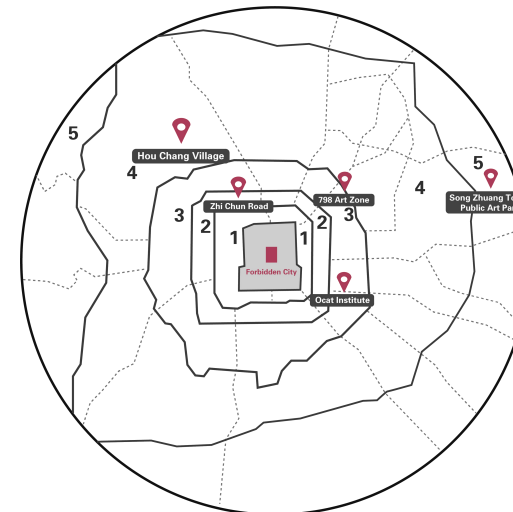
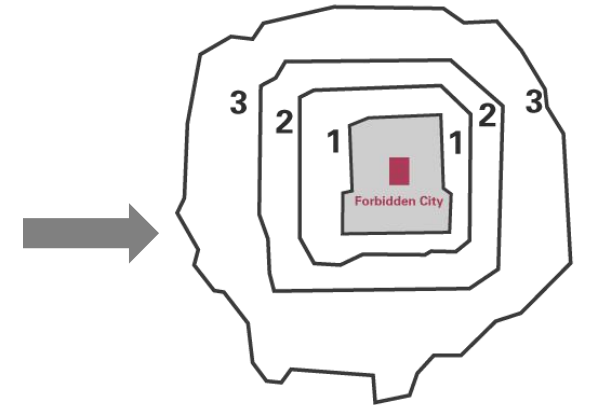
And the ground will be printed with some text clips from documentary interviews with employees of internet companies, which the viewer can look down and see while covered in bubbles.

## 8.2 Choice of Audience and Event Time & Place

- **Time choice** : Saturday - Sunday 9:00am -9:00pm
- My research began with a sensitive social issue in China, the 996 working hour system. It derives its name from its requirement that employees work from 9:00 am to 9:00 pm, six days per week, i.e., 72 hours per week. This unreasonable working hour system is widespread in Beijing. The city is home to many new high-tech companies, and young Chinese are attracted to work here. Although they are paid relatively well, they hardly ever get a long break. In China, sudden death due to intense work has become very common among young people in recent years.
- **Space Choice:** The location is set as shown. The artist has chosen representative areas within the Fifth Ring, Fourth Ring, Third Ring, and Second Ring Road, based on the characteristics of Beijing's urban planning, and has exhibited them in the order of **A-B-C-D**, as indicated in the image, towards the centre.
- **Audience**
  - I have chosen to showcase the four locations in different parts of the circle. Most residents and mobile people in these areas are mainly young. Most of them work in companies in Internet industrial parks and have no personal lives. In reality, they are trapped in isolated, segregated, and centrally controlled work areas. Mentally they are trapped in the capitalist 996 working hour system. Their personal space is endlessly compressed and monitored, the criteria for personal judgment are data-driven and quantified, and ultimately the individual is alienated.
- **In this way, I hope to show the mobility, collectivity, and the possibility of breaking the monopoly of the class of the bubble community.**



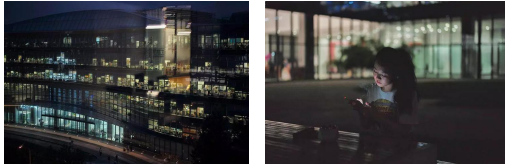
Beijing Traffic Map



## 8.2.1 The Area of Public Activities and the Reasons for Selections

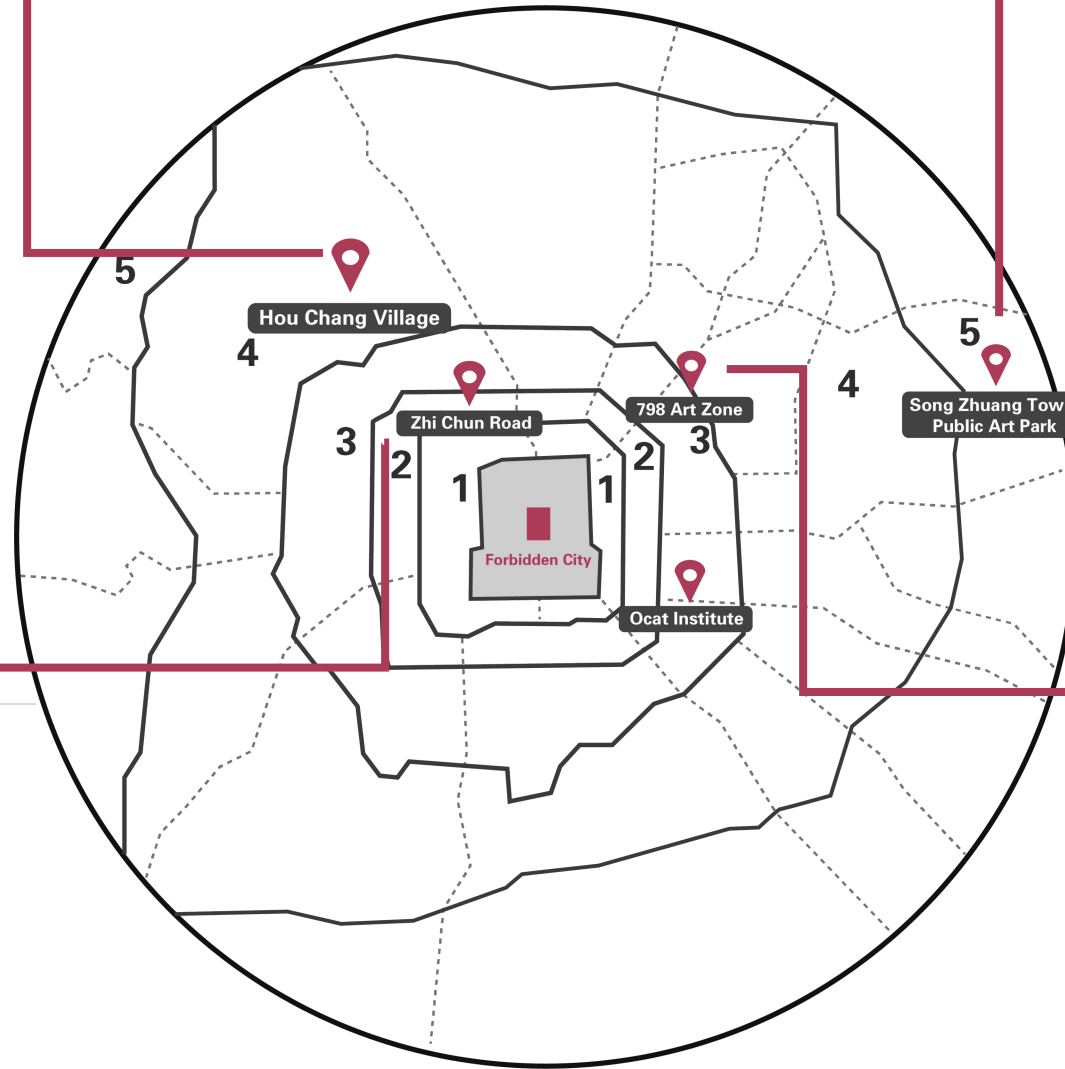
- **Houchang Village**  
(located on Fourth Ring Road)

- Houchang Village is the location for the work "Bubble Houchang Village," the Silicon Valley of China. This area, far from downtown Beijing, is home to many Internet giant companies. The 300,000 young people in Houchang Village are generally highly educated and highly paid, but the infrastructure here is extremely poor, making it difficult for them to have a sense of well-being.



- **Zhichun Road Neighbourhood Park**  
(located on the Second Ring Road)

- The park is located next to the famous Zhongguancun (high-tech industrial cluster), a residential area with a high concentration of internet employees. It is very expensive to rent, and the living conditions are cramped and poor, but many internet employees choose to share accommodation here.



Beijing City Map

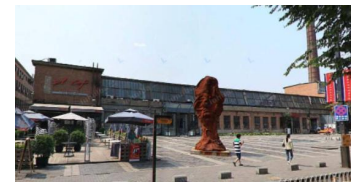
- **Songzhuang Town Art Park**  
(located outside the Fifth Ring Road)

- Tongzhou district, a satellite city of Beijing, is at the bottom of the city's contempt chain. Because of its lower housing prices and relatively cheap underground transportation, Tongzhou absorbs many young people who have to commute into the city for work every day. Commuting takes up most of these young people's time, and because of its distance from the city, Tongzhou district does not have better entertainment and cultural and leisure venues, and their lives are dull.



- **798 Art Zone**  
(located on the Third Ring Road)

- The 798 ArtZone is a well-known art community in Beijing, with a large collection of galleries and art museums showing contemporary art. The art district is usually crowded during holidays, and visitors are mainly young people, which can provide a larger venue for this public education event display.



# 9 References

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