

# 家 作 坊

## HomeShop

an artist-initiated project  
a community  
next to a world event  
a journal

a series of activities on the verges of you and we

系列一号: **08奥运会** | series number one: **games 2008**

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## about HomeShop

Located in the centre of Beijing on one of its old *hutong* alleyways, HomeShop is a store space turned sleeping-working-living space which uses its window front as the beginning point from which to examine our ways of relating between public and private, the commercial and pure exchange as such. That given, temporality is a crucial aspect to the work of HomeShop, whereby these relations (*e.g.*, maker/audience, neighbour/friend, seller/buyer) involve processes, wearing in and, perhaps, a mere letting in. We are an open platform, seeking to explore the possibilities given the context outside of the creative clusters of Beijing's art industry and 798, and within a neighbourhood of steadfast Beijingers who persist amidst the literal rising of change all around them.



## a proposal for publication HomeShop journal series

For every project series that it creates, HomeShop would like to publish an artist-initiated journal themed according to the project, including recent work and addressing issues related to creative spatial practices in Beijing's village-in-city environment. To say "village-in-city" makes specific reference to HomeShop's particular context within a *hutong*, where the history and complexity of the traditional Chinese socio-architectural mesh-work is startlingly intertwined with life in a growing cosmopolis. The journal will thus present visual material as well as more academic forms of input, with contributions from artists, theorists and other practitioners in related fields (*i.e.*, urban planning, architecture, anthropology, etc.) When pertinent, audio-visual content will also be included, along the lines of field recordings, interview material and other sorts of documentation.

On one hand, the journal serves as a flexible format that allows for the presentation and documentation of a kind of artistic endeavour that is not easily displayed on a gallery wall. The work of HomeShop is of a socio-critical nature embedded within the community with which it interacts. It pursues projects by questioning format and scale in a manner not often found within Beijing's otherwise booming art scene, and the publication of such a journal is crucial therefore as the presentation of such an alternative. A printed edition allows for both an accessible format with possibility for wide distribution and a forum for experimentation with an artistic practice that is both multidisciplinary and not easily commodified as traditional art work.

The journal will be bilingual (Chinese and English), in colour and black/white, printed in an edition of approximately 2,000.

HomeShop series one collaborators & contributors:

- OUYANG Xiao; artist and critical theorist, European Graduate School (Beijing, CN)
- Sean SMITH; critical sports theorist (Toronto, CA)
- Beatrice FERRARI; Department of Geography and Urban Studies, EPFL (Geneva, CH)
- LIANG Yue; artist (Beijing, CN)
- Cassidy CUI; artist and lecturer (Beijing, CN)
- Pauline DOUTRELUIGNE; DJ, independent curator (Beijing, CN & Berlin, DE)
- MAI Dian; editor, Desireé Social Center (Wuhan, CN)
- Fotini LAZARIDOU-HATZIGOGA; PROGRAM Initiative for Art & Architectural Collaborations (Berlin, DE)
- Jeroen de KLOET, Department of Media Studies; University of Amsterdam (NL)
- Beatrice LEANZA; curator, BAO Atelier (Beijing, CN)
- *Urban China* magazine (Beijing, CN)
- Neville MARS; architect, Dynamic City Foundation (Beijing, CN)
- Sylvie LUK; photographer, (Beijing, CN)
- Jennifer LIN; independent curator (Beijing, CN)
- Angie BAECKER; editor, Office for Discourse Engineering (Beijing, CN)
- Jocko WEYLAND; writer, artist (New York, NY & Beijing, CN)



series number one: **games 2008**

HomeShop initiated its first project in August of 2008 during the Beijing Summer Olympics. For the *Games 2008* series, the spectacle of Beijing during the Olympic games was used as a framework from which to overlay a completely different set of activities and urban interventions. Through the gaps in this organised map of Beijing '08, indeterminacies converge and reappear—a way of building common spaces from the urban environment and community practice.

Located in a small *hutong* near the *Gulou* area of the city, each day of the Olympics marked a countdown to the events' end, as opposed to the nation-wide arousal of public displays of the countdown to 08.08.08. Varying scales of activities took place, from field recordings to a neighbourhood party, from street-side viewings of the Games to impromptu stoop-front discussions with a neighbour. A secondhand clothing collection station invited curious passersby to come in and interact with the space, and free giveaways from participating artists Liang Yue ("Relax" posters) and Sean Smith (a Wii video game race to win Olympic event tickets) aimed at offering, within the daily routes of local residents, a minor-scale potentiality for our ways of engaging with the community and public space.

The first issue of the HomeShop journal will document these events and activities alongside collected material tracing the stories and proceedings of the XXIX Olympiad. In this way, a completely different album of Beijing's 2008 glory manifests itself; from the *hutong*, we see the athletes purely as advertisement, the games as televised entertainment while riding public transport, and the city as a range of Game-time restrictions and precautions. How do these elements interplay with our ways of going about daily life? Documentation from HomeShop's interventions and gatherings will be presented by way of related texts, drawings, photographs and recorded discussions. This content, examples of which are shown on the following pages, will be edited and designed for an approximately 150 page journal, co-produced by the project's participants.

Further documentation of the HomeShop project is also published online at:

[www.iwishicoulddescribeittoyoubetter.org/encountersleftovers](http://www.iwishicoulddescribeittoyoubetter.org/encountersleftovers)

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## CD contents

- artist films screened at HomeShop  
(e.g, Ralf SCHMERBERG, CAI Kai, REN Bo, etc.)
- field recordings from the neighbourhood
- dialogue between critical sports theorist Sean Smith and artist Elaine W. HO
- neighbourhood conversations from artist Cassidy CUI's "Speak" event

## HomeShop series number one contents

- introduction, text by Elaine W. HO
- 17 days: opening ceremony viewing with commentary by Neville MARS
- essay by OUYANG Xiao, illustrations and drawings of Chinese Olympic athletes by Elaine W. HO
- 16 days: suanmeitang and "Olympics speak" language exchange
- 15 days: clothing collection station in conjunction with Inga Svala THORSODOTTIR's work *BORG* for the 2008 Guangzhou Triennale and Philana WOO
- 13 days: Sean SMITH & Elaine W. HO dialogue on panhapticism, critical sports and Olympic "civilization" in China
- 11 days: Beijing critical reading group discusses Doina PETRESCU's "The Indeterminate Mapping of the Common", commentary & notes by Angie BAECKER
- 10 days: "Speak" event by Cassidy CUI
  - essay by Beatrice FERRARI
- 9 days: party for the "losers", "Wii want tickets" competition
  - essay by MAI Dian
- "Mapping Xiaojingchang hutong", photo essay by Elaine W. HO & "Mapping the Beijing Olympics", photo essay by Elaine W. HO and Sylvie LUK
  - 1 day: LIANG Yue's "放心 366天" performance and give-away, closing ceremony viewing
    - photo essay by Jeroen de KLOET
    - essay by Sean SMITH
    - drawings by Jocko WEYLAND
- "Mapping Xiaojingchang hutong", text and illustrations by Fotini LAZARIDOU-HATZIGOGA

Note: relevant drawings, illustrations and photos to accompany texts to be determined.

## HomeShop series number one: Games 2008 *off the map*

*sample text to be published in a forthcoming issue of Urban China magazine, edited by Ned Rossiter, Bert de Muynck and Mónica Carrizo*



The designation of creative industry zones within the city of Beijing indeed bears an interesting history that long precedes the 2001 official selection of Beijing's bid for the Olympic Games. From the forced removal of artists from YuanMingYuan artist village in the mid-90s to the support and development of Zhongguancun and the 798 arts district, "official mapping" of Chinese creativity seems to be a cat and mouse play between the individual players (e.g., Wang Wenjing who kick-started the Silicon Valley of China, or the artists who first moved into the Bauhaus factory spaces of

Dashanzi in the late 1990s) and the State who deems each game worthy or not.

Looking at recent developments though, it appears that the "officially demarcated" mapping of creativity garners an overall post-Olympic pat on the back for the relatively smooth presentation of a world-class city as seen by the production of the Games and consequent roves of visitors that have trawled through marveling its sights. But now, in what The New York Times noted the



day after the closing ceremonies as the “afterglow” of a beaming Beijing, what happens next? We foresee and have been eagerly pre-analysing this question all along, with theorists and speculators wide-eyed joining the dots of this year 2008 as a critical sequence of events, from Tibet to Sichuan to Beijing, from which we can examine China’s ever-expanding role amidst a larger global sociopolitics.

In his keynote speech to the 17th National Congress of the Communist Party of China (CPC) in October of 2007, Hu Jintao stressed the importance of Chinese culture and the cultural industries “as part of the soft power of our country to better guarantee the people’s basic cultural rights and interests.” Looking at the creative industries then, is it enough for governments and corporations to examine a contemporary map of the “soft power” of China as neatly partitioned zones and social communities, calculable by profit per square kilometer and packaged and ready for export? What are the exchanges, encounters and hidden productivities left out of this kind of map? The fact is that we are still very far from seeing the full range of potentialities of Chinese creativity today.

Rather than bemoan the relative lack of state funding for creative endeavours or the under-valuation of independent thinking within the Chinese education system, perhaps it is a more pertinent question to all of us to think about this attempt to map in the first place. Is it possible to fix a viewpoint over creativity, human potential and innovation when—as in the GPS system’s 24-satellite presupposition of a locative grid that is the map—creativity and the capital created therefrom relies upon process, not-always-quantifiable social exchange and, very often, the gaps or mistakes in a “logical system” from which ideas are born?

These are some of the issues that HomeShop set out to investigate recently during the *Games 2008* project. Existing since once year, HomeShop is a store space turned sleeping-working-living space which uses its window front as the beginning point from which to examine our ways of relaying between public and private, the commercial and pure exchange as such. For the Games 2008 series, the framework of Beijing and the Olympic games was used as a grid from which to allow indeterminacies to converge and reappear a way of building common spaces from the urban environment and community practice. Located in a small *hutong* near the *Gulou* area of the city, each day of the Olympics marked



Opening ceremony viewing in front and behind the screen.



A buy/sell/trade clothing station.

a countdown to the events' end, as opposed to the nation-wide arousal of public displays of the countdown to 08.08.08. Varying scales of activities took place, from field recordings to a party to celebrate the "losers", from street-side viewings of the Games to impromptu stoop-front discussions with a neighbour. A secondhand clothing collection station invited curious passersby to come in and interact with the space, and free giveaways from participating artists Liang Yue ("Relax" posters) and Sean Smith (a Wii video game race to win Olympic event tickets) aimed at offering, within the daily routes of local residents, a minor-scale potentiality for our ways of engaging with the community and public space.

As an art project and critical experiment, HomeShop is interested in the creative practices of everyday life, whether these be on our part as artists/researchers or those of other participants and the *laobaixing* residents of the *hutong*. It lies off the map of known creative clusters in Beijing, but in doing so questions that given map and seeks a different tracing within the social urban fabric of the city. To embark upon the interstices of daily life and creative practices is to set upon something more deeply embedded within the map, and more operative. "Being-in-the-act", or the "being-operative", as Giorgio Agamben references Aristotle's question of *ergon* in the Nichomachean Ethics, places us in direct face of how we, in the midst of bare life, stand relative to a greater politics and our own subjectification as citizens of the state. As Agamben notes, politics references what may be the essential *argos* of mankind, and that is to say, the dark-rooted inoperability which points to our own uselessness as living beings. So why creative practices and why everyday life? Architect and theorist Doina Petrescu argues that "a renewed approach to architecture and urban planning cannot be initiated solely by centralised structures and governmental bodies. It must also include 'microscopic attempts' at the level of collective and individual desires within the micro-social segments of public space". We look to the map in the sense of Deleuze and Guattari, as "an experimentation in contact with the real", and we trace the embodied-ness of mere living such that "small scale can come to define the public space itself" [Petrescu]. HomeShop is such an experiment embedded within the *hutong*, and it presents itself as such with a thought to look beyond a government outline for the next five years of creativity as intertwined with industry—where we can find new socio-cultural possibilities not for a map, but for a mapping of the everyday.



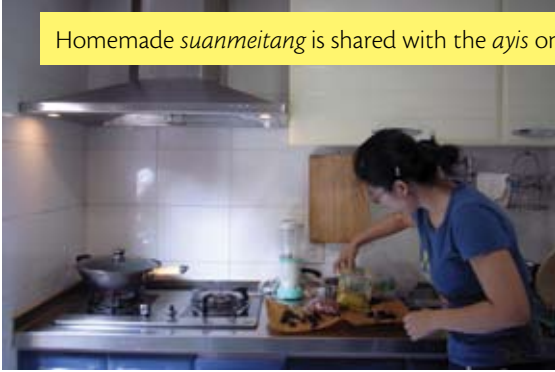
Chatting about art and clothing with a Shanghaiese *ayi*.



A crowd gathers around to view the closing ceremony.



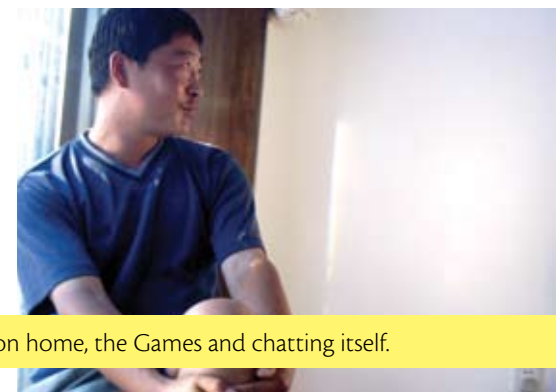
Beijing Critical Reading Group visits Homeshop.



Homemade *suanmeitang* is shared with the *ayis* on Olympic duty.



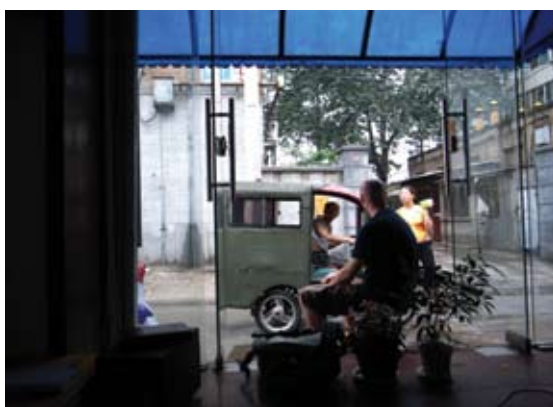
A party held in honor of the "losers" brings together "all the rest of us". The most *average* scoring runner of the Wii 100 meter dash wins two Olympic event tickets!



Cassidy CUI's "Speak" project invites friends and passersby to the space for short chats on home, the Games and chatting itself.



Clothing bought and sold on the HomeShop doorstep.



**about 何穎雅 Elaine W. Ho**

*previous publications*



*Guangzhou City Reports*  
reflections between the Netherlands and China  
printed 2008, Beijing  
edition of 500

Designed by Elaine W. Ho with contributions from Els Beusen and Hiroaki Kanai in conclusion of their residency at Vitamin Creative Space, September-October 2007. Co-produced by Museum Het Domein Sittard, Made in Mirrors Foundation and Vitamin Creative Space, Guangzhou.



*wear*  
*iwishcoulddescribeittoyobetter series one*  
printed 2006, Beijing  
edition of 300

All items from one person's wardrobe are reinserted into market circulation by means of a mail-order magazine. Product placement, styling and the language of fashion turn history, memory and wear back towards the anonymity of manufacturing processes and design detail. Items were sold and/or given away to customers at the same cost they were originally acquired, and participants were asked to photograph themselves with their new purchase. More documentation available online at: [www.iwishcoulddescribeittoyobetter.org/wework/wear.html](http://www.iwishcoulddescribeittoyobetter.org/wework/wear.html). Supported by the International Research Center for the Arts, Kyoto.



*seks*  
Collectie Arnhem 2003  
printed 2003, Arnhem  
edition of 500

Catalog and concept for group presentation of the Collectie Arnhem 2003 fashion collection. Photography, text and design by Elaine Ho with additional contributions from Vivienne Sassen, Jos van Heel, Rutger Vos and Collectie Arnhem designers. Produced by the Academy of the Arts, Arnhem.

## 何颖雅 elaine wing-ah ho

born 1977, boynton beach, usa. currently living and working in beijing.  
e-mail [ho@iwishicoulddescribeittoyobetter.org](mailto:ho@iwishicoulddescribeittoyobetter.org)  
url [www.iwishicoulddescribeittoyobetter.org](http://www.iwishicoulddescribeittoyobetter.org)

### education

European Graduate School	Saas-Fee, CH	M.A. media and communications 2006-present
Hogeschool voor de Kunsten	Arnhem, NL	H.B.O. undergraduate programme fashion design 2001-2004
Parsons School of Design	New York, NY	B.F.A. programme fashion design 1999-2001
Rice University	Houston, TX	B.A. Art and Art History 1995-1999

### solo exhibitions

BEST BEFORE __ / __ / __	coll. with Fotini Lazaridou-Hatzigoga & Asuka Yamaguchi; LMCC Swing Space; New York, NY; October 2006
Wherever we go, we walk in circles everyday.	Galerie Aube; Kyoto, JP; May-June 2006
Living, make-up, waiting	public space; downtown Kyoto, JP; May-June 2006

### group exhibitions & screenings

复制我	curated by 乔小刀, Beijing, CN; Summer 2008
Sound Constructions	festival for sound & architecture, Berlin, DE; March 2008
'07 Independent Screenage Document	Open 实现 Art Space 798; Beijing, CN; 2007
Get it Louder	curated by Ou Ning, Jiang Jian, <i>et. al.</i> , Guangzhou, Shanghai & Beijing, CN; 2007
Outvideo '06	jury selection, multiple cities, RU; 2006
Borderline Film Festival	Platform China; Beijing, CN; 2006
Darla's Choice Cuts	monthly screening featured film; Boston, MA; 2006
One Land, Two Systems	Mediamatic; Amsterdam, NL; 2005
Border Conditions	66 East: Centre for Urban Culture; Amsterdam, NL; 2004
Plein Publiek	Kronenburg public spaces; Arnhem, NL; 2004
Holland Papier Biennale	CODA Museum; Apeldoorn, NL; 2004
Het Videomonument	jury selection, Holland Liberation Festival; Ede, NL; 2004
De Mol	semi-monthly film screening; Arnhem, NL; 2004
You can be everywhere	10 Short Pants Studios; spatial intervention & exhibition; Arnhem, NL; 2003
On?	Pniel Space; Arnhem, NL; 2002

### selected projects

总站 Deadend	pedicab project and intervention at the Shenzhen/Hong Kong Biennale of Architecture and Urbanism, co-curated with Beatrice Leanza; Shenzhen, CN; 2007
wear	clothing catalogue project, with CHAN studio; Kyoto, JP; 2006
你、我和我们之间 commonplace	exhibition and auction to benefit the Stars & Rain Institute NGO, co-curated with Cassidy Cui ; Beijing, CN; 2005
Issue	concept and editing, bi-monthly e-mail magazine; 2004-2006
For Your Information	symposium, exhibition and workshops, co-produced by Tetsuo Mukai, Hogeschool voor de Kunsten & KaAp; Arnhem, NL; 2004
"Arrange your life like a mix tape"	mail-order curation project; 2004-ongoing
Seks	concept & editing, Collectie Arnhem magazine, edition of 500; 2003
One night stand	collaborative project on social investigations in private spaces; Arnhem, NL; 13 April 2002

### lectures & workshops

Outflow	presentation with <i>iwishicoulddescribeittoyobetter</i> ; Beijing, CN; 2007
"Language Lessons: con[ <i>text</i> ] in the built artistic narrative."	graduate school lecture; Kyoto University of Art & Design, JP; 2006
"Maybe Fashion"	fashion department lecture; Kyoto University of Art & Design, JP; 2006
Object Interface	workshop assistant; led by Max Kazemzadeh; Beijing, CN; 2005
Fluid Architecture II	workshop participant; led by Lucy Orta; The Hague, NL; 2002
Parallel World	workshop participant; led by collective G.A.N.G.; various locations, NL; 2001

### grants & awards

Lower Manhattan Cultural Council Swing Space grant	2006
International Research Center for the Arts Kyoto, fellowship	2006
Christine Cronis Sayres Memorial Grant	1999
Museum of Fine Arts Houston design award, audience selection	1999
Rice University Envision Grant	1999



**contact**

**家作坊 HomeShop**

P.R. China, Beijing 100009  
Dongcheng District  
Xiaojingchang Hutong 6

tel + 86 010.6405.2695

mob + 86 137.1855.6089

url [www.iwishicoulddescribeittoyoubetter.org/us/ho/homeshop.html](http://www.iwishicoulddescribeittoyoubetter.org/us/ho/homeshop.html)

e-mail [homeshop@iwishicoulddescribeittoyoubetter.org](mailto:homeshop@iwishicoulddescribeittoyoubetter.org)