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On the Problem of Collective Identity in Beijing's East Village

-- Taking "Adding a Meter to the Nameless Mountain" as an Example

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Abstract: Since its emergence in China in the 1980s, performance art has been one of the most pioneering art forms in modern art. In the early days, the group behavior of the artists in Dongcun, Beijing, China, had a strong impact on today's performance art form. In this paper, taking "Adding One Meter to the Nameless Mountain" as an example, the author gives some thoughts on the collective identity of Beijing Dongcun's art, and gives a rough explanation from the perspectives of the background of the artwork, the process of its creation, and the subsequent derivation of the artwork.

Keywords: Performance Art; Freedom; Collective Identity; Group.

1. Background of Contemporary Performance Art in China and the Origin of "Beijing East Village"

At the end of 1978, the Chinese government began to "set things right," shifting the social goal from class struggle to economic construction, and China entered the so-called "New Period," a period of ideological liberation. Against this background of encouraging self-employment and supporting the individual economy, free creativity began to revive, thus launching an onslaught on the whole society and reopening a thriving situation. At the same time, the market economy was still in the groping stage in the 1980s, and the degree of marketization was not very high. Therefore, it was still extremely difficult for artists at that time to take art creation as a survival profession. At that time, because of the demand for freedom of creation, most of the artists remained in the stage of slogans, and there were very few practitioners who really practiced what they preached.

The most recognized and widely disseminated form of performance art in China is the extreme expression of the body. Since the 1980s, performance artists in mainland China began to carry out performance art works nationwide, which was called "Action Art" at that time.

It was not until 1989 that a piece of performance art became a sensational event. For example, on February 5, 1989, at the China Modern Art Exhibition, Xiao Lu's "Dialogue" shooting was the main factor in the closure of the National Art Museum of China and the suspension of the exhibition for the first time. She fired two shots in quick succession at her aluminum telephone booth installation, which thus became the hallmark of Art 89.

Xiao Lu was 26 years old at the time, and she simply wanted to use this work to express her emotional confusion. After her graduation work was completed, she discussed it with her teacher and felt that it was too complete and needed to be broken, but the best result would be to have broken marks but not break the glass. In order to achieve such an effect, the two mentioned in the discussion for the first time in the gun, but are not sure of the feasibility, just Xiao Lu on the idea of using a gun has always had a desire to try. Originally, Xiao Lu was going to make a request to borrow a gun from Sha Yong of the provincial shooting team, but it didn't materialize before the graduation display. So, Xiao Lu carried out this behavior to the "Chinese Modern Art Exhibition" held in February 1989 in Beijing.

After the shooting, Xiao Lu and her classmate Tang Song were arrested and detained. There have been many interpretations of her work, but Xiao Lu, as the original author and subject of the work, said in an interview with the New Beijing News, "The formation of my work is entirely a private experience, a messy affair between the sexes.... ...In fact, many people in the Chinese academic world like to elevate their works, like grand narratives. I am a woman, and women may prefer to focus on emotional issues. There are many reasons for misinterpretation...I didn't like being misinterpreted in the past, and I've been uncomfortable for so many years...In 2003, I wrote a letter to Gao Minglu, and I said that I made Dialogue because of my emotions, and that I shot the gun because of my emotions...I didn't say it was for the sake of my emotions for fifteen years, but I say it out loud for the sake of my emotions...I'm just that kind of person.... ...I think there are all sorts of things that originate in an artist's creation, but the people who interpret the work will find something they themselves are familiar with in the work, and that's freeing."



Fig 1. Dialogue, Xiao Lu 1989

At that time, many Chinese artists were displaced from their homes in the field, and many art villages were

established for artists to create their works. The so-called "Yuanmingyuan Painters' Village" refers to a free artists' village formed between 1989 and 1995 when a group of artists from other provinces were concentrated near Yuanmingyuan in the western suburbs of Beijing. It is also the earliest free artists' village in China's history.



Fig 2. Painters in the Painter's Village of the Yuanmingyuan Garden "Blind Artists" Basking in the Sun1993

It was precisely because 1989 broke the link with the 1980s that many former idealists became pessimistic and disillusioned, thus breaking with the system and embarking on a path of self-exile. At the same time, the state, from the policy level, made drastic cuts to the nationally owned enterprises and canceled the distribution system of colleges and universities, forcing a large number of talents to evacuate to the private sector. The government's further encouragement to go to sea and its advocacy of market economy gave private capital a space for self-survival. In addition, the Western society gave a certain amount of funding and close attention, all of which created conditions for artists to get rid of the institutional constraints and move towards a liberalized existence. Thus, from the end of 1989, as artists such as Fang Lijun, Ding Fang, Tian Bin, and Yiling moved to the Yuanmingyuan neighborhood, more and more artists came from all over the country, harboring artistic dreams and giving up their iron rice bowls, and formed the later renowned "Painters' Village of Yuanmingyuan".



Fig 3. Fang Lijun at Yuanmingyuan Painter's Village 1993

The critic Li Xianting, who was at the center of the era at the time, often took several "blind artists" who were stranded in Beijing to Songzhuang. In fact, Songzhuang was not Li Xianting's original intention, but rather a secluded place that Fang Lijun and others found at the end of 1993 and moved to Looking back at China, between 1992 and 1994, a group of artists and musicians struggling with poverty moved to the area, attracted by the low rent and proximity to downtown Beijing, and made this dilapidated village their home. Some of them went on to form a core group of avant-garde artists who began to create a series of highly challenging works, mainly performance and photography. This group of unruly youths also set up programs such as "Whoever paints is a fool" and "Shame on you if you write a song with a melody". They adopted the name "New York's East Village" and named their neighborhood "East Village". Thus, "East Village Artists" became the name of this group of artists. But after June 1994, "East Village" ceased to exist.

in 1994 to avoid the hustle and bustle of the Painter's Village in Yuanmingyuan. For someone like Li Xianting, who is engaged in art criticism and curatorial work, he has to come into contact with a great deal of information and deal with many people and things. Therefore, Li Xianting's original residence in the Houhai area of Beijing could not have been more appropriate for him. In fact, Li Xianting's old residence at No. 28, Beiguanfang, Houhai, had already become a symbol at that time. If the Art Association was the representative of official art, then the underground art was symbolized by Su Xianting's old residence at No. 28 Beiguanfang. There were probably not many new wave artists at that time who had not been to Li's house in Beiguanfang. Whether Li Xianting was there or not, his living room would be crowded with all sorts of people, and some of them would even bunk in his living room for a long time. Many important artistic events of the time were conceived and planned in Su Xianting's living room before they were publicized. This is also a characteristic of Chinese culture. Against the backdrop of a long-suppressed public consciousness, plotting people and events is directed toward private homes or secret rooms.

In this regard, the East Village performance art group in Beijing in the mid-1990s was the most prominent. Between Beijing's East Third and East Fourth Ring Roads, there used to be a small, ramshackle village called Dashanzhuang. This village was eventually demolished in 2001 and 2002 and integrated into the expanding map of the capital. Many native Beijingers would have never heard of it if they had a bird's eye view of its macro-history. And its eventual disappearance didn't cause any sensation in the capital. However, its alias "Dongcun" has become famous in the history of Chinese contemporary art.

East Village Art, as the name suggests, is art from the East Village, which is actually a neighborhood in Manhattan, New York. East Village Art originated in the early 1980s, and consisted of a group of young artists active in the East Village, and it is difficult to summarize the works of these artists in a single style, because the works of Ta are extremely diversified, and many different styles have emerged from the intersection of music, poetry, visual art, and literature, most typical of which is the "East Village" style. The most typical examples are punk, neo-expressionist painting and no-wave music.

The East Village reached its zenith between 1982 and 1984, when it became the center of experimental art in New York, and arguably the vanguard of art throughout the United States and the world.

In the early 19th century, the East Village was home to many wealthy estates. In the mid-20th century, influenced by the white flight crowd, a large number of Western European Americans moved from the diverse metropolitan areas to the suburbs, and a large number of houses in the East Village were vacated, but most of them were in disrepair and dilapidated, and they also became places of drug and alcohol abuse, crime, and the sex trade, factors that led to low rents, a large influx of new immigrants from Eastern and Southern Europe, and a large number of art and music practitioners, hippies and students, who moved into the district because it was not only

low rent but also had more space in unused housing, gave the East End its artistic identity and became the focus of several art galleries. It was also where punk first appeared, and where the Times Square Show, graffiti street art, and neo-expressionism and neo-geometric conceptualism developed, which had a strong influence on contemporary art.

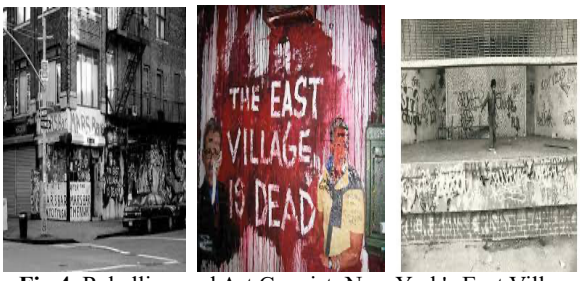


Fig 4. Rebellion and Art Coexist: New York's East Village



Fig 5. Beijing East Village

In his narrative, Wu Hung describes the East Village Artists as "bohemian artists," a term used to describe the lifestyle of a group of artists, writers, and anyone who had no illusions about tradition and who wished to live a non-traditional style of life.



Fig 6. Beijing East Village Artists

2. "Adding One Meter to an Unknown Mountain"

Beijing's East Village artists did common performance art again after being banned by the police in 1994. This work is a creative and critical photographic work. It is a collective performance photography from eleven Beijing East Village artists in 1995, they are Wang Shihua, Cang Xin, Gao Yang, Zuo Xiao Zuyin, Ma Zongyin, Zhang Huan, Ma Liuming, Zhang Binbin, Zhu Hei, Duan Yingmei and Lv Nan. Meanwhile Lv Nan is the photographer. At the same time, the work "Adding One Meter to the Nameless Mountain" is also considered to be one of the more topical works in the history of Chinese contemporary art.

The creation process of this work is that ten artists from Dongcun in Beijing stripped naked one day and went to an unnamed hill outside of Beijing to perform a naked Jengluohan, from the bottom to the top with the number of people stacked up in layers of 3, 2, 2, 2, 1, with heavy people at the bottom and lighter people at the top, with their bodies stacked up to the height of 1 meter, changing the height of the hill from 86.393 meters to 87.393 meters. So the name is the same as the act itself, and this work is called "Adding a meter to the height of the nameless mountain".



Fig 7. Wang Shihua, Cang Xin, Gao Yang, Zuo Xiao Zuzhuang, Ma Zongyin, Zhang Huan, Ma Liuming, Zhang Binbin, Zhu Hei, Duan Yingmei (Photographer: Lv Nan)

Recalling the motivation for the creation of the work, Ma Liuming, an East Village artist at the time, said, "At that time, artists in the East Village were friends with each other, and often got together to have dinner or chat and discuss art. Once we wanted to do a performance art, we slowly talked about the idea in your words and mine. Finally, it was discussed and everyone acted on it, it was very simple." The 10 artists each put together a $200 share for materials. "It was also the cost of hiring a photographer, renting a car, etc." Ma Liuming said, "Then a friend helped contact a car. We then went to the western outskirts of Beijing, the area of Miaofeng Mountain in Mentougou, because there were more mountains in the west, so it was good to find hills."

Thus, on a late spring/early summer afternoon, the 10 artists and photographer Lv Nan climbed the unnamed hill and began to create this work.



Fig 8. East Village Artist Creates "Adding a Meter to the Unknown Mountain



Fig 9. Ma Liuming "Fen Ma Liuming" Performance Art

Graduated from the Oil Painting Department of the Hubei Academy of Fine Arts, East Village performance artist Ma Liuming moved to the Beijing suburb of East Village in the early 1990s and began to create performance art. After finishing his first performance art in Dongcun, Ma Liuming happened to be hanging out with his friends when one of his friends from Hong Kong brought a camera to take pictures of Ma Liuming, who had long hair and was dressed in women's clothes, taking pictures of women. Later, Ma Liuming did his own behavioral performances in his natural image and hired someone to do his make-up to portray him as a girl, and the photographer followed Ma until the end of the shoot. Since then, Ma has naturally displayed his male body in both face and make-up, creating an image that is considered to be more ambivalent as "Fen Ma Liuming".

Since then, Ma Liuming has been mixing his essential male identity with his external femininity, blending the two dichotomous gender symbols to create the "Fen Ma Liuming" individual with a brand-new symbol.

The artists weighed themselves before they started to create their works. The heaviest person lies on the bottom, the lighter one on the top, and so on. Ma Liuming said they had wondered if they could get on top one by one. "But then it was felt that the person at the bottom would be overloaded and not be able to eat. It was adopted this way, which is also more stable." At the same time, the artists aim to try to make this "human tower" stacked higher, the effect is good, so they did not use the more stable "4, 3, 2, 1" four-layer stacking method, but stacked five layers.



Fig 10. Different angles of "Adding a Meter to the Unknown Mountain" (Photographer: Nan Lu)

It was windy at the top of the mountain, but fortunately it was not cold. After lying down, photographer Lv Nan pressed the shutter and took a dozen shots at different angles.

Nowadays, when talking about this work, most of the related introductions use this sentence to explain: it puts people and people, people and nature, as well as men and women, back into the dimension of care and compassion to explore the original existential relationship, and gives an unprecedented "Chinese experience" of body art. In layman's terms, the Dongcun artists are nakedly and unobtrusively in contact with nature and with their counterparts of different genders. Though from a certain point of view, this is a meaningless work of art, the human body, which is the "Spirit of Everything", is united in its solidarity and support for each other, and adds a small pinnacle to the hill composed of stones, soil, grass and trees, expressing the artists' passion for the nature and the human body, as well as their love for it. The small pinnacle expresses the artists' affection and exploration of nature, and their love and trust for their fellow creatures. It is not unusual for us to see them do this, but we ourselves would not have thought of it. All first innovations are always to be honored.

3. Follow-up Issues after the Fame of "Adding One Meter to an Unknown Mountain"

So it was such a seemingly playful and casual work that caused a big sensation in China at that time. This work gained wide attention from foreign media and academics at the Venice Biennale, mainly because it broke the prejudice of the western mainstream ideology towards the traditional image of China. At that time, foreigners thought that we Chinese were still stuck in the seventies, when the streets were full of Chinese people riding bicycles. When the Western media saw ten Chinese people stripped naked and stacked on top of each other on the outskirts of Beijing, it had a certain impact on their past understanding of China, and reshaped their conception of China's image.

In fact, this can also explain why this work will be more famous in the foreign art world for a reason. Artist Ma Liuming told the reporter: "This work was first published in a magazine, and later introduced by other art publications. 'Adding One Meter to an Unknown Mountain' did not become famous all of a sudden, but was slowly noticed." Of course, what made them most famous was winning a full house for Chinese contemporary art at the 48th Venice International Biennale in 1999.

Today, the 10 artists are resounding heavyweights, even the photographer Lv Nan, who took the picture.

This work also had a relatively big impact in China, but the irony is that it was a performance work with a very simple starting point and motivation: an action or event done by ten artists. However, after the work became famous, the artists did not know who should own the copyright or authorship of the work. At that time, artists did not have the concept of copyright.

The second serious problem is that this is a photographic work, which can be sold and reproduced, so who should own the profits from the subsequent sales of this work?

In a word, the question of profit, reputation, and money attributed to this work has gradually turned the ten artists from good friends to enemies.

Regarding the attribution of the work, Ma Liuming insisted that it should be shared by all. There are three reasons for this: "Firstly, each person contributed 200 RMB to make this work, so it can be seen that everyone was involved. If it was convened by someone, the cost should be paid by him; secondly, when the photo was first published, it was co-signed by 10 people; thirdly, we had a video at that time, and when the video work was edited, it was also edited with 10 people's names."

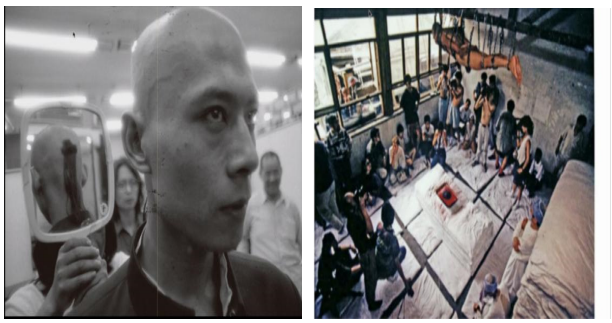


Fig 11. Zhang Lax "65kg" Performance Art 1994

And East Village artist Zhang Lax thought the idea was his own, and that everyone else was his own hired model, as Ai Weiwei recorded in the White Paper, "So he also threatened Ma Liuming, saying, Watch your head."

But their relationship before completing this work was very good. This is one of the works completed by Ma Liuming and Zhang Lax, "The Third Contact", which is an interactive behavior between themselves and themselves, and themselves and each other in the bathroom, thus showing the ambiguity of the authors' identities.



Fig 12. Third Contact Performance Art

Regarding the question of attribution, photographer Lv Nan's approach was even more prescient - the 10 artists invited Lv Nan to dinner shortly after the work was shot. "He took out 10 negatives at the dinner table, each of which was shot individually, with subtle differences from one another, such as someone's foot lifted a little, someone's head turned at a slight angle, and so on. In other words, although they look pretty much the same, each negative is unique and no two are the same." Ma Luk Ming recalls. "He mixed the 10 negatives together and let us pick them at random for ourselves. After picking them out, he took the rest of the other negatives and cut them all out in front of us. In this way, what we have in our hands are all out-of-print, and we can develop our own limited-edition photos." ["Examining the history of art in Beijing's East Village: those days went by like street rats," Rong Rong, Art International, April 11, 2014].

4. “I Love Contemporary Art Too”

One of these ten artists, Zuo Xiaozoumou, also participated in this work. He felt very sorry and ironic after learning the story. So, he created another work based on the prototype of "Adding One Meter to an Unknown Mountain", which is called "I Love Contemporary Art Too". From the picture, you can clearly feel that the whole layout of this work is very similar to "Adding One Meter to an Unknown Mountain" in terms of visual elements. The only difference is that the photographic subject has been changed from a human being to a pig.

Zuo Xiao Zu Zhou's motives for creating this work are as follows: Firstly, Zuo Xiao Zu Zhou wanted to express his regret for the ten creators, artists who are good friends, who have turned against each other because of their interests, thus triggering the transformation of the plot into something rather bloody and ironic at the same time;

Secondly, this work also maps the whole business environment of Chinese contemporary art at that time, that is to say, in the first decade of the 21st century after 2001, the penetration of capital and money into the art world was very big. And to a certain extent, it affected the development of the whole art industry, at that time, there were many real estate businessmen, restaurant owners and other people who had nothing to do with the art industry began to get involved in the field of art, their fundamental purpose of getting involved in the field of art is to invest, want to make money to get some profits, at the same time, a lot of artists began to choose to compromise with the money, and began to abandon some of the more simple or threw away some of the initial ideas about art, began to At the same time, many artists began to compromise with money, abandoning some of their original ideas of art, and started to make some art works to cater to the capital market.



Fig 13. "I Love Contemporary Art Too

Zuo Xiaojou Mantra had this comment on this work in his biography: "In this capital era, everyone can love art, for example, real estate bosses can love art, restaurant bosses can love art, coal bosses can love art, and you and I can, so we came to the conclusion that pigs can also love art." This is how Zuo Xiao Zu Mantra commented, with poetry or playfulness. Behind it then, it also indicates some of the realities that Chinese contemporary art has faced in the decade from 2000 to 2010: how money and capital have penetrated into the system of art production and operation, and how they have seduced and unconsciously pushed artists to create another form of artwork, and how the artworks produced at this level are more often in the service of capital, or the artists will adopt a more speculative and ingratiating approach. This level produces works of art that are more in the service of capital, or artists will adopt a more speculative and pleasing method to obtain financial rewards. This kind of behavior is contrary to the traditional concept of contemporary art being critical and having a depth of thought; this is one of the details and stories that Zuo Xiaocui wants to really tell. The work "I Love Contemporary Art Too" also naturally creates a sense of irony. ["Adding One Meter to an Unknown Mountain", Zuo Xiao Curse, Art Finance, 2012-06, p. 181].

All in all, the external dismantling of Dongcun was an inevitable result of Dongcun artists from the inside out. In fact, performance art is also a way of life, and the episodic and temporary behavior of "Adding One Meter to an Unknown Mountain" is in a sense purer. In contrast to the context of the time, the copyright and sale of the works can also reflect the fact that this was a kind of compromise for the market transformation, and the artists in Dongcun at that time were also facing their own survival problems.

5. Collective Identity in Beijing's East Village

Since the formation of human society, each member has been given a certain social identity and role to fulfill a certain social function. Identity is also people's cognition, emotion and expectation of their own social identity and role based on various subjective and objective factors.

The concept of "identity" (identity) comes from the Latin word idem, meaning the same, the same. Identity" can be understood as the social subject's recognition, affirmation, approval and even appreciation of the social object. Identity is formed when identity is associated with a certain social identity. [Xu Ben, Intellectuals - My Thoughts and Our Behavior, Shanghai: East China Normal University Press, 2005, p. 192].

"Identity" contains many levels, including individual identity and collective identity from the viewpoint of the subjectivity of identity. Individual identity" refers to the individual's "self-knowledge" and "self-definition", which refers to the individual as a social unit's recognition of the connotations and characteristics of self-identity and the identity of others (including individuals or groups); "collective identity" refers to the individual's "self-knowledge" and "self-definition". Collective identity" refers to the identification of a social group with its own internal norms and external status, as well as the identification with and voluntary membership in a multi-group association. The former is the basis and decisive factor of the cohesion of the group, and the main source of the sense of belonging of the group members, while the latter reflects the group's tolerance and integration of "not our kind", and is the basic condition for the realization of the unity of the multi-group society. [John Turner et al., The Theory of Self-Categorization, translated by Yang Yiyin, Wang Bing, and Lin Hanzhang, Beijing: Renmin University of China Press, 2011, pp. 17, 46, 47].

During the period of China's contemporary art development, Chinese artists have also developed an anxiety, that is, the problem of collective identity, which has emerged since 1978. Throughout the creative process of the artists of art development, there have been two identity issues.

First: the problem of opposition and exchange between Chinese and Western cultures.

Second: the problem of communication between individuals and groups.

There are both similarities and differences between these two issues; the difference is mainly reflected in the reversal of the traditional dichotomy, which is not Chinese or Western, not individual or group, and is often not a completely black and white relationship. For example, there is a transparent issue of individual and group; from the perspective of the contemporary public, the issue of group influence in the shaping of the individual has been mentioned more often. This kind of influence is more reflected in the social culture or social ideology, in the process of the individual being influenced by the group, there will be subjective or individual dynamic elements; these elements finally react to the group's shaping, and produce subtle changes to the whole framework of the group or local logical reshaping, so the individual and the group are more often kneaded together, mutual influence and mutual integration. fusion.

This set of methodologies and ideas has also been applied to the exchange of cultures between China and the West; for example, the classic theory that our societies and cultures are not independent. This theory expresses that the culture of a region or a country cannot be discussed independently, but should be placed in a process of communication; for example, how Chinese culture communicates with Western culture, how the two cultures influence each other, and other similar issues, only in the process of interaction can each reflect their own differences, and in the midst of the differences to find similarities, and to find the so-called "survival of differences to seek common ground". Only in the process of interaction can each culture reflect its own differences, find similarities among differences, and find the so-called logic of "seeking common ground while reserving differences" or "seeking common ground while reserving differences", but the concept of this issue is relatively abstract, so this paper can only give a superficial and rough explanation.

Returning to the Beijing East Village performance art at the time of the socio-political and cultural context highlights the collective consciousness of the artists and the collective identity of the body dilemma, but also become a microcosm of the times, the identity of the issue of concern for the discussion so far is still an urgent social existence of the quandary.

Due to the geographic location and cheap rent of Beijing's East Village, artists who were abandoned by the society and had no economic power but were full of dreams began to look for new bases, hoping for a turnaround in their destiny. Because of the remoteness, the information here is relatively closed, remote and closed also makes the local people still retain a relatively simple folk style and conservative traditional thinking, they do not know what the artists in the East Village are doing, and will even report to the police suspecting that the artists are engaged in pornographic behavior; it is precisely these factors that make the original poor countryside of Songzhuang, on the contrary, has become a hotbed of artists, and thus inherited the flame of contemporary art. It was these factors that made Songzhuang, originally a poor and remote place, become a hotbed of artists, thus carrying on the flame of contemporary art, and eventually nurturing the trend of a prairie fire.

The development of anything goes through three cycles from sprouting to erection and then to decline. Beijing's East Village is no exception, and before its rise, it also went through a long period of obscurity. In fact, not only Dongcun, but also the entire Chinese contemporary art scene, experienced a long darkness before it made its mark. During this period, many artists, art critics, curators, media people, collectors, and art lovers, etc., have worked hard to fight for the survival of Chinese contemporary art. It was through the concerted efforts of these people that the official government began to gradually accept contemporary art, which led to a series of contemporary art exhibitions with official backgrounds, such as the Shanghai Biennale, the Chengdu Biennale, the Nanjing Triennial, and the Beijing Biennale. At the same time, new art districts such as Kunming's Chuangku, Shanghai's Moganshan, and Chengdu's Blue Roof have emerged in various places. The emergence of these new things has undoubtedly changed the ecological pattern of contemporary art, and has created more space for its free development. However, for some artists living at the bottom of the social ladder, even the biggest changes are of no help. Because they are mostly isolated from the world, the light from the outside does not reach them, and their original passion disappears without support or assistance from the

outside. As a matter of fact, before Songzhuang and Beijing Dongcun became famous, there were several artists who took their own lives and chose to commit suicide. Although the reasons for their deaths varied, and not all were due to life's constraints, the lack of prospects and disillusionment with the future were the root causes. This is the darkness before the dawn and the winter before the blossom.

There is also a deeper conflict, the gulf between the government and the artists. Although, the early ideological conflict was smoothed out by the rise of cultural and creative industries, and both sides had a chance to shake hands and make peace. However, the fundamental differences in demands, such as the government's focus on industry and the artists' pursuit of culture, this confrontation will in turn lead to new ambiguities derived from different perspectives in the cultural and creative industries, thus losing cohesion and innovation. If the profound contradiction cannot be solved, the cultural industry will not be able to emerge, artists will not be recognized, and the development of art will be constrained by the industry.

Therefore, the collective identity of Beijing's Dongcun epitomizes the current state of contemporary art, which remains unresolved to this day. Although "Adding One Meter to an Unknown Mountain" has transformed the Western ideology of China's image internationally, it has also triggered a series of reverse effects domestically. Although the East Village artists were using behavior as a way to express their art, it was still not the mainstream of contemporary art. The pursuit of art and the rise of industry are two unrelated fields, and when they are rigidly brought together, although they interact and form a certain synergy, there is also a divergence of values. The period of Beijing East Village's artistic existence also allows artists to reflect and review themselves, Beijing East Village is not a poetic habitat, but a physical habitat.

The disintegration of Beijing Dongcun is an inevitable end. Mistaking a place of refuge for a spiritual home is only an illusion, a phantasmagoria. But fundamentally it is a utopia. This is the unstoppable pace of development and the trauma of modernity. Historical experience reveals that the fate of all art districts may eventually be replaced by commerce and fashion, as was the case with the Left Bank in Paris in the past and the East Village in New York later on. Therefore, the policy and system should also strengthen the consciousness and identity of art and social groups as much as possible, and rediscover the transcendence of art.

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