

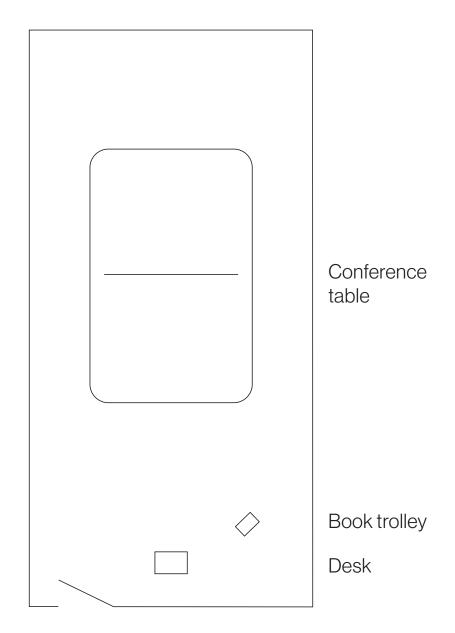
THE ECONOMY ENTERS THE PEOPLE HO RUI AN 06.01– 20.02.2022

Since the late 1970s, the Chinese government has dispatched thousands of officials to Singapore to study its economic and social policies. The city-state was crucial in reshaping the political imagination of an entire generation of Chinese leadership in a time when "the economy" had replaced class struggle as the primary subject of governance. In *The Economy Enters the People*, this history of encounters between the two countries—one set into motion by the post-socialist turn toward the market economy—is re-examined against the present-day crisis of late capitalism, within which both China and Singapore have emerged as key points of reference for study.

The performance examines the extent to which the revolutionaries-turned-technocrats within the Communist

Party drew upon Singapore's experiences in governance, as the former struggled to define the relationship between the party-state and the market economy, especially when it cameto resolving the intractable problem of corruption. This endeavor has gained renewed urgency of late, with the return of corruption as a subject of political discourse following the 2008 global financial crisis and China's economic rise. While on the side of global capital, corruption is invoked to distinguish so-called Chinese capitalism from free-market capitalism as practiced in the West, on the side of "the people" — the collective subject that has emerged to take the place once occupied by the worker — it serves to characterize the current dysfunctional capitalist system in its entirety.

However, both instances contain the prospect of a capitalism that "works" by being free of corruption. Has class politics been so utterly foreclosed that the people can, at best, replace governments and disgrace corporations but never abolish capitalism itself? Without pretending to have the answer, *The Economy Enters the People* makes clear that this question is too important to be left to the technocrats.



The Economy Enters the People (2021–22)

conference table, office chairs, desk, stool, book trolley, books, thermos flasks, cups, saucers and acrylic name plate holders Dimensions variable

82:50 min. sound. color



Publications on book trolley

- a Chinese Officials in Singapore: Training Experience at Nanyang Technological University's "Mayors' Class" Author: Wang Zhenping
- b *The Switzerland of Asia* Author: Cao Yunhua
- c Why Can Singapore Do It? Part 1: How Government by Single Party Maintains Vigour and Integrity in the Long Run Author: Lu Yuanli
- d Why Can Singapore Do It? Part 2: How to Build a Harmonious Society Author: Lu Yuanli
- e The Spiritual Civilisation of Singapore Author: Cao Yunhua
- f Macroeconomic Management in Singapore Author: Chen Qiaozhi and Cao Yunhua
- g The Rule of Law in Singapore: A Successful Model of Rule of Law in Oriental Version Author: Chen Xinmin
- h Researching Singapore's Economic Development Author: Wang Qin
- i The Parliament of Singapore Author: Wang Xiaomin
- j The Tao of Temasek Author: Mo Shaokun and Yu Jiye
- k Singapore's Journey to Development Author: National Defence University Research Group
- Singapore's Securities Market and Investment Analysis
 Editor: Qiu Huabing
- m Researching the Governing Form of the People's Action Party of Singapore Author: Sun Jingfeng
- n *The Financial System of Singapore* Editor: Zhang Shu

THE ECONOMY ENTERS THE PEOPLE Ho Rui An 06.01–20.02.2022 BANGKOK CITYCITY GALLERY

Written, performed & edited: Ho Rui An Production & technical management: Yap Seok Hui / ARTFACTORY Sound: Zai Tang Researcher: Zian Chen Copyeditor: Kenneth Tay Translation: Phrae Chittiphalangsri, Teekathut Maneechai, Weera Saengsit Installation: Itsaret Sutthisiri, Naruiporn Piriyapittaya, Charintus Saengrueangrit, Somsak Phongwattanakul (Paraform Studio), ALL TIME PRODUCTION Co., Ltd. BANGKOK CITYCITY GALLERY Team: Akapol Sudasna, Supamas Phahulo, Nunnaree Panichkul, Setapa Prommolmard, Kantida Busaba, Napisa Leelasuphapong, Sompan Singseeda, Tawee Sudjai, Sonmala Singseeda Poster Design: Win Shanokprasith Special Thanks: Chu Hao Pei, Kathleen Ditzig, Anne Faucheret, Anselm Franke, Lisa Horikawa, Berenice Kortsik, Seonghee Kim, Shinu Kim, Joella Kiu, Lim Shujuan, Liu Chuang, Miti Ruangkritya, Rosalind C. Morris, Nuttha Isaraphitakkul, Ong Keng Sen, Ong Zhen Min, Martina Piber, Kerstin Stakemeier, Debbie Tan, James Tan, Eugene Tan, What, How & for Whom / WHW (Ivet Curlin, Nataša Ilić and Sabina Sabolović), June Yap, Mi You. Taomo Zhou Co-commissioned by Asia Culture Center (Gwangju) Singapore Art Museum Co-produced by BANGKOK CITYCITY GALLERY Haus der Kulturen der Welt (Berlin) Kunsthalle Wien Supported by National Gallery Singapore T:>Works (Singapore)

WWW.BANGKOKCITYCITY.COM