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Endgames in Chinese New Media Art: Feng Mengbo's "Long March Restart"

This paper explores the various ways in which Beijing artist Feng Mengbo's recent project *Long March Restart* (2008) remediates his 1994 *Game Over: Long March*, a paintings series that riffs on Chairman Mao's infamous historical event rendered with the aesthetics of 8-bit video games, into a large-scale multi-screen projection immersive game environment inviting visitors to "imaginatively reshape their own cultural participation." An avid gamer and considered among the first contemporary artists in China to receive critical attention for work in new media since the late 1990s, Feng is known for combining iconic Cultural Revolution imagery with ubiquitous signs of the new creative economy in his game-based paintings, interactive CD-ROMs, net art, performance-installations that adapt software of the multiplayer online game *Quake III Arena*, and screen-captured photos created with its 3D virtual camera. The paper argues that the "precarious playbour" (Julian Kücklich) currently in vogue in Chinese media arts is linked to the rise of gaming in Asia and emergent Western Techno-Orientalist discourses about media (art) technologies in China, which in turn is linked to politico-cultural implications in an age of participatory media and global media convergence.