To say that a person is ballsy—is what one
“有种” (you zhuang) is a conceptual leap of
hand, referring to the thrust of subjectivity
towards praxis along with what we have the
transversal axes of culture. A slang phrase
in Chinese that has come to prominence
in recent years. Youzhuang literally means
“to have seed” and is used in the colloquial
to refer to an act of courage or daring, to
tsay that someone is gutsy. Historically,
the reference is a dangerous claim to essence,
as the earliest known use of the phrase in Si
Maqia’s Records of the Historian (109-91 BC),
which refers to matrix differences between
classes to justify ruling class hierarchy.1 The
seed, in this case, is a crucial distinction in
traditional Chinese culture that carries one
generation to the next, but abstracted into its
current usage is maintained by an outward
thrust of courage, guts that presuppose
action. Seed may contain all the fortunate or
unfortunate weaponry to overdetermine our
success in battle, but Xiao’s clever claim that
“you can never have a ballsy thought” is what
sets us in motion here. This cue-ball rolls out
drastically with the application of Homezshop
since the last issue of Wear journal, but also
calls forth a reflective map of potentialities,
pregnant in their singular plurality. These are
concentrations or assemblages, but rather
than the inflammation of masses (let us, big
Uncle, remember the simultaneous taming of
numbers from above and, hey there, the
honesty of our marginal influence) as per Hardt
and Negri’s multitude, we are seeking the forms
of organization that hide our time here locally,
and Homezshop’s play of exercises by series
is a form of breathing, day by day by day. In
2008, that series was provoked and remediated
as a reverse countdown towards the ending
of the Olympic Games, the spectacular turning
point by which all things contemporary
Beijing are judged. This opening, and the post
-olympic syndrome thereafter, led to little more
than cynicism, however, and in 2009-2010 our
campaigns continued with eyes askance: what
the hell is meant by cultural exchange in the living
paradise of a society newly fed on the two-system
minus-plus-plus plus political economy?

Like most people here, exchange has us
overwhelmed. The reality of the pressures
facing the average urban dweller—car, house,
splurge and staff—are enough to make most
(conveniently) neglect the politics at hand,
and our insistence to document the urban
environment and its implicating political
geographies (see the series on urban explorations and
of the site) is, while the economic is also a form of
appreciable transfer points, it is used in the concept of the
arts in a way that is perhaps only possible through a
narrative of the economic. In 2009-2010 the praxis of the
arts is blurring the lines between the decorative and the
conceptual, as a result of economic policies that
are not only inspiring but also a step in the right
direction for the arts. The emergence of new
artistic practices and the shift in perception of
the arts as a force for social change are
underlying themes in this issue. The
emphasis on the role of the artist in
contemporary society is a reflection of the
transformation of the arts in the last decade.

1 If I were to choose an image to represent the
"种" in this context, it would be the seedling of a
tree. A seedling is not ultimately dead, but it
has already grown, branching out in different
directions, just like youzhuang, which is a
reflection of the tradition.


the I Love Your Home project, page 14) is part of the critique of these banal realties. But we have been on the market as well, and the culmination of the I Love Your Home Xijiaoqiao branch was the return of the space itself to grumpy landlord Wang—who terminally sent us off with an “Okay then, now [that’s all] we have no relation whatsoever”—and the changing shape of HomeShop’s practice in location and form. On the 23rd of December 2010, HomeShop completed the move from a single-dwelling storefront space on the “little suta factory” kunlun to a former workers’ dormitory courtyard building on the second street of the “junction of social intercourse.” This juicy gathering was celebrated with the inaugural issue of Beetles’ Leaks, our ironically slow-downed broadsheet with news and reflections on the occurrences of a single day, and now with a larger group of artists, designers and thinkers, our pool of stuff and resources increases the complexity of the structuring of the living room window front “used as the beginning points from which to examine ways of relaying between public and private, the commercial and pure exchange as such” became a space and a window front which looked more into itself, and we have spent this first year in the Beijing area experimenting in childlike fashion with the forms of collaboration itself, whereby considerations of public and private are by no means dismissed but played as a spierical means to new plays of form-content. The Compass Crew define this as an “ethics of scale” (see more about our Continental Drift into China on page 28), and all this is to say that this issue of Wear journal seeks to coordinate the intersecting spheres of our practices via juxtapositions that bring the creation-production of art, service and space into being. It is a project to establish a relationship of private to public, from the exchange of raw materials to social relations and the continuous exploration of the form of the seemingly natural. How do we redefine the concept of the living room, not for the purpose of simply using it for gathering and convenience, but rather to redefine the way we live our lives?
Writing about "being beautiful" can be tricky. It is often a matter of describing a scene or an object, but when you try to put words on it, it becomes difficult to convey the real meaning behind it. The concept of beauty is subjective and varies from person to person. Beauty can be found in the most unexpected places, and it is up to us to appreciate and recognize it.

As we step out into the world, we are exposed to a myriad of experiences that shape our perspective of beauty. From the way we interact with others to the things we observe in our daily lives, each encounter offers us a chance to discover something new and beautiful. It is important to maintain an open mind and embrace these experiences, as they help us grow and evolve as individuals.

In conclusion, beauty is a complex and subjective concept that requires us to be mindful of our surroundings and willing to appreciate the small details that make our lives rich and meaningful. By doing so, we can find beauty in unexpected places and share it with others, fostering a sense of community and connection.