

### Logline

Chinese artists immerse themselves into a Shakespearean Platonic narrative of three seamless stories for their neuroaesthetic peak shift with Experimental Chinese Contemporary Art as a mobile game called "Aesthetic Punk."

### Tagline

Loving art inside and science out!

### Synopsis

1966 China and during the Cultural Revolution, Xing and Yusheng were husband and wife, as they were in their science classroom. At the same time and in present day Beijing China's Dashanzi Arts District, this 798 Factory, Bao Yi Tong was interacting with them simultaneously about this cultural revolutionary contemporary art in a vintage shop, as in this windowless conjugal room in 1966, Xing had entered it, instantaneously and of that self same existence.

Modern day Beijing's TV Centre, this 41-floor and 239 meters tall skyscraper, Chen Liu and Lien Wu were these curators for a mobile art game, and they were speaking with Chun Sun and Bang Zhang; though, they were actually somewhere at the same time and during the Cultural Revolution in their art classroom in 1966, as they were also husband and wife. Two more artists in the gameplay's modern day Zhuang Artist Village in Beijing China, they had become part of these multiverse artistic worlds, as forthwith they were found in a cowshed prison's sleeping quarters in 1966 and during the Cultural Revolution.

When Andy was in this mobile game's play, he was in this vintage art shop with Bao Yi Tong, as Andy was letting the pages flip on a vintage cultural magazine. Staring down into it for an effect of 1966 Beijing China, this observer was in this windowless conjugal room, as Xing was sitting on this hard bed with a dirty sheet and a pillow when Bang Zhang was pushed in by a Red Guard. Bang Zhang was her brother, as Yusheng and Bang Zhang were also in a 1966 cowshed prison and sitting on their respective mattresses and across from each other. An effect and in the windowless conjugal room, Chun Sun was standing alone and in a dirty one-piece Mao suit-dress when a Red Guard had opened the door and pushed Yusheng in, her brother, as these two 1966 couples in Beijing China, they were married to their alternate's siblings, yet now they were

exchanged and alone as mates yet as brothers and sisters in a 1966 windowless conjugal room and during the Cultural Revolution in Beijing China as a mobile game's narrative.

In this 1966 cowshed prison's sleeping quarters, Xing and Chun Sun were sitting on their respective mattress. Both bruised and battered from their wushu battles, Chun Sun had brought out a wuxia novel from under her mattress, so Xing had started reading it. Suddenly, there were three seamless stories, as an implosion within, from its transhumanism to hyper-reality simulacrum, they had become this work of art as a singularity of love.