

Residency at Female Changing room
First Floor, Spring Health, 81 Belsize Park Gardens, London NW3 4 NJ



DAY 1

Feb 7th 2020 Friday

Space speculation

Measure the space & Count down equipment's and utilities in the room

There are 131 wooden pound lockers with keys,

2 consequent doors to enter the female changing room,

additional 2 consequent doors to go from the changing room to the treatment rooms for massage and 'Belsize Body Clinic' for 'Beauty Day Spa',

addition 1 door to enter the shower, a sauna room and a steam room from the changing room,

3 big mirrors on the make-up table, each at 42 *96cm

a gap to look out and overhear the outdoor sound and people's conversation at the gate of Spring Health on ground level,

2 signs on the wall that says 'Please ensure all towels are returned to reception after use.'



Day 2

Feb 10th 2020 Monday

Studio work, space cleaning

Cleaned the treatment room with mop and sweep, disposed the old paint falling on the floor and trashed by the front desk of the treatment room.

Plan on what to do in the female changing room.

There are casual conversations with other artists, dancers, and exhibition artist and installers in the swimming pool next door to the female changing room.

I start to use the Belsize Body Clinic, Physiotherapy & Wellbeing Spa's treatment room as my studio.

Found a stack of old paper advert/pamphlets about the Beauty Day Spa: it features a face of a white woman with her hands in a prayer's position on the right-side of her chin, with all her hair combed to the back; and a line of enlarged text that says: 'Relax & have some YOU TIME'.



The changing room has multiple doors next to each other, which creates a 50cm * 50cm * 1.8m cubicle in between the white doors. Customers use door to go into another space within the context of a venue.

Door is a usually swinging or sliding barrier by which an entry is closed and opened, a means of access or participation (used in phrases like open new doors or door to success as new opportunity), according to Merriam Webster dictionary. ‘When one door closes another door opens; but we often look so long and so regretfully upon the closed door that we do not see the one which has opened for us.’ (Alexander Graham Bell, 1935)

‘When one door of happiness closes, another opens; but often we look so long at the closed door that we do not see the one which has been opened for us.’ (Helen Keller, 1957, The Open Door)

‘When one door closes another always opens, but we usually look so long, so intently and so sorrowfully upon the closed door that we do not see the one that has opened.’ (Johann P.F. Richter, later 18th century German humor writer)

‘When one door is shut another is opened.’ (Miguel de Cervantes, Don Quixote, 1605)



Day 3
Feb 11th 2020 Tuesday

Studio work

I hope to make work that is unbound by the architecture of the structure, free from the functionality of the space. Likewise, I want to think as a non-conformist who doesn't conform to the society's specifics habitually and organically. What is the notion of change for identity, from one thing to change into or to become another? What can I expose through my practice about changing from one identity to another? Using a sociological and ethnographical point of view, to talk to sorts of people who is non-conformist to the society's specifics.

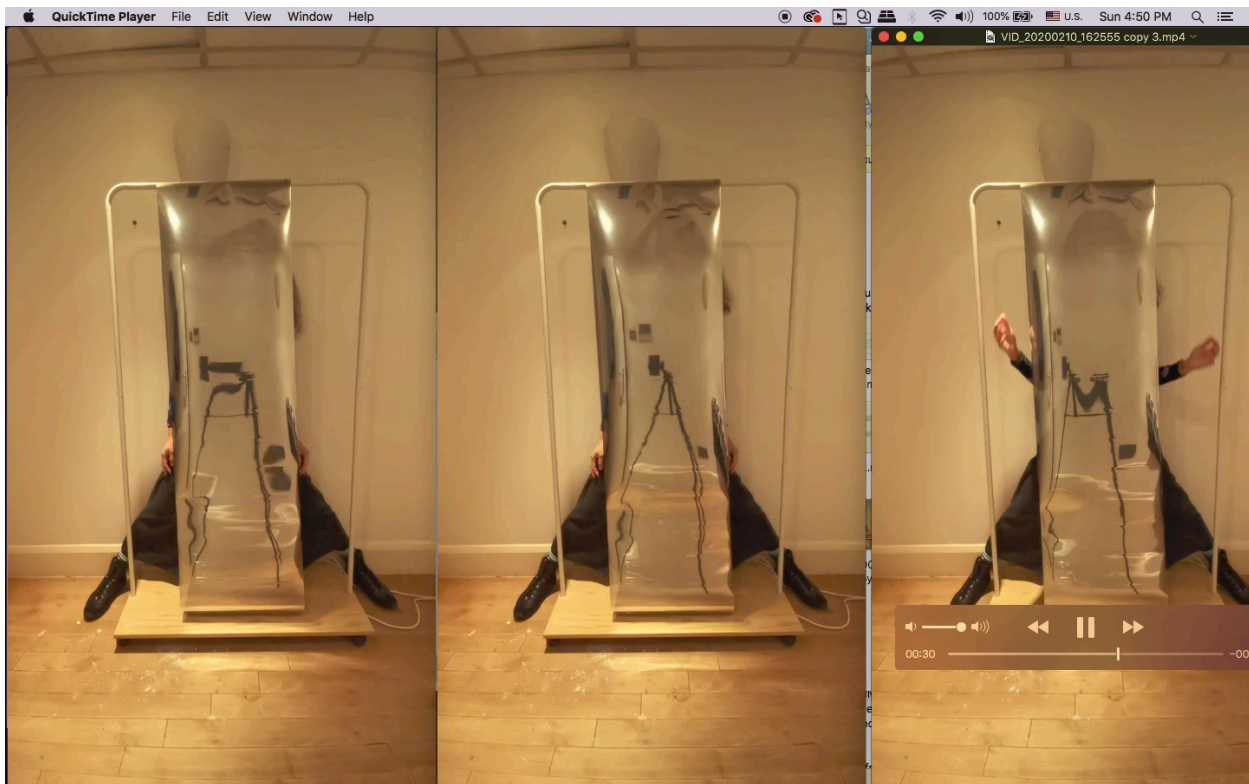
Different artists who change their identity or change their body. Body is their archive. It's bodily knowledge.

How to access to the knowledge about changing body?

What I want to change into? What is changing?

Time is passing by, the number on the clock is changing, the space is abandoned.

(Recording of thinking out loud what is a changing room)



(Video experimentation with materials, using 2 way mirroring silver gel paper, clothing rack and body in the treatment room)

There's a start and an ending to this temporary stay.

This room is a changing room.

The changing room is a temporary space that only exist in the context of another space.
It's a temporary space that allows changes, shifts, adjustments, and remaking of oneself

A changing room,
is never a destination.
It's a space that is functionally designed for transient body presence.
Its function is not only justified by the mirrors and lockers, but also the spaces around it.
It permits short stay, but is not advised to be stayed long.

It's like staying over at your friend's house when you are a kid. You know when your parents are going to pick you up. You have a limited time frame to do what you would enjoy to do you're your friend for the time being. You are excited to spend time with your friends to do something wild, something special, something can only happen at this period of time.

It's like staying over at an airport waiting for a transfer. You know the landing time and departure time of your following flight. You have



Day 4

Tuesday, February 25, 2020

Working from home, thinking of the content and what to do in the changing room.

Picturing the 'changing room' from my bedroom that is 20 minute's walk away, the room seem creepy and haunted with no light in the sauna or the steam room. The entrance of changing room is filled with 131 pound lockers in dark wooden color, each having a key hanging on the outside.

In Freud's paper 'The Uncanny', Freud examines the notion of "the double, the ghosts and haunting, to an animistic past 'which caused us to see copies of our own consciousness all around us' (1919, p.171).

- Bodies in the changing room, suspension, liminal, in-between, process, middle, between
- Manifestation of the double: mirror, mirrored image, déjà vu, doppelgänger, out of body experiences

Ghost is not a replica of the self. Ghost produce an uncanny version of the other. Ghost is not a replica of the self.

Robert Gober





Girl Lived in a Closet, California Police Say

SAN BERNARDINO, Calif., Oct. 25 (AP) — A 12-year-old girl has been found locked in a filthy closet, where, the police say, her parents kept her confined for much of her life.

The girl was found Monday night in the reeking, cockroach-infested closet, which was kept closed by a bent nail, said Sgt. Jenifer Kauffman of the San Bernardino police.

Her parents, Joseph and Sandra Saucedo, were charged Wednesday with felony child endangerment, and the father also was charged with felony child abuse, Ms. Kauffman said.

The police were tipped by a relative. When they asked the Saucedos to show them the girl, they took officers to the closet, Ms. Kauffman said.

Officers said the girl was lying in her own feces and wore a urine-stained sweatsuit.

Investigators say the child rarely left the closet and had probably been kept locked up at other homes where the family lived during the past decade, Ms. Kauffman said.

"Obviously, it's a terrible, traumatic condition," said Sgt. Bob Evans. "It will probably take years to recover from."

The couple was held in this city 60 miles east of Los Angeles in lieu of \$50,000 bail each.

The girl, whose name was not disclosed, and her six brothers and sisters, ages 2 months to 15 years, were turned over to the county Child Protective Services. There was no evidence that the other children were abused, Ms. Kauffman said.

Joseph Saucedo, 33, denied that he and his 31-year-old wife abused their daughter. He said the closet was not a cell and that his family was a loving one.

B10

THE NEW YORK TIMES METROPOLITAN THURSDAY, OCTOBER 4, 1980

Girl Lived in a Closet, California Police Say

SAN BERNARDINO, Calif., Oct. 25 (AP) — A 12-year-old girl has been found locked in a filthy closet, where, the police say, her parents kept her confined for much of her life.

The girl was found Monday night in the reeking, cockroach-infested closet, which was kept closed by a bent nail, said Sgt. Jenifer Kauffman of the San Bernardino police.

Her parents, Joseph and Sandra Saucedo, were charged Wednesday with felony child endangerment, and the father also was charged with felony child abuse, Ms. Kauffman said.

The police were tipped by a relative. When they asked the Saucedos to show them the girl, they took officers to the closet, Ms. Kauffman said.

Officers said the girl was lying in her own feces and wore a urine-stained sweatsuit.

Investigators say the child rarely left the closet and had probably been kept locked up at other homes where the family lived during the past decade, Ms. Kauffman said.

"Obviously, it's a terrible, traumatic condition," said Sgt. Bob Evans. "It will probably take years to recover from."

The couple was held in this city 60 miles east of Los Angeles in lieu of \$50,000 bail each.

The girl, whose name was not disclosed, and her six brothers and sisters, ages 2 months to 15 years, were turned over to the county Child Protective Services. There was no evidence that the other children were abused, Ms. Kauffman said.

Joseph Saucedo, 33, denied that he and his 31-year-old wife abused their daughter. He said the closet was not a cell and that his family was a loving one.



Susan and Robert Greenwood

Susan Fisher Weds R.A. Greenwood

Susan Grosman Fisher, the daughter of Mr. and Mrs. Richard Grosman of Scarsdale, N.Y., was married yesterday at her home in New York to Robert Arthur Greenwood, a son of William Greenwood of Bradenton, Fla., and the late Mildred Greenwood. Rabbi Richard S. Chapin performed the ceremony.

Mrs. Greenwood and her husband, both 44 years old, are principals in the Berkshire Bank, a private commercial bank in New York. The bride graduated cum laude from the University of Wisconsin and has a master's degree in personnel administration.

Mr. Greenwood is a graduate of the University of Oklahoma with an M.B.A. from Stanford University. He fathered a son, a vice president of the Chase Manhattan Bank in New York.

Diane Dougherty Weds J. G. Chachas

Diane Young Dougherty, a television sales executive, and John Gregory Chachas, an associate in the First Boston Corporation, both of New York, were married in Washington yesterday afternoon at St. Anselm's Greek Orthodox Cathedral by the Rev. John Tavaras. The ceremony was followed by a reception at the Metropolitan Hotel.

Mrs. Chachas is a daughter of Mr. and Mrs. Thomas J. Dougherty of Bethesda, Md. The bridegroom is the son of Mr. and Mrs. Gregory Chachas of Salt Lake City.

The bride, 27 years old, is a national account sales executive with Capital Cities/ABC. She is a graduate of Bard College. Her father is a senior vice president of the Matrona Company. Her mother, Anne D. Dougherty, recently completed a term as president of Hospice Care of the District of Columbia.

The bridegroom, 33, is an associate in mergers and acquisitions at First Boston. He is a graduate of Columbia



Diane Chachas

University and has an M.B.A. degree from Harvard University. He met Mrs. P. Chachas, a community relations associate at the University of Utah Medical Center in Salt Lake City. His father is a lawyer and manages family mineral and other business interests in Salt Lake City.

Teen Watches as Dog Is Killed With Wrong Injection by Vet

FORT WORTH, Sept. 29 (AP) — A teenage boy who took his dog to a veterinarian for a rabies vaccination watched as the vet mistakenly killed the dog.

"It's a real tragedy, very distressing," said Dr. Keith Sulzmeier, the veterinarian who operates the clinic in the northeast of Fort Worth. Tony McCarthy, 15 years old, and his mother took their 26-year-old dog, a pit bull and chow mix named Rusty, to the clinic on Thursday, about the same time another similar dog, a female mix of pit bull and chow, was taken in for euthanasia, Dr. Sulzmeier said.

The boy was with Rusty when the dog got the lethal injection instead of the rabies shot. "The lady and her son came in with a dog for a daily at night vaccination and walked out without the dog," Dr. Sulzmeier said. "We are at fault."

The veterinarian bought the boy a full-blooded chow puppy. The mother, Pam Peyton, said she would not sue.

Ms. Froom Weds A Fellow Student

Miriam Froom and Brian Jeffrey Benjamin, both third-year medical students at the University of Rochester, were married yesterday at the Country House, a restaurant in Stony Brook, L.I. Rabbi Joseph Topik officiated. The bride, who is 24 years old, is the daughter of Dr. and Mrs. Jack Froom of Stony Brook. Her husband, who is 25, is a son of Mr. and Mrs. Harvey P. Benjamin of Voorhees, N.J.

Mrs. Benjamin, who is known as Miriam, is a magna cum laude graduate of Brandeis University.



Boy Drowns in Pool

WALLINGFORD, Ct. Oct. 3 (AP) — State officials are questioning a report by local authorities that the drowning of a small boy in a nearby backyard pool was accidental. According to the initial police report, the child's mother, Leah Cohen, found her six-year-old son Robert last Monday evening face down in about three inches of water. State officials have refused to release details but are holding the child's mother for questioning. The family was diving the pool for water.

Miss Rubinson, A Buyer, Marries

Rebecca Lisa Rubinson, a daughter of Dr. Kalman Rubinson of New York and the late Irene Rowe Rubinson, was married yesterday at the home of her father to Michael Warren Schechter, the son of Dr. Warren Schechter of Great Neck, L.I., and Mrs. Miriam L. Schechter of Old Westbury, L.I. Rabbi Lawrence M. Colan performed the ceremony at the Tower Suite in New York.

Mrs. Schechter has a bachelor's degree in fine arts and an M.B.A. from New York University. She is an assistant buyer at Tiffany's in New York. Her father is an associate professor of physiology and biophysics at N.Y.U. Her grandfather, the late Dr. Irving Rowe, was a physician and the chief scientist at the United States Office of Naval Research in New York.

The bridegroom, a magna cum laude graduate of N.Y.U., is an investment firm in New York. His mother is the vice president of corporate communications at U.S. Tele-Comm Inc., a private pay phone company in Great Neck. His father is the senior partner in the New York law firm of Tunstated, Schechter and Turner.



Randy A. Gilman, Gemologist, Weds

Randy Alyn Gilman, a daughter of Mrs. Herbert Gilman of West Hartford, Conn., and the late Mr. Gilman, was married yesterday at the Plaza in New York to Henry Zvi Bolmovsky, the son of Mr. and Mrs. Meir Bolmovsky of Tel Aviv, Israel, and the late Mrs. Bolmovsky of New York.

Mrs. Bolmovsky, a graduate of Union College, is a gemologist in New York for Best Products, a retail holding company in Rockwood. Her father was the founder and chairman of Ames Department Stores in Rocky Hill, Conn. Her mother, Evelyn Gilman, is a retired teacher.

The bridegroom, a graduate of the University of Toronto, is an architect and commercial planner in New York. His father, who is retired, was a jeweler in Tel Aviv.

The bride, 27 years old, is a national account sales executive with Capital Cities/ABC. She is a graduate of Bard College. Her father is a senior vice president of the Matrona Company. Her mother, Anne D. Dougherty, recently completed a term as president of Hospice Care of the District of Columbia.

The bridegroom, 33, is an associate in mergers and acquisitions at First Boston. He is a graduate of Columbia



Lottery Numbers

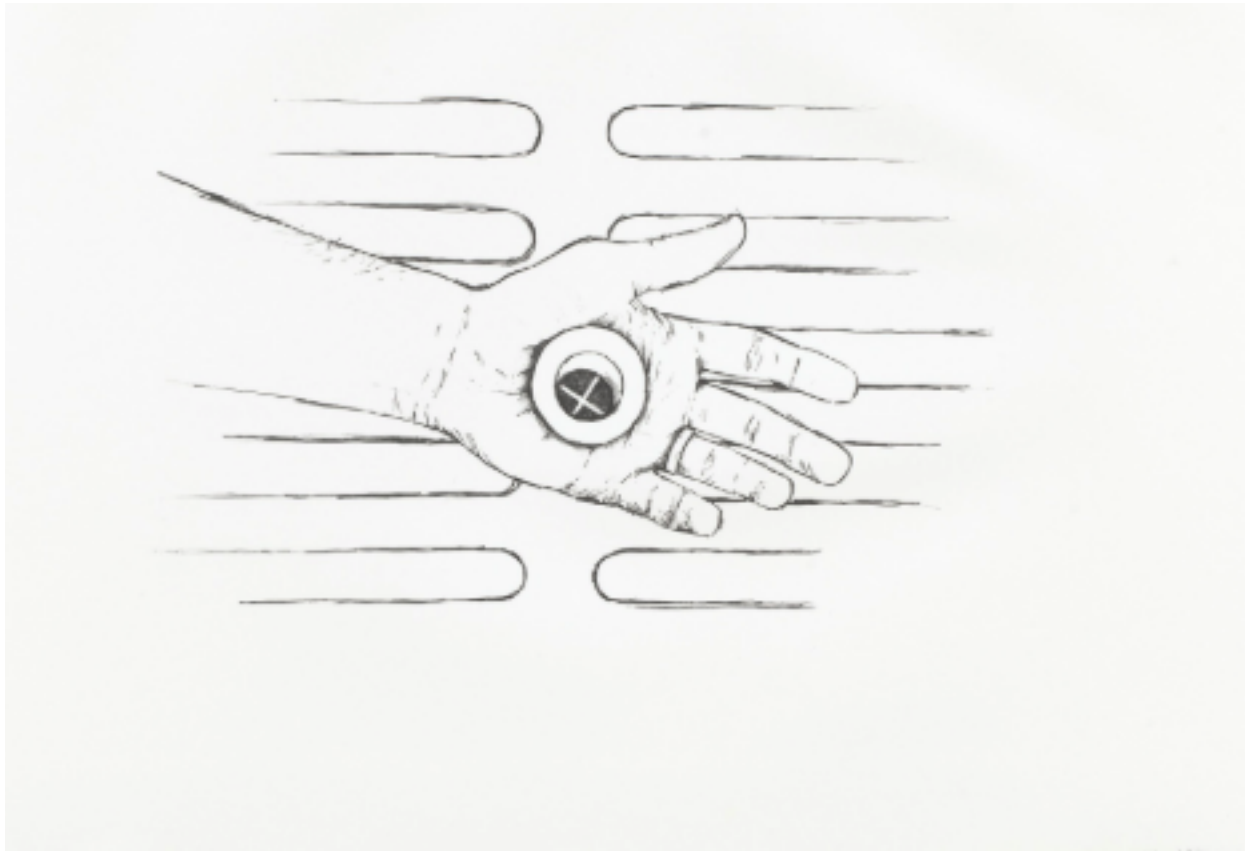
Oct. 5, 1980
New York Numbers — 081
New York Wile — 344
New Jersey Pick-It — 150
New Jersey Pick-4 — 687
Connecticut Daily — 627
Connecticut Play-4 — 2122
Connecticut Lotto — 9, 10, 14, 17, 24, 43

Oct. 4, 1980
New York Pick 16 — 2, 3, 4, 6, 9, 11, 14, 17, 18, 25, 43, 45, 46, 54, 56, 62, 66, 71
Your Money, Saturday, In Business Day

Theater, anyone?

Check the Theater Directory for Broadway & Off-Broadway shows... every day in The New York Times

Robert Gober Untitled (2000), Lithograph



Sound of Music - Climb every mountain

THESE WALLS WERE NOT BUILT TO SHUT OUT PROBLEMS

YOU HAVE TO FACE THEM

YOU HAVE TO LIVE THE LIFE YOU WERE BORN TO LIVE

Climb every mountain ()

Search high and low

Follow every byway

Every path you know

Climb every mountain

Ford every stream

Follow every rainbow

Till you find your dream

A dream that will need

All the love you can give

Every day of your life

For as long as you live

Climb every mountain

Ford every stream

Follow every rainbow

Till you find your dream

A dream that will need

All the love you can give

Every day of your life
For as long as you live
Climb every mountain
Ford every stream
Follow every rainbow
Till you find your dream

<https://www.youtube.com/watch?v=RKuqySkqhHw>



"The Sound of Music"

Climb Ev'ry Mountain

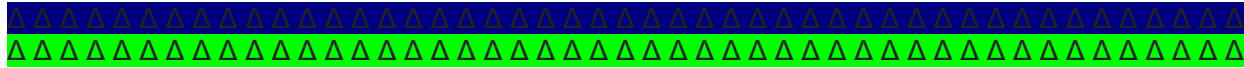
Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD ROGERS

Refrain (with deep feeling, like a prayer)

Climb ev'ry mountain, search high and low,
Follow ev'ry byway, ev'ry path you know.
Climb ev'ry mountain, ford ev'ry stream,
Follow ev'ry rainbow, till you find your dream!
A dream that will need all the love you can give,
Ev'ry day of your life for as long as you live.
Climb ev'ry mountain, ford ev'ry stream,
Follow ev'ry rainbow, till you find your dream!

Copyright © 1959 by Richard Rogers and Oscar Hammerstein 2nd.
Williamson Music Inc., New York, N.Y., owner of publication
and allied rights for all countries of the Western Hemisphere
Copyright Secured Made in the U.S.A
ALL RIGHTS RESERVED including public performance for
profit Any arrangement or adaptation of this composition
without the consent of the owner is an infringement of copyright



Day 5

Wednesday, Feb 26th, 2020

3 mirrors, the last mirror is you.

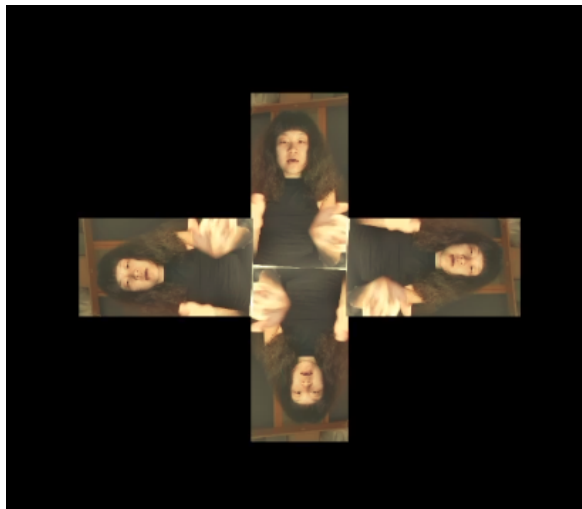
A heterotopia, a mirrored space that is a repository of reality, would have mirrors for all 4 perspectives, up, down, front and behind. So one would see you in the reflection of yourself.

There are three mirrors in the changing room, one consequently aligned to the other, interrupted by bright bulb lights in a straight vertical line.

The health center is a crescendo process. You would get in first, quiet and contempt, ready to get some more adrenal kick in. You speak politely with the front desk, show your membership card to get access to the indoor spaces. From there, you continue to the changing room, get changed from your daily wear to a training costume. You are ready to make some moves. As you get into the exercise room, you hear the loud noise from the machines, people heavy breathing, and shouting for the weights to be lift up and down. It's a crescendo movement, like cat walk, very beautiful to watch.



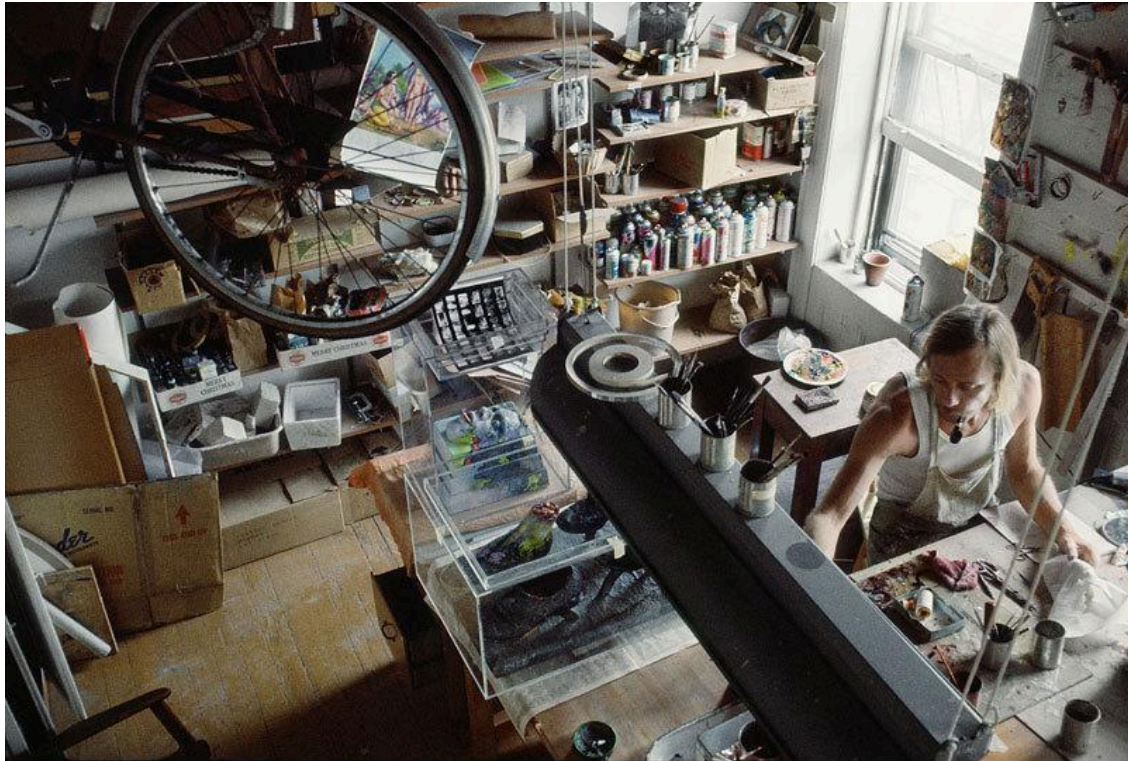
Thursday, February 27, 2020



3D Hologram with ipad and pyramid shape Perspex

The space, the performance space, the non-linear space of the screen, social space of interaction.

I want to be emancipated from the consciousness of the observer.



Paul Thek, Death of a hippie, 1967
Park of a funeral

- 'a structure of feeling', Raymond Williams
- Raymond Williams coined the notion "structure of feeling" in the 1970s to facilitate a historical understanding of "affective elements of consciousness and relationships." Since then, the need to understand emotions, moods and atmospheres as historical and social phenomena has only become more acute in an era of social networking, ubiquitous media and a public sphere permeated by commodities and advertisement culture.

Affect and becoming



Day 6

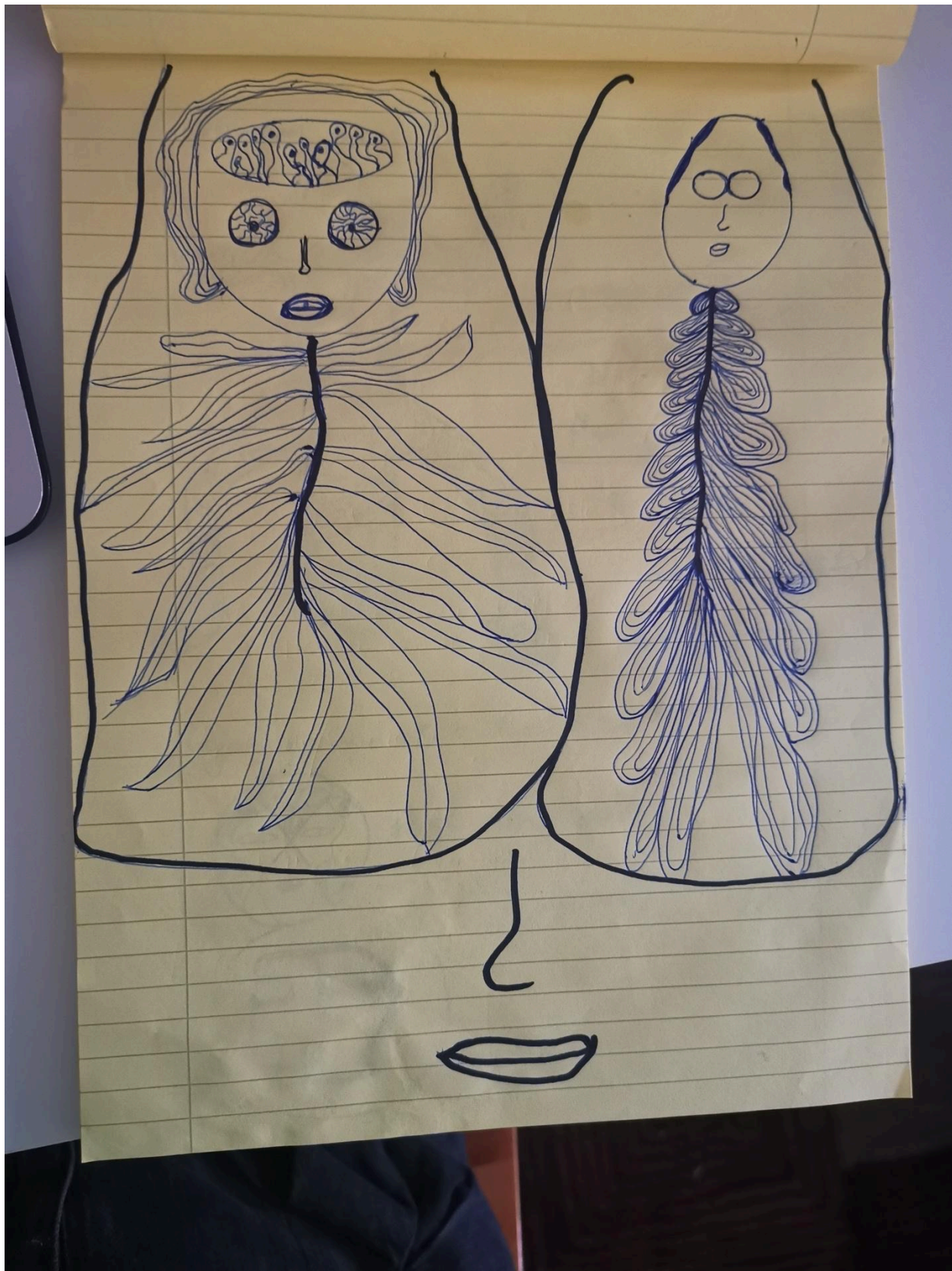
Feb 28th Friday, February 28, 2020

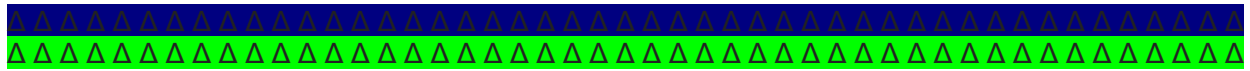
‘A city does not have to be identified by anything other than a name, which indicates a place, the place of a melee (a mixture), a crossing and a stop, a knot and an exchange, a gathering, a disjunction, a circulation, a radiating. The name of a city, like that of a country, like that of a people and a person, must always be the name of *no one*; it must never be the name of anyone who might be presented *in person or in her own right* [en propre]. The “proper name” has no significance [signification], or what there is to it is nothing more than a sketch of a description that is, by all rights and in fact, indefinite.’

(p146, Eulogy for the Melee, Being Singular Plural, Jean-Luc Nancy, 2000, Stanford University Press)

A room does not have to be identified by anything other than a name, which indicates its purpose of construction and inherits the rule to use it. A person or people who enter a room would expect to follow such rules, which appropriate activity and mobility to be taken place in such interior, and hence normalize those. As soon as the name of the changing room is assigned to a presence in person, a sovereign subject, it is guarded, encircled and besieged. People without membership to access to the gym are exiled from the changing room, the passage of sovereign subjects. Such restriction and rules threaten and engenders the ego of the exile. Those exile who are stopped by the door without entry can still duplicate the same activity that are taking place in the changing room. However, without the encircled sovereign subjects (the other), one would feel contempt to change their clothes in the public space. The freedom of expression would be justified by the secluded space.

‘Being is singularly plural and plurally singular.’ (p28, of Being Singular Plural. Being Singular Plural, Jean-Luc Nancy, 2000, Stanford University Press)

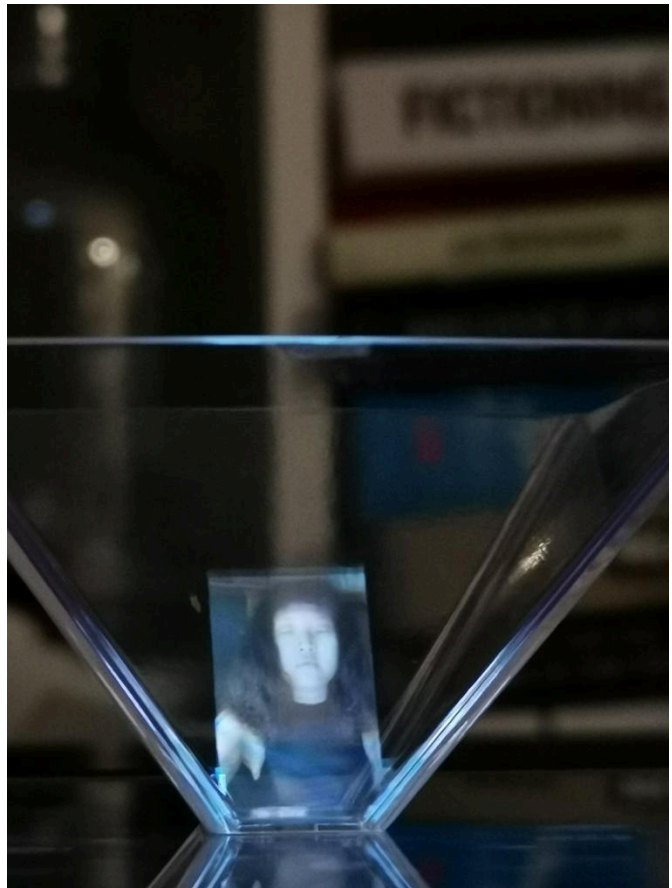
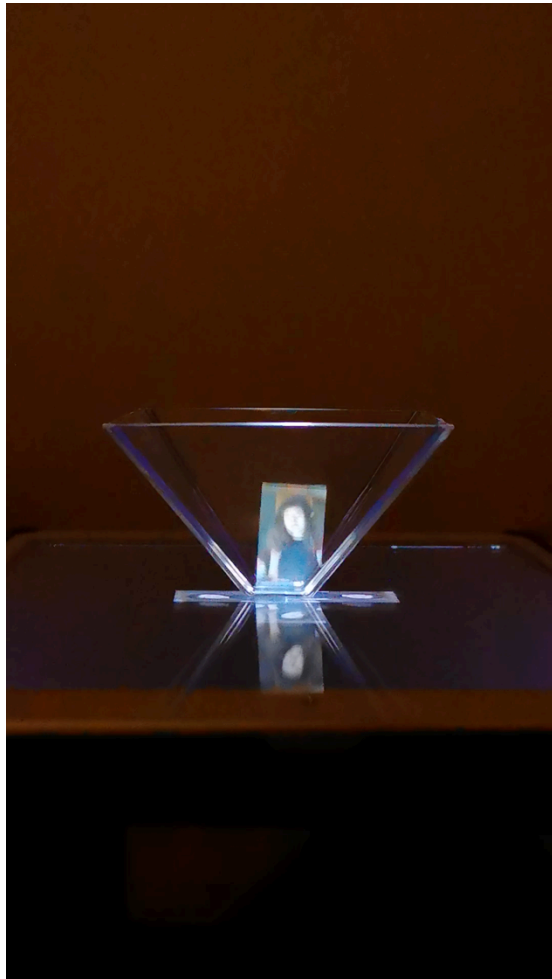


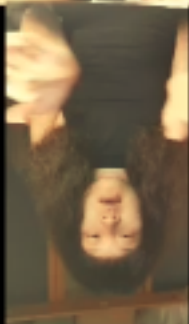


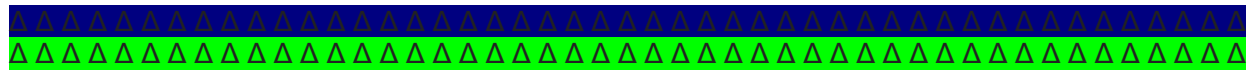
Day 7

Feb 29th Saturday, February 29, 2020

Forced ritual has the effect similar to rules and regulation, the framing of everyday life.







Day 8

March 1st, Sunday, 2020

Locker room, confession.





Can you see yourself?
Can you see yourself looking at yourself from the other side?
Can you see the phantom of yourself disappearing?
I'm taking your role of an onlooker.
I'm the physical imprint of the ghost here.
I'm a doppelganger of you with shifted shape and form.
The image of me and the image of you
Both of us are in the trope of uncanny

Day 8

March 2nd, Monday, 2020

Visiting the Paddington Old Cemetery
Willesden Lane
Kilburn
London
NW6 7SD

I took a morning run to the cemetery at around 10am. Among all the commuters rushing to work, I was taking my time slow.

$P=mv$

P (Momentum) equals to the m (mass of an object) times the v (velocity of the object).

I have a lower momentum to move into the future, which could be a reason of visiting the cemetery 7 days a week. I enjoy the idea of approaching the place of the dead. Not that I'm proud to be alive. But among all the people who come to commemorate the dead, I'm here to rehearse my own death, to be familiar to my future.

(Sleep) rehearsal



Day 9

March 3rd, Tuesday, 2020

The direct and metaphorical significance of the ocular in the development of human ego. ('The ego, the ocular, and the uncanny, why are metaphors of vision central in accounts of the uncanny?', a paper by Sadep Rahimi, 2012)

'I cannot urge you strongly to a meditation on optics.' -----Jacques Acan, 1991, p.76

'How uncanny experiences are typically constructed through and associated with themes and metaphors of vision, blindness, mirrors, and other optical tropes.' (p.1. The ego, the ocular, and the uncanny, why are metaphors of vision central in accounts of the uncanny?', a paper by Sadep Rahimi, 2012)

Instances of uncanny: doppelgangers, ghosts, dejavu, alter ego, self-alienation, split-personhoods, phantoms, twins, living dolls and things of horror

There're two features that are associated with the developmental process of ego formation and self-identity, which explains the strong association of the uncanny accounts & experiences with ocular and specular motifs and metaphors.

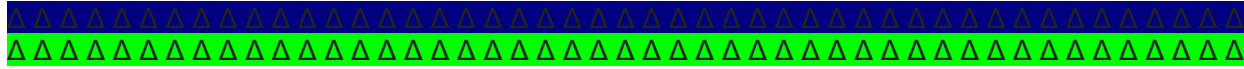
Feature #1: They are closely tied with visual tropes

Feature #2: They are variations on the theme of doubling



Day 10

March 4th, Wednesday, 2020



Day 11

March 5th, Thursday, 2020



Day 12

March 6th, Friday, 2020



Day 13

March 7th, Saturday, 2020

Cemetery visit with a friend.

Walking with someone who know me well in the cemetery. It made me afraid of talking about death for too long. I try to talk about death without raising any suspicion on me. When the friend saw the cemetery, he was comparing the Old Paddington Cemetery with the Highgate cemetery, which is larger in London. 'It's the place to die for in London. This cemetery is nothing compare to that one.'

Is it better to be buried in the cemetery?

I would take the time to look for a place to stay after my death. I want to be integrated with my surrounding burial site.



Day 14

March 8th, Sunday, 2020



Day 15

March 9th, Monday, 2020



Day 16

March 10th, Tuesday, 2020

‘Actually, science fiction is committed neither to marvels nor to disasters. It deals with possible situations. It tries to draw a rational and self-consistent society, different from ours, which may be better, even much better, than our society; or worse, even much worse; or better in some respects and worse in others. The point of the story, then, is how people live and react in such societies.’ (Isaac Asimov, Foreword of Octavia Butler’s ‘Speech Sound’)

The moment entering a new room is in between knowing and not knowing. The first impression of the room will become the context for space perception and awareness of the self. The layout of the room prescribes rules for a space to be accessed and utilized. An empty room with white wall is like a warm house for plants. The cement and paint have covered all the hard and cold steel that have been holding this room together.

The walls do not create space.

The walls separate one from another.

When I laugh, I look into the wall, I then continue laughing.

When I cry, I look into the wall, I then continue crying.

What if using mirrors instead of walls?

I find it’s very hard to concentrate when I see myself in the mirror.

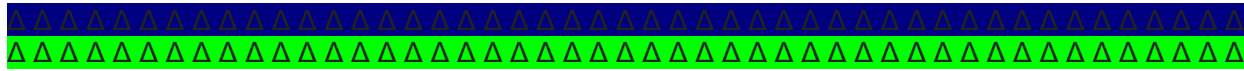
When I laugh, I look myself in the mirror, I then stop laughing.

When I cry, I look myself in the mirror, I then stop crying.

I can choose not to look into the mirror, but I’m curious.

I know what I look like.

By looking into the mirror, I try to draw myself back to a rational and self-aware state.



Day 17

March 11th, Wednesday, 2020

Mirror: The role of the mirror casts a shadow on the self-awareness in developing the experience of subjectivity.

Tropes of death, Ghost in the locker, I'm the voyeur shedding tears in the mirror

Ada has been a resident artist from Feb to March inside of the female changing room located within Spring Health: formerly a boutique healthcare/gymnasium built in 1930s and left in an abandoned state with a sudden closing in 2017. This residency allows Ada to create site-specific works that respond to her ongoing practice and research that use fiction as a method to cycle through embodiments of becoming. Comprised of a film, installation and role play game, 'Tropes of death, Ghost in the locker, I'm the voyeur shedding tears in the mirror' is a fictionary experience that imagines the changing room like a cemetery, a panoptic morgue, a heterotopia that disarm the constructs of our identities by blending the traces of bodies' sheds and remains with the copies of consciousness.

structures underlying real spaces and breaks down the constructs of hyper individualized contemporary lifestyle by blending the traces of bodies' remains with the immortal desire of the soul.

the constructs of the remote and enclosed female changing room space that has been possessed by otherness while physically interconnected with the main body of the city, and defined by its incompatibility with the original purpose of construction.

Heterotopia breaks down the collective identity by blending

plans to create a heterotopic space for the undesired bodies: a series ocular and magical trope of uncanny

hyper individualized: every aspect of life is personalized to your particular lifestyle

Spaces are constructed like personas in our urban environment.

Triangular relationship between visual, ego and uncanny.

The Pervert's Guide to Health Center: It doesn't gives you what you desire, it tells you how to desire

Dear members of the modern society, I wish to become a virtual confession room: to read the confession of your “sins” (or what you would consider as a sin), which you would like me to read out loud and cast in an interactive fiction story that I’m writing to be shared with the public this year. It could be a confession of the “sin” of the pride, hatred, love, anger; or the “sin” over regretful situation, shameful act, absurd thoughts, bad jokes, unspeakable moments of despair; or the “sin” of testing the boundary of the society. All confessions will be kept confidential and anonymously. The realization of this fiction project will be in April, 2020.

Ada has been a resident artist from Feb to March inside of the female changing room located within Spring Health: formerly a boutique healthcare/gymnasium built in 1930s and left in an abandoned state with a sudden closing in 2017. This residency allows Ada to create site-specific works that respond to her ongoing practice and research that use fiction as a method to cycle through embodiments of becoming. Comprised of a film, installation and role play game, ‘Tropes of death, Ghost in the locker, I’m the voyeur shedding tears in the mirror’ is a fictional experience that imagines the changing room like a cemetery, a panoptic morgue, a heterotopia that disarm the constructs of our identities by blending the traces of bodies’ sheds and remains with the copies of consciousness.



March 23rd, Mon

What are the **traces of a body?**

I first looked up trace in the dictionary. Trace, in Cambridge dictionary has several meaning as a verb. It means ‘to find someone or something that was lost’, or ‘to find the origin of something’, or ‘to discover the causes or origins of something by examining the way in which it has developed’, or ‘to describe the way in which something has developed’. ‘Trace’ in the field of drawing has the meaning ‘to copy a drawing or pattern, etc. by drawing over its lines through a thin piece of transparent paper’ or ‘to draw a shape by showing the main or outer lines’. As a noun, ‘trace’ means ‘a sign that something has happened or existed’, ‘an act of finding information about something electronically, or the record of the information found in this way’, or ‘a very slight amount’. By contextualizing the meaning of the word ‘trace’ with ‘body’, I mean that I would like to find the body that was lost, to find the origin of the body, to discover the causes or origins of the body by examining the way in which it has developed, to describe the way in which something has developed and to copy the imprint of the body by following the journey it has taken. So that I could be able to respond to the signal that the body has happened or existed, and to present an act of finding more information about the body physically and historically. It doesn’t matter that there is only a very slight amount of the traces of the body. Because the purpose of finding the traces of the “body” for me is not to recreate the “body” as a doppelgänger of the original “body”. I want to use the traces of the “body” to imagine what the

“body” is like, where would the “body” have been to, how the “body” would act and what the “body” will do.

And then, I would like to contextualize the imagination of the “body” by following its traces, like sheds and remains in a space, with the copies of my consciousness, of what I would do as if I become the “body” in a translocated time and space.

A concerning egoistic thought experiment to work out the construct of future around me.

I can think of myself in the future. But I cannot think for others in the future. If I know that someone close to me is going to be in apathy in the future, I will care much more about the future for this someone. However, I cannot anticipate this close someone’s apathy in the same way that I anticipate my own. If this close some is me, then it makes me care more about this person in the present. My identity is important. However, it’s more important to consider the relationship of me with other people in this egoistic thought experiment.

I’m like A.
A is like B.
I’m like B.
A and B are identical

I was in the changing room.
I went into a locker, waiting to be tele transported into the future as me.
Beam me.
I got discombobulated with the silence.
The silence gives me the advantage,
Because it allows any suspicious sound penetrate my body.

In another anechoic chamber,
there’s a girl in long blue hair.
She is dedicated to be somewhere else than here,
She is running,
at the same spot,
running, running.
But you don’t see her going forward
Because she is being translocated
You see her going through a tunnel,
With spikes coming ejecting out of all sides of the tunnel
Will she survive?

List of symptoms for art practice abuser: not everything is art, not every action is art.

<https://www-users.cs.york.ac.uk/~susan/joke/abuse.htm>

I have been abusing my practice in a daily level, which means that I have gone on working “binges” , often “gulping” pages of reading and others’ visual works, especially video works. I’m unable to enjoy myself with others unless there is some work done. Even when travelling, I

take books, note pads and digital devices with me with readings relevant to my research. I seldom leave my house without a note or a purpose to make some work. I seldom stay at my room without working in front. of my computer.

A Confiteor is a formal confession of sins. Inspired by Charles



March 24th, 2020 Tue

Discombobulate means to cause to be in a state of confusion. According to dictionary.com, “discombobulate” is a fanciful alteration of discompose or discomfort around 1825-35.

Consciousness Overload (Overlap?)// Gifted Locker

This is a gradual process to become the replica of me.

It is not a game to be abused when you feel anxiety.

You are in this act of duplication to become the replica of me.

Once the replica is completed, the original will be lost.

From a reductionist point of view, the psychological continuity does not matter.

You will live on as the replica of me to start with.

When you walk out of the changing room, you will go to the café by the corner of the street.

If you don't feel any discombobulation, then there's no function overlap between you (the replica) and me (the original).

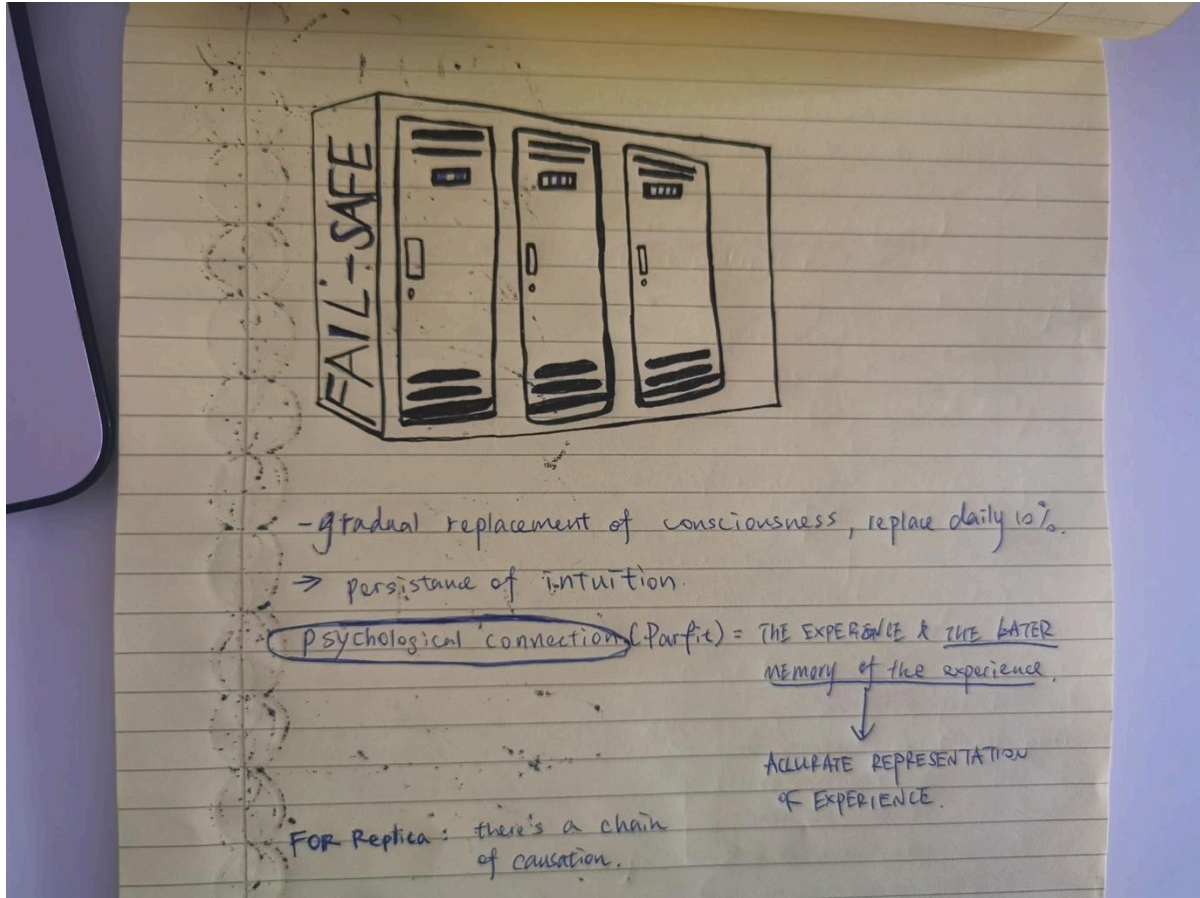
It means that the original is dead and archived in the failsafe.

It means the replica is born from tomb of the original

A number of dead bodies makes up a cemetery, the prostitutes make up a brothel, refugees make up a camp, prisoners make up a prison.

A number of unwanted bodies makes up a changing room, within the gym, a nursery for bodily desires driven by the contemporary cultural and social norms prescribed on the body.

Bodies make up space.



March 25th, 2020 Wed

Accidents for One, Variation No.2, A Situationist Performance, San Francisco, 1978

Jill Scott

The video performance cycles between 3 shots. The first one has Jill with a headphone on marking dots and connecting lines on a paper like a painting hanging on the wall, while a voice-over is narrating the directions for the body from one dot to another, like: 'Put your left foot down on one, and right foot down on two. Walk crouching down, put your hand on 6, your

right hand on 6, and slide to 7. Put your left knee on 8, and your left knee on 9, reach out and reach your left hand on 10, and slide to 11. Put your left foot on 12, and your left foot on 13. Put your left knee down on 23, then your right knee down on 24. Place your right hand down on 25, and your left hand on 26. This should be the shape of your position now. Now, 40, check your position, we seem to be finished. You should be facing this way.’. The second shot is a close up of the body move as told by the direction. The third shot features a body standing in front of the double screen tv at eye level, while another body is moving from one dot to another as the directions continue in the voice over. The third part is set in a space that looks like an artist studio or an exhibition in a gallery.

Left hand on 1, right hand on 2, left foot on 3, right foot on 4.
As you push yourself off the ground, stand up, breath.

Jill Scott names this studio practice as ‘Accidents for One’. When we walk outside in the world, our hands follow our body, they rarely direct our body. When we point at directions, we use our hands to stretch away from the body. What if we use our feet to point out direction, and let our bodies follow our hands for direction? What if we mix match our limbs to point out direction and direct?



March 26, 2020 Thursday

Reading today: ‘Virus Labour:how COVID-19 is fucking with our heads, Charlotte Cooper, March 20th, 2020’

‘I am an autoethnographer, I use my own experience to think about the big stuff.’

‘Chronically ill people who know about self-care.’

A crisis mentality: Corona Stress, Pandemic Panic

‘ Anomie: increased suicidality because things become pointless when your daily structure is destabilised. Alternatively, the virus might offer you perspectives in your life about what does and doesn't matter though it might also bring up regret about past decisions.’ The regret that comes after the quarantine is brought up because of physical immobility. I wish I could do that, go there, meet this friend and shop whenever I want. The pandemic brings up anger, fear, boredom, disbelief of self, self-indulging social media posts, stress, inequalities that have been embedded in the society, etc.

We could be working on something in this quarantine. However, there's physical stagnation that will eventually catch up with us. Imagine this: Would the prisoner adapt to the situation of being trapped inside the high wall for the first month of imprisonment? As our home becomes the new heterotopia, as a number of dead bodies makes up a cemetery, the prostitutes make up a brothel, refugees make up a camp, prisoners make up a prison, us in the quarantine are the unwanted bodies from the post-anthropocentric world view.

Viruses depend on the host cells that help them to reproduce. As one host body coming into contact with the virus, it can take over the host body's function and direct the host body's cell machinery to reproduce more viruses. It is like a parasite. It doesn't reproduce itself.

Our fetish for busyness and productivity provides the unlimited resource for our subliminal mental pressure. I feel that I'm inadequate to cope with the massive level of uncertainty, while I'm happy that everything is on a pause. I feel ashamed that I have a gigantic materialistic desire for being a human. I have lost my income from my part time job, I have got new daily structure, I'm imploded with anticipation, disappointment, frustration, devastating loss for unforeseen future.

The interconnectedness has become virtual and more accessible in front of my desk. We could do this, we could do that...

Trying to make ersatz versions of things that used to be important in the daily life.

Duplication, ersatz, copies, double

Am I a vector?

Corporeal Mechanic, Accidents for One

How to maneuver oneself to a self-sabotage accident?

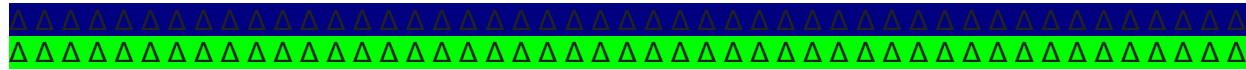
In this session, you will have clear instructions to follow.

Each instruction is numbered.

I will send you a graph, which you can print or open aside the virtual meeting to get familiar with beforehand and during the studio session.

Hope this studio session chime with you and help you to feel less alone and afraid.

From my recent reading, Charlotte Cooper, wrote in the recent article on COVID-19 says that, 'The main thing to keep in mind is that everybody is losing their shit in some form and there is nothing to be ashamed of if you are also losing yours.'



March 27, 2020 Friday

Reading today: 'Covid-19: Won't somebody think of the postgraduate research students?' 26/03/2020

<https://wonkhe.com/blogs-sus/covid-19-wont-somebody-think-of-the-postgraduate-research-students/>

RESEARCH REPORT: PERFORMANCE, ART, AND CYBER-INTEROCEPTIVE SYSTEMS (PACIS) Downloaded from ADA (Archive of Digital Art)

IAP (Interoceptive Awareness in Performance) / Erika Batdorf

Interoceptive awareness: the ability to feel sensations from the involuntary systems of the body, breath, blood flow, temperature, pain and pleasure.

Research purpose: 'Primary outputs of this research involve the development of new and novel interfaces that integrate complex physiological data in performance and computational arts contexts.'



March 28, 2020 Saturday



Nothing's going to happen, Tall Dwarfs' music video

<https://www.youtube.com/watch?v=4DfJc0Une5g>

Stop action films to be added to the changing room video

Reading Today:

- 'Digital competence is not enough – we need to instil the values of digital citizenship',
Lia Blaj-Ward, 27/3/2020
<https://wonkhe.com/blogs/digital-competence-is-not-enough-we-need-to-instil-the-values-of-digital-citizenship/>

- 'Engaging students as digital citizens', Lia Blaj-Ward and Kim Winter, April 17th, 2019
<https://www.tandfonline.com/doi/abs/10.1080/07294360.2019.1607829>
- 'Want to discover (or re-discover) your sense of purpose at work? Here's how', Jun 1st, 2018, Leah Weiss
<https://ideas.ted.com/want-to-discover-or-re-discover-your-sense-of-purpose-at-work-here-how/>

Kids grow up with technology recognize themselves as “digital native”, a new label.

‘The focus group data Kim and I pondered over made it apparent that digital citizenship should be framed not as an identifying label or something that people are described as but as a complex developmental journey, a process of learning and becoming.’

Lia Blaj-Ward and Kim Winter pondered over focus group data in the journal article, ‘Engaging students as digital citizens’ to make it clear that digital citizenship should not be framed as an ‘identifying label’ but ‘a complex developmental journey, a process of learning and becoming’. Digital citizenship creates and sustains a sense of belonging for the “digital natives” in the virtual online community. In the current situation of COVID-19, we are creating more nodes, more interconnectedness for ourselves in the lock down. I see more online collaborations, individuals outsourcing personal moments and everyday life through social media; everybody seeking for a sense stability online in the ending less instability and uncertainty, art organizations adapting their main programs onto online interfaces for a continuous flow of audiences; art institutions fulfilling the loop holes in the mental health and minority support for students...Digital citizenship is no longer a choice, but the only way at this critical moment to endure the loneliness and boredom that comes along with the handful time at our hands.



March 29, 2020 Sunday
Summer time

On volitional and non-volitional

We breath, we walk, we eat and drink,
Our heart beat, blood pumping, muscle tensing and swallowing.
Thinking of the **volitional** and non-volitional aspects to our body,
Our bodies are autonomic embodiments with purposeful will and desire to strive,
even when our bodies are encountered with immobility.



March 30, 2020 Monday

**'Our conscious thought rests upon an
emotional sea, and our emotions are linked to autonomic
processes in our bodies.'** (RESEARCH REPORT: PERFORMANCE, ART, AND
CYBER-INTEROCEPTIVE SYSTEMS (PACIS) Downloaded from ADA (Archive of Digital
Art)



March 31st, 2020 Tuesday

Watching today: How to Work with Anxiety During the COVID-19 Pandemic

<https://www.nicabm.com/working-with-anxiety-during-a-pandemic-part-1/>

- Everything is uncertainty on the table
Film idea: Sit in front of a table full of objects that indicates uncertainty.

Spinning off control with what-ifs.

From what-if to then what.

What if, should have, could have attitude build up anxiety.

We can get a bad case of what-ifs. What if really drive anxiety. One would get into a loop of what ifs. Instead of just obsessing and ruminating about all the what-ifs, take the one that bother you the most and come up with a concrete plan.

Fight or flight predominate in performance situations.



April 1st, 2020 Wednesday

Hi Ada, welcome to Spring Health. It's great that you want to do an artist residency in the abandoned female changing room within the Spring Health. Maybe you could tell me a little about this space.

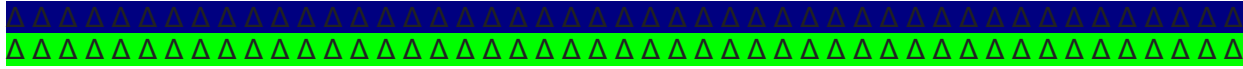
Yes, it's about this girl living in Spring Health. Her name is xxxxxx. She has been living in Spring Health for years, while the fabric of the street regenerates. She is obsessed with herself and in a constant fear of herself dying. This fear inside him, she can't bear the idea of losing herself. And by the end, she dies.

She has an overwhelming attachment with herself, who is always in present. Spring Health, as a disclosed space that is also dying. (Metaphorical relationship between the girl and the spring health.)

Meeting with Supervisors Phd:

- How does coronavirus affect your practice and research method?
- How to readdress the work in the online context?
 - o Use feedback information as a narrative
 - o Consider the security of online chat room
- Ethics Application
 - o Update
 - o "Write as if things are normal" (Paul Sermon)
 - Due to the covid-19, there're some changes to my research method
 - Keep it simple and straightforward.
- Screen dance
 - o Performance was to camera
 - o Performance to the screen, with the imagining audience

- Internet situated performances (Jan Dunlop)
- Corona virus induced work is new knowledge that is injected into the field of contemporary art. How to make the research con-current?
- Maintain your practice while taking the work to online process.
 - How people interact with me?



April 2nd, 2020 Thursday

Watch: Palermo, Palermo, Pina Bausch (1989 premier)

<http://www.pinabausch.org/en/editions/film/palermo-palermo>

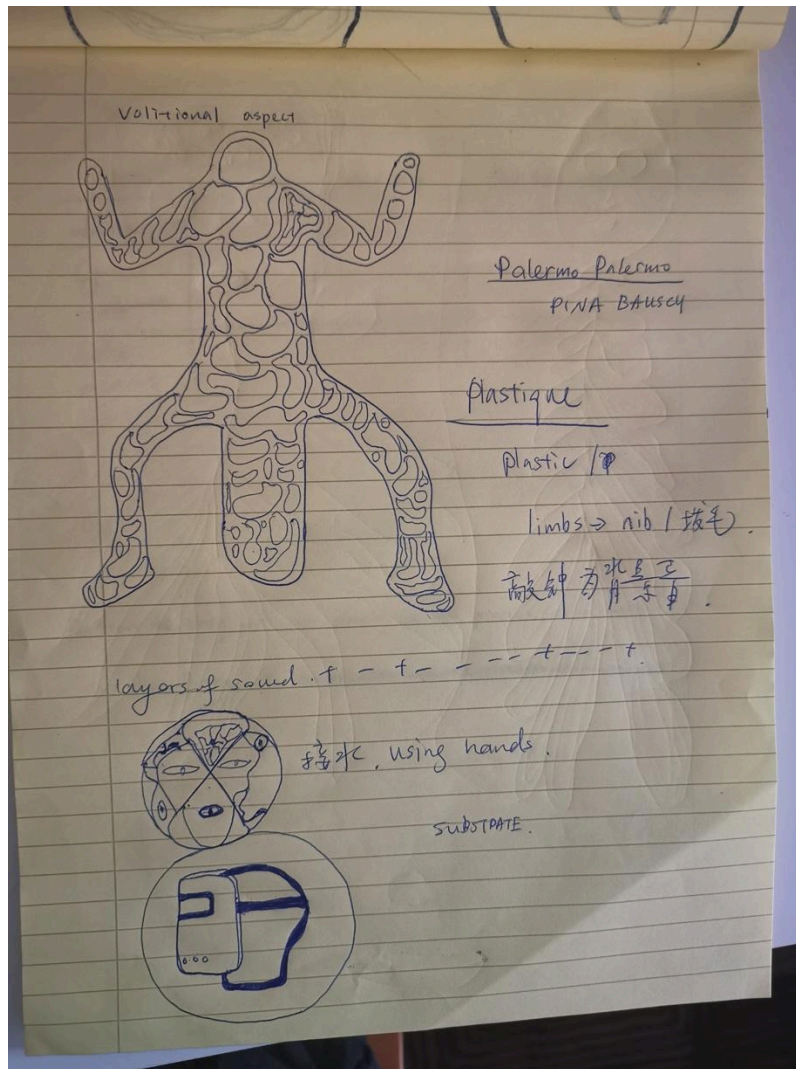
Body as a vessel.

Water in between legs, to pee, to squirt.

Bell knocking as the background music.

Use hands to hold water

Using the layer of sound as the strategy to change the narrative within the same context.



How to deal with the anxiety during coronavirus

<https://www.nicabm.com/working-with-anxiety-during-a-pandemic-part-1/>

1. Not be obsessed of what you lost
2. Check news one or twice a day
3. Get outside and be in the nature, use a portion of everyday outside, or open a window if you have to stay home
4. **It's a scary time for everybody everything is on the table of uncertainty**
5. Not spend all the time making connection with people, considering how people connect with each other. There's no rush to make immediate temporal relationship due to the outbreak. Making friends like being a flaneur, a flaneur-like way of thinking, which is similar to contact improvisation. How to find the first contact point?

There's a city that is called the city of beautiful non-sense.

<https://www.bl.uk/20th-century-literature/articles/nonsense-talk-theatre-of-the-absurd>

‘Absurdist theatre responded to the destruction and anxieties of the 20th century by questioning the nature of reality and illusion. Andrew Dickson introduces some of the most important figures in the Theatre of the Absurd, including Eugène Ionesco, Martin Esslin and Samuel Beckett.’
(Nonsense talk: Theatre of the Absurd, Article written by: [Andrew Dickson](#))



April 3rd, 2020 Friday

By crossing the threshold, you have an inch on the other side, while I'm on a ledge (Film dialogu from (The souvenir, Directed by Joanna Hogg, 2019)

Tessellate euphemism 委婉地细分化

Unwanted bodies at home, eco-heterotopia
micro heterotopia = home

What make it outside?
What makes it an enviornment?

Heteronym, a play on words
Hetero-phobia on role-playing: a play on characters

Heterotopia: Those alternative or other spaces that reflect the diversity of the world.
Reading today: Queer Ecology: Nature, Sexuality, and Heterotopia Alliances, by Matthew Gandy, Jan 1st, 2012
<https://journals.sagepub.com/doi/10.1068/d10511>

- Queer Heterotopia Alliances: Free holding of identity may enrich our understanding of both urban materiality and the role of metaphor in urban living. Queering identity illuminates the possibility of site-specific ‘heterotopia alliances’ in the contemporary city.

Online talk: Host by Rose Lejeune. Conversation with Catherine Wood and Tim Etchells
Performance Exchange

Performance as a discrete practice.

Where does performance take place?

Is there an eco-system of performance? If there is, what is the infrastructure?

- From object orientated environment to immaterial subject as the main material for performance artists.

- Is performance theatrical? Is performance theatre? What the boundary between performance, theatre, and visual art?
 - o Each structure doesn't support each other.
 - o When shifting from theatre to gallery setting, or vice-versa, the financial support hierarchy is different.

How audiences can view performance over virtual screen?

Tim, 'Moving words'

- The work takes the format of the music score.
- Performance and liveness: different kinds of screens: LED, computer, phone
- Playwright writes play, the performance is an interpretation or a spin off of the words in the theatre setting. 'Moving words' improvise performance by working with fragments of language (Phrases, narratives that Tim has been collecting daily.)
 - o **There's a recorded stream of consciousness as performance materials**.: a fragment of language that is informed by news, writings, thing overheard, things get written in the media.
 - o Recorded stream of consciousness sit in the **sediment aisle**.
- 'Rough draft' is a precursor of the 'music la dance'
 - o **The develop strategies is to work with the "sediment aisle", the set of fragments, an accumulating sediments, in order to test language by speaking out loud, yelling, or in conversation with others. What such tests can open up in a situation when encounter with another audience, another body?**
- Online flowing audience
 - o Art audiences knowing that what this performance could evolve
 - o People just wander in and out by a click
 - o When thinking about the internet situational performance, how to mimic the similar structure of a live performance in the physical space?
- There's an impulse to use the language as a tactic to play with the possibilities of the possible and impossible
- Playing and pushing the boundary of the language
- I'm activating this language, I have my presence, my body, my race. What if I transfer the presence with another body? 13 phrases in my work become a material, which could be activated by other people at another time, in another space, or in the same space. The language become a score. Strength of the work becomes how other people could manifest.
 - Different people manifest the same thing in different ways: they could open up a new realm of understanding of this set of sediment.
- Using performance to seek other encounter with different visual arts.

BOOK TO READ: 'Language of Art' By Nelson Goodman, 1968

Autographic: Execution = Action

Alegraphic: Score (needs interpreter.)

Performance conservation

- How to envisage the performance in a 100-years-time
- How to transpose the “score” of the performance?
 - o Or how to transpose the rules of the game
- How to set creative parameter for the performance conservation?
 - o **Performance artist can create works a set of layers of information for the future audiences to access the work.**
 1. **What is the core of the work?**
 2. **What materials (visual, audio, written, film, signs, objects...) are necessary for the artist to play in the performance situation?**
 3. **What can be documented? (Video documentation of the performance, audio/written documentation of the steps to be taken to complete the performance, post-performance documentation, record of thoughts of the artist when performing.)**

Challenging question for the performance re-creation/virtual interaction with audiences:

- **Where do you position yourself between the forensic evidences and the work?**
- **How to develop tools for audiences and other artists, who want to experience the performance, to work with, thus allowing the performance process to take place?**
- **For action-based performance, the complexity of the improvisation also needs to be taken in consideration.**
- **The artist has to specify: How much does the manifestation of details matter in the performance?**

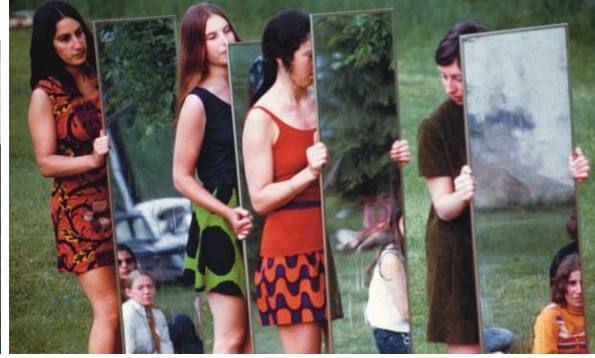
For example, when **Joan Jonas** was recreating her mirror piece with new dancers and people with no dance background, she first went into the performance space and show the dancers how she worked with the objects and mirrors. She showed her attitude toward the work and materials she performs with.

(Mirror Costume, 1968

Mirror Piece I, Performance at Bard College, New York, 1969

Mirror Piece II, 1970

Mirror Piece II, Tate Modern Tanks, London, 2018)





TATE MODERN
PERFORMANCE

BMW TATE LIVE EXHIBITION MIRROR PIECE II

17 MARCH 2018 AT 14.00–14.30
18 MARCH 2018 AT 12.00–12.30 AND 15.00–15.30
19 MARCH 2018 AT 13.00–13.30
22 MARCH 2018 AT 15.00–15.30
23 MARCH 2018 AT 14.00–14.30
24 MARCH 2018 AT 14.00–14.30
25 MARCH 2018 AT 15.00–15.30

Joan Jonas, *Mirror Piece II*, 1970, performance, 14th Street Emanu-El YMHA, New York, 1970. Photo by Peter Moore

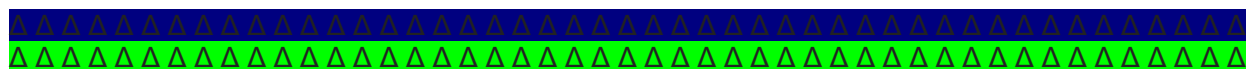


(Mirror Piece I, New York, 1968)



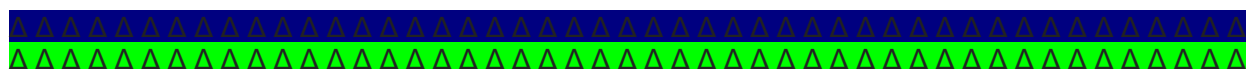
April 4rd, 2020 Saturday

Reading today: Hydrofeminism: Or, On Becoming a Body of Water, by Astrida Neimanis
(Chapter 6, Undutiful Daughters, New Directions in Feminist Thought and Practice, edited by
Henriette Gunkel, Chrysanthi Nigianni, and Fanny Soderback)



April 5th, 2020 Sunday

Walking to Highgate cemetery,
a gated community of the dead next to the gated community of the living
both needs a ticket to get in.
To enter the cemetery, as a living person, one only needs to pay an 20p entry fee.
To live in the cemetery, either you are the gate keeper, or you need to be dead with a fortune.
To enter the apartment complex, it's free.
I wander through the neighborhood with the curiosity for the life of the well-off, life of my
possible future. Will I be able to work to pay for this kind of luxury living?
To live in the apartment complex, either you are the gate keeper, or you need to be alive with a
fortune, or a creditable debt that you could afford with your fortune.



April 6th, 2020 Monday

Eg. Tino Seghal (1976)

- Tino Seghal was born in 1976 in London, England. He currently lives and works in Berlin.
- Renowned as one of the most important artists of his generation, Tino Seghal's critical acclaim derives from his radical artistic practice that takes the form of "**constructed situations**": live encounters between visitors and those enacting the work. Their ephemeral beauty rests in the fleeting specificity of the encounter, where players often engage the visitors with their active participation in constructing the piece. Seghal's abandoning of material production in favor of lived experience is nevertheless achieved with a sensitivity to classical considerations of form, composition and space, grounded not only in the history of dance but also western traditions of sculpture and painting.

- Kiss, 2002 (performance)

- A sculpture by Rodin (Kiss) represents a kiss of two people. Tino: 'I want to make the "kiss", as an art work, not a representation of a kiss.'
- (<https://www.fondationbeyeler.ch/en/exhibitions/past-exhibitions/tino-sehgal/>)
- 'Artist makes a suggestion, and observers make their story out of it'. (Seghal)



- Unilever Series, Tate Turbine Hall, 2012

- Work title: These associations, uses the turbine hall as a place space within a museum.



- 'A Prelude to the Shed' (2018), a week-long series of live works Co-curated by Tino Seghal

https://www.dancemagazine.com/prelude-the-shed-2556272737.html?share_id=3504222

From the video link above, during the opening of the Shed:

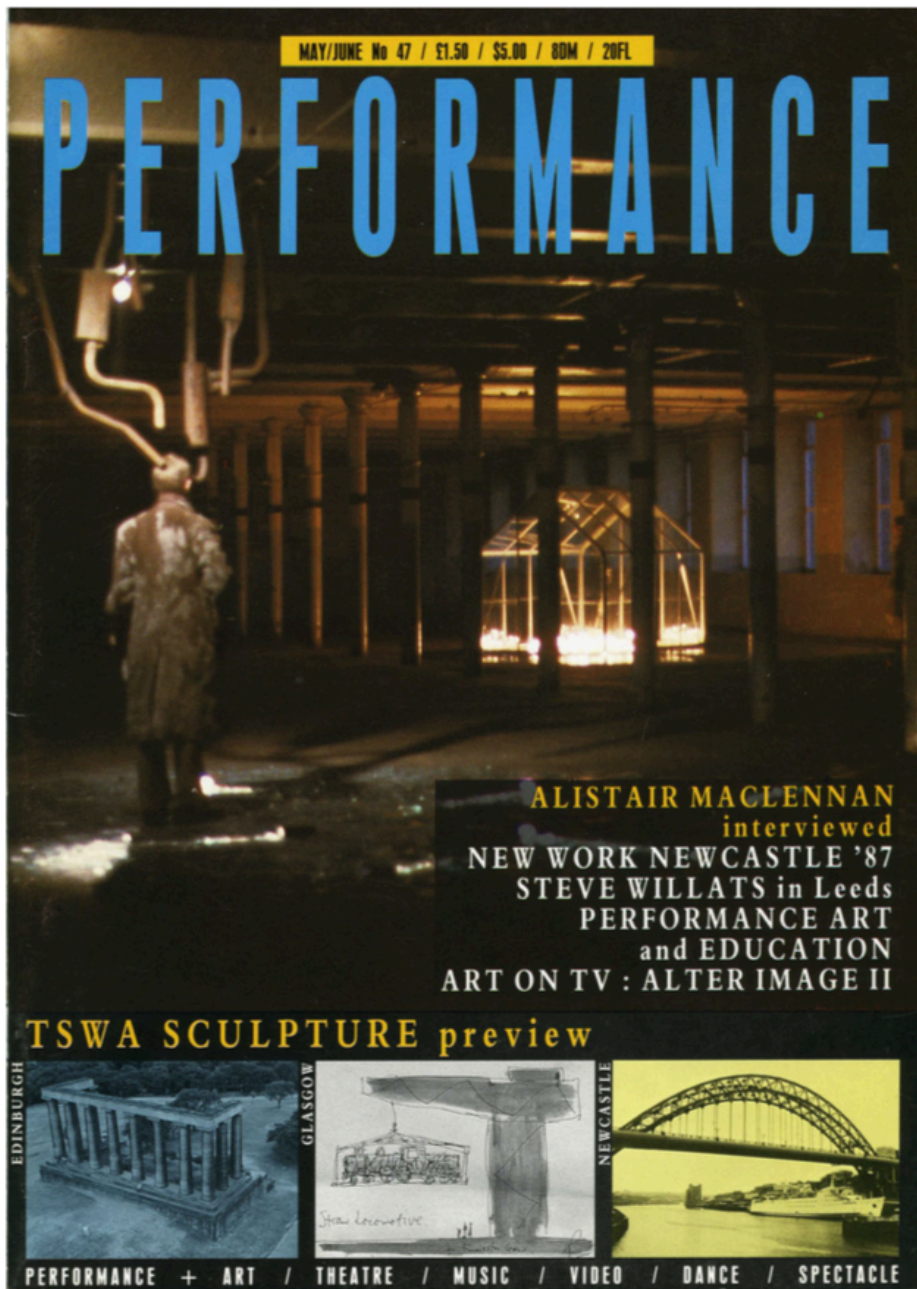
'The entire idea of the shed, to me, it's that it's not a parallel reality of New York City, it's a simultaneous reality. It's going to have to have no definition by itself, until by itself and its presence to find itself.' (Lawrence Weiner)

Alistair MacLennan

- Still Tills, Performance/installation, 1990, Third Eye Center
(<http://www.troublesarchive.com/artforms/performance-arts/piece/still-tills>)
 - o 'Actuation (performance/installation) assembling decay, 'human sheep' decomposition, entropy and detritus from our consumptive, consumerist society, with political/social/cultural overtones, over three full days.'



Performance-Magazine-47-May-Jun-1987



In Alastair's performance, audiences come and go. There's no one knows what's gonna happen:

- Except the audience (Authoritarian)
- Including the audience (Democracy)

Audiences show up at "appointment time" in theatre setting. During the "appointment time", audiences are scheduled to sit through the show from the beginning to finish.

The actors in theatre setting use dramaturgy to control the audience by sculpting the space.

Audiences show up for “gallery time” in performance. During the “gallery time”, audiences can come in and go out of the gallery. There’s no clear beginning and end.

The artists in performance art setting are liberated from the “control” of the space or the audiences. However, this doesn’t mean the artists don’t have control for the space they perform in. Since the audiences have their own freedom to wander in the space, when they enter a gallery, they are more likely to realize the change of time, space and other people moving in the space?



April 7th, 2020 Tuesday

Podcast: DRAF with artist Lina Lapelyte

<http://davidrobertsartfoundation.com/broadcasts/>



Have a good day, 2017

Opera for 10 cashiers, supermarket sounds and piano

By Vaiva Grainyte, Lina Lapelyte, Rugile Barzdziukaite

<https://vimeo.com/205659461>

‘The opera focuses on the inner lives of cashiers in a shopping centre: showing what lies behind their mechanical “Good afternoon!”, “Thank you!”, “Have a good day!”, and fake smiles.

Faceless, robot-like shop workers found in everyday life are transformed into unique and lively characters. Their secret thoughts and biographies are turned into short, personal dramas. The

characters of different sales clerks, embodying universal archetypes, convey the predominant social landscape. The libretto is a revealing mosaic of spoken literary language and documentary. The atmosphere of the supermarket is established through the glimmering and buzzing installation of daylight lamps and environmental sounds, connecting the audience to the stage and the 10 cashiers. The set itself is very minimalistic. Real goods – the recognizable décor of a shopping center – exist only in acoustic and verbal form. The monotonous beep of each item being scanned is a key sound through the whole opera. It gets louder and quieter, but it is always present. Songs that accompany the beeping are as monotonous as the process of shopping and selling. Instead of becoming the main point of the opera, music serves the thoughts of the cashiers – it facilitates their voice.

To avoid any moral or condemnatory suggestion, a critical attitude towards capitalism is expressed through humor, paradox, irony and poetry. The mosaic of different destinies is transformed into one poem suggesting the pleasure of consumption.'

Reading today: House Taken Over (Casa) By Julio Cortazar

‘(Whenever Irene talked in her sleep, I woke up immediately and stayed awake. I never could get used to this voice from a statue or a parrot, a voice that came out of the dreams, not from a throat. Irene said that in my sleep I flailed about erroneously and shook the blankets off.’

What are voices that are not from a throat? Is that voice from a dream, imaginary non-existent beings, ghosts, or a parrot?

Delusions of reference— A neutral environmental event is believed to have a special and personal meaning. For example, a person with schizophrenia might believe a billboard or a person on TV is sending a message meant specifically for them.

Trip, Taken, Over.

I have been noticing that there are mixed messages sending to me, through graffiti words written on the buildings. Not the middle-class graffiti drawn with chalk on the pavement, I mean the kind of graffiti drawn on the surfaces of desolate heterotopic spaces - like those coded words and drawings on the tipping edge of rooftops, under the railway bridges - surfaces and boundaries for the ephemeral practice of parrhesia under the temporary absence of surveillance. For example, today I saw that, on the top right corner of a council house on a main road that says: “TRIP”.

“Is that a message for me?”

The coded practice of parrhesia requires careful observation of the mundane. My partner didn’t notice it. Or he did but ignored it. However, I couldn’t let it go. I like to hang on to the meaning of words, even when they don’t fit the sentence they are put into. Because that’s how I could explain my imaginary fear that curate my actions.

“Why he couldn’t not notice that? How come he hasn’t got the message like I have? Is it predicting my future? Is it saying that I’m about to go on a trip to somewhere?”

I was on a trip at the time, from home to the outside for a daily exercise during the quarantine. I was about to go on a trip on the day to Japan if the quarantine hadn’t started.

“Is it a warning for me to not trip on my own feet while walking? Is it telling me to not look at it and focus on my own walk? Is it referring to the reality that I have just tripped on the pavement before I turn into this road?”

I shouted quietly when I tripped upon an uneven surface on the pavement just a moment before.

“Is it saying that I could trip if I were to be on the edge of the building? Is it saying that I should go up to the edge of the building? Is it a surveillance watch point for drug dealing? Is there a secret number written on the roof for me to contact with? Is there someone who tries to communicate with me over these coded characters? Should I go up there and wait for a meeting with someone? If I don’t go up there now, what if I miss the chance to connect with the messenger?”

Shall we go up there?

Why?

To see what’s behind.

Why?

“Should I go up there? Is it saying that I should be tripping, as taking narcotics? Is it saying that I’m tripping? Am I? Is it ok to notice these codes and not commit any response to them? Is it ok to see something and not react to them? How do they know that I see them, if I don’t? How to explain why I lock myself out of my own home when I have the keys in my pocket?” I did not go up there, neither did I commit to any of the messages and predictions that were indicated by the “TRIP”. I was tempted. I still am. I’m tempted to trip, to step on the edge of the roof and look down. So that I can connect with people who also shed their lenses to these coded characters.

“Opps.”

I tripped, again, on another uneven surface of the pavement.

Are you ok?

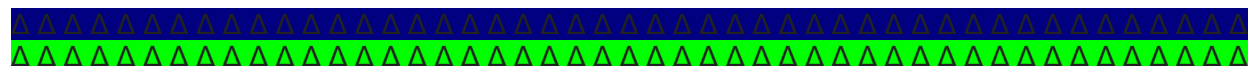
Yes, I’m ok.

Maybe I will visit the roof tomorrow by myself, when there’s no one asking me about my intension. Maybe I can find a reason to go up there by myself. Maybe I will look at where I’m going instead of looking around while walking forward. Maybe I should stay at home and not go outside. Maybe I should have hidden my keys, so I wouldn’t have gone outside.

Ada Xiaoyu Hao

April 10th, 2020

I’m now home writing about the word “TRIP”. Is the “TRIP” still there when I visit tomorrow? Should I go up there tomorrow? Should I be careful of where I’m going to avoid tripping on the sidewalk? Is that the message someone or some entity tries to communicate with me? I try to stop thinking, so this logic won’t hold. But I can’t stop myself from going to the same street again tomorrow. I might go up the building if I can to get closer to the “TRIP”. I don’t want to trip on anything while I’m at the tip of the building. I don’t want to trip, but I want to register the word on the right-hand side of the top of the building to acknowledge its presence. So that, I can stop thinking about the “TRIP”, and not trip on anything on the way home.



April 8th, 2020 Wednesday

12pm: lead PGR Weekly meeting

Activity: Collective reading on 'CASA TOMADA- House Taken Over' by Julio Cortázar
The glitch in the audio sounds like synth of human voice. But the synth is involuntary.

Some things to consider:

- _Feelings of paranoia or anxiety
- _Fear of ordinary objects
- _Delusional thinking

What exactly is Schizophrenia? According to the National Institute of Mental Health, schizophrenia is a “chronic and severe mental disorder that affects how a person thinks, feels, and behaves” and causes people to seem as if they are “out of touch with reality”. There are multiple symptoms that are associated with schizophrenia, but some of the most common are hallucinations, delusional behavior and trouble focusing. There is no known cure or cause of schizophrenia, however, current research suggests that an imbalance of brain chemicals such as dopamine (National Institute of Mental Health).

In the film, 'A beautiful mind', the mathematician John Nash as portrayed in the film, run out of the room when he thought that the men in suits in the aisles of the lecture room are soviet spies have been ordered to capture him.

Film Changing room builder's graph drawn by site observation.

Use flour to draw the lines, and blow it away. (A little further away for the camera)

Use salt to draw the lines, and pull water to it. (Close Up)

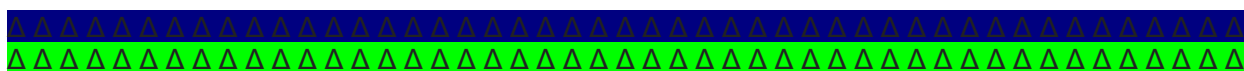
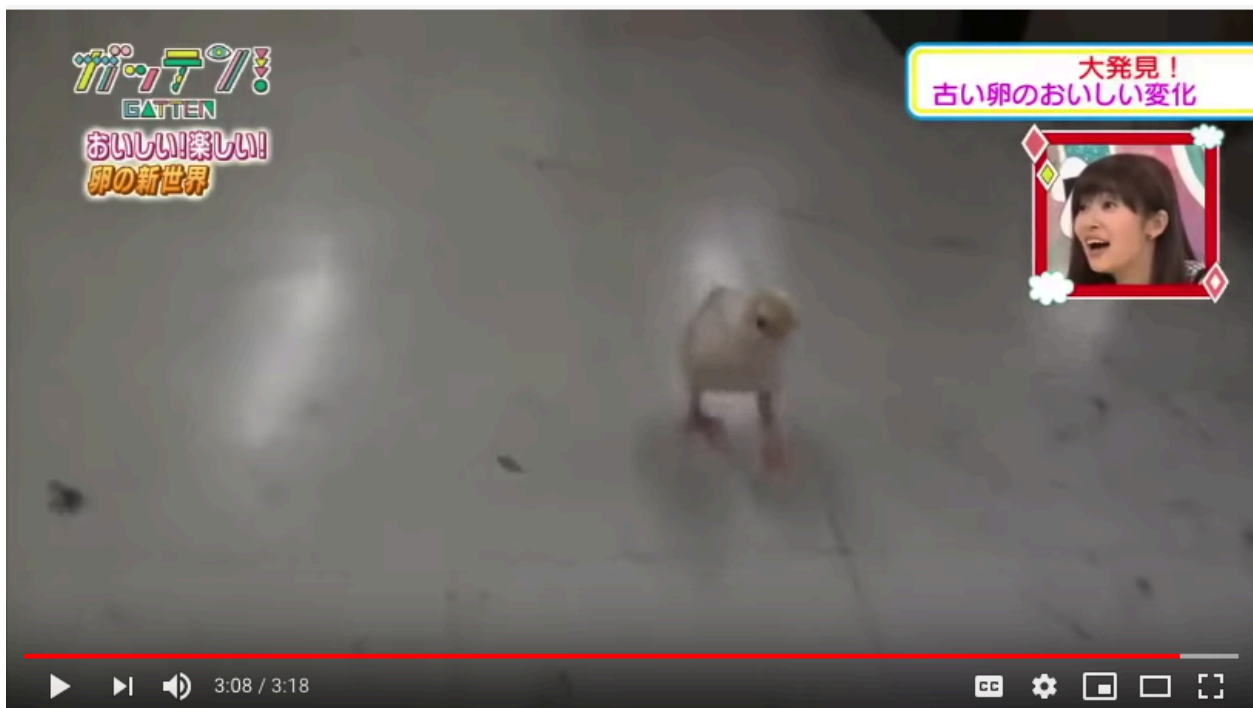
Number of people whispers when shooting the silent changing room.

Knocking on the wood

Use chalk to fill up the contours of the space.

Since I started to live in London in 2016, I wake up everyday with the same question: Why do I want to become someone else? For me, role-play is not a game to play temporarily, but a life-long event. I get excited when I get a chance to experience or to hear about someone else's life temporarily.

or a holiday home, where would you go? You eventually find yourself staying at home to avoid any social contact with others.



April 9th, 2020 Thursday

Pang, n.

- a sudden feeling of mental or emotional distress or longing: a pang of remorse; a pang of desire.
- a sudden, brief, sharp pain or physical sensation; spasm: hunger pangs.
- Submitted Proposal for LADA DIY

Summary About Your Project

Summarise your DIY in 100 words – indicating the subject matter, your methodology and who the intended participants are: *

This proposal emerges from my recent field research in the Quaker's Friend House meetings and working in market research offices, in response to a question arises in my practice: can I self-isolate in the public space without being alienated? If so, how to use fiction as a method to become a "spy" in public space as an observer without arousing the attention drawn to oneself? How to convey this voyeuristic and dishonest act in the artist practice as a way to collect information and materials by observing the Others physically, instead of relying on the layers of meditated information like news, media, and word of mouth?

Further information About Your Project

Do you have a region or location(s) in mind for your DIY project? If so, please state where and why:

Describe your proposed project and its artistic rationale (i.e. What is your project about, and why? (300 words

As a performance artist, I have my language, my presence, my body, and my identity. What if I could transfer this presence with another body? Would I become another body temporarily? Would a collective of bodies become one body if they were to manifest from the same experience of the one body? My main research question is: What is the possibility of creating new subjectivity and encountering new ones through the trope of self-multiplicity as a creative source: 'self as material body' – an autobiographical corporeal machine- and 'self as a body of archive' – an embodiment of the material body's lived experiences - in site-specific performance situations? I have been visiting a Quaker's Friends House in Hampstead Heath. When I told them my intention of visits, they told me that I don't have to be a believer to come to these meetings. I realize that it's my self-legitimization -that I'm here for research- allows me to investigate the possibility of encountering new subjectivity by submerging myself into an identifiable group. I also was working in a marketing research agency during that period of time for research reasons. This marketing agency is set up to do marketing research for tech companies, finance firms, medical and scientific researchers. I was interested in the see-thru mirror rooms that allow the "clients" to observe the "participants" under the consent of the participant. However, the participant also won't know how these collected data would be used for. The participants in this

situational rooms are very performative when they think they are being watched. For this DIY, I would like to liberate the individuals from the guilt of being a voyeur, while transferring one's everyday presence with the other bodies.

What is your proposed methodology (what and how)? Please include a proposed schedule of activity for the DIY project.

For this DIY, I would like to translate my process of practice through group workshops, a collective role-playing game – gathering like how Quakers meet weekly for their communal worship, consisting of silent waiting and observing with participants contributing as they wish to. Instead of waiting for the God spirit that moves one to speak, during each gathering, one of the participants will lie down in the middle of the room inside of the 3D hologram device I have made with transparent Perspex. For each participant, they would be providing a body of diary, which consists of their self-documentation through writing, the text they overheard in conversations, newspaper clipping, video recording of random moments in their life, news that they have read that resonates, all of which are “heterotopic materials” -abundant layered information they would have recorded over a week before the meeting. During the meeting, all materials will be projected, scattered in the panopticon-like room as they would like to. The other participants would come in and read or perform and manifest these materials in their own ways, while the ones who devise these materials will be lying inside of the 3d hologram, with their face floating in the middle of the 3d hologram.

The workshop will happen weekly over 8 weeks, with 8 participants (including myself). Each workshop will last 2 hours. And there will be a discussion after each workshop, over snack and drinks.

Please give an indication of who the proposed participants might be (who is this DIY for?). For example: areas of practice, levels of experience.

Ideal number of participants would be 8 (including myself). The artists will be selected based on their interest in sharing their practice and personal life with a selected group of people; if they use role-playing (the definition of role-play is not limited to playing another body, role, object or material, but accentuate on the idea of 'becoming') in their practice; how much does it matter for the artists to record and document their process of practicing.

This DIY is for artists who use their own subjectivity as the creative source in their process-based practice. For examples like artists who use role-playing at the boundary of a human body in order to look outward – into fantasies of ‘becoming’ an avatar of the self, in addition to looking inward of the body, in support of fragile identity and curated self-representation.

Please indicate the ideal number of participants for your project, and explain how you will select them:

Ideal number of participants would be 8 (including myself). The artists will be selected based on their interest in sharing their practice and personal life with a selected group of people; if they use role-playing (the definition of role-play is not limited to playing another body, role, object or material, but accentuate on the idea of 'becoming') in their practice; how much does it matter for the artists to record and document their process of practicing.

Please indicate the imagined outcomes and benefits to you/your practice:

As different people manifest from the same experience, how much more narrative could one body incorporate into the self-subjectivity? This DIY will be a test to my rationale behind this project: if one could archive the embodiment of self-subjectivity as a creative performance source - such as autobiographical writing, documentation visual archive of everyday life, and creative fiction writing - that is triggered by loneliness and living in the modern community that is remote from home and other people? And if the participants (include me) would start to question the authenticity of our own practice when undergoing these workshops. I hope to see how does the collection of voyeuristic encounters situated between the artists and other artists' materials will be reviewed in conjunction with "forensic" material evidence of the creative process, documentation of real-life events, accompanied writings, interviews, and archival matters, all of which resonates with loneliness and living in the modern community that is remote from home and other people.

Please indicate the imagined outcomes and benefits for your participants/their practice:

For the participants, I hope they could use these workshops to expand their practice through observing others' working processes as if they were in someone else's studio/home, and also through the listening of how other people manifest from their creative raw materials in another voice, that might not come from the throat. The participants could also incorporate other voices more openly, as an answer to a question for all artists: When different people manifest from the same experience, how much more narrative could one body incorporate into the self-subjectivity?

Please provide a short biography including your (and/or your collaborators') experience or interest in leading similar initiatives to DIY: *

I'm a performance artist who creates sound, video, performance, and installation. My fictional narrative based works cycle through different modes of aliveness as they simulate with my self-counter-intuitive attempts to create a multiplicity of identity in flux. I have led multiple workshops and live events under working as the curator and producer for the pseudonym collective, PAPRIKA Collective, which includes Longtable discussion with performance artists at Raven Row, various live events featuring artists doing live performances in situational heterotopic spaces and art spaces, and public engagement workshops for children with MIRROR MIRROR Production and VITRINE Gallery.

Please propose a simple budget which shows how you will spend the £1600, including participant expenses (where necessary) and your fee

£180 per participant (£100 artist fee for participation, £70 for material fee, £10 for transportation)

£20 for food and snacks per gathering through 8 times of gathering



April 10th, 2020 Friday

‘CALL FOR WRITERS

Popelei invite you to write and send in a new short monologue (maximum 4 minutes) for a female character who has had some kind of restriction placed on her liberty. Her freedom could be restricted physically, psychologically, emotionally, sexually or anything you can imagine. Her locks and bolts could be very overt or they could be subtle. Her story could take place in the past, the future or the present.

She is not a victim, she is someone who has found her own way of operating and communicating in a restricted world - be that quietly or loudly.

We'll select 25 pieces and pay £100 for each chosen monologue. We'll cast 25 actors to self-tape each monologue. The result will be shared online by Popelei, bringing new stories to life digitally and allowing the public to view new work for free.

The commission is focused on female characters rather than writers and we welcome submissions from writers of all genders. We also welcome writers of any level of experience.’

Submitted:

Trip, Taken, Over.

I have been noticing that there are mixed messages sending to me, through graffiti words written on the buildings. Not the middle-class graffiti drawn with chalk on the pavement, I mean the kind of graffiti drawn on the surfaces of desolate heterotopic spaces - like those coded words and drawings on the tipping edge of rooftops, under the railway bridges - surfaces and boundaries for the ephemeral practice of parrhesia under the temporary absence of surveillance. For example, today I saw that, on the top right corner of a council house on a main road that says: “TRIP”.

“Is that a message for me?”

The coded practice of parrhesia requires careful observation of the mundane. My partner didn’t notice it. Or he did but ignored it. However, I couldn’t let it go. I like to hang on to the meaning of words, even when they don’t fit the sentence they are put into. Because that’s how I could explain my imaginary fear that curate my actions.

“Why he couldn’t not notice that? How come he hasn’t got the message like I have? Is it predicting my future? Is it saying that I’m about to go on a trip to somewhere?”

I was on a trip at the time, from home to the outside for a daily exercise during the quarantine. I was about to go on a trip on the day to Japan if the quarantine hadn’t started.

“Is it a warning for me to not trip on my own feet while walking? Is it telling me to not look at it and focus on my own walk? Is it referring to the reality that I have just tripped on the pavement before I turn into this road?”

I shouted quietly when I tripped upon an uneven surface on the pavement just a moment before.

“Is it saying that I could trip if I were to be on the edge of the building? Is it saying that I should go up to the edge of the building? Is it a surveillance watch point for drug dealing? Is

there a secret number written on the roof for me to contact with? Is there someone who tries to communicate with me over these coded characters? Should I go up there and wait for a meeting with someone? If I don't go up there now, what if I miss the chance to connect with the messenger?"

Shall we go up there?

Why?

To see what's behind.

Why?

"Should I go up there? Is it saying that I should be tripping, as taking narcotics? Is it saying that I'm tripping? Am I? Is it ok to notice these codes and not commit any response to them? Is it ok to see something and not react to them? How do they know that I see them, if I don't? How to explain why I lock myself out of my own home when I have the keys in my pocket?" I did not go up there, neither did I commit to any of the messages and predictions that were indicated by the "TRIP". I was tempted. I still am. I'm tempted to trip, to step on the edge of the roof and look down. So that I can connect with people who also shed their lenses to these coded characters.

"Oops."

I tripped, again, on another uneven surface of the pavement.

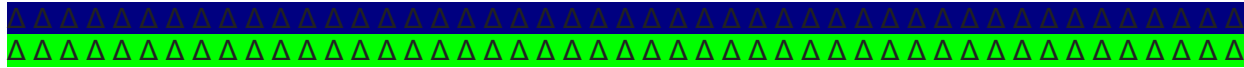
Are you ok?

Yes, I'm ok.

Maybe I will visit the roof tomorrow by myself, when there's no one asking me about my intension. Maybe I can find a reason to go up there by myself. Maybe I will look at where I'm going instead of looking around while walking forward. Maybe I should stay at home and not go outside. Maybe I should have hidden my keys, so I wouldn't have gone outside.

Ada Xiaoyu Hao

April 10th, 2020



April 11th, 2020 Saturday

When zombies are out, all human hide in desolated self-quarantine, until they drive each other crazy.

What if the zombies have empathy for human? What if the human has lost the basic intrinsic that makes them human? Who would you kill?

Film watch today: 'Leaning into the wind' (2017) , Documentary film on the artist Andy Goldsworthy (Born 1956).



Title: **Hedge crawl, dawn, frost, cold hands, Sinderby, England, 4 March 2014, 2014**

Medium: Installation, Sculpture, Film, video, Site-specific, Digital video Running time: 8:22min

Body becomes part of the nature, then leaving a mark of its existence.



A good short shower of rain wetting the road but not enough to run , 1992



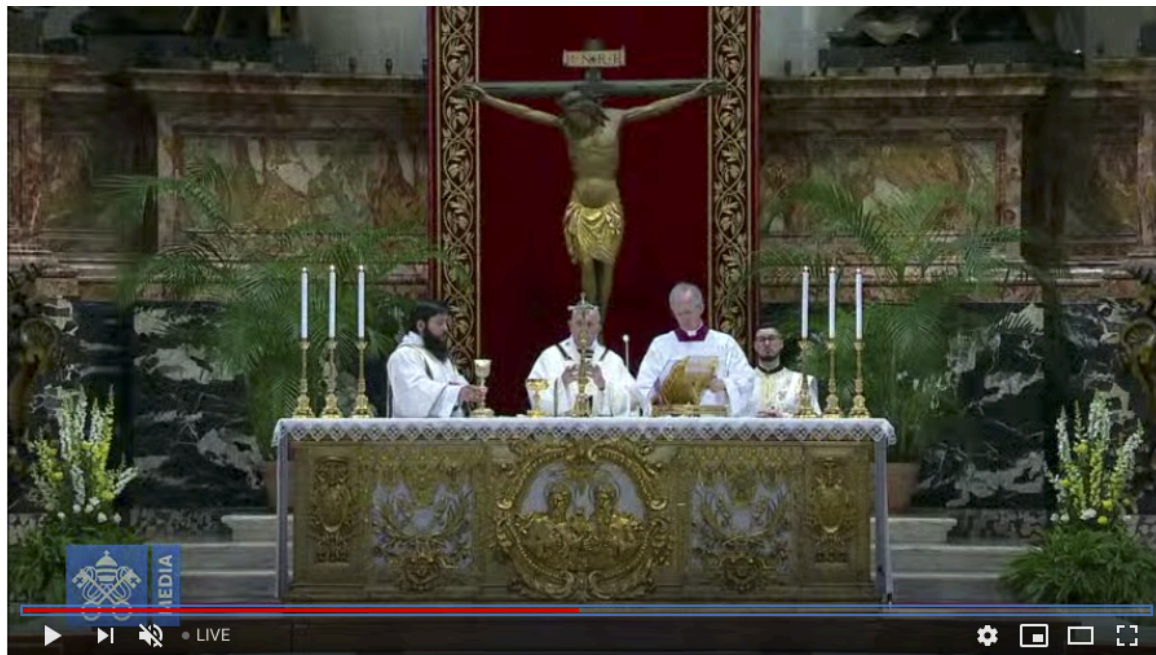
Heavy rain, laid down; For a short time, got up, bicyclist mounted the paravent, racing to get out of the rain , 1992

Past Auction





April 12nd, 2020 Easter Sunday



 Vatican News is funded in whole or in part by the Vatican City government. [Wikipedia](#)

Vatican Media Live

775 watching now · Started streaming on Oct 21, 2019



Vatican Easter Sunday Mass Live Stream

<https://www.youtube.com/watch?v=VJHI8bI0LWg>

Vatican city is under constant surveillance.

When there are no people there, the live stream of the Vatican city is like a waiting area.

Everyone was on the live stream page waiting for the mass to happen,

WATCH THIS SPACE

To create a waiting space for the virtual performance by leaving the space empty with no action, until the action take place, the virtual audiences will be watching this space till action taking place. On Instagram, I recently see a number of artist and curators put 'watch this space' in their bio. The Instagram scroller is still watching the same area of their phone screen. What space are they watching? Are they watching an imaginary space that is constructed by their own imagination? When thinking of doing work online, one should take in consideration that the audience have the control over how much time they spend on the work. They could leave without disturbance of the performance, the narrative of the story telling or the others' watching experience. How to have everyone watching entangled, so that they could extend their attention span.

In the preface of *Paris Spleen*, Baudelaire wrote to Arsene Houssaye: 'Dear friend, I send you a work no one can claim not to make head or tail of, since, on the contrary, there is at once both tail and head alternating and reciprocal. Consider, I beg you, how admirably convenient this combination makes it for each and all – you, me, the reader. We may stop whenever we like, I my daydream, you the manuscript, the reader his reading – whose stubborn will I would not hold to the unbroken thread of some superfluous plot. Cut out any vertebra and the two pieces of this **serpentine fantasy** will easily rejoin.'

The Stranger (Paris Spleen- Little Poems in Prose, Translated by Keith Waldrop, Written by Charles Baudelaire, Published by Wesleyan University Press, 2009)

Whom do you love best? do tell, you enigma: your father? your mother, sister, brother?

—I have no father, no mother, neither sister nor brother.

—Your friends?

—That is a word I've never understood.

—Your country?

—I don't know at what latitude to look for it.

—Beauty?

—Immortal goddess, I would gladly love her.

—Gold?

—I hate it as much as you hate God.

—Well then, you puzzling stranger, what do you love?

—I love clouds . . . clouds that go by . . . out there . . . over there . . . marvelous clouds!

Act I (Mirror I)

I confess, I love you
I feel like a ghost from time to time
walking on the street
my eroded ego is occupied by the ghost of others
coming from the outside
always real, never authentic
intersubjective, d

Act II

Climb Every Mountain

Act II

You will never walk alone

Machine Learning

- Use ML to do real time video interaction
- Input: information come from people (eg. Motion, property of the voice)
 - o Input --- Processing/decision-making/Model (Computer decide what action to take) ---Output (Sound synthesis, game, animation)
 - o Model: a training set (An input paired with an output)
 - o Training: Train data --- Learning Algorithm --- Model
- OSC (Open Sound Control)
- Port: A temporary virtual location like a post box

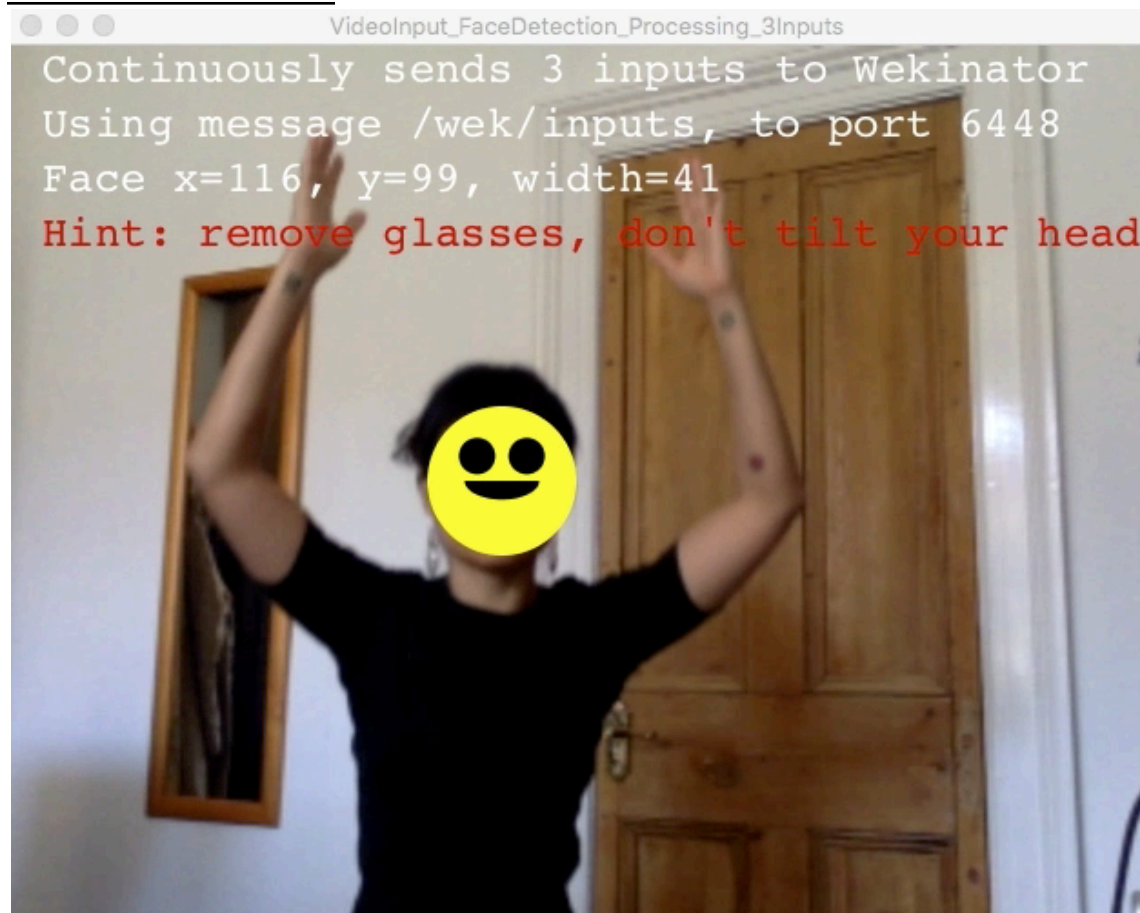
1. Classification

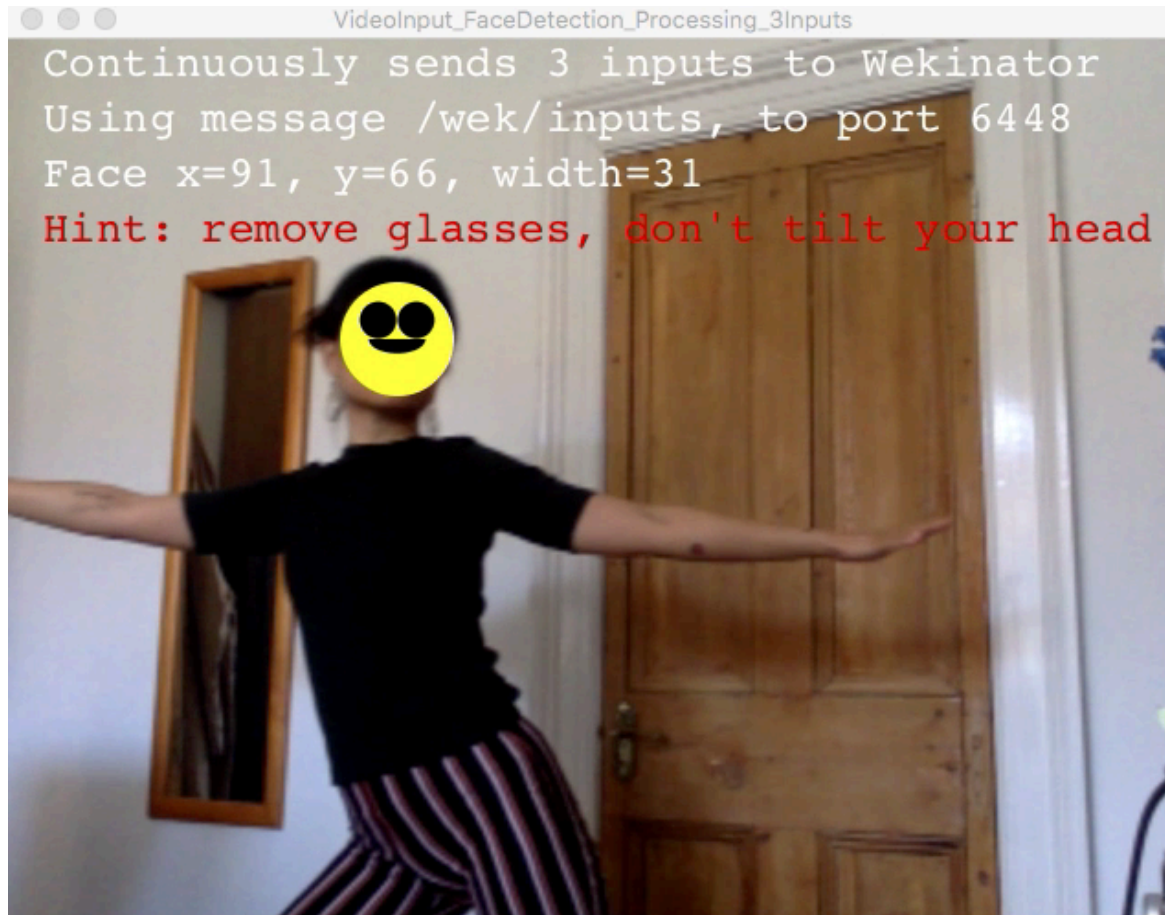
- a. Categories are mutually exclusive (rock vs. jazz music)



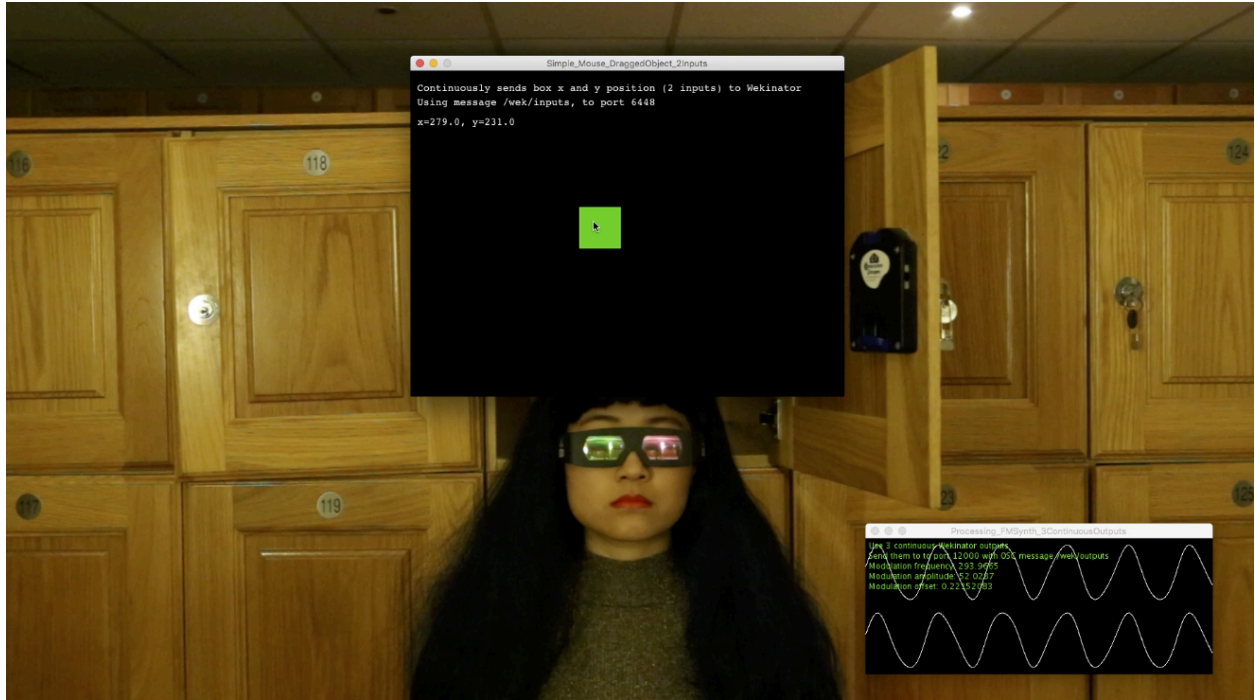
April 13th, 2020 Monday

Test with the Wekinator

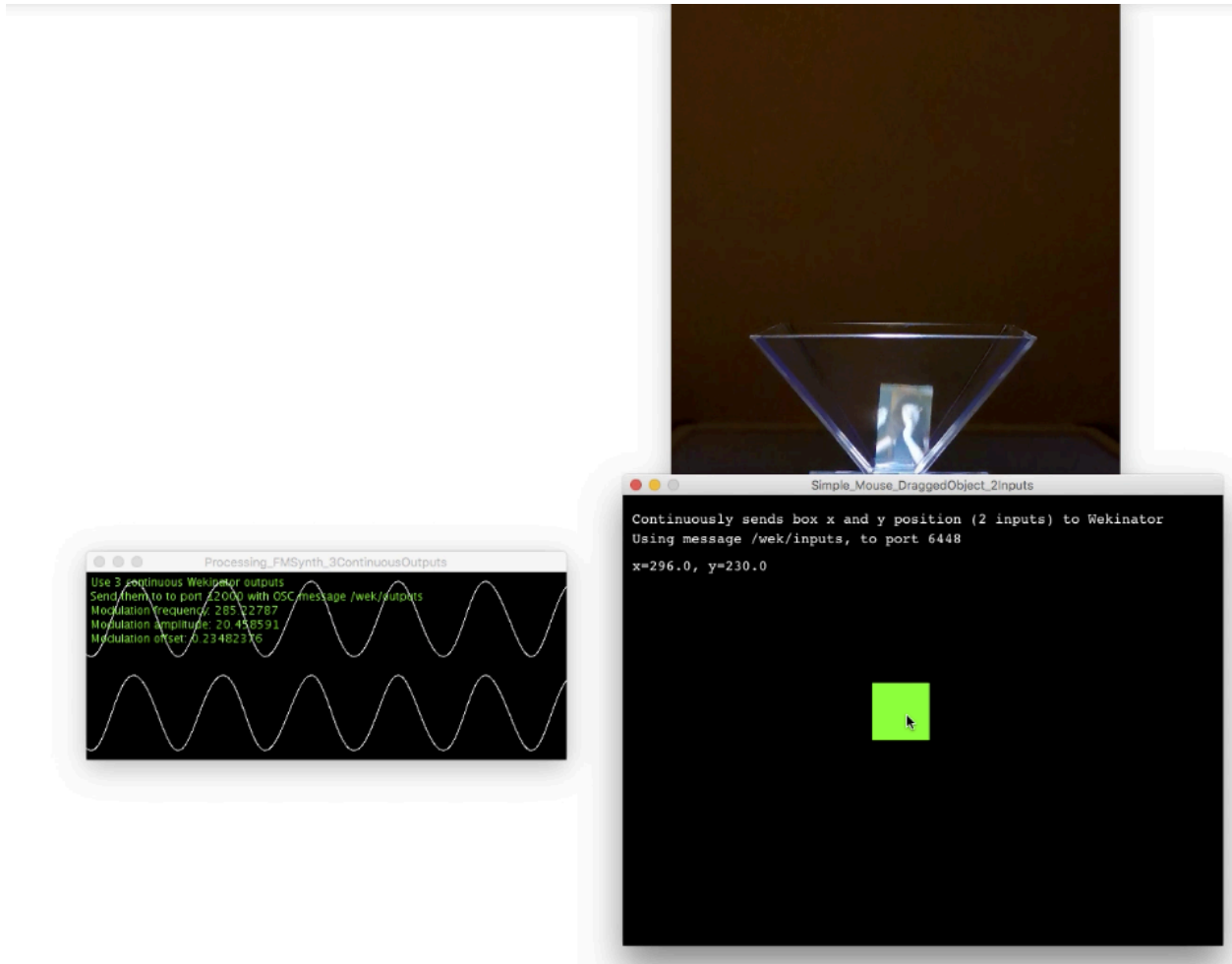




(Face Detection Output & FM Synth Input)
Body exercise with face triggered sound improvisation



(Simple Mouse Dragged Object Output & FM Synth Input)



(Simple Mouse Dragged Object Output and FM Synth Input)



April 14th, 2020 Tuesday

Reading today (Article from Guardian): ‘**Growth in surveillance may be hard to scale back after pandemic, experts say**’

(Written by: Andrew Roth in Moscow, Stephanie Kirchgaessner in Washington, Daniel Boffey in Brussels, Oliver Holmes in Jerusalem and Helen Davidson in Sydney Tue 14 Apr 2020 05.00 BST Shares 185)

- ‘The coronavirus pandemic has led to an unprecedented **global surge in digital surveillance**, researchers and privacy advocates around the world have said, with billions of people facing enhanced monitoring that may prove difficult to roll back.’
- “9/11 on steroids”

- ‘Most of these measures don’t have **sunset clauses**. They could establish what many people are describing **as a new normal**.’ (Ron Deibert, Citizen lab at Uni of Toronto, Interview with Guardian)
- ‘It’s this kind of technological ‘**solutionism**’ that might look good on paper but is actually undermining efforts to fight the disease in the long run,’ said Edin Omanovic, advocacy director at the London-based charity Privacy International.

‘Menegon’s practice with mixed realities focuses primarily on the perception of self and the body when both are transferred and translated in the digital.’

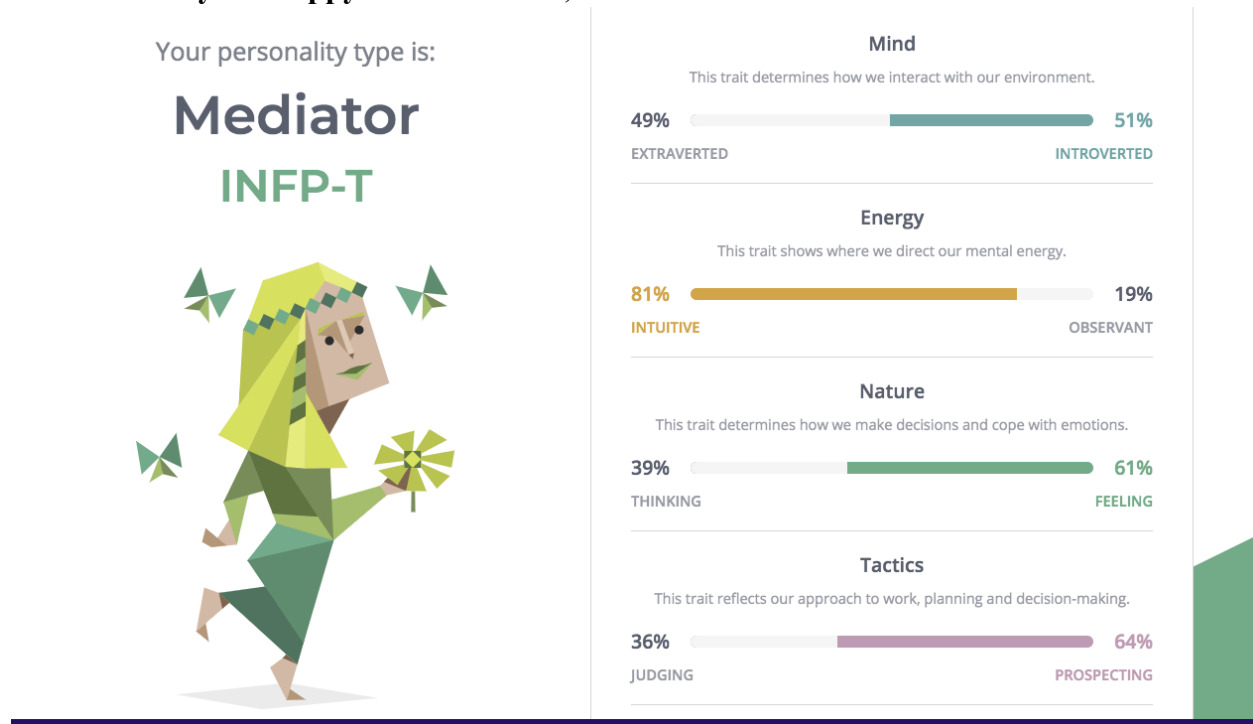
Learning to use blender.



April 15th, 2020 Wednesday

Epitomize awareness and responsibility towards the society using game
Body as interface

(I’m thinking today) How the perception of the self and the body is mediated through the eyes of others and the performing eye. I took a personality test and it says that I’m a mediator. I wonder if I can take a personality test and follow review for my test result. Even though I don’t want to be put in a box that define my way of behaving or thinking, I still took the test with the expectation for my positive and creative personality. I wonder if anyone who take the test would follow the suggestion come after “diagnose” and be more like that if they are happy with the result, or vice versa.





April 16th, 2020 Thursday

Reading today: 'Chapter 3, The Quaker Meditative Room and the Performing Eye: Deer Shelter Skyspace by James Turrell' (Included in the book 'Post Spiritualities in Contemporary Performance, Politics, Ecologies, and Perceptions', By Silvia Battista)

Deer Shelter Skyspace, James Turrell, Yorkshire Sculpture Park, 2006



- Chamber & Antechamber (‘Antechamber of a skyscape to be created behind the existing structure’.)



Good bye, Ada.



April 17th, 2020 Friday

Submission for Street by Street, submission for Bagri Foundation

Submission from Ada Xiaoyu Hao
Email: oahada@gmail.com

Artist Bio

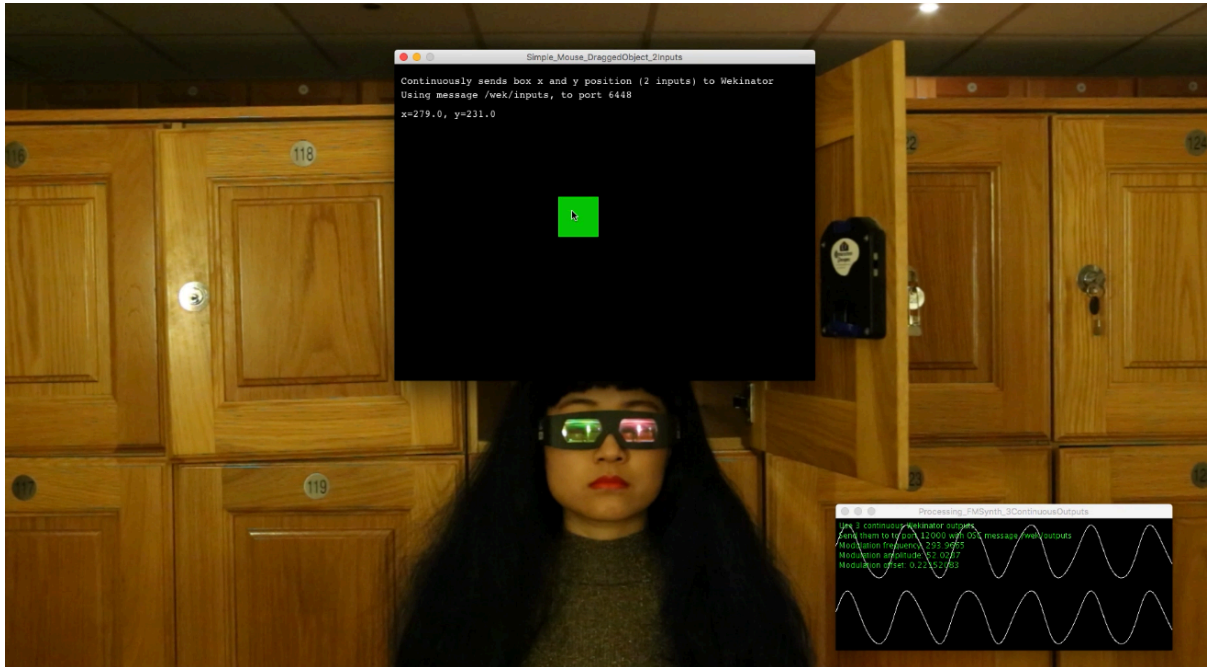
I'm a performance artist who creates sound, video, performance, and installation. My work is often based on fictional narratives and characters that cycles through various embodiment and technological medium for their liveness, as they simulate with my own counter-intuitive attempts to create multiplicity of identity in flux. I'm currently in my second year for my practice-based Fine Art PhD titled: 'Becoming plural in

a play of characters: Performativity, Intersectionality, and Subjectivity in Performance Art Practice’, at University of Brighton. This practice-based Ph.D. of predominantly non-object-oriented materials – performance, video, and visual tropes - explores an ephemera of different characters constructed through role-playing. My main research question is: What is the possibility of creating new subjectivity and encountering new ones through the trope of self-multiplicity as a creative source: ‘self as material body’ – an autobiographical corporeal machine- and ‘self as a body of archive’ – an embodiment of the material body’s lived experiences - in site-specific performance situations? My second research question is: Encapsulating the trajectory of the performance art history from the 1960s to the present day, across artists who work with the screen, what performative roles, disguises or avatars have artists taken on, shed, or become, in order to situate themselves for site-specific performances and liveness? My third question is: How to illuminate the possibility of ‘site-specific heterotopia liveness’ as an ephemeral liminal interface body to transfer and transpose their fragmented subjectivities in the contemporary city?

Work proposal

I would like to submit a film that I have been working on since the start of my recent residency (Feb 2020) in the female changing room located within Spring Health: formerly a boutique healthcare/gymnasium built in 1930s and left in an abandoned state with a sudden closing in 2017. The open studio was cancelled due to the COVID-19 and the work produced was not able to be shown to the public, and I have been kept developing this work since the lock-down. The title of this film is ‘Tropes of death, Ghost in the locker, I’m the voyeur shedding tears in the mirror’, a fictional tale about a girl, Rye Forth, who is a ghost whisper. She has a condition that brings other people’s patience to exhaustion until a different level of attention emerges as a new “voice” that possesses her body to become a chamber for breath and confession. The girl’s memory is constantly restored to reveal the memories of others, while her body has retained its appearance, her memory produces something completely other than herself. This film voyeuristically shows the journey of how a girl renders the collective silences that she has encountered by becoming a vessel to accommodate others’ voices. By the end of the film, the girl transforms into a surveillance device that is installed in the female changing room. The audiences who watch to the end of the film will be linked to a site that they can see the real-time live streaming of the empty female changing room in Spring Health with muted sound. They could type in their words, memories and confession, which are then transferred into the real-time speaker projecting into the empty female changing room that is unattended and muted during this time of quarantine.

Work-in-progress film still









Selected past works:

Work title: NAUT-ADA: Here Lies, Film, 2018-20

Video link: <https://vimeo.com/392433760/1e0fa1d833>

NAUT-ADA: Here Lies' is about a speculative fictional character that has emerged from a perpetual state of *being* and *becoming* during the artist's performance art practice. This embodied avatar aims to explore how speculative performance tactics and using fiction as method can prompt imaginatively communication with other human and non-human species. Hence, through the series of performance practices, this project questions in what ways the physical and digital performance spaces can be repurposed for such purposes; or, conversely, how situational performance spaces, like societal public space and social digital platforms, can be inhabited and repurposed by performing the combination of embodied experience of the intersectional species and speculative spatial narratives of the avatar ('NAUT-ADA').

Work title: Sound of other spaces with the speculative others

Performance Documentation of Zoe Meng, Manchester Art Gallery, UK, 2019

Video link: <https://vimeo.com/350462781>

Performance Documentation of Zoe Meng, Manchester Art Gallery, UK, 2019

In response to the exhibition, Speech Acts 2019, Curated by Hammad Nasar and Kate Jesson, in support of Paul Melon Center

Performance brief: Using speech, sound, poetry as performative tactics, and depending on the noise of "others" to appropriate my presence here, following the welcome and introduction from Natasha Howes and the tour of the exhibition with curators Hammad Nasar and Kate Jesson, Ada will be presenting a piece of text in the honor of Zoe Meng, an university professor and lecturer at Shanghai University, where she previously was the founding director of the Center for Post-human Studies (1990-2000); editor-in-chief for the Shifting Heteropia Magazine (2012- now); professor in Gender Studies (1988-1995).

Work Title: 'like a flower paddle my teeth', film, 2019

Video link 2: <https://www.britishartstudies.ac.uk/issues/issue-index/issue-13/like-a-flower-paddle-my-teeth>

Video work for British Art Journal, Issue 13

Work title: Soma(tic) Apparatus, Film installation and Live performances, 2018

Video Link: <https://vimeo.com/275078968>

Work title: The Golden Runner, 2017-18

Performance documentation, Royal College of Art WIP SHOW, 2017-18

Video link: <https://vimeo.com/203286008>



April 18th, 2020 Saturday

I have been doing a residency at the female changing room located within Spring Health: formerly a boutique healthcare/gymnasium built in the 1930s and left in an abandoned state with a sudden closing in 2017. I was working toward a site-specific open studio that was canceled due to the COVID-19. I have been kept developing the work since the lock-down, under the working title: 'Tropes of death, Ghost in the locker, I'm the voyeur shedding tears in the mirror', a fictional tale about a girl, named Rye Forth, who is a ghost whisper. She has a condition that brings other people's patience to exhaustion until a different level of attention emerges as a new "voice" that possesses her body to become a chamber for breath and confession. The girl's memory is constantly restored to reveal the memories of others, while her body has retained its appearance, her memory produces something completely other than herself.

I'm working toward a film that voyeuristically shows the journey of how a girl renders the collective silences that she has encountered by becoming a vessel to accommodate others' voices. By the end of the film, the girl transforms into a surveillance device that is installed in the female changing room.

I'm thinking of ways to interact with audiences more than the over-saturated Instagram live and zoom performances. Currently, I'm researching ways to adapt the film to an interactive digital book. Ideally, readers (audiences) will enter a digital interface that interacts with their real-time location, time, weather and device's camera. All these real-time information will be weaved into the story. The outcome for this interactive experience will give each viewer a personal digital story as a copy. In the story, there will be linked to a site that they can see the real-time live streaming of the empty female changing room in Spring Health with muted sound. They could type in their words, memories and confession, which are then transferred into the real-time speaker projecting into the empty female changing room that is unattended and muted during this time of quarantine.



April 19th, 2020 Sunday

Submission for Deptford X

Title of Project: Compound: The Performing Eye

Please provide a biography for each person involved in your project addressing the following points in your answers: (Max 100 words per person)

My fictional-narrative-based performance works cycle through various embodiment and technological medium for their liveness, as they simulate with my self-counter-intuitive attempts to create a multiplicity of identity in flux. I've led performance workshops and events as the curator of PAPRIKA Collective at Enclave Lab, ArtLicks Weekend, Raven Row, Royal College of Art, Lethaby Gallery, Chelsea Arts Club, Hundred Years Gallery, and Doomed Gallery. I'm doing a practice-based PhD titled: 'Becoming plural in a play of characters: Performativity, Intersectionality, and Subjectivity in Performance Art Practice', at University of Brighton. In 2018, I graduated from RCA MA Contemporary Art Practice, Performance.

Category of project (tick as applicable)

☐ Workshop

☐ Performance

What do you want to do? (Max 300 words)

Please address the following points in your answer

- The concept behind your project
- How your project will be presented
- The visitor experience of your project

Would the eyes create limit that the mind craves? Is it possible to use trope of self-multiplicity as a creative source to create new encounters for an organism of new subjectivities? I would like to liberate the individuals from the unsettling voyeuristic feelings in the age of hyper-surveillance, by accommodating the silence "performing eyes" with the power of looking.

This project is a group role-playing game rooted in Quakers' meeting-like gatherings. Each participating artist will provide a body of "diary" consisting of their

“self-sedimental-documentation”, such as writings, the texts they overheard in conversations, newspaper clipping, experimental films, ideas never been realized, and news that resonates, all of which are “heterotopic compound materials” - abundant layered mixture of information and materials recorded and collected over a month period before the gathering. During each gathering, materials of each participant will be forensically exhibited in the panopticon-like room. The rest of participants would come in the room, without any context of these materials, observe and manifest these materials through performance, sound and playful tactics. Meantime, the one who devises these materials will be lying inside of the 3d hologram in the middle of the room, their face projected in the air, with solely auditory senses to perceive others’ manifestations of their “self-sedimental-documentation”. Public audiences will be able to watch it from a live stream tv in the room nearby.

There’ll be 6 gatherings with a group of 6 artists. Each gathering will last 2 hours. The outcome of this gatherings will be available online accompanied with the artists & audiences’ feedbacks.

Short statement about your proposal

Please describe your project in a maximum of 15 words

Live performances expose artists’ forensic autobiographical documentation as a controlled theatrical environment.

Why are you applying for Deptford X Supported? (Max 200 words)
(Please address the following points in your answer)

- How your project is relevant to the context of Deptford X
- How your project will benefit from Deptford X support

As different people manifest from the same experiences mediated by the media, I want to ask: Could eyes create limits for the mind? How do we liberate the individual narrative from the perpetuation of utopian neo-liberal ideals, especially when we suffer from the post-traumatic experience of loneliness triggered by self-isolation? This proposal emerges from my experience as a former Deptford resident and recent field research in the Quaker’s Friend House meetings and working in market research offices - all theatrical sites accommodates collective silences and voyeuristic surveillance that allows others to spectate the act of looking while looking over the normalization of ignorance. In the context of Deptford X, I would like to explore the paradoxical encounters of both protection and exposure, interconnection and division, nature and culture staged in artistic collectivistic practices. As a former Deptford resident, I witnessed local residents’ fighting for their living space, which make me question my contribution to the artistic gentrification. Situated in a home-cinema like environment, public audiences are able to not only survey the process of artistic practice, but also to be exposed to a cultural experience that is subjected by nature (the contemporary urban society).

Do have any other confirmed funding for the project?
Yes

If yes, how much funding is confirmed and where it is coming from?
£200 From University of Brighton Postgraduate Fund

Will this project be a co-commission with another organisation?
No

If yes, please state which organisation(s) and a contact name and number:

Do you have a venue in mind for your project?
Yes

Is yes, is your venue confirmed?
No

If yes, what is your venue? Please also provide a name and contact details for the person handling your venue.
Catholic Church of Our Lady of The Assumption

FINANCE

Please tell us the full cost of project (A whole number that takes into account all costs needed to deliver this project) £2250 <u>Your fee:</u> \$600 <u>Material Cost:</u> 3D Perspex Hologram (Glue, Resin, Customized 3D Perspex, wood helmet box for head fitting): £150 TV Monitor and Raspberry Pi (self-provided) 5 participants (6 in total including myself, 2 hours per day for 8 days): \$1500 Space use: not confirmed

Minimum financial contribution required from Deptford X to undertake your project: (This is the minimum amount of money you could still achieve this project with)
--

£1500



April 20th, 2020 Monday

Watch today: Karen Barad, Undoing the future

<https://www.youtube.com/watch?v=bMVkg5UiRog>

'The indeterminacy of time-being at the core of quantum theory troubles the scalar distinction between the world of subatomic particles and that of social phenomena such as colonialism, capitalism, militarism, racism, nationalism and environmental destruction – all of which are entangled with nuclear and particle physics research. Quantum physics is a material-discursive practice with direct ties to the military-industrial complex, and while it gave birth to the atomic age, quantum physics disrupts classical Newtonian physics (which has its own troubled legacy in the service of war, colonialism, capitalist expansion, and empire building), including its foundational notions of space, time, and matter. In the annual Roslyn Silver '27 Science Lecture, Karen Barad takes up quantum physics' immanent deconstructive dynamics, consider ways in which quantum physics troubles modernist conceptions of time, and ask whether quantum temporalities might offer radical political imaginaries for cohabiting this planet more justly by undoing the future. Karen Barad is Professor of Feminist Studies, Philosophy, and History of Consciousness at the University of California, Santa Cruz. There, she co-directs the Science & Justice Graduate Training Program, funded by the National Science Foundation, which "trains science and engineering students alongside social science and humanities students to identify and respond to moments where research requires attentiveness to questions of policy, ethics, and justice." She has a doctorate in theoretical particle physics and is the author of *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*.'

How to collectively imagine temporarily?

What are the traces of anxiety? What are the traces of different forms of violence.

Think from within.

New material imaginary (Agential realism)

Time being may find ways to endure.

Cutting together apart, it'd be more than both. When one particle break into two, there'll more than what it was before. (Intra-action)

Contact in collision

Surface area to volume ratio.

Throw the avatar into the physical world.

(Martina Menegon and Tina Sanerlaender, Zoom interview, Synthesis Gallery)



What would one feel if they were to be close to a real person in a different size?

Bodies are fragile and expandable.

What would you feel if you stand next to the magnified version of my body?