Future Skin/Archive of Becoming

This durational performance investigates queer futurity through processes of inscription, repetition, and bodily mapping. I will stand in a space where three surrounding walls are completely covered with overlapping posters featuring extreme close-up photographs of my body. Mirrors of varying sizes are embedded upon the walls and scattered across the floor, creating a fractured environment in which the body is endlessly reflected, multiplied, and destabilized. The installation transforms the performance space into an immersive landscape where distinctions between body, image, and reflection begin to collapse.

At the beginning of the performance, I draw a grid across my body using charcoal. The grid resembles a map that does not belong to any official geography. It cuts across joints, scars, soft tissue, and empty space, refusing anatomical coherence or stable categorization. The lines echo the layered structures of the posters surrounding me, extending the body outward into the environment. Rather than functioning as a system of order, the grid suggests an idea of identity that is fragmented, shifting, and continually rewritten.

Over a duration of two to six hours, I repeat a single action: I inscribe words, images, dates, and names onto my body. After each inscription, I reproduce the same mark onto a corresponding poster image and then onto a mirror using the condensation of my breath. Every gesture is therefore tripled across body, image, and reflection. This repetition erases boundaries between internal experience and external projection, positioning identity as something distributed across surfaces, spaces, and temporalities rather than contained within a singular body.

The inscriptions emerge from a shifting internal archive that includes pronouns I have used, lost, or refused; imagined future selves; names of people I may become in relation to; utopian or failed futures; and words that do not yet fully exist for my experience. Through this evolving lexicon, the performance stages identiy as an ongoing process of revision, emergence, and possibility. Past selves reappear alongside speculative futures, creating a non-linear temporal structure in which memory, projection, and embodiment coexist simultaneously.

As the duration unfolds, the temporal structure of the performance gradually transforms. In the early stages, inscriptions are careful and hesitant. Midway through the performance, repetition accelerates; words overlap, the charcoal grid begins to collapse, and surfaces become increasingly saturated. By the final stages, legibility deteriorates entirely. Language dissolves into smears, residue, and fogged breath marks, leaving traces that can no longer be fully deciphered. The audience witnesses not a stable representation of who I am, but the ongoing and unresolved investigation of identity itself.

The performance has no definitive conclusion. I do not “finish”; I simply stop writing. The final gesture involves wiping my hands across my own body, leaving the posters and mirrors marked, smeared, and partially erased. What remains is an unstable cartography of presence—a map still in the process of becoming real.