

# MEMORY COURT: the Soundings of Things

## 記憶庭院：響物、浮塵

[FINAL, PERFORMED VERSION, 23 June 2023]

### Overview

| Ep | 中文版 (Sep 16)       | 英文版 (Sep 23)                      | Speech       | min |
|----|--------------------|-----------------------------------|--------------|-----|
| 1  | 記憶庭院：向物延展的生命樹      | Tree of Life in the Memory Garden | Bilingual    | 5   |
| 2  | 通往真相的窄門            | The narrow passage to truths      | No           | 7   |
| 3  | 搜證                 | Forensics                         | Descriptions | 10  |
| 4  | 講課                 | 3' Relativity (found letters)     | English      | 10* |
| 4  | 相對論 (Chinese Only) | Insights (English Only)           | Bilingual    | 10* |
| 5  | 微敘事                | Micro Narratives                  | Bilingual    | 10  |
| 6  | 浮塵                 | Sand Adrift, Dust Afloat          | No           | 5   |
|    |                    |                                   |              |     |

### Duration

approx. 45-55 min

### Legends

**Speech = Bold Text**

[Sound Cues = Blue text in brackets]

[Specific Object = Green text in brackets]

[Linda: performance cues]

[general ambience]

[Valerie]

lighting – highlighting shadows of “Tree of Life” and “Bamboo Percussive”

title read aloud by Linda while sitting in rocking chair R side of stage

[Prelude - 風聲細語 Procedural Performance]

C: small wind-medium wind-strong wind → feedback → swift 明快

**MEMORY COURT: the Soundings of Things 記憶庭院：響物、浮塵**

Winds and whispers continue

[a prolonged crescendo]

[growing clarity to stability]

Linda stands up and walks away from front stage (hidden from view)

C: toy piano pitch A

## **Episode One: “Tree of Life in the Memory Garden”**

Court music: [sampled & Shuffle ancient Greek music - Lament of Simonides 1:40]

**TONE: objective, impersonal, like a documentary VO**

According to Jonathan D. Spence, “in 1596 Matteo Ricci taught the Chinese how to build a memory palace. He told them that the size of the palace would depend on how much they wanted to remember. ...”

**Matteo Ricci’s invocation of the Mnemosyne describes 3 types of memory locations:**

**Option [1] Drawn from reality, e.g. visited buildings, objects one had seen and recalled in one’s memory;**

**Option [2] Totally fictive: imagined, conjured up, in any shape or size;**

**Option [3] Half real half fictive, e.g. “a building one knew well and through the back wall of which one broke an imaginary door as a shortcut to new spaces, or in the middle of which one created a mental staircase that would lead one up to higher floors that had not existed before.”**

Wind comes back → →

**“...these palaces, pavilions, divans were mental structures to be kept in one’s head, not solid objects to be literally constructed out of “real” materials.”**

**Wind even more obvious**

**According to Matteo Ricci, the ‘mnemonic method’ was created by Greek poet Simonides for memory training – It took the form of a gathering with relatives and friends, so they would re-enact a drink party at the palace. In reality, this palace was crushed by a wind, and Simonides was the only survivor ...**

**[sampled & Shuffle ancient Greek music - Lament of Simonides 1:40]**

**Wind continues...**

**[a gusty storm sweeps through: Front speakers; 20 secs]**

**[An audio montages of objects on the Tree of Life break in scrambling for audibility**

**Back speakers; 30 secs]**

**TONE: softer**

**[storms stop, calm sets in; 10 secs]**

**The Tree of Life speaks...**

**... the fruits it bears, outgrowths, tendrils**

**... objects, tools and instruments**

**All with narratives that outlive ours**

**The tree of life speaks...**

**Housing memories...**

**Potentially histories...**

**Hail, hail... show yourselves.**

**Let us hear you out... disparate, dispersed, disembodied,  
dissipated voices**

**Channelled, connected.**

[soundscape dies down]

[A: Toy Piano A]

[B: SFX Door Unlock]

## Episode Two: “The narrow passage to truths”

### 第二節：通往真相的窄門

Wet slimy music

Toy piano: strike A (pitch)

#### Linda’s full miming

[An audio montage of objects on the Tree of Life scrambles for audibility; 1-2 minutes]

// Linda found a long wall standing in front of her.

// Feeling the wall’s height and extending breadth, she discovers a crevice, no, a narrow passage leading somewhere between two tall walls.

// She feels her way forward through the narrow passage, in the dark, feeling the textures and physical presence of the wall. Struggling with movement, testing her way forward, and listening through the walls, she’s also drawn to remote sounds from afar – her hope? Her destination?

Longman playing with “Bamboo Percussive,” making sounds with the 36 hanging bamboos and aluminium plates.

//She finally reaches the end of the narrow passage, not quite realizing that she did at first, stumbling L and R to find her balance

Miming with the table

/different activities, different moods, different locations

//Linda finds an open space in front of her: seems to be a long table.

//需要坐下來

虛揭布 (Miming)

Miming objects

//It seems what’s in front of her is a big tank of water... Cool and soothing.

//She finds a towel that keeps changing size every time she drops it back and lifts it up again. She twists a big towel dry longitudinally. She drops it back. Water splashes all over.

//She continues to reach to the bottom of the tank... accidentally she touches a box. She presses, releasing vague squeaking of plastic duckling.

//hands and fingers crossing rough things and sharp objects that hurt /suggest texture, shape...

Micro sounds heard as Linda’s hand caressing L and R on the bottom of the tank (table top).

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Toy piano: strike A (pitch)

Bamboo-strike

## Episode Three: Forensics 第三節：搜證

Production details / Production history / Human use and personal history / Artist accounts

Each object placed in zip-up plastic bags with a card of text (keywords)

\*need to prepare different sizes of transparent bags...

All plastic bags to be hanged (back) on Tree of Life

Linda puts on white jacket; Linda and Longman put on gloves and a mask

Cloth covering the table removed, revealing many objects -- exhibits presented to "court."

Holding up/Showing the object(s)

Linda takes up the individual file of each exhibit and reads aloud the details, while Longman perform the demonstration of each exhibits

Longman - Performs (1: Measure, 2: Sandpaper, 3:Display and drop) ...

Throughout, both performers should have his or her own internal pulse/rhythm when performing with objects.

## **Evidence presented in court – Exhibit #1**

### **Shoulder poles made from Bamboos**

#### **/procedures for bamboo poles processing**

##### **(1) Sourcing**

**The best bamboos are produced in Shimen 石門 Village outside Ningbo 寧波 city, known as the earliest scientific cultivation base of moso bamboos. These segments here look like they are of less superior quality, from Anji outside Shanghai. Is that right?**

**Pick those about 160-200cm long. As much as possible, the selected segments should be free of knots and insect termites. Moisture content should be about 25%.**

##### **(2) From bamboos to shoulder poles**

**One moso bamboo (毛竹) can be turned into two poles, by halving it longitudinally. Shape the two ends into obtuse angles.**

##### **(3) Refinement:**

**Use a planer to plane thoroughly, and finally polish it with fine sandpaper until it is smooth. To avoid molding, remove the green on the bamboo.**

##### **(4) Maintenance:**

**If cracks appear, tighten them with cowhide or iron sheets. Avoid prolonged outdoor exposure.**

Longman puts objects and cardboard into plastic bags, seals up

Holding up/Showing the object(s)

Hanging bagged objects on the Tree Of Life...

## **Exhibit presented in court #2**

### **Hemp ropes**

## **7 groups of keyword descriptors**

Linda - Announce

Longman - Perform (1: spread, 2: rub on the table or bodily, 3: Display and perform forcibly)  
(reference: [搓草繩](#) OR [旧社会孩子搓麻绳](#) 1920X1080 高清视频素材下载(编号:1950869)  
OR [《中卫记忆》中卫种麻搓麻绳的习俗](#) )

**/30 segments of hemp of similar length**

**/Cultural Revolution**

**/A piece of thick purple skin  
on the outside of the lower leg**

**/Chinese weighing scale**

**/Grandma**

**/Crossing the Lowu border**

**/Domestic Moonlighting**

Object(s) into plastic bags, seal up, hang on tree

## **Exhibit presented in court #3**

### **Imitation jewelry**

Holding up/Showing the object(s)  
Reading the text/keywords from cardboard

## **7 groups of keywords**

Linda - announce  
Longman - perform (1: shape of the box; 2: pull out)

**/Yu Chow Street, Shamshuipo**

**/childhood pocket money**

**/Resin, vinyl and Perspex**

**/Audrey Hepburn AND Elizabeth Taylor**

**/1960s Op Art and Pop Art influences**

**/Kenneth Jay Lane, Designer**

***/1964: Review of HK's Overseas Trade***

Longman puts object and cardboard into plastic bag, seal up, hang on tree  
Longman exchanges place with Linda. He announces the next exhibit.

## **Exhibit presented in court #4**

### **Kitchen utensils**

#### **6 groups of keywords**

**\*\* Longman reading the entire text, Linda acting  
Linda – operating on yellow ducklings**

**/Stainless acid-resistant steel, also known as white iron**

**/Plastic: composed of high molecular weight synthetic**

**/Resin and petroleum, plus  
plasticizers,  
stabilizers,  
antioxidants,  
flame retardants,  
lubricants,  
colorants  
... and other derivatives**

**/Rubber made of organic carbon**

**/Silicone, aka silicone rubber, silicone compound, or silicone resin**

**/Optimal heat 260 degrees Celsius**

**/Martha Rosler's *Semiotics of the Kitchen* (1975)**

**Object(s) into plastic bags, seal up, hang on tree  
Holding up/Showing the object(s)  
Linda returns to opening the file of the next exhibit.**

**Evidence presented in court #5 Yellow ducklings**

**6 groups of keywords. A convoluted, circuitous history**

Linda returns to reading from files.

Longman: Perform: counting ducks like counting beads on a rosary

**/7.2 x 7.2 x 7.5cm, 85g, baby bath,**

**Taobao, RMB 3.28 per piece**

**/1947-USA-sculptor Peter Gannan →**

**1948-HK-plastic factory worker Lam Leung 林亮**

**In 1972, Hong Kong took over Japan and Europe as the world's largest toy exporter.**

**/Florentijn Hofman: Victoria Harbour 2-0-1-3, 2-0-2-3**

**/ PVC -- Polyvinyl chloride, for electrical insulation,**

**Bisphenol A -- for hard plastics**

**/Shenzhen: Social enterprise company "Tox-free Pioneer"  
survey results: Phthalates DEHP value improving since 2021**

**/Five by Abbas Kierostami, 2003**

**/On January 17, 2022, B.Duck Semk Holdings International Ltd, the parent company of B.Duck, went public on the Hong Kong Stock Exchange, ID 2250. Fair value for the first 5 years: HKD1.69 per share**

**/HK Education: duck feeding**

Holding up/Showing the object(s)

Object(s) into plastic bags, seal up, hang on tree

Longman beating up a big bag of ducklings on the Tree Of Life

## **Exhibit presented in court #6: Fatty Pork soaked in sugar**

Reading the text/keywords from cardboard

**6 groups of keywords**

**/Hong Kong women**

**/Postal value 94.7m RMB, postal volume 57.5m kg, 1962-89**

**/Domestic Moonlighting: hemp ropes, plastic flowers,  
plastic imitation jewelry**

**/Fatty pork soaked in sugar must be placed in a glass bottle  
or a tin can, tightly sealed**

**/1969: China Customs tightened restriction on small packets  
by post: ... edible sugar 24 kg per year, edible oil 24 kg per  
year, pepper 2 kg per year, MSG 800g per year**

**/Forbidden items – the list grew from 1960 to 1970, to  
include, among many others:**

- /used but unprocessed films, negatives, photos;**
- /printed matters; manuscripts, journals (hand-notes),**
- /paper cardboard, lead board,**
- /gramophone, celluloid film, cassette tapes,**
- /wireless receptors and transmitters.**

**/No. 16 Datang Street off Zhongshan Rd section 4;  
disappeared from the map through and after the 1990s  
urban renewal in Guangzhou**

Object(s) into plastic bags, seal up, hang on tree

## **Exhibit #7**

### **Hand-folded paper boats**

**6 groups of keywords**

**/2009 personnel and promotion review**

**/May-Fourth Chinese poet Bing Xin: *Paper Boat, to Mother***

**/Aug 27, 1923, away from Shanghai, between Yokoyama and Boston**

**/A4 paper: School of Creative Media**

***/Paper Boat*, a 2015 film by Los Angeles Barea**

***/Jabberwocky*, a 1971 stop-motion animation work on objects and material culture by Jan Svenkmayer**

Object(s) into plastic bags, seal up, hang on Tree Of Life

Court session closes. Uniform and gloves off.

Linda returns to stand in front of table to tidy up, about to carry on.

At this point, she found a hidden file, inside which a few letters are found.

Curiously, she opens the file and with great interest (shhhh....) sits down in a chair next to the rocking chair up stage, and starts reading aloud.

## Episode 3': Relativity

**My dear cousin, your letter just arrived and I like all the quotes you copied from your textbook.**

**The lines from the chapter “idioms of thrift” are so poetic.**

***“Mild water flows long, eating and clothing will not go wrong. Saving a mouthful a day, gathering a ton per year away.”***

**This is so very true!**

**This week our topic for in-class Chinese composition is also about thrift -- “Save water.” Mother said that in 1963, there was water supply only for 4 hours every 4 days.**

This is so very true! Every few days, Grandma will stuff things she finds into the big and small bundles under the bed. Clothes we don't no wear any more, toys we don't play with any more, empty biscuit cans, glass containers of Holick etc. etc. Sometimes, after delivering the straw ropes she made, she would come back pieces of cloths of irregular size, normally dark blue, sold to her on big discounts. Some of it she said was good because of double knitting. Sometimes, she would said the cloth had to be soaked in water to shrink it before using. I think she will carry all of them on her bamboo slag at the end of the year to your father. I am sure she will turn all the cloths into trousers when she goes back to Guangzhou. I remember last year she wore 3 pants of dark green, black and dark blue when she visited you and uncle.

**Your text book also says:**

***“Waterdrops accumulate to be rivers, grains add up to be dreams.”***

**What is your dream? Mine is that you will come to Hong Kong from Guangzhou to play with us one day.**

**If you come, I'm sure my mother would serve us the Meilin brand 梅林牌 eggroll with luncheon meat. It is a China-made canned food we only get to eat when guests stay for dinner.**

**Your cousin, Linda.**

My dear cousin, how are you? We have received your letter. You mentioned your textbook chapter “a man who is good at cutting up a cow.” The content sounds so much like what our teacher told us

about Zhuangzi, who is a great Chinese philosopher. Have you learned about him already? You also mentioned another chapter with the title “a bunch of arrows.” I think in my textbook this should be “ten brothers.” You also mentioned a vegetable called “western red plum.” What is it? You said it's ordinary. But I can't find it in our local market. Please send my regards to your Da

**Valerie cuts in (with no gap), singing the chorus of Que sera sera (as if she's been singing for a while). She finishes with and continues with the main stanza until Linda starts reading the next letter while strolling.**

**Linda stands up and starts walking back and forth**

**Linda cuts right into the middle of a sung line. Singing stops.**

**Linda reads the letter as if it is her own – in first person**

**Dear cousin,**

**Facing audience without reading from script**

**Today Miss Chan returned to us the in-class Chinese dictation we did last week. I did not make any errors, but I got only 96 marks out of 100. Miss Chan said my handwriting is awful. She said to the whole class about me, loudly,**

**“Linda Lai, it isn't of much use that you do well in many subjects. Your handwriting is just terrible!”**

**I really don't know what to do. I just write and I write with care. It is really difficult to do Chinese dictation in class with Chinese ink and brush.**

**Back to reading from someone else's letter**

**Grandma asked me to ask you if you and Uncle have received the Penicillin ointment we sent by mail. Have you received it? Please write her. Your cousin, Linda.**

**14 October 1967, Hong Kong**

## Episode Four: Insights 講課

Need soundscape... Charlie Brown kind of music on...

**//On objects as** transitional objects...

**“In playing, the child manipulates external phenomena in the service of the dream and - invests chosen external phenomena with dream meaning and feeling.**

**There is a direct development from transitional phenomena to playing, and from playing to shared playing, and from this to cultural experiences.”**

– D.W. Winnicott, *Playing and Reality* (1971)

Back in 1942, poet & essayist Walt Whitman wrote in *A Child Went Forth*

**“A child went forth everyday /  
and the first object he look’d upon, that object he became.”**

//Donna Haraway on nature and object narratives:

**“*Nature* is a topos, or commonplace. ... It is the imploded, densely packed location for the simultaneously ethnospecific, cultural, political, and scientific conversations about what the allowable structures of action could be and the possible plots in the sacred secular dramas of technoscience.”**

**“Nature is also about figures, stories, and images. ... “**

[Field recording mix](#)

**In Haraway’s “A Game of Cat’s Cradle” (1994), she asks to meditate possible ways to refigure ... key discourses about technoscience, especially the constitutively militarized practice of technoscience and how not to replicate it in our own practice, including the material-semiotic flesh of our language, and the kinds of worlds we analyze.**

**“How can metaphors be kept from collapsing into the thing-in-itself?”**

**Must the practice of technoscience be “modelled as military combat, sexual domination, security maintenance, and market strategy? How not?”**

*The quotes I have just read* forms the basis for Donna Haraway’s persistence in her “feminist technoscience projects “ and in “textural re-reading.”

//

**From Donna Haraway, “A Cyborg Manifesto” (1985)**

**“Any objects or persons can be reasonably thought of in terms of disassembly and reassembly.”**

Things as events...

– Cynthia Macdonalds, *Variety of Things: Foundations of Contemporary Metaphysics*

What makes an object evocative?

The objectile was a concept developed by Deleuze and Cache in the 80s. It treats the object as a variable and anticipates the society of obsolescence,

Objectile is part of the vocabulary of speculative realism / speculative technological object (speculative realism, objectile...)

//

**// on the notion of Entanglement**

from Karen Barad's *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (2006)

“To be entangled is not simply to be intertwined with another, ...but to lack an independent, self-contained existence. Existence is not an individual affair.”

“The very nature of materiality is an entanglement. Matter itself is always already open to, or rather entangled with, the "Other." The intra-actively emergent "parts" of phenomena are co-constituted. Not only subjects but also objects are permeated through and through with their entangled kin. ... This is as true for electrons as it is for brittle stars as it is for the differentially constituted human .”

In a 2012 interview with Malou Juelskjaer and Nete Schwennesen, Karen Barad spoke on entanglement and Trans/materialities:

**[Trans/materiality] “... a term to signal material intra-relations and differences across, among, and between genders, species, spaces, knowledges, sexualities, subjectivities, and temporalities.**

**... Creativity is not about crafting the new through a radical break with the past. It’s a matter of dis/continuity, neither continuous nor discontinuous in the usual sense.**

**... Dis/continuity is a cutting-together-cutting-apart (in the same move) that doesn’t deny creativity and innovation but understands its indebtedness and entanglements to the past and the future.**

**... [There is] always-already historical entanglement of discourses of scientific, religious, philosophical, economic, geopolitical, and other ways of knowing and knowledge practices.**

**... Entanglements are actual configurations of the world, not simply epistemological connections... [It is] a way to think about things.” –**

**According to Karen Barad, an artist’s job is to expose entanglement of the world and be responsive to the liveliness of the world. Her call is for us to perform the labor of tracing the entanglements, of making the patterns of diffraction and connections visible, so that we start to realize how we are indebted to the spacetime-mattering of the past.**

**//On “evocative objects”: Things to think with...**

**Evelyn Fox Keller speaks of the slime mode, the lowly amoeba-like protist, as an example (*Dictyostelium*).**

**“In times of plenty, the slime mode lives as an individual single-celled organism but, when food supplies are exhausted, it re-groups. Then, this one-cell protist becomes part of a complex-cellular motile slug capable of producing fruiting bodies and spores, and of migrating in search of greener pastures where the new spores can germinate.”**

—from Evelyn Fox Keller’s “Slime Mold,” in *Evocative Objects: Things we Think With*

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Toy piano: strike A (pitch)  
Linda puts on a yellow scarf around her neck.

## Episode Five: “Micro Narratives” 微敘事

*Micro Narratives v. 2023:*

*I’ve snuck ahead to look back at the face of history*

What is narrative? Micro narratives...

Hidden contours, desires asleep and awake

And then and then and then.

And then. But. However. At the same time, whereas

$S_1, S_2, S_3, \dots$  [sound],  $S_n$

Thought paths...  $6+1 \mid 3+4 \mid 3+5-1 \mid 7*8 - 7*7 \mid 1+1+2+3+0$

[Longman playing with ducks on a long table – squeaking]

1-1-2-3-5-8-13-21-34-55-(what’s next?) population predictions.

The Fibonacci number series.

What is narrative?

Traces of unnoticeable processes:

ice melts,

a shoot sprouts a flower blossoms

my shelves dusted, page corners curled,

a flat surface turned desk, work studio, dinner table,

the site of a romantic date,

Books piled up, inscriptions fading, gray temples, wrinkled forehead

Where’s the beginning? Whence the ending?

Perceivable details, minute movements, broken steps,

Multilateral outgrowths defying

3-act structures

No calculated plot lines no central conflict

No monumental events no super heroes  
no grand discourses, but

Textures...  
of the quotidian, of material surfaces,  
emotions stripped of convenient adjectives,  
loose thoughts in search of patterning and metaphors –

All have escaped our taught ways of seeing

Micro attentiveness to imaging –  
...a series of experiments in our city,  
in the shadowy corners  
in broad daylight,  
in someone's kitchen,  
inside your closet,  
her muttering,  
in neighbourhood parks and squares,  
on multi-lane freeways

The same street, the same square,  
Yesterday, 3 years ago, 20, 30, tomorrow..., 2047  
Another similar square, another street elsewhere.

It only takes a moment of courage to blow it off – “1-2-2, 2-3-4, 3-4-5-6...”

Someone was laughing.

Have I caught the squishing, squashing, splashing, ...?  
Beware of earth collapsing 6 o'clock right behind you,

Hush...

Stay awake for the patch of barely audible secrets  
what-if-haven't-I-told-you-don't you dare  
...as it dashes off leaving behind only a slimy draught...

Time regained. You enter the tiny bedroom of a child, reading  
him reading and rehearsing social etiquettes he needs to  
shine.

... The steelworks in Causeway Bay produce a pitch that  
replicates itself in a cargo boat in Yau Ma Tei.

... A word from you: a legend about love. A word from me:  
an urban myth about a creepy videotape.

Let's bake a gigantic *mille feuille* with our colorful time  
sheets –  
worry not about the imperfect suture of the layers.

Cover it up, cover it not.

She grew up failing to learn the secrets of how to powder a  
woman's face whereas he  
-- lost in time – wandered from one (re-)construction site to  
the next.

Fingers crossed. All this will soon be revealed as a standard  
scene in a generic TV melodrama episode or is it reality TV?

How long does it take for someone to walk from the 24th  
floor to the 48th floor?

He stared at him, at himself, and his shadow(s) to be...

**Time regained. Videographic entrances.**

**Our world re-defined as motions within a 3x4, 9x16 or 9x23 rectangular frame.**

**One frame, many worlds. Many frames; one/many world(s)...**

**I've lost track of the 'when' and the 'where'.**

**You snuck ahead.**

**Sequentially, we've become an impossible sequence.**

**Soundscape...**

Here you are in the midst of it all... a couple of dozens of screens blinking a hundred worlds all, at once,

Be it a mix of romance or resentment, prayers or agony.

At times, simply a string of murmurs sliding by bouncing off cement walls

**Ding!**

**to be nothing but noise, noise and noise...**

**On the Road... Once again, on the Road. Always on the Road...**

**Ding-ding train**

**In front of the camera, she asks her friends to peel potato skins they way they want.**

**Frontal shot. Tableaux.**

**Why? Why not?**

**2014.**

**In front of the camera, I ask my friends to tell how she secures China-made masks from the US to HK, and what he does with handkerchiefs made in Pang Zai, Shamshuipo.**

**Frontal shot. Tableaux.**

**Why? Why not?**

**2020.**

**This moment. Present Continuous. Be here be now.**

**[10:30 to 11:30am / 9 June 2005 / Pacific Coffee, Festival Walk, now turned HSBC]**

**Writing with a coffee a ritual to fly...**

**A thought takes off**

**A bundle of thoughts bounces off**

**In thrilled velocity onto the café's many textured sound boards...**

**Shall I shall I not?**

**Soundscape...**

**Water machine human-made lyrics conversations pitch and rhythm and carpet and more...**

**When has thinking become a special appointment for a specified rendezvous?**

**A flute dancing against background percussion...**

**You sing your mind, mumbling words that mean something but nothing to me**

**A voice typical of country rock, suddenly taken over by ...**

***Bésame, bésame mucho, ...***

**I count two meetings to attend this afternoon --**

**and three deadlines to meet next week --**

**and over a hundred pages of writing to complete...**

**I have built five rooms to contain my flying bouncing thoughts classified.**

**Why five? I don't know.**

**Shouldn't thoughts be housed, tamed, framed and  
reframed?**

**I fear.**

**I play YouTube's Chopin 4-hour album to fan off haunting  
thoughts**

**To settle the base to which I anchor myself**

**For fear of a tone a resonance a voice that may slip away...  
2023.**

**Time passed time lost.**

**Whence come the words to tell my city?**

**Erhu percussive begins...**

**Young bodies dashing off spilling into streets and avenues...**

**Hands at work, hands laboring, counting the seconds.**

**All I need is to leave a sign.**

**Where should I start?**

**[Should I start] With that short alley behind the Main Street  
in Shaukiwan now gone on the map?**

**Stinky tofu. Spicy sauce on a string of fish balls, crepes with  
egg-shape puffs, stuffed eggplant, fast noodles with red  
sausages... ... Smell all you can.**

**A bowl of wonton noodle 30 cents, 20 cents less than one  
with beef briquet.**

**A soya sauce workshop. My little leather shoes sinking into  
the soft dark mud.**

**On the 32<sup>nd</sup> 35<sup>th</sup> of May,**

**The night the souls return.**

On a temporary site I build mnemonic machines,  
Hysteria quietly spills, taking abodes in fragments of banal  
everyday objects ...

A dispersive presence:

thoughts without a subject,  
voice without a body.

One of me in dialogue with another of me, ...

incessant attempts

to state a quest that resists naming...

I mean to connect my memories with yours... how possible?  
Assemblage, archiving... the utmost I could ... making traces  
of the past concrete:

our culture industry feeds on our desires for  
storytelling whereas

archiving, the mockery of perfect narratives.

Digitality forges my theory of the fragmentary,

my cybernetic dreaming in the age of cybernetic  
capitalism.

I offer no certainty for what is the past, what is the present  
and what lies ahead except – I was there and I am here,  
and for likely traces of the future, an emergent presence.

20130116. 20160507. 20170921. Object installations.

**Tone changes... flat-flat-flat**

Dialogues in many tongues in the hidden crevices of an  
open city...

You – or I – want to spend more sentences, 25000 more words,  
and repeat 30 more times of what you see and hear.

Try. Try again. Exhaust your language.

Uncovering my/our city, daily trivialities, spaces we occupy,  
the continuous tense of our temporal beings...

The imaging tool in my hand, the extension of my body and  
my senses.

I celebrate; I rebel.

I lust over the tiniest details for fear of their being  
forgotten.

I invite a new gaze.

Micro narratives.

Hidden contours,

Shuffled time and space

Zacharias Janssen or Hans Martens: double-lens  
microscope. 1600.

Hubbard's telescope 1990 Space Shuttle Discovery, 15 orbits  
per day

James Webb Space Telescope –

stars from 13.5 billion years ago

glaring at us present-continuously. 2021...2022.

And then. And then. And then.

//

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.Toy piano: strike A (pitch)

Valerie announces title

## Episode Six: Sand Adrift, Dust Afloat 浮塵

45 secs of audio collage

{腦海裡突如其來冒現的碎片蒙太奇}  
\*\*白線條的貓在黑木板上蹲著\*\*  
\*\*一杯咖啡 - 茶餐廳那款 - 加了很多奶的咖啡\*\*  
\*\*鑽戒的海報，一巨大的戒指壓在廣黑背景上\*\*  
\*\*一條銀色絲線在黑色的背景前浮動\*\*  
\*\*棋盤，直立面向鏡頭\*\*  
\*\*家裡窗前的三幢大廈和沒有海的維港\*\*

loud traffic and ambience sudden stop

**\*\*A yellow duckling\*\***

**\*\*An index finger, bleeding\*\***

loud traffic and ambience sudden stop

{潛入、放大、長拍}

**\*\*A yellow duckling\*\***

[Linda] A yellow duckling paddling leisurely in the water.  
It spins faster and faster and becomes a bit mechanical.  
Turning around, its soft feathers gradually turn into  
artificial fur for taxidermy.  
Rotation speeds up -- so fast that I feel dizzy... Is it the  
duckling that's dizzy or me?  
The duck becomes nothing,  
yellow dissolves into the white,  
All still and quiet... shhh...

[Valerie] The water surface is a land of ice.  
Under the surface of the ice, vaguely...  
three maple leaves and two keys...

A butterfly flutters on the ice, flaps its left wing slightly,  
bidding farewell to the corpse of the yellow maple.

楓葉的紅很模糊，另一片黃的，斷了一小角。  
冰面下泛起粉紅色的川流川流把葉子和鑰匙捲走。  
蝴蝶撲在冰面上，微微的拍動左翅，伏在冰面上，以黃色的屍首送別楓葉  
和鑰匙。  
破紋出現  
冰斷裂然後化解。

20041101

Linda examines once again the object at the R end of the table and tries out the sound of the **blue piano**. She then remembers another toy piano hidden under the Tree of Life. She picks up the beige toy piano and compares the sound of the two pianos. Linda plays *Que sera sera* on the toy piano [this time In C Major]. She slows down as she fingers into the chorus. Abrupt pause in the middle of a phrase. She embraces the **beige piano** and holds it intimately to herself. She starts wondering, responding to sounds that only she can hear, gestured by her hand.

Linda brings the piano to the Rocking Chair and sits down, staring into the far distance, the piano failing to sound even when she strikes the keys. Occasionally fanning off the dust that obstructs her vision. She's trying to finger off dust and moisture that obstructs her vision as if there's an invisible glass wall closing in that separates the long table from the audience. Gradually the space transforms... She falls asleep. Suddenly, a sound only she can hear – or perhaps it's *Que sera sera* played by Erhu -- pushes her out of the armchair. Still holding on to the toy piano, she comes forward to the table and put it down on the table forcibly, pounding a bit, as if she has to overcome the need to hang on to a specific object is. In the next split of a second, she lifts the cloth away with force. A monitor is revealed, revealing the moving images of the slime mode, an evocative, hybrid object.

All lights off  
TV Monitor suddenly turns on: showing slime moulds

THE END