

Object-Subjectivities 《重塑：東西遊戲》 (2016)_(v.2)

Object-activity (1989) re-fabricated...

from a mourning space to spatial production of collective-individuality

A PROPOSAL

***Performance (Linda Lai + the Floating Projects 黎肖嫻 + 「句點。據點」群體) to accompany an experimental chronology of the same title by Linda Lai**

REVISED DRAFT-PLAN:

(1) mixed media installation...

(2) Performance: about 8 performers in total

A 3-act performance with a short coda... structured improvisation

Keyword summary: *collective individuation, automatism, automation, technological moderation, meditative space, self-directed collaborative structured improvisation, ritual, water, white, cleansing, diligence, acting out, negotiation, family letter to Hong Kong, fragmented sounds, vocalization...*

Act One: "automation, emergence, artificial intelligence, programmed democracy"

/ performance opens with books lying on floor 绿皮书、白皮书、蓝皮书、小红书 and 不知名的小黑皮书 scattered around / ref: <http://relyky.blogspot.hk/2010/09/blog-post.html>

/ Performers come in to enact Michael Resnick's AI algorithm of cellular automata to model termites' transportation of food -- now adapted for human bodies transporting food ... After a few rounds of iterated actions, all the books will be gathered in one place...

[***The White Paper, Blue Paper and Green Paper are from HK's colonial phase. They were some of the few objects pertaining to the room for negotiation, and the token of minimum democracy]

/TRANSITION: Hoi9's sound, Linda's gibberish with phone rings...

Act Two: "hardworking algorithms"

/ begins with spreading of white paper of different sizes; different performers enter, each occupying a fixed spot and diligently but not mechanically repeating the same set of activities. At one point, they begin to form groups of two. Whatever they have been doing, whatever object they have been playing with... they now "exchange," "combine" and "invent" a new activity together...

Throughout Act Two, a big spheric bulk of white cloth strips like a semi-sphere moves automatically across the stage. Actors will have to make way for this little "intruder."

[Throughout Act One and Two, wall project shows an invisible performer diligently writing – automatic writing in the beginning... gradually superseded by a running text that is a letter to Hong Kong. Sound comes in occasionally, all broken fragments that may or may not be made sense of. Phone rings interrupt to push Act Two to Act Three.]

Act Three: "collective co-individuation"

/ water closet enters and settles in the centre-stage. A series of meditative activities, each performer "honoring" the water closet in one's own way – sketching, doing yoga, praying, writing, recording sound with a boom mic wearing a head-phone, playing a musical instrument,

posturing, the opening and closing of umbrellas, video-recording, attempts to vocalize etc. Gradually, the boundary between the audience and the performers collapsed. Audience is invited to join to offer their own way of paying respect to artificially sustained water system.

Coda:

TRANSITION... blacked out – Kenji's video of hitting himself... projected on the wall, replacing the typing texts

All actors take turn to jump and turn to look at their own image in futility (from 2007 WMC_e2's installation by To and Chun's team...)

The performance ends on a note of restlessness with a touch of exhausting chaos...