

## *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

**\*Installation (Linda Lai 黎肖嫻)**

**\*Performance (Linda Lai + the Floating Projects 黎肖嫻 + 「句點。據點」群體)**

REVISED DRAFT-PLAN:

### 1) Mixed Media Installation:

**Keyword summary:** *chronology, Object-activities, white and transparent (= decoloring), fragments of invention (artistic expressions), cleansing, the sound of rain and storm*

Taking an organological view, multiple levels of reality discourse will be assembled in the work, from personal to institutional, from artistic to survival, visionary to tactical, the grand stories to mediated memories, and, cutting through the diverse strands, the various ways media and technology are mobilized or turned into strategic interfaces.

Main components:

/ a multi-lateral chronology (on HK's media art history) running through three walls continuously. The main chronology will be in print form to be installed on the wall, supplemented by photos, found texts, explanatory texts, handwritings, drawings and sketches and so on. Several sub-chronology and "scores" will be projected above certain parts of the chronology. [See separate document on content of chronology...]

/ There will be 7 videos, each running on a 12-inch tablet (or digital screen) distributed on the walls above or below the chronology. The videos, connected to the chronology, include:

- (i) Video documentation of *As Slow As Possible* (1988)
- (ii) video documentation of *Object-activities* (1989),
- (iii) a video made by Makin Fung in 1996 [to be confirmed],
- (iv) *Reverting Spectacles: Performing Space*, documentation of Hector Rodriguez's spatial intervention in HK shopping malls, a street performance by a group of young artists in front of Sogo around 2000-2001 and so on (by Linda Lai, completed in 2012 but never published)
- (v) *Look: Object-activities* (2006),
- (vi) a video work by Liu To about an elderly gleaner in Mongkok during the Mongkok occupation in 2014 [to be confirmed] and
- (vii) Kenji Wong's face-hitting video made in November 2015
- (viii) Ma Chi-hang: *Y.H.A. 30+ Young Hong Kong Artist Dialogue: Artist Documentary* | 95 mins | 2010 |

/ In one corner of the room stands a sculptural installation made with white, transparent umbrellas (\*\*cancelled due to time and budget constraints).

/ In another corner, a cluster of bottles (self-made "crystal balls" 水晶球) assembling at waist-height (\*\*cancelled due to time and budget constraints).

/ In the centre of the room stands a custom-made water-closet, an auto-run self-circulating sprinkling system, with water kept within a rectangular transparent structure somewhat like a shower (big enough just for one person) in auto-self-cleansing standing in the middle of the room without human interference...

/ Sounds in the environment: water, rain, storm, gibberish, unknown sounds of unknown objects... forming a soundscape... (\*\*partially executed due to time and budget constraint).

## (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...