

video (English AI voice-over):
https://youtu.be/vDHPmQEN0Bw

Practising Humanity
2020/2022
essay / installation (AI vocal performance + slide show)
duration: 2 min 30 sec
as a part of the project *After-Ripening & Corruption : Resisting & Dynamics*, at Arts Maebashi museum, Gumma, Japan

In the installation, an AI British female voice told the artist's personal experiences in the scenes of divisions/conflicts in our world, and a slide show of global and historical events and movements accompanied. The video was projected on two sheets of cardboard in a small dusty storage room by the stairs that connect two exhibition rooms.

WITNESS OF CONFLICTS & EXCHANGES
Practising Humanity is originally an essay the artist wrote on a remote Swedish island, and published online by a Japanese museum in 2020. It refers to the conflicts and divisions she faced at the locations of the project *After-Ripening & Corruption* (2018-), it meditates on the perspectives on those on the other side and sees the act of resisting as the intense moment of realising one's own being in the world.

INSPIRED BY WEAKNESS & 'OTHER SIDE'
The essay developed into a vocal performance, originally in Japanese, and afterwards in English by an AI voice - where the practice of humanity is narrated by a non-human to comment cynically on the absurdity of our contemporary lives, and it was juxtaposed with a slide show of relevant photos of global and historical events and demonstrations.

For the installation I used a non-exhibition space that was abandoned and the non-stylish materials with a brutal and improvisational aesthetic to resonate with the surging energy in the described movements.

SCRIPT OF *PRACTISING HUMANITY*

The biggest spy exchange between the US and Russia since the Cold War took place at the airport in Vienna. 'Who is the most distant person for you?' I asked a Kurdish Iranian girl living there. After a pause, she answered me, 'Israeli'.

I spent New Years in Moscow, and I got a mug and saucer as a present. Its decoration of cobalt net with gold accents describes sealed-up windows and searchlights illuminating the sky when the Nazis besieged Leningrad during the Second World War.

Freed from Soviet rule after its disintegration, Latvia let the languages halve the country. People seemed to attempt to consolidate their identity, by not being the other.

Celebrating 25 years after the end of Apartheid in South Africa, not only colour but also accent became the marker of divisions. The South African's discontent with their everyday surfaced as the violence towards other Africans moved from elsewhere.

While I was wondering about the number and disposition of chairs in such a society, on the other side of the ocean, people united regardless of their shades to voice an objection and stand up against the power.

To a great extent, the world moved. And it is moving, intertwined in a complex manner.

In the present day of the societies that once experienced democratisation and the people who gained freedom, are new gaps between people and life in conflict with something else.

These anti- movements manifest various forms of human nature.

The act of resisting and counteracting root in one's profound emotions, and the frictions energise the actor. It appears to me as the intense moment of outburst, where one actively reflects and realises own being in the world.



(left page) some images of global divisions and historical events that are used for slide show (right page, above) a closer view of installation (right page, below) set-up of the installation with two sheets of cardboard as projection surface; the installation view with the door of storage room and stair cases between the floors for exhibition






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