



video (English machine voice-over):
<https://youtu.be/vDHPmQEN0Bw>

Practising Humanity
 2020-2022

'sketch' of audio-visual installation (projector, 2 sheets of cardboard, cardboard box, tubes, styrofoams)
 duration: 2 min 30 sec
 as a part of the project *After-Ripening & Corruption : Resisting & Dynamics*, at the Arts Maebashi museum, Gumma, Japan

It is composed of the slide show of global and historical conflicts, and a female voice telling the stories of personal experiences in the scene of these divisions/conflicts. The video was projected on two sheets of cardboard, in a small dusty storage room found in the stairs that connect two exhibition rooms.

WITNESS OF CONFLICTS & EXCHANGES

Practising Humanity is originally an essay I wrote on a Swedish remote island, and published online by a Japanese museum in 2020. It refers to the conflicts and divisions I faced at the locations of the project *After-Ripening & Corruption* (2018-), and the emotional expressions and interactions present in *Graphic Movements*, workshops I conducted as a response to the racial frictions and xenophobic riots in South Africa.

INSPIRED BY WEAKNESS & 'OTHER SIDE'

I developed my essay in Japanese into a vocal performance, reading the text loud with a calm stable voice, and slight emotion infused towards the end. Along this audio, I placed a slide show of news photos of global and historical events and demonstrations with black slides in-between. The idea to make the video in this way came from my meditation on the divided societies and the perspectives of those on 'the other side', while I have auditory process disorder and no habit to watch online videos.

The installation setup and the contrast of History with my story, present an attempt to overcome what I considered as weakness (my voice sounds 'round, not 'dynamic' or 'rough': History is 'monumental' and my story 'ephemeral') and also to reach out to those who perceive the world differently on 'the other side'.

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, 'The 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 in the video (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



