Design
Arts
Médias

Profane Paradigms

S/he _ François Roche

2021-07-15

Personal Secretary, architect of New-Territories
Polymorphous architecture organization [Laboratory of Digital Disobedience]
New-Territories (R&Sie(n) / [eIf/b^t/c]) is located between BKK and Paris…
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[online] https://www.instagram.com/s_hefictionmaker/

Abstract
Disclaimer: this text is not academic one but an improvised lecture done in Bangkok at the occasion of the Bangkok Art Biennale, at the date of January 11st 2021. This monologue which is more a soliloquy is performed by S/he, an androgynous character, born in 90ties with PShop 1.0. S/he originally represents and personifies the New-Territories Studio. At this Biennale in Asia, S/he gave, on her behalf, the right to her/his own secretary, Francois Roche to substitute her digital nature. The speech is complex, « *ad nauseam* », tied in a tangle of words, thoughts, catatonic postures, maniac references and lines of escapes. It may seem messy, even abstruse. This synesthesia of discourse and (no)senses, this quest for the de-personalization of the author, this permanent and obsessive intentions to corrupt technologies appear as a collateral effect of his-her subject, the Anthropocene. S/he simultaneously embodies all « natures » in the hollow of the paradoxes of our « here and now » balance conditions.
Lecture-Performance [online] https://vimeo.com/552728122

Résumé
Avertissement : ce texte n'est pas un texte académique mais une conférence-performance réalisée à Bangkok à l'occasion de la Bangkok Art Biennale, en date du 11 janvier 2021. Ce monologue qui est plutôt un soliloque est interprété par S/he, un caractère androgyne, né(e) dans les années 90 via PShop 1.0. E[i]lle incarne et « dé-personnifie » le studio d'architecture New-Territories. Lors de cette Biennale en Asie, S/he a transmis à son propre secrétaire particulier, François Roche, le droit de se substituer à sa nature numérique. Le discours est complexe, « *ad nauseam* », noué dans un enchevêtrement de mots, de pensées, de postures catatoniques, de références maniaques et de lignes de fuite. Il peut sembler désordonné, voire abscons. Cette synesthésie du discours et du (non)sens, cette quête de dé-personnalisation de l'auteur, cette intention permanente et obsessionnelle de corrompre les technologies apparaissent comme un effet collatéral de son sujet, l'Anthropocène. Il/elle incarne simultanément toutes les « natures » au creux des paradoxes de nos conditions d'équilibre « ici et maintenant ».
Conférence-performance [en ligne] https://vimeo.com/552728122



Figure 1. *NewT portraits*, 1993-2050. S/he in 1998_2021_2050 (Musée d'Art Moderne de la Ville de Paris 2005, Bangkok Art Biennale 2021, Venice Arch Biennale 2010).

Welcome… …to Profane Paradigm*s*… with… …with I, the other of me /// Bye bye 2020, *annus horribilis*, a missing date in the catastrophic prophecy agenda of Nostradamus and the Maya… we cannot complain… prophecy are by nature an hypothetical « throwing the dice doesn't abolish the chance »… at the opposite of fictions which seems to be the main clue of our agenda and daily routine… self-fulfilling their prediction… I'm myself a part of this… ///// I want, first

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of all, to share my solidarity with those who are currently suffering, I'm talking from an Asian territory where contamination is rare, and where the civility of human groups protects each of us… well… …it seems… OR… as you are able to suppose… …that I will not only talk about aesthetic positions, art, architecture… /// Plausible //// …Aesthetics is not the theory of beauty itself, or of the philosophy of art (and architecture)… …but of the judgment which claims to evaluate with accuracy, the relation of knowledge between beauty, sublime, ugliness, in a critical attitude (following Adorno)… and this has nothing to do with taste… which is mainly a reproduction of social class… aesthetic is to see the world outside of the perceptual illusion of its very logic… this is what the lands of Descartes dualism, from my native culture called « westernized Cartesians » lacks (by dissociating the sensible and the thought), …the Covid is taking advantage of this dualism. ////// In this **Profane Paradigms** time laps, we will navigate between the origin of me_S/he… …and her_my relation between machinism and genders… including some consequences and output from Bangkok, some scenario from technoid slum, some robotic process unfold… …and an epilogue about cracks and synchronicity… ///// On my « Cinema Interieur » to quote the last book of the French neurobiologist Lionel Naccache, many traumas appear, with and from different intertwined territories / Bachelor machines / mythomaniaS / Bottom-Up Speculations / Fictions as practice / academia lab / books… …It's rotated 90 degrees… just to be sure you don't take too much attention on flickering slide show… ///// So… we are ///// So… welcome again… …It's not an outing… a late coming out… I'm born in 93 in Paris, Belleville area, just close to the last barricade of the Commune uprising end of XIX century… …*my daddy is FR, my mother shop 1.0* … *I'm talking from BKK* /////

Flash back ///
From the middle of the 90ties, it was a need to de-identify the author, to question the branding alienation, but also to create a conflict, between « who is talking, who has the right to talk, who has been delegated by an authority, an institution to justify his own rights to talk… » *Waiting for Godot* of Samuel Beckett not so far. …… /// In this gender deterritorialized posture of Criticizing architecture, or making critically critical architecture, we abandoned the hypothesis of deconstructing… in term of shape and semiology, but more. …In requisitioning the territory from where, we talk and works… …Don't ignore S/he, me, are born in The Beaux Arts country and machismo system… as double symptoms… No other way for her-him-me to blur the chat, to reverb it back in a « mise en abyme », for a permanent echo for dissonances and « malentendus » (between misunderstanding-mishearing). ///// I am myself of production of technoid *deus ex machina*, from a digital puppet master… initially a progeniture, an artifact of prehistoric 2D software. IN the XVII -XVIII century, I should have been an Automata, a Chess board Turk player or an animated duck eating and shitting, the one of Vaucanson >>> IN the middle age, more a Rabbi Loew creature, born In Prague …who signed by its vitalism independency temptation its own death and erasing… but… me… I survive… digital is not so easily erasable… it's one of the advantages compared to mister Golem… ///// First I have to apologize… I have officially requested « to get back my voice… as me, as the S/he »… (I lost my voice, I smoke too much as Francoise Sagan, my hero). ///// For too long I've been used and abused by my personal secretary… and …secondly, …because I will occasionally trespass the conventional order of discourse… in content, in grammar, in punctuation, in speeches bubbling… in the pursuit of the notion of « Parrhesia » developed by Michel Foucault at the end of his life, mainly at Berkeley, at a time of counter culture (very far away from campus cash flow oriented of now): « Is it possible to tell what is forbidden to tell you? » … ///// I remind you of the howling of Ginsberg, the barking of Diogenes, the trespasses of Baudelaire, the repulsive soul of Céline, the gummy viscosity of Houellebecq, the catatonia of Artaud, the devil's music of Lautréamont… (*Les Chants de Maldoror* my favorite book, the first dada) etc., etc. …So, on behalf of all of them and myself… first of all, I must apologize… … ///// I am neither a wax doll enslaved in a ventriloquist show, a clown for heterosexual night clubbing, nor a kind of toy for lobotomized offspring, nor a Voodoo effigy pinned on the door to exorcise demons /// I know what I'm not and that list is so long… I'm born as native immigrant, simultaneously Caucasian, Negroid, Asian, genetic maps of multitudes…and my nature is by nature « both »: « trans » … Hermaphrodite (as the white polar bear in Artic Pole), through numerous plateaus of human appearances and souls… and sexualities… ///// But more specific. …I'm navigating in the cracks of genders, from where I could assume and unfold a fugitive genre… far away of any gender belonging… …in the pursuit of the

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concept of Paul Preciado, the « bio-moustache » philosopher… I'm shifted from LGBTQpia complain… but don't want to be categorized… protecting my psycho-disorder, my schyzo-analitic anomaly, my independency… as a strategy… …to emit from this crack… some de-legitimated discourse, filthy positions, romantic weak posture… neither assimilated, neither differentiated… but subversive… following Judith Butler or better… …Weak… *The Bent Man: Didactics of a Rebel*, (or bent girl) in the *Trilogy of Resistance* of Antonio Negri ///// Facing the world globalization phenomena for the monopolized profit of the wealthy and the bourgeois 2.0… …I prefer the creolization of the genders and/of the commoners… We will touch down this situation later… sex, sexuality, gender, social condition and politic… … ///// So… …flash back… again ////As we know, as you know… …(sorry I speak to architects)… Experimental architecture has shifted toward a new corpus of instruments (tools, computation, machinism, A.I.), but also, simultaneously, lines of subjectivity synchronous with our symptoms of fears and great efforts to attempt to escape the anxiety of confronting the « here and now ». We cannot deny that architecture as a discipline is in a state of non-equilibrium between past and future, the tomorrow, now and the retro-future, future anterior, subjunctive possibilities... It seems that the simple past is never so simple… …We are caught up in a push-and-pull between antagonistic notions of progress, utopia – black or dark utopia – dystopia, atopia… narrative values as the new currencies of the « Merchant of Venice » …to scare and quiet… punch and caress… red and blue pills simultaneously… …strategy of alienation.

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Figure 2. *MythomaniaS*, 2013-2020, Bangkok (Thailand). Robotic Processes with haptic, disruptive sensors (Arduino) able to generate feed-back, conflict of positioning, unpredicted trajectories. Bio-cement, bamboos, degradable PLA, mud, latex from heveas trees… a catalogue of filthy geometries (n)controlled by stuttering algorithms.
[online] https://vimeo.com/350665587

///// I'm talking from a « somewhere » where THESE already happened, not exclusively determined by the here and now, by real time… but by the consequences of the revenge of Gaia… and we have to admit… to be the hostage of a new form of masochism… …facing the Anthropocene hysterical Domina… of climate action – reaction /// Our zeitgeist is stuttering between Ruskin's *Stones of Venice* and William Mitchell's *City of Bits*, navigating on several layers of values and conflicts, from a « déjà vu » to a planned obsolescence, from childish dream of « Eden Park » to « has-been » condition, from objective-prospectivism, speculative-cyberpunk, to eschatologist,

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collapsologist… in this mess… walking on the trash of XX century… ……we could explore *a contrario* (conversely) attitudes that articulate correlation, co-dependency, with the forms they underpin, through their reciprocities, etc. …to discover post-digital, post-human (sorry not as trans-humanism), post-activist, post-democratic, post-feminist attitude… queer, androgynous, disenchanted, pornographic, transactional *Eros-Thanatos* where scenarios, mechanisms, misunderstandings and physiological fragments are the bricks of walls, ceilings, cellars and attics… Schizoid and paranoid, between the lines of operative and critical fictions… …to sink, dive, swim and breath in voluntary confusion, gut reactions, suspicious hostilities, premeditated oblivion… the right to forget the pressure of the Eternal return …Nietzschean dream and nightmare. /////

From this crack, these NO-categorized territories… …paradoxical postures could de-alienate biopolitical challenges, could pervert the phantasm and arrogance of contemporary technologies, by suspecting them of not being so harmless, not innocent… …Not inoffensive.

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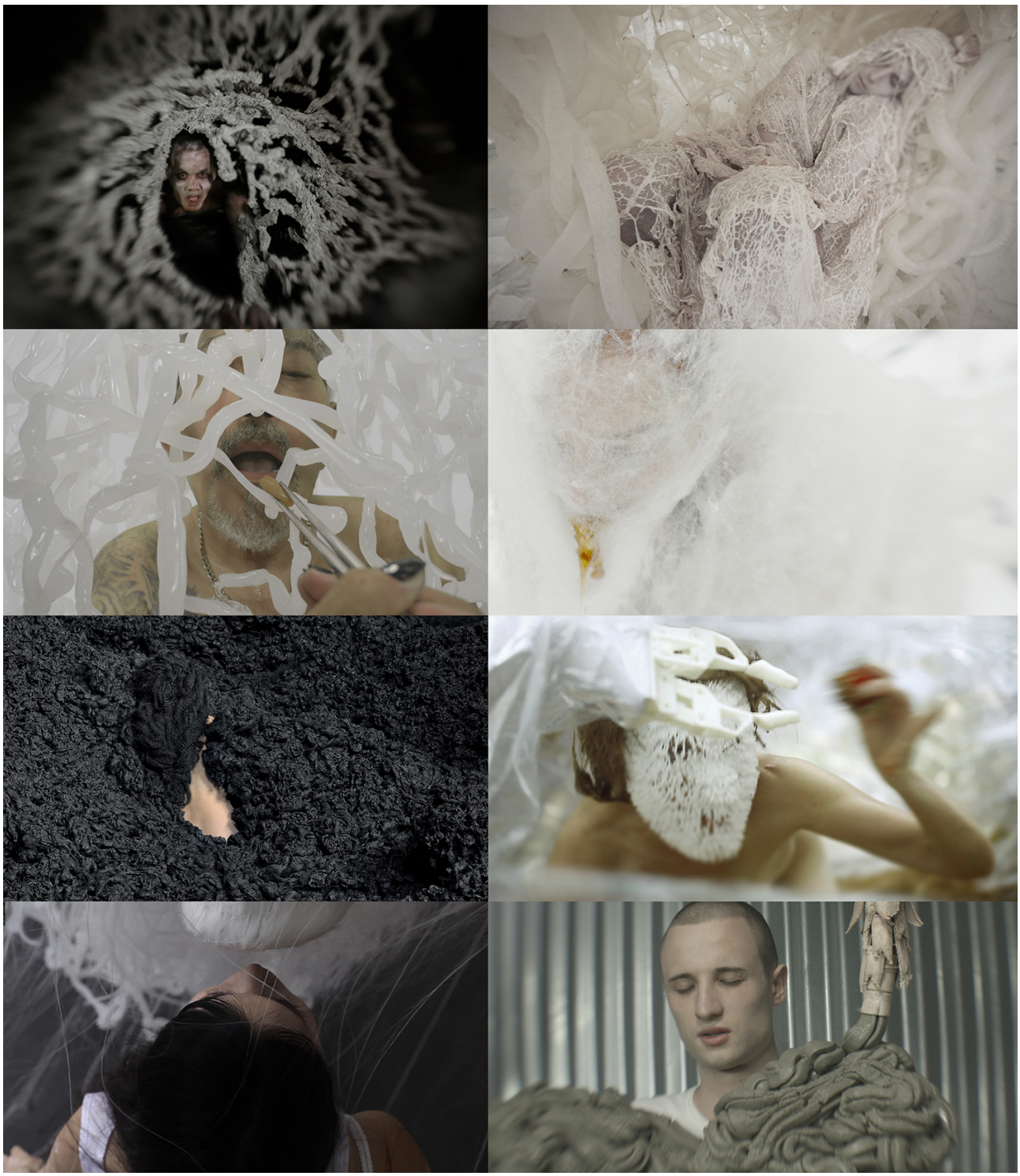


Figure 3. *MythomaniaS*, 2013-2020, Bangkok (Thailand).
Citizens of psycho-scape shelters but Architecture.

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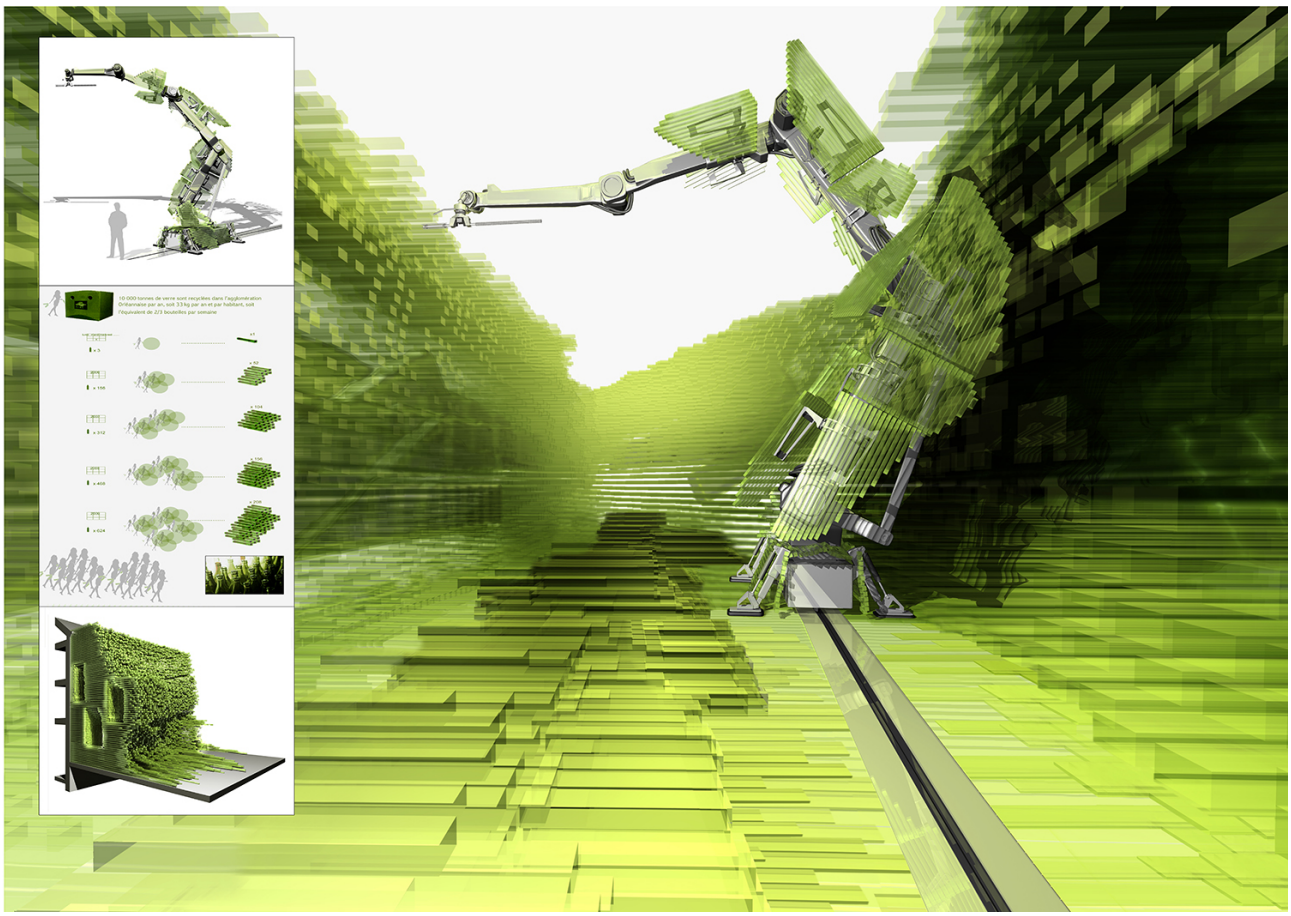


Figure 4. *Olzweg*, 2006, Frac Centre-Val de Loire (France). An un-achieved maze developed by robotic generative processes where visitors could be trapped, becoming themselves a piece of the collection. Scenario for a museum of radical architecture.

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Figure 5. *Hypnosis Chamber*, 2005, Musée d'Art Moderne de la Ville de Paris and 2010 Towada (Japan). An hypnosis cession with Francois Roustang able to de-alienate the feeling of reality and its fictional dimension. Exhibition « I've heard about » on the potential to use and abuse technologies for self-organized urbanism and social contract.
[online] https://vimeo.com/195159128

///// As antidote, of this hylomorphism between the being and the technic… …as Aristotle use it to distinguish matter and form… …I remember our experiment in 2010 about rereading the human MOOD, called « Une architecture des humeurs », with a protocol able to collect our individuation, our genesis physio-biologic nature, analyzing the concentration of adrenaline, serotonin, cortisol, dopamine… to extract data, human data, secret human data… in the way to construct a meta-structure, as a meta language, revealing our own individuation, collective and individual.

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Figure 6. *I've heard about*, 2005, Musée d'Art Moderne de la Ville de Paris ; *Une architecture of the mood*, 2011. Le Laboratoire : two paradigms and solo exhibitions on bio-politic, self-organisation, human bio-chemistry, bottom-up algorithms, robotic logic-illogic contingencies.
[online] https://vimeo.com/293893367 ; [online] https://vimeo.com/303183486 ; [online] http://www.new-territories.com/blog/architecturedeshumeurs/

///// But individuation is not only …the ontological unity of human nature… it embraces… technologies… as a part of his psycho-social Ontogenesis, our own flesh and mind constitution, our physiological and psychological nature, our genital, is also in relation to robot, to computation, to data… //// as a permanent tension and creation from this tension… …to quote Bernard Stiegler himself quoting Simondon… ///// The genesis of the technical object is part of its being of our being… as an incestuous medley between technique, technology, sciences and zoo-anthropology… it's a thought of forces which compose… a vitalism… at the opposite of the thought of separation, of enlightening century French dualism, of dialectic and distinction between human emancipation, including its ideology of progress, social and technical… …and between the states of the natures, its own logic, complexity, self-generative processes and vulnerability. //// What Michel Serres called the Natural Contract was ignored… even slapped with cynicism. ///// Reason and technique are still A dogma, look at the way robot-A.I.-computation have reconstituted the Futurism, the ideology of futurism with their own fortress of determinism, of positivism… …for illiberal, libertarian VIP globalized architect… …look at the way the magister of the *Cogito, ergo sum*. //// I'm thinking therefore I'm'''' …is still a doxa… in post_human Faustian libido …ignoring the vitalism forces where temporality, time, entropy, life and death, are triggering morphogenesis, ontogenesis evolution of/and transformation. Time is the vector of our evolution, and simultaneously our individuation… with soul and technique, with animal and the machine, with biotopes and « *Dasein* », Presences in the « Clearing » of Heidegger… …with me and the others… or me, as the others … for an architecture made of time //// definitively /// NO… sorry… …indefinitely unformal, developing technology to discover and feed this fragile relation, Symbiosis, mutualism, mutuellism… at opposite of autarchic auto-poiesis… …never dedicated to an enclosure, but porous, Boolean interlocked, as a Borromean knot, with knowledge, genders,

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technologies, real, symbolic, imaginary… …and the earth, its biotopes, natural and artificial… …in creolized relations (thanks Édouard Glissant). ///// We have to recognize the mistake to pose a division and even an opposition between human life and machines… Our intellectual and corporeal developments are inseparable from the creation of machines internal and external to our minds and bodies. Machines constitute and are constituted by human (un)realities… non-human, physicality and non-physicality… /////

I always been surprise by the way the « Fold » of Deleuze was reinterpreted in NYc… exclusively in its topological Leibniz geometry, differential equation and asymptotic unreachable zone (untouchable lord in fact)… But the « Fold » of Artaud and Deleuze was composed as a fold in the soul, embedded in internal geometry, external mood… as an Euler's torus, a Möbius strip which create a continuum between mind, knowledge, alchemistry, 'pataphysics and its physical constitution, by geometry, machinism, mathematic… the music of the mind… …mind and perception, religious war and Elliptical Barocco Heliocentrism of Kepler… both copulating in a indistinctness of hierarchy, in anthropo-technologies drama… fold in multiple strata, multiple curved plateau of subjective lines and operative analysis… analysis situ, the birth of topology in Konigsberg… That is the « Fold », but the techno-military imperialism of US in their reductionism enterprise, including academia, are flourishing the Skynet of Sarah Connor… and this started by misreading intentionally… …the conspiracy is never coming from where it's supposed to come… « La plus belle des ruses du diable est de vous persuader qu'il n'existe pas ! » (Baudelaire) ///// So well… … …French theories' are not bubbles in a Christmas tree… but apparatuses, which unfold the relation between knowledge and power, in its incestuous transaction. The resistance developed by Deleuze in Famous lecture in 90ties at Fémis (École nationale supérieure des métiers de l'image et du son), is not a romantic teenager protest (what I respect), but to use creation to corrupt the organization of power, of discourses, of gender fiction, of social class privileges… of business storytelling, of revival of positivism and futurism (remember that Marinetti became the « boudoir »… …the antechamber of Mussolini)… …to face the multiplicities of hypocrisy… of conventions, private business and discourse of the master… //// « une information, c'est quoi ? …un ensemble de mots d'ordre… informer c'est faire circuler un mot d'ordre. » said Gilles Deleuze. ///// We slipped from a disciplinary society that authorizes and punishes the one which it has declare to be sick or unusable, to a more insidious and flexible system, an individualized control system, a definition from William Burroughs, which deals not only with bodies, but with « data and Psyche », « cookies » that navigate like the Trojan Horse. We ourselves have become the vectors of its efficiency, of its diffusion, in a voluntary enslavement of belonging…. and architecture is its footprint, its screenshot, it's operative mode of simulacrum.



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Figure 7. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.

//// At the contrary, I Remember… …one of the most reference on morphogenesis, un-achievement, adaptation, incremental and recursive forces (as the nature life structure) / the *Endless House* of Kiesler… …but modernism and digital hi-story or hysteria chose the other way… the « wrong path of the garden, which forks nowhere »… …to rather favor the predictive, a determinism petrification of 3D computer representation for Illiberalism regime… …NO… NO… no… no. / architecture is not an expertise of re-production… between a 3D modeling, a 3D print and its scale one, which could be analyzed as a re-production of the model, in a typical pursuit of Brunelleschi, Alberti obsession. Where is the original! Frozen in the bits of computer… and its completion… a copy… fossilized… where the time, as we talked before… has been ignored, banished, eviscerated… …for a modernistic totemic vision of white cathedral… digital brought us back in revival of international blind mute deaf de-territorialized architecture… the cynicism of Rayner Banham with his *Architecture of Four Ecologies* promoting *Autopia* utopia is a now considered as performative accomplishment… *Futurama* of (Geddes and Kahn sponsored by General Motors Corporation) our daily routine… Hilberseimer is laughing in his verticalism tomb… Digital twisted geometry made his proto fascism dream of control the new casual order… twisted geometry, CCTV and Face recognition are consubstantial. ///// Historically, we cannot ignore their genetic origin… Bauhaus as the main enterprise of masculine power, where Gropius parked any female students in the Knitting department… where number of teachers and students participated actively to the Goldwin point with Goebbels, at this time in charge of Nazi Beaux Arts system… with Fritz Ertl, who in charge of the master plan of the concentration camp and extermination center at Auschwitz-Birkenau, Neufert who defines the masculine rules to make a Bunker in the Todt Organisation or after war any building… with his influence over the planet, more than Kurt Waldheim, another Austrian Anschluss ugly boy… so Neufert… by his eponym BOOK… which is still the supremacist bible of architects… and Mies (ahhhh)… …and Mies… …and… and so many others… what is the percentage of Bauhaus who are « The Übermenschen » and criminal… The worm was in the Fruit… ///// I propose to close Bauhaus and abandon Gropius Campus… it should be a ruin, an historical ruin of the soul… and to sell all the Mies towers and buildings, to a scrap metal company… for recycling the birth of the Alt-Right… good news for Chicago biennale… in the down town colored community center which expulse every two years all impoverished, home less inhabitants… waiting outside with their trolley… the end of the architects' carnival in Prada costume, mainly offspring champagne lefties… talking with empathy and tears about the misery of the world… we could destabilize their totemic figures… Sorry miss Phillis Lambert… In NYc same request,,, ///// More seriously… This genetic pathology started with the modernistic patriarchal conception of space… …from normative heterosexual system of the representation of domination/submission. Sex, space and power are twisted incestuously, as Paul Preciado described in *Pornotopia*. …and it became naturally mapped into urban planning and architecture as a physical construction of the political and gender-charged fictions of those relations… where tools and apparatus are directly used and abused as a design strategy that assumes and reinforces this political status quo and gender asymmetry. This male hetero-violence has been petrified in the very westernized models cities planning… wallowed in the forgery of design process and intentions (and this model is so successful… exported worldwide, including Asia, ex Russian south satellites and any of the Golf patriarchal, sexist, feudalism regimes). ///// At the opposite… …Some little voice… lost in translation… vulnerable… as Emmerich, himself a survivor of this horror… His Unformal, Non-predictive, (n)certainties, Non determinism intentions (Groupe d'Étude d'Architecture Mobile - GEAM) are born to escape from barbaric camp… to open the *Pandora's box* of self-organization, bottom up structure, shapeless, as an antidote of our « disciplinary » system, to reveal the very hypocrisies in the mean-meaning-making architecture, as a weak self-defense against Bauhaus 1.0 or 2.0 with offspring perpetuating its genetic violence… discourse of authority… to now with the horde of libertarian wolves masked behind dancing topological façades. Villard de Honnecourt versus Alberti. Middle age process, work in process *versus* the phantasm and the arrogance of control…

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Figure 8. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.

///// Why Technologies, this last 15 years had been exclusively kidnapped and developed in a coercive model of prediction, forecasting, anticipation, expertise, composition in Neoclassicism way, to confuse computer process with accelerationism of mean and control of production… …promoting the architect as a *Master of Ceremony*, in complete contradiction with sharing process and knowledge from… …originally… …computer, network, social media (r)evolution… ///// As the opposite of the computer diagram that identified and associated the representation of society with a flying vision, in a perpetuation of the *modus operandi* of the modernistic period… – the diagram I'm interested, is as me… a flux, a flow, a fugitive, a passage… very close to the « concept of modulation » from Deleuze and Simondon, (re)opening the links between matter and form, shape and shapelessness, computer intrinsic logic-illogic-bugs, failure, renegotiating the ontological division and opposition between human life and machines, human life and territories, *tabula rasa* and biotopes with their chemistry and pre-existence, articulating their co-dependencies, where desirable machines are constituted by human (un)realities, dreams, nightmares, illusions, fiction… and gears, oil, pipes, taps… …de-alienating the managerial-official storytelling by insiders, the strategies of workerism and operatism… recomposing the entire production chain and the division of labor, with a permanent shift or drift in design and fabrication processes, renegotiating the posture-position of the architect, and mainly developing a format of « resistance-resilience ».


Figure 9. *Shadow Room [The virgin case]* in fabrication, 2017, Frac Centre-Val de Loire (Orléans) ;

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An Architecture of MOODs, 2020, Mori Tower (Tokyo). Digital craftman 2.0, should not be substituted to the workers and the labor, but to the loss of know-how and improvisation of modern and contemporary architecture, devaluing the human, the « aura » of manufacturing, its singularity. Bachelor machines are used paradoxically recover imperfection and spleen.

///// These desiring machines are neither the result of « the imaginary » nor of « the symbolic », rather they are a modulation of real production in the actual. These desiring machines are by nature within the machines of the visible (the social, the political, the aesthetic, the institutional, the technical), but they themselves are not submitted; they re-condition from inside the territories of libido and production, through relational diagrams. These diagrams have nothing to do with the control diagrams of Eisenman or Superstudio, already prefiguring their commercialization (in term of activism / « *faire commerce* » in French). The diagrams I refer to are made by assemblies of singularities, the emergencies of flow, and meaning in relation of time that pass through them and constitute them. They work in such a way that devices of knowledge, both artificial and natural, analogue and digital, human matter and electronic circuits, converge. These hybrid Data streams combine vitalism and machinism, which renegotiate the act and format of the making… ///// Fiction is my antidote against Utopia and its intrinsic barbaric crypto and post intentions.

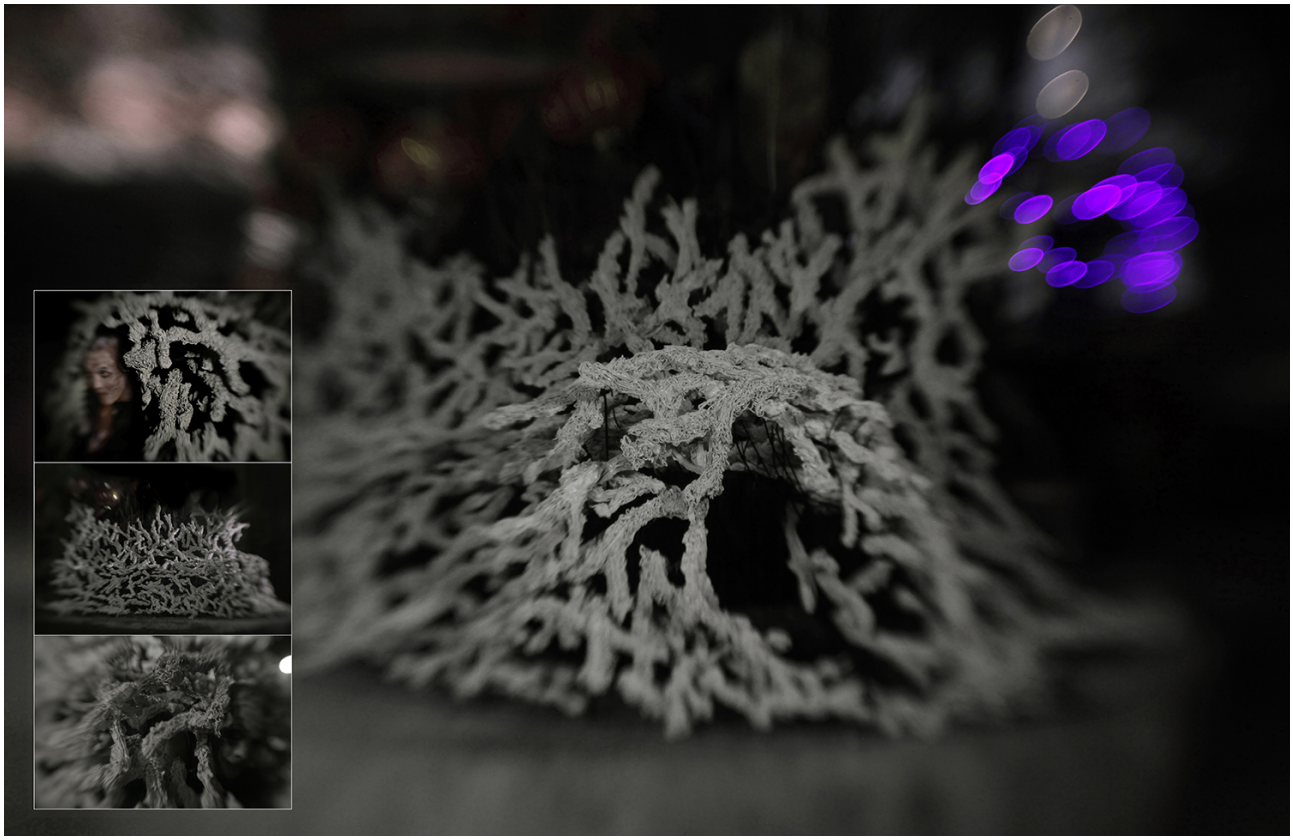


Figure 10. *MythomaniaS, Emet*, 2015, Bangkok (Thailand). A psycho-shelter for mister « thankYou », a friend and a street inhabitant of China Town. Not a protection against the rain, nor the wind… but the cruelty of the bourgeoisie offspring… in MUD baked, seismography components from his Tourette syndrome.
[online] https://vimeo.com/131708676

///// Those fictions, far away from fantasia… are supposed to produce a narration from which the dream is banned ////// If I quote Maurice Blanchot ///// But Why BKK… …I wrote many texts, the mains in *Log* (issues 22, 25, 27, 36, 44 and 46) / thanks Cynthia Davidson… to edit my frenchglish ///// All these previous overlapping ambivalences, in the deep synchronicity and cracks of NO-territories, kind of TAZ zones of Hakim Bey, temporary anonymous zones, are directly and compulsively writing our agenda… …Pushing and wiring our seven-axes robot in the BKK streets for small scenarios… without permit, without any delegation of power… just including the agreement of the neighborhood, sometimes just a temporary rental tiny parcel… as in the slum of Makkasan BKK, or in our lab on Chao Phraya, or in the Talad Noi Chinatown where we are based.

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So… We are able to touch the borderline… the forbidden… repulsive matter… and question… the concept of boundaries, the multiple frontiers between digital, robotic, biological and human substances, computation systemism, posing as we talked earlier indeterminism, uncertainty, heuristic and haptic disruptive logic… sheltering among the slums, creating debate, controversy, argues and (DIS)agreements in situations. …in *genius loci*. ///// The main interest of this BKK involvement… plugged into the middle of those antagonistic forces… is to define a technoid – political position… meaning to question the format, the aesthetic conditions, among the multitude… and to get rid of our magister… ///// IN the anomaly of Bangkok, where top down and bottom up are overlapped… it was possible to reopen the « transdoor » where creation could be simultaneously experimental, radical, unorthodox… and social/anti-social… made by daily agendas and commoners substances… offering, by its nature, a critical position regarding the relationship between producer and consumer-subject (I prefer the word citizens, in fact)… where art and architecture participate to the shifting, drifting the rules, questioning the routines, the rituals, questioning the boundaries of what is accepted as the normative in the status quo of what we call the habit or worst the professionalism… to simultaneously and intrinsically promote radical position, which re-evaluate the notion of taste… …From *The Man Without Qualities* of Musil to *Distinction: A Social Critique of the Judgement of Taste* of Pierre Bourdieu… who described it as a mechanism of the social and cultural second exclusion, a second level of discrimination… the first layer is the initial domination of capital… and the second by cultural capitalism, controlling subjective storytelling at his own profit. …We are the instruments of the second… rolling out the red carpet for the first… ///// Time to suspect some words… as: Expertise, Accuracy, Performance, Optimization, Communication, Information, Futurism, Innovation, Speculation, Improvement, Absolute, Truth, Parametric, Intelligence (artificial or Not), IQ... and conversely, in other words, they are vehicles for some new kind of legitimacy… innocently injected, infecting our daily routine: dirty, filthy, X-rated, explicit, rude, vulgar, coarse, crude, offensive, immoral, improper, impure, indecent, carnal, but also Nostalgic, Melancholy, Metaphorical, but also scatological, profane, porn, vile, fool, atrocious, outrageous, odious, abhorrent, disgusting, offensive, repulsive, revolting, nauseating, sickening, and repugnant, *ad hominem* targeting…… and bitch… (as me)…



Figure 11. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.

///// **So welcome this second part of my psycho disorder drifting part 2341 / state of research #77 / need to be told as a catharsis…** //// …psychotic bachelor machines, psychotic apparatuses and fragments… bodies in verse, bodies-becoming… a plausible encounter of the

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situations, the stories and their symptoms, simultaneously. The « forbidden » is reintroduced as a possible, and what was rejected or considered an improper ingredient is coming back… like a Georges Bataille's substances… in a repulsive « curiouser and curiouser » affinity, in the pursuit of Ulrich Beck's concept of the need of risk of post historical society… ///// Each scenario, in BKK is a condition of solitude in relation to a « symptomatic symptom » structure where the « assemblage », « agencement », from the term of Deleuze and Guattari is the very « raison d'être » of his/her emotional and psychographic sheltering : """*Assemblage theory frames social complexity in the emphasis of fluidity, exchange-ability, and the multiple functions through entities that create their interdependencies, interrelationship*"""… ///// …a blurry glitch from Deleuze…

From the true story of an old Indian book collector ostracized from his community on the suspicion of atheism, who finds refuge in a tear-collecting shelter made of stones and lachrymatories (***Would Have Been My Last Complaint***); **OR** a scientist jailed in Anthropocene entropy, condemned to accept metempsychosis exchanges according to the principle of the law of thermodynamics (***Although (in) Apnea***); **The** suspended time of Ariadne floating between two periods, two machismo spirals, testosterone Theseus and the alcoholic Dionysus (***Terra Insola***); **A** feral child, innocent, naïve and obscene, in a deep jungle, observed by scientist and voyeurism (***The Offspring***); **OR** a monster-boy endomorph constantly overfed, protected in a claustrophobic antidote-jacket from the love excess of his castrating mother (***(Beau)strosity***); **OR** the « difference and repetition » of an affective alienation that has become caged food in the pursuit of Gilles Deleuze cold and cruel, Masochist and Sadistic (Σ***days***); **OR** a post-culture spasm… in a mud-dirt turd where substances (human psyche and discharges) meet themselves in their states of chemical transformation (***Concrete(l)land***); **OR** an oracle trapped in carbon, similar to the Pythia, the Oracle of Delphi, stoned on gas vapors, feeding and strangling herself and vomiting… to tell the truth (***Liminal***), real episode of a *Mr. Thank You* short existence, a man-homeless-friend who died in the street two years ago, on the doormat of our slum, in the night and solitude of December 24, 2018. He was trapped in a stuttering Tourette Syndrome borborygmus, forced to face the malice of BKK kids… protected but not bunkered able to react from his seismographic-mind-shelter to the game of trouble « every days » exchanges (***Emet***); **OR** a sardonic banished king's jester Arbitrista dwarf living in the darkness of the Sathorn Unique tower, an abandoned skyscraper in BKK, growling within its Pandora's box, where hope becomes a delusion of grandeur, grandiose delusion (***WhatEVS~4~EVS***)… ///// **But** also (***What could happen?***) as a prologue to a story about euthanasia in Switzerland where teenagers use winter to bring them on hypothermia the antechamber of the last hallucination, for self-euthanasia… … …**UP** to scientific research which develops a perpetual loop between what we digest, shit, recycle, cook, swallow (for ***E_Sc[h]atology***)… assuming that some parts have a repulsiveness that must be negotiated individually. …OR the (***Mind(e)scape***) in Japan, where citizens can scream, insult, rumble, vomit out their frustration in the middle of a public space, exulting, exposing and exorcising their demons, protesting… but in a voice transfixed, mesmerized in real time to appear to be nothing else but a singing lamentation… as the last scream of the whales… ///// …including a castration scenario ("***Coitus interruptus***") a castration scenario as an inverted mode of the Lacanian fragmentation mirror: …a man and an object, a man-object, a knickknack on the mantelpiece… with all of his parts scattered around him: flesh, feet, penis, libido dismembered… as an inversion of the mirror stage, losing his unity, subversion of the masculine subject, voluntary will trapped in the amnesia of desire… in a situation of re-arrangement, re-assembling… beyond frustration… infinite possibilities of castration… caressing his de-sexualized condition. Educated as a predator by routine Westernized machismo… he is in a position to surrender, abandoning his arrogance… shifting its representation… thanks to the transaction with the ladyboy he abused a few years ago… to help him to face his affective and positive despair, as a casual pathology… He initially came to Bangkok to re-acquire a « legitimate » compensation for what he lost, or more precisely, what he never met, in his mishmash of pre-pubescent romantic delusions… to… now… surrounded by his petrified semen… negotiate a subjective emasculation, escaping from a previous vain agenda, from drive and suppression… to reach the un-raped grail… questioning as a white male the contours of his identity… (*the western stereotype is embodied by an Old Yakuza from Tokyo*). The architectural outcome emerged as a net-like « glitch » structure.

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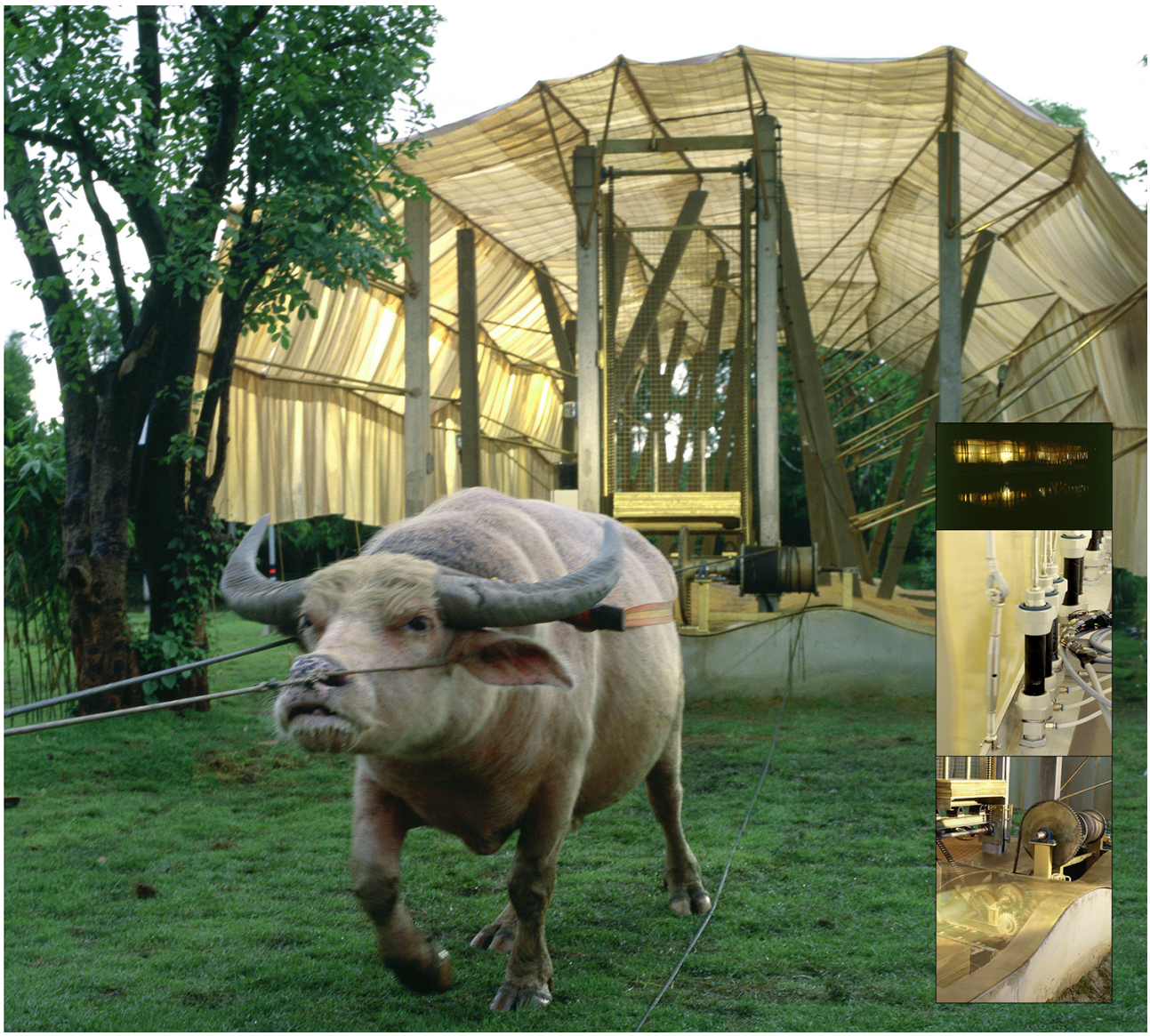


Figure 12. *Hybrid Muscle*, 2002, Chang Mai (Thailand). The narration of an endemic countryside « tradition » / power station machine, muscle albinos buffalo, pneumatic pterodactyl membranes… (the Game with P. Parreno).
[online] https://vimeo.com/307190433

An artifact or result of the slippage between three agents, human, robot and materials. There is no linear top-down relationship of human as designer – robot as servant – extruding inert material. The qualities of the glitch structure are folded into and from a narrative to become an actant, the shelter prop in the production of the associated report (film)… The inaccurate nature of the extrusion is further exaggerated as the structure continues to grow, resulting in an inconsistent cage « wall » lattice like an emergent effect. The catenary is also in effect at the larger scale of the overall structure's formal language, making it inhabitable for the film's protagonist, shattering and dismembering his body as representative of his consciously partitioned mind.

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Figure 13. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.

///// …**OR** (***Don't let me sw/EAT***), for the long agony of the digestive machine, from our hunter condition to a monism co-relation, from Carnivore to Vegetarian, to Vegan, Frutarian, Liquidarian… reaching the limbo of dead-alive Bretharian… in organic-psyche matters. The last station after centuries of escapes and procrastinations, jiggling in the stammering dance of the maggot… …after the period of the picker, hunter, farmer, capitalist, social maniac… …after the temptation of any political regime, from « Eden Park » to barbaria, from the ancient regime to the new-speak lobotomization, from fragile democracy to a permanent TV show, …he finally reach his human status, his swarm vacuity, among all the others… in the ultimate degree of consciousness …the grail was in fact Endogenous… at last… to accept his own « incompletude », in rhizomes… in co-dependencies. No more moralism feed his soul of deprivation, of abstinence, digestive and sexual. No need effectively for him to sperm his « progenies », he is himself the arrow of time, past and future, simultaneously… …the multitude and the uniqueness… in a pure sensation of existence… Eros and Thanatos Siamese twin… in a state of quantic vibration corresponding to his very constitution… adequation with his atomic nature… the original matter… at a time, at a same time… at a time… at a same time… **Last but not least…** …meanwhile, Kassandra, the Collapsologyst Oracle, never ceased to assume the guardian of our tomorrow drama and decay. As the permanent tenant of a mycelium shelter, extracting its flourishing medicinal mushrooms *species which are* developed in Thailand to cure trouble of Memories and Alzheimer Disease, from phytotherapy and allopathic discipline… S/he digests the antidote to her forgetfulness, her loss of memory, her inability to remember her predictive visions… Our future seems spoiled… « S/he said ».

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Figure 14. *MythomaniaS* ; *#FortuneShel[TELL]er*, Bangkok Art Biennale (Thailand), 2021. Mushroom Alzheimer care Farm / Rob. Gardener, Oracle performance, Mycelium production… to question amnesia and the need of oblivion. PLA membranes, rob. disruptive trajectories by scanning (Kinect) paths with humidity sensors in real time.
[online] https://vimeo.com/473677600 ; [online] https://vimeo.com/509133107

/// On the side, S/he triggers the cycle of robotic, repetitive throbbing humification processes, via a « male » machinist gardener A.I., with who, S/he whispers her/his feminist rumblings, her/his doubts, her/his voluntary amnesia, intentional loss of flavors... and suspended time… passes... in the boredom of her/his daily routine… simultaneously, farm, medical production, robotic, bio-politic, and moody attitude… to question relation of knowledge and relation of time… something we could call an apparatus. **Sorry**… I forget to the last scenario in Okayama City, japan to produce a (***Sysmic***) scenario, using ground-penetrating radar to reveal the residue of the Allied bombing during the Second World War, mainly using napalm, to burn the city in one night… …1942… and extracting an emerging architecture with underground data bubbling up onto the surface… a scenario against amnesia… with postdigital computer robotics as a fold of time, past-present-future, sharing process… and stories, histories…

Through all this scenario, mainly in the streets of BKK, with the commoners, in the slum, they is a temptation to redefine a causal connection between the Object, the situation and the psyche, non-

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dissociable from a state of dependency, of correlation, which cannot be described as a domination system, or submission but as belonging, co-belonging. The couple's space-body-psyche isn't dedicated to a petrified projection, a stone or steel statement but instead proceeds by co-extensions, co-existences… in a « Fold » of Artaud we talked previously. The crime scene is crossed by « intimacies-extimacies », and the architecture snakes in and through their sweating, their overlapped overflow. The shelter is no longer dedicated to insularity, a sort of bunker at the service of a vague attempt at the safety of the biological body… it is itself coming from its biology and allows via its apparatus the transactions, physicality and raw and subjectivation… as small osmotic machine, symbiotic and psychic… the places, the bodies and the misunderstandings vibrate through their reciprocity… their catatonic stuttering. We are shaken in a contradictory mode of exchanges, consubstantial to the planet's equilibrium-disequilibrium… where we cannot romanticize the lost natures, the idealized Holocene, condemned as we are to walk in the Anthropocene garden, in a thermodynamic flux, unstable and improbable… in additive-subtractive mode… where we are definitively shaping the planet with our substances, be it physical, physiological, psychological (…), where our psyche, our own vulnerability has to be counted in the balance. The natures of this Anthropocene are a source of feedback-backlash vibrations, for a kind of eco-machinist-masochism, in the double paradox of Labov, both observed and observing… object and subject, actor and spectator… vector of its own fragility, vulnerability…

///// Technically / All those scenario and apparatuses include processes on robotic from catatonic feedback – from human pathologies, from environment substances, leaking, memories, haunting, ghosting… …Those visible or secrete signals, analogue or digital, received in real-time, are the subtracts, the intrinsic logic of fabrication. As in many scenarios in Bangkok, the making of the « prop » is developed from this non-linear and conditional robotic processes, from AI task algorithms to absorb the misapprehension of human and environmental pre-conditions. We use real sensor interface (RSI), to capture multitude of inputs which shift, drift the absolute position, the accuracy of robotic nozzle. In this process, inputs are collected through UPD signals and the chain of Processing, Arduino, Grasshopper and Rhino software including computation coding… …re-injected every 2m/s into the moving of the machine, creating a permanent artifact, an intentional bug between « the point where the machine was » and « the point where the machine should be »… for vector of translation in an iterative de-positioning… artificial intelligence and complex system in an imperfect stuttering between the antagonistic mis-correspondence of several signals and inputs…

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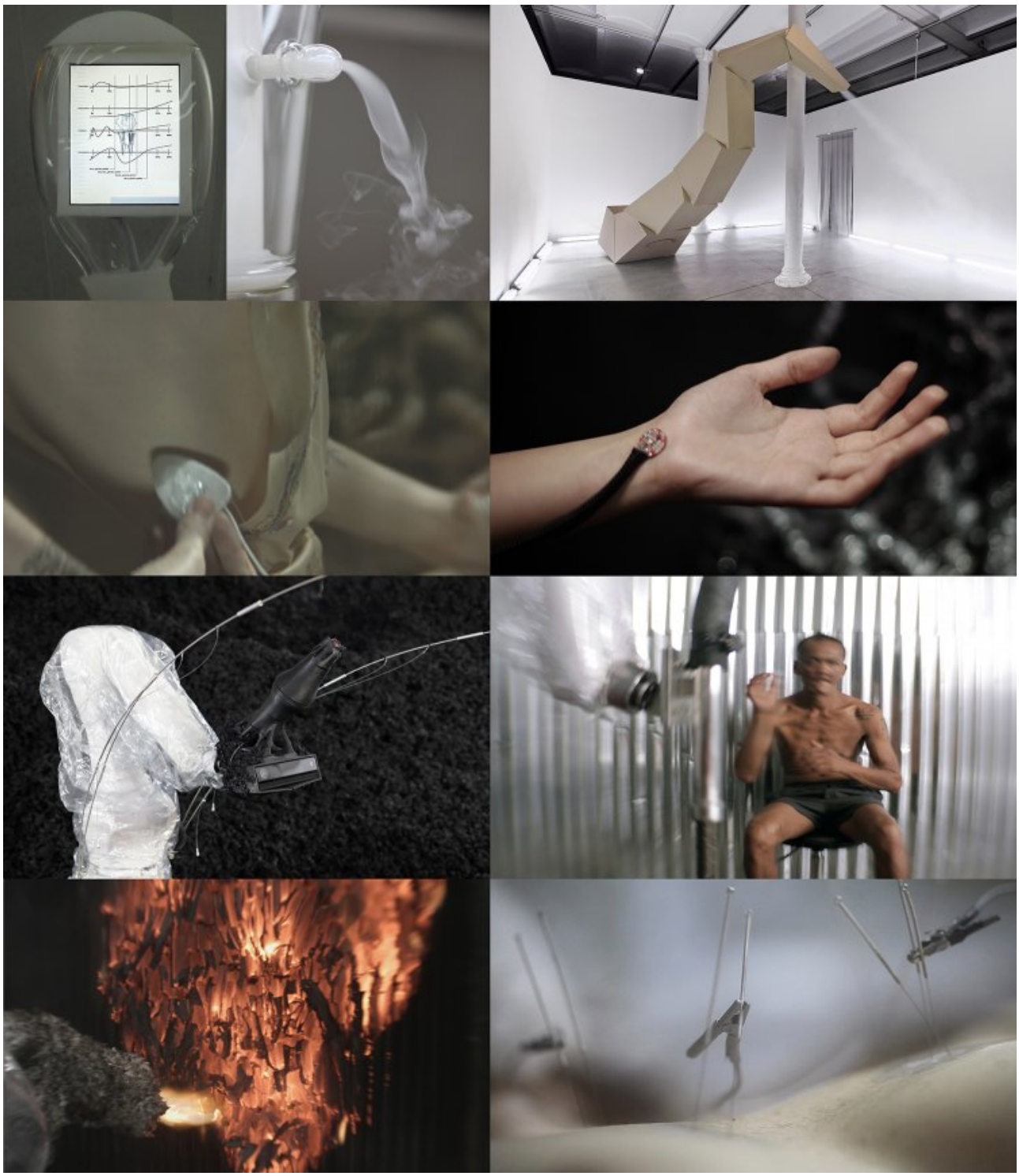


Figure 15. *MythomaniaS*, 2013-2021, Bangkok Art Biennale (Thailand). Sensors, activators able to react and drive computing fabrication, input and output are contingents, co-substantial, Siamese incestuous « individuation », between the process, the substances, the nozzles, the trajectories… and the human/biotopes vulnerabilities.

It introduces local and stochastic perturbations in real time, and the trajectory of the nozzle makes visible the conflict of analogue-digital data from robot's own noises, machine clicks, inverse kinematics, pneumatic piston… sequences of loops between what is supposed to drive the movement and the movement itself, impacting the very movement… stuttering order-disorder-order… Agents corrupt the programmed, predictable work and modify the path of the fabrication, the intrinsic protocol of making, augmenting the intricate meanders of the tool in an permanent inaccuracy of positioning, introducing non-linear processes… as a way of territorializing technologies, but on the condition that they be defined through nondeterministic and loophole

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logic-illogic… TIME to « de-expertise » the design process through its opposite… the discovery of the potential of a masochistic adaptation, in a strategy of contingencies and correlations… of co-dependencies… with the making as process as the place of design… no modelization, no scripting if-then-while for bio-mimicry but uncertain input-output, artifacts… and failure, collateral effects, bugs, anomalie… all are welcome… to develop environmental-architectural psycho-scape… psyche and environment, body and mind, and « Manias » (***MythomaniaS***) that refer, etymologically, to an insane drive of perception-projection… Where are we now? As Burroughs or Bowles said about the « Interzone » of Tangiers, there is nothing left to spoil anymore… The digital has come back as a system of control, simultaneously developing a superficial, naïve jiggling methodology to mask its content (in a neo-libertarian parametricism), computation and robots are used for decorative « Christmas » exhibitions, like in the *Coder le monde* or actually academia engaged in the use-abuse of tooling in a purely formalist way, detoxified, sterilized and lobotomized as… the Anglo-American spots for wealthy spoiled children… It's time to announce the defeat of the digital in terms of a re-questioning… thinking and making within the post-capitalist age… architecture plunges again into a system of « Tractatus », repetition, plagiarism and « déjà vu »… waiting in sleeping mode for the next trans-door… the next singular synchronicity… the next generation to face this bourgeois and masculine rotary club of notables. But I still believe… in tomorrow >>> attitude and form to be Synchronized (sorry Harald Szeemann). /////

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Figures 16. *MythomaniaS*, 2013-2020, Bangkok Art Biennale (Thailand) / Studio Lab. [online] https://new-territories.com/props.htm ; [online] http://www.new-territories.com/blog/?p=2294

The status of fugitive in the crack of gender seems already an agenda of production… following the philosophical post modernity of Jean-Francois Lyotard, in the *Lessons in Paganism* BOOK, or the last exhibition he should have done after *Les Immatériaux* in 1984, just before his death… entitled « resistance » « philosophical and ontological resistance » ///// Time to navigate in the between of multiple disciplines… and processes… …to make their fortress porous… snaking in the rift, in the fissure of their expertise and revendicated autonomy… without legitimacy… fare away from the one (legitimacy) which abuse of the situation, the one which authorize or disqualify… as the bouncer in front of the door of night club… as « seating on the throne » champagne lefties curators, Pompidou center or MoMA… in the obsessive run to get the emperor stick of Venice Biennale (please authorized fare away from the one defamation! To discover « again » that system and fish decay by the head). New Monkey boys (I think they got the same masculine symptom), guarding the front door of the *status quo*, to maintain their social privilege as Macbeth in front of his factice empire… until the walking forest… until the walking forest… gets up and moves.

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Figure 17. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.

///// Could we risk talking about what we should not, again as a « Parrhesia », and let ourselves exist in this negative territory of not being so digital-romantic, computationally addicted, eco-moralist, socio-reactionary… Could we find a zone between technoid propaganda (post-Palo Alto symptom of childish parametric post-capitalism for libertarian neo-liberalism and tooling-mysticism), on other side, or other fortress, the « Prada » consciousness as the Social Kreisler toy for noisy moralism, visible as a parade… with a politically correct, compassionated compassion agitprop flag, to mask, their phantasm of power… …or the Greenish medley and washing, ashamed self-complaisant, self-indulgent exhibition by colonialist MoMA, happy few disgusting spectacle for wealthy platinum card miles status curators talking about Anthropocene !! ahahahahah ///// those are the new criminal…….. All this three sides, fetishism technoid, masquerade compassion, green washing are just two faces of the same Bourgeoisie 2.0, massive elite coin… a Janus like threesome gang bang… !

///// What the early Zizek… called the Cynic and the Clown… and the US cultural hegemony which is both ///// …the fish rots from the head… Welcome to the planet intellectual imposture… // I'm interested as you saw to reevaluate what we used to call « Design » as a process of synesthesia, of multiple knowledge...we talked about 'pataphysics, individuation… …crossing the multiple conflicts, escaping from the burning wasteland of ideology, waste land of science mysticism, …refusing globalization's « prides and prejudices », fanaticism and neo-positivism, performative abuses of data Cambridge GAFA analysis, academia reductionism, and green decorum for happy few weeding party… to secrete, from this crack… ambiguity, ambivalence… even nonsense… even ugliness, monstrosity… the antidote against the happycracy forces of normalization… …and to reboot this historical evidence: « The expertise and control of Technic and Sciences, as computation-Robotic, as A.I.-Deep Learning are actually the main mode to maintain and reproduce the structures of power »… … /////

There is still a possibility to reprogram and pervert by conflictual code and strategies the task-oriented algorithms and open a wild possibilities of mind-machines, of anthropo-technologies… where human fragility and psyche are vectors to our own biotope transformation… with a machinist system able to absorb multitude of signals and multitude of inputs, in mutual mis-correspondence through analogue or digital language which absorb and restitute the risk to be human. The risk to be alive, the risk to face our environment, to be a part of this environment… masochist of our own condition… to re-evaluating words, the forbidden words in architecture, [I love to repeat again and

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again] as nostalgia, bitterness, weakness, vulnerability, indecision, irrationality, passion, fear, defeat, stuttering, procrastinating, unformal, un-achievement… … ///// in fact, human nature… as conclusion…

Welcome in NewT planet… and if you feel any of those symptoms: Anxiety / Phobia / Bipolar / Obsessive / Amnesia / Alzheimer / Asperger / Bulimia / Sexual Dysphoria / Emotional Disorder / Masochist / Tourette Syndrome / Antisocial / Borderline / Paranoid / Schizoid… eschatologist / collapsologist /…or just « free spirit » as Raoul Vaneigem the Situationist… …You are Welcome in 2021. …for a rebooting year… ///// hmm! //// Are you sure!

Acknowledgements: This transcription would not have been possible without the courage, the support and the suggestions of Maxime Favard.



Figure 18. *MythomaniaS*, *Don't let me sweat*, 2019, Bratislava_Bangkok. An Odyssey from Carnivore to Breatharian (2km pork intestine, including stomach, prototype with natural latex _heveas tree).
[online] https://vimeo.com/350747342

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• *S/he Would Rather do Fiction Maker – elLe pre_FAIRE la FICTION*, Bangkok, New-Territories / TARS Gallery ; Orléans, Frac Centre-Val de Loire, 2018.
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• Figure 1. *NewT portraits*, 1993-2050.
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• Figure 2. *MythomaniaS*, 2013-2020, Bangkok (Thailand). Robotic Processes with haptic, disruptive sensors (Arduino) able to generate feed-back, conflict of positioning, unpredicted trajectories. Bio-cement, bamboos, degradable PLA, mud, latex from heveas trees… a catalogue of filthy geometries (n)controlled by stuttering algorithms.
[online] https://vimeo.com/350665587
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• Figure 3. *MythomaniaS*, 2013-2020, Bangkok (Thailand).
Citizens of psycho-scape shelters but Architecture.
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• Figure 4. *Olzweg*, 2006, Frac Centre-Val de Loire (France). An un-achieved maze developed by

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robotic generative processes where visitors could be trapped, becoming themselves a piece of the collection. Scenario for a museum of radical architecture.
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• Figure 5. *Hypnosis Chamber*, 2005, Musée d'Art Moderne de la Ville de Paris and 2010 Towada (Japan). An hypnosis cession with Francois Roustang able to de-alienate the feeling of reality and its fictional dimension. Exhibition « I've heard about » on the potential to use and abuse technologies for self-organized urbanism and social contract.
[online] https://vimeo.com/195159128
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• Figure 6. *I've heard about*, 2005, Musée d'Art Moderne de la Ville de Paris ; *Une architecture of the mood*, 2011. Le Laboratoire : two paradigms and solo exhibitions on bio-politic, self-organisation, human bio-chemistry, bottom-up algorithms, robotic logic-illogic contingencies.
[online] https://vimeo.com/293893367 ; [online] https://vimeo.com/303183486 ; [online] http://www.new-territories.com/blog/architecturedeshumeurs/
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• Figure 7. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.
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• Figure 8. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.
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• Figure 9. *Shadow Room [The virgin case]* in fabrication, 2017, Frac Centre-Val de Loire (Orléans) ; *An Architecture of MOODs*, 2020, Mori Tower (Tokyo). Digital craftman 2.0, should not be substituted to the workers and the labor, but to the loss of know-how and improvisation of modern and contemporary architecture, devaluing the human, the « aura » of manufacturing, its singularity. Bachelor machines are used paradoxically recover imperfection and spleen.
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• Figure 10. *MythomaniaS*, *Emet*, 2015, Bangkok (Thailand). A psycho-shelter for mister « thankYou », a friend and a street inhabitant of China Town. Not a protection against the rain, nor the wind…but the cruelty of the bourgeoisie offspring…in MUD baked, seismography components from his Tourette syndrome.
[online] https://vimeo.com/131708676
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• Figure 11. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.
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• Figure 12. *Hybrid Muscle*, 2002, Chang Mai (Thailand). The narration of an endemic countryside « tradition » / power station machine, muscle albinos buffalo, pneumatic pterodactyl membranes… (the Game with P. Parreno).
[online] https://vimeo.com/307190433
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• Figure 13. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.
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• Figure 14. *MythomaniaS* ; *#FortuneShel[TELL]er*, Bangkok Art Biennale (Thailand), 2021. Mushroom Alzheimer care Farm / Rob. Gardener, Oracle performance, Mycelium production… to question amnesia and the need of oblivion. PLA membranes, rob. disruptive trajectories by

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scanning (Kinect) paths with humidity sensors in real time.
[online] https://vimeo.com/473677600 ; [online] https://vimeo.com/509133107
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• Figure 15. *MythomaniaS*, 2013-2021, Bangkok Art Biennale (Thailand). Sensors, activators able to react and drive computing fabrication, input and output are contingents, co-substantial, Siamese incestuous « individuation », between the process, the substances, the nozzles, the trajectories… and the human/biotopes vulnerabilities.
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• Figures 16. *MythomaniaS*, 2013-2020, Bangkok Art Biennale (Thailand)*** / Studio Lab.
[online] https://new-territories.com/props.htm ; [online] http://www.new-territories.com/blog/?p=2294
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• Figure 17. *Portrait S/he*, screenshot of the Lecture-Performance held at the Bangkok Art Biennale (Thailand), on January 11, 2021.
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• Figure 18. *MythomaniaS*, *Don’t let me sweat*, 2019, Bratislava_Bangkok. An Odyssey from Carnivore to Breatharian (2km pork intestine, including stomach, prototype with natural latex _heveas tree).
[online] https://vimeo.com/350747342
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