

**Everyday Life Revolution:**  
**From *Technologized Perception* to *Perception Skills***

by

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# **Table of Contents**

## **Abstract**

### **1. Introduction: Background and General Objectives**

1.1 Historical Context and Main Concerns

1.2 Overall Objectives of the Practice

### **2. The Inner Time of the Rational Age and the Industrial-Enlightenment Temporal Regime—Reflections on Time Structures**

2.1 Conceptual Background: The Biopolitics of Time and its Self-Management

2.2 Dialogues and Practices: Exaggerated Reenactments and Parallel Orders

### **3. Attention Deficit Syndrome: Emotion, Affect, and Technologized Perception—Reflection on Perceptual Structure**

3.1 Conceptual Background: Automated Emotions and the Paradox of Organs

3.2 Dialogues and Practices: Perceptual Interruptions and Immersive Rituals

### **4. Meat Grinder and Casino: Absurdity and Alternative Spaces in Space—Reflections on Space Structures**

4.1 Conceptual Background: Non-Space and the Eternal Curfew

4.2 Dialogues and Practices: Heterotopias and the Game of Drift

## **5. New Gods, False Gods, and Iconoclastic Movements—Reflections on Political and Organizational Illusions**

5.1 Conceptual Background: Political Illusion and the Worship of Authority

5.2 Dialogues and Practices: Narcissistic Machines and the Deconstruction of Grand Narratives

## **6. Conclusion: Perception Skills, Starting from Everyday Life Practices...**

## **Bibliography**

## **Thesis Exhibition Plan**

## Abstract

My work focuses on issues of sensibility, challenging the conceptual boundaries and ideologies of everyday society through conceptual play<sup>1</sup> and embodied perception, arousing the possibility of self and broader audience engagement in the *Everyday Life Revolution*.<sup>2</sup>

In both capitalist and authoritarian societies, these institutional structures establish systems of discipline and control, eliminating spaces for conceptual reflection to maintain their own reproduction. They inevitably stand in opposition to everyday revolutions and conceptual play. The capacity for sensibility and creativity, however, serves as a challenge to this everyday society and its internal control systems.

By regulating perception and common sense, contemporary society profoundly shapes our modes of behavior and intellectual faculties, resulting in a pervasive crisis of perceptual disorientation across all fields. My studio practice challenges everyday concepts and structured patterns of perception, continuously engaging in dialogue with art history and reflects and challenges various rules and ideological backgrounds that seem tacitly accepted.

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<sup>1</sup> Conceptual play refers to my desire to challenge boundaries, primarily at the conceptual level. Within the existing, tightly woven fabric of symbolic order, I aim to rethink fixed, taken-for-granted concepts. I ask, "Why does this thing have to be this way? Are there alternative possibilities within the existing norms of possibility?" Therefore, games typically begin with a concept.

<sup>2</sup> This phrase largely originates from the Situationist International. It is mentioned in *The Society of the Spectacle* by Guy Debord (1967), and the Situationist Raoul Vaneigem has a similarly titled work, *The Revolution of Everyday Life* (1967). For me, the semantics of this phrase are partly derived from them (for the most part), but also incorporate elements from Dadaism, Surrealism, or Phenomenology. Additionally, it includes my discourse on the definition and purpose of art. For the Situationists, this concept focuses more on spatial sociology and anti-capitalist critique. My emphasis, however, focuses on how these analyses relate further to visual art and form a stable structure of thought.

Through a plethora of performance art, installations, and experimental imagery, I aim to demonstrate *everyday life practices*<sup>3</sup>, continually questioning the boundaries of everyday concepts and possibilities, through *Diversion (Détournement)* and *Drifting (Dérive)*, questioning habitual emotions, time, space, and belief rituals. This is a highly subjective, artistic *everyday life revolution* that arouses sensibility, addressing the widespread disablement and proletarianization<sup>4</sup> of perception in late capitalism<sup>5</sup>.

The first chapter is an introduction, providing an overall analysis of patterns of perception and common sense, as well as the potential role of art. The following four chapters discuss and reflect on questioning time structures, emotional patterns, spatial structures and belief rituals. Each chapter introduces how my practice engages in dialogue with historically existing practices and critically situates itself within these specific contexts. The sixth chapter is a conclusion, discussing how the technicization of perception, mentioned in this article, transitions to

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<sup>3</sup> The term *everyday life practice* linguistically derives from the left-wing spatial sociologist Michel de Certeau's book ***The Practice of Everyday Life***. In this book, he discusses how people transform mass culture into personalized forms, thereby achieving a kind of resistance or transcendence. For me, this practice is also closely linked to the revolution of everyday life itself. Indeed, this combative everyday life is itself a state of art. In my view, the practice of everyday life literally refers to the (negative) practices occurring within (disciplined) everyday life. These practices are manifested in various forms of art. Moreover, Henri Lefebvre, in ***Critique of Everyday Life***, understands *everyday life* as a *voluntarily controlled time-space*, a spatial-temporal structure that ultimately " ... shapes controlled individual actions through consumption" (Zheng Zhen. *The Sociological Significance of Lefebvre's Critique of Everyday Life*. **Sociological Research**. 2011-03: 191–246 [2019-01-18]). This is the field where such negative practices occur. These practices represent the accumulative stages of achieving a revolution in everyday life.

<sup>4</sup> The proletarianization of perception, derived from the arguments of Bernard Stiegler, generally refers to the universal decline in human perceptual capacities, leading to a state of impotence. Herein, *proletarianization* refers to a lack of *perceptual means of production* (rather than just in the usual Marxist sense of the means of production). This definition comes from Bernard Stiegler's oral explanation to me in 2019 and can also be referenced in his book ***Technics and Time***. I essentially continue this definition and similarly believe that one of the purposes of art is to reawaken a specific perceptual capacity. I will further elaborate on this concept in the main text.

<sup>5</sup> In late capitalism, (larger-scale) capital concentration, class inequality, and intellectual hegemony have become universal phenomena. This constitutes the condition of disablement discussed later in the text.

perceptual technology and emphasizes the potential and historical necessity of art inspiring a revolution in everyday life. In the exhibition proposal section, I provide floor plans and a curatorial plan, presenting the exhibition as several parallel topics. The intention is to occupy and disrupt public space, while to some extent immersing the audience in a sense of confusion in the live setting. The irregular space and the woven arrangement of works together create a hybrid, provocative narrative environment. This approach is intrinsically connected to the previously mentioned concept of playfulness.

# 1. Introduction: Background and General Objectives

## 1.1 Historical Context and Main Concerns

For me, art contains an inherent self-interruption—each rupture creates a potential for art, a so-called *artistic moment*. In contrast, technology tends to preserve continuity and maintain existing structures.

We must continuously create art that interrupts perception or disrupts common sense, in order to pathologically break habits and uncover new possibilities within everyday life. I understand this kind of art as a form of action-philosophy in the Nietzschean and Heideggerian sense. At the same time, such *Art - Actions* offer a latent capacity for the *multitude* to maintain heightened awareness toward the structural traps and ideological formations embedded in daily life. Ultimately, this awareness could converge into a conceptual revolution. And the point of departure for such a state of perceptual alertness is an everyday-life revolution grounded in art.

In terms of visual style and intention, my artistic practice inherits the formal features and spirit of early performance art, conceptual art and activist art. Theoretically, I draw rigorously from the French tradition of critical philosophy and sociology—particularly Bernard Stiegler, Gilles Deleuze and Michel Foucault—while also synthesizing it with the existential line of thought represented by Nietzsche and Heidegger. My aim is to formulate an aestheticized action philosophy and to faithfully enact it in my practice, which forms the basis of my artistic worldview.

My central concern lies in how contemporary society, through rigorous systems of epistemology, ideology and daily repetition, has constructed an unprecedentedly massive and self-replicating information system. Within this system, human perceptual capacities are increasingly outsourced; our ability to reflect and resist is gradually diminished, until we become wholly dependent on externalized, technologized organs. This condition results in a widespread state of *dysfunction* and *perceptual impoverishment*<sup>6</sup>. That is, we are exposed to more and more information, yet our capacity for perception itself is declining. This is the state of dysfunction produced by *Technologized perception*. Knowledge, feeling and emotion are increasingly governed by preprogrammed systems—while still being packaged in the comforting illusion of introspection and independent thinking. Similar concerns are echoed in Guy Debord’s notion of *the accumulation of spectacular images*<sup>7</sup>, or in Giorgio Agamben’s idea of a *ubiquitous and vast apparatus-network*<sup>8</sup>. This network perpetuates itself through the internalized self-regulation<sup>9</sup> of its human subjects.

As this system operates ceaselessly, every human perceptual function gradually falls under the governance of technological mechanisms. Just as wisdom teeth have become vestigial due to the

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<sup>6</sup> Stiegler, Bernard. *Art in the Anthropocene: Bernard Stiegler’s Lectures at China Academy of Art*. Translated by Xinghua Lu and Yuk Hui, Chongqing: Chongqing University Press, 2016, p. 22

<sup>7</sup> Debord, Guy. *Society of the Spectacle*. Translated by Zhang Xinmu, Nanjing: Nanjing University Press, 2005, p. 2.

<sup>8</sup> Agamben, Giorgio. *What Is an Apparatus? and Other Essays*. Stanford: Stanford University Press, 2009, p. 24

<sup>9</sup> Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Liu Beicheng and Yang Yuanying, Shanghai: Sanlian Bookstore, 2012, p. 55.

refinement of processed food<sup>10</sup>, one may ask: as perception becomes fully technologized, will our perceptual faculties fall into disuse? Over time, will the human brain and its sensory capacities deteriorate to the point of vanishing? Will it be that, two thousand years from now, the human eye can only see 30 centimeters ahead—the distance from the eye to the screen—and the ear can only register the faint sounds of in-ear headphones?

Thus, the crisis of dysfunction becomes the primary challenge—and target—of artistic resistance. In my view, this dysfunctional system is built upon four major dimensions: the experience of time, emotional structures, spatial order, and spiritual worship (or political illusions). My work operates within this critical context. I attempt to analyze how illusions are constructed within each of these fields, while also using my work to provoke, reenact, or disrupt them. I try to carve out fissures of possibility within fixed structures—to demonstrate the ontological necessity, in this age of dysfunction and control, for the human subject to symbolically confront and reflect upon the world.

## 1.2 Overall Objectives of the Practice

In the midst of this widespread deprivation, humanity gradually enters a state of numbness and submission. In everyday terms, this means that human subjectivity has been lost: from morning to night, although people appear to act with their own bodies, these actions are, to a large extent, guided and controlled. This is what Bernard Stiegler describes as a state of *de-*

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<sup>10</sup> To a certain extent, it also causes suffering in the host today. This *outdated structure* is in conflict with the *contemporary organism*. A recent tooth extraction made this point clearer to me. Is it possible, therefore, to think that today's remaining critical faculties are in fact in agonizing conflict with entertainment culture, and that the result is: extraction?

*individuation*—a generalized *proletarianization*. In response to this structural crisis, my practice proposes the concept of an *everyday life revolution*, a notion adapted and reformulated from the practices of the Situationist International. That is: a conscious interruption of the routine scripts of daily life. The modes of interruption can be violent, playful, or conceptual—but the key lies in searching for alternative options outside the framework of established facts.

In Situationist terms, this entails the continuous demand to revolutionize the social reality of the present, with a theoretical emphasis on critiquing everyday life. The ultimate aim is to construct *concrete situations*<sup>11</sup> that enable more complete modes of human existence.

This playful reconfiguration of situations also echoes Giorgio Agamben’s strategy toward dispositifs (apparatuses): *profanation*<sup>12</sup>—the act of reclaiming possibilities that have been captured by such apparatuses. It aligns with Situationist ideas such as *dérive* (drifting) and *détournement* (diversion), which seek to break fixed rules through gamified interventions and to open new avenues of perception from within the closures of ideology. Thus, this form of practice can be seen as a type of *activism*, or more precisely, an *action-philosophy*.

Stiegler writes that art “...will always remain fundamentally suspicious<sup>13</sup>.” In my understanding, this *suspiciousness* is a defining characteristic of art. Every attempt to construct a new possibility will necessarily produce a disruptive effect within the present moment—and will eventually risk

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<sup>11</sup> Debord, Guy. *Society of the Spectacle*. Translated by Zhang Xinmu, Nanjing: Nanjing University Press, 2005, p. 4.

<sup>12</sup> Agamben, Giorgio. *What Is an Apparatus? and Other Essays*. Stanford: Stanford University Press, 2009, p. 27

<sup>13</sup> Stiegler, Bernard. *Art in the Anthropocene: Bernard Stiegler’s Lectures at China Academy of Art*. Translated by Xinghua Lu and Yuk Hui, Chongqing: Chongqing University Press, 2016, p. 45

becoming a new canon itself. Therefore, we must constantly dismantle, constantly uphold the suspicious nature of definition itself.

In this sense, art is inherently political—not necessarily as political *performance*, but as concrete, daily and practical politics. It is a form of *civil disobedience* aimed at reclaiming capacities that have been taken away. From this perspective, contemporary artistic practice inevitably carries traces of anarchism or nonviolent non-cooperation. I believe that art is a quintessential *weapon of the weak*<sup>14</sup>—a form of subtle, everyday, and low-profile resistance against systems of cultural control, meant to prevent the self-destruction of human potential. In a time when control technologies have intensified to the point where large-scale revolution is increasingly impossible, art offers an alternative response. This is why Joseph Beuys' claim that *everyone is an artist* should not be understood merely as the belief that everyone possesses artistic potential in the traditional sense<sup>15</sup>, but rather as a declaration that everyone *has to be an artist*—each person *must* engage in acts of disruptive creation within their own sphere.

My practice unfolds within this social and theoretical framework. I aim to further dissect the detailed structures of the cultural system—including the disciplining and illusory modes of four key domains: the experience of time, emotional patterns, spatial orders, and political belief. Correspondingly, I conduct destructive explorations and playful interventions within these areas. Together, these practices form the integrated theme of my project: *everyday life revolution*.

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<sup>14</sup> Scott, James C. *Weapons of the Weak: Everyday Forms of Peasant Resistance*. Translated by Xudong Zhao, Beijing: SDX Joint Publishing Company, 2017.p30

<sup>15</sup> This is often *downgraded* to a slogan for enrollment in early childhood art education or adult art education. In fact, it should be the slogan of the revolutionaries. Everyone is an artist, everyone is a constant self-revolutionary.

## 2. Rational Era and Industrial-Enlightenment Time Regime—

### Reflection on Temporal Structure

This chapter primarily discusses my reflections on the structure of time and my critical response to this condition through artistic practice.

In my understanding, the mechanized structure of time, which has been taken as common sense since the Enlightenment, is deeply intertwined with the development of capitalism. Today, time has become a co-conspirator in capitalist expansion—a deeply internalized and seemingly inescapable structure. Through systems of discipline and punishment, it has produced mechanisms of social control and efficient self-management, sustaining the stable operation of an exploitative society while fostering profound self-internalization in each participant. As such, the structure of time is closely linked to perceptual and emotional structures. The time system of the industrial world functions as a mechanism of social management and is embedded with an underlying ideological agenda.

I advocate for exploring what I call *bodily time*—a decentralized mode of time grounded in subjective perception. This involves continuously returning to the body in order to sense an alternative temporality through the bones, blood, breath, and physical presence. In doing so, it challenges the ideologically saturated notion of mechanical time. This practice contains a tendency toward primitivism, while also opening space for an ironic, critical mode that punctures our dependence on mechanized time.

Historically, artists like Tehching Hsieh have taken this critique to an extreme through his durational year-long performance works, exposing the absurdity of internalized control structures. Marina Abramović, in a softer and more meditative approach, supports the idea of “returning to the body.” Artists such as On Kawara and Hsieh have played with the definitions of time and temporal systems throughout the twentieth century. My work in this section continues a dialogue with them, focusing on the embodied experience of time within specific contexts, while ironically searching for the traces of how mechanical time has structurally rewritten human cognition.

## 2.1 Conceptual Background: The Biopolitics of Time and Its Self-Management

In 2020, a widely discussed article titled *Delivery Riders, Stuck in the System* revealed how China’s largest food delivery platforms used AI models to strictly control couriers’ schedules and delivery speeds. The time allocated per order was continuously reduced, forcing riders to speed, run red lights, and ride against traffic—forms of labor dictated by algorithmic control and disciplinary systems<sup>16</sup>. Here, *natural time* is alienated into a system of control and punishment, one so pervasive it pushes individuals to the brink of risking their lives. This phenomenon seems to affirm Marx’s assertion that, for capital, “time is everything, man is nothing; he is at most time’s carcass<sup>17</sup>.”

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<sup>16</sup> Lai, Youxuan. "Delivery Riders, Stuck in the System." *People*, 2019. URL: <https://mp.weixin.qq.com/s/Mes1RqIOdp48CMw4pXTwXw>. English translation reference of this article: Hansen, Peter. "Delivery Riders, Stuck in the System." Sep 12, 2020. URL: <https://medium.com/@daokedao1234/delivery-riders-stuck-in-the-system-translation>

<sup>17</sup> Marx, Karl, and Friedrich Engels. *Collected Works of Marx and Engels*, Vol. 4. People’s Publishing House, 1958, p. 97.

As a result, this regime of time has evolved into a *biopolitical* system. “Time is the operator of punishment<sup>18</sup>.” The regulation of biological rhythms and everyday lifestyles, and the relationship between lived time and political power, is embedded in “the factory clock, the timer on the assembly line, and the calendar in the prison<sup>19</sup>.” This discipline creates surveillance and self-surveillance, ensuring that the body is fully invested in the system at all times.

The time system produced by industrialized modern society is rhythmic—but not in the sense of natural cycles. It is shaped by industrial and economic cycles that govern the pace of daily life. When this rhythm becomes internalized, the reproduction of the capitalist system is realized through the human body itself. “What characterizes modern techniques of power is not merely their capacity to repress or directly control bodily behavior, but their systematic production of that behavior<sup>20</sup>.” As a result, contemporary individuals are drawn into industrial rhythms and subjectivities that are fundamentally not their own. The human being becomes the result of a bourgeois apparatus of power. Giorgio Agamben notes that the modern experience of time is a specific, abstracted, and dead experience<sup>21</sup>.

From this perspective, we have never truly *possessed* the ability to perceive time or remember it in a meaningful way. Moving from structural control to emotional experience, we realize that because we have never lived through *real* time, we have also lost the capacity to experience

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<sup>18</sup> Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Liu Beicheng and Yang Yuanyang, Shanghai: Sanlian Bookstore, 2012, p. 121.

<sup>19</sup> Ibid, p. 55.

<sup>20</sup> Foucault, Michel. *The Society of Punishment*. Translated by Chen Xuejie, Shanghai: Shanghai People's Publishing House, 2016, p. 63.

<sup>21</sup> Agamben, Giorgio. *Infancy and History: The Destruction of Experience*. Henan: Henan University Press, 2011, p. 82.

authentic emotion in *originary time*. The emotions we do have are either accelerated, controlled, or indifferent—devoid of self. Because “we have never made the time we experience into *our own* time<sup>22</sup>.” In this sense, our experience of time under mechanism and modernity is evidently alienated.

The deeper this alienation is internalized, the more it becomes a prison—a perpetual machine. Like the endlessly accelerating delivery rider, once inside the system, nothing can be stopped. This echoes Bernard Stiegler’s warning: the more powerful humanity becomes, the more the world tends toward *dehumanization*<sup>23</sup>. Under such conditions, it is necessary to remain sensitive to the temporal regime and expose the alienating nature of this unnatural structure of time.

## 2.2 Dialogues and Practices: Exaggerated Reenactments and Parallel Orders

In response to the loss of temporal sensitivity and to challenge the ways in which the mechanistic view of time in industrial society subtly shapes human behavior, my works explore the *play* of time through spatial arrangements. Broadly speaking, my practice follows two strategic directions: one involves an ironic reenactment or exaggeration of time regimes; the other seeks an alternative, embodied rhythm of time.

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<sup>22</sup> Rosa, Hartmut. *Acceleration: The Change of Time Structures in Modern Society*. Translated by Dong Lu, Beijing: Peking University Press, 2015, p. 193.

<sup>23</sup> Stiegler, Bernard. *Technics and Time 1: The Fault of Epimetheus*. Translated by Pei Cheng, Nanjing: Yilin Press, 2012. p. 76.

In terms of curatorial arrangement, a single space will be dedicated to all my works concerning time, creating for the audience a disorienting sense of temporal confusion. Regarding the strategy of *reenactment*, I will present documentation from two "One-Year Performance" projects:

The first is ***Pulling a Tree***, a one-year performance, presented as a single-channel video. Over the course of a year, I selected a random tree in Winnipeg's King's Park. Each day, I spent time dragging this tree, attempting to alter its shape. I persisted for a year, observing whether my efforts would produce any visible result. The second piece is ***Take Care of Yourself: Today I had Instant Noodles, what a Happy Day***, a one-year performance involving social media images and printed photographs (each with a timestamp). I forced myself to eat instant noodles every single day for a year. Each day I photographed the noodles—mundane, repetitive, unadorned—and posted them to social media along with the date. In the exhibition space, 365 images will be displayed to cover a small wall, each marked with the corresponding day. Meanwhile, audiences can also view the record on the social media account. Both of these works are, quite obviously, homages to Tehching Hsieh's one-year performances.

Another work aimed at *disrupting the order of time* is an experimental sound piece titled **149**, an experimental composition for two-channel or eight-channel audio: each participant counts from 0 to 149 (a randomly selected number) at their own pace. The resulting voices create a strange rhythm—at once overlapping and individually distinct. This sound installation will be played periodically through speakers suspended from the ceiling.

For the strategy focused on *bodily time*, I present several absurdist works. For instance, ***Penis Clock***, a series of experimental images and video (as sequential photography or single-channel video). I photograph my penis starting from its erect state at 12 o'clock, and then every hour as it gradually shrinks, completing a full circle back to its flaccid state. It is a metaphorical reflection on time and gendered power.

Some works occupy the intersection of the two strategies. For example, ***Selfie All Day***: over the course of 24 hours, I took one selfie per minute, maintaining the same background and facial expression. As the day progressed, subtle changes appeared on my face, revealing the strain of the performance. Another work, ***Entering Time***, is a durational performance presented as a single-channel video: I use my arm to imitate the hands of a clock, performing the complete motion of a 24-hour clock cycle. I stand in front of the camera for the full 24 hours.

These works collectively reflect the contemporary conditions of the temporal regime, while subtly questioning its structures. They are often long, repetitive, exaggerated, and boring—deliberately so. At the same time, they gesture toward the possibility of entering a bodily sense of time, to experience another mode of perception. I am also exploring how these works can be juxtaposed. In a relatively confined space, the combination of ghostly audio, single-channel video, and printed images creates a sense of temporal disorder and disruption of systemic time.

### 3. Attention Deficit Syndrome: Emotion, Affect, and Technologized Perception

#### —Reflection on Perceptual Structure

The main consideration of my work is how technology, as an external organ, subtly interacts with human consciousness—and to what extent this relationship contributes to the *proletarianization* of the individual. Following Bernard Stiegler, who warned of a world entering an era of *generalized sensory impoverishment*, I take this condition as both the core concern and the point of departure for my artistic investigation.

#### 3.1 Conceptual Background: Automated Emotions and the Paradox of Organs

In my view, both the societal systems of late capitalism—the American model—and the semi-neoliberal, semi-bureaucratic authoritarian system of China have, in their own ways, produced what could be called *automated emotion*. This form of emotional automation gives rise to a pre-programmed pattern of cognition and response: a world in which people seem to use the same products, consume the same images, repeat the same words, and express identical *opinions*.

Emotions, too, can be easily manipulated and directed. They become preset programs, while humans are reduced to rough biological vessels for commercialized - automated affect.

Neoliberal power techniques, ironically, exploit precisely the subjectivity of freedom<sup>24</sup>. Emotion thus becomes an effective medium for *psychopolitical control*—more elusive and harder to detect than direct coercion. This is precisely why platforms like TikTok, under the illusion of a timeless,

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<sup>24</sup> Han, Byung-Chul. *Psychopolitics: Neoliberalism and New Technologies of Power*. Translated by Guan Yuhong, Beijing: CITIC Press Corporation, 2019. p. 97.

frictionless experience, can so effectively shape one's emotional patterns. In this context, *freedom* and *desire* themselves become highly suspicious concepts. The practice of *freedom* might, in fact, be complicit in the passive process of de-individuation.

At its core, these *manufactured emotions* lead to a loss of affective capacity—what Bernard Stiegler refers to as *disaffectation* (*disablement*.) or *symbolic impoverishment*. According to Stiegler, the *disaffected* are those who have lost their *savoir-faire*—the know-how of lived experience<sup>25</sup>—because they no longer possess self-sustaining forms of knowledge. Beyond knowledge and moral judgment, even general aesthetic experience is now subject to transformation and fine-tuning by digital technologies.

Perception, in this framework, can be concretely understood as *attention*. And attention in modernity is paradoxical: on one hand, it is the foundation of individual freedom, creativity, and experience; on the other, it has become the structural basis for economic and disciplinary systems to operate efficiently<sup>26</sup>. Thus, the automation of perception and the resulting proletarianization of affect, is one of my primary concerns.

My artistic work seeks to confront this condition by grounding itself in embodied perception, attempting to trace a fragile trajectory from *expropriated attention* to the *recovery of attention*

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<sup>25</sup> Stiegler, Bernard. *Art in the Anthropocene: Stiegler's Lecture at China Academy of Art*. Translated by Lu Xinghua and Xu Yu. Chongqing: Chongqing University Press, 2016. p. 10.

<sup>26</sup> Clary, Jonathan. *Suspensions of Perception: Attention, Spectacle, and Modern Culture*. Translated by Shen Yubing and He Yugao, Nanjing: Jiangsu Phoenix Fine Arts Publishing House, 2017. p.10.

under the conditions of a capitalist world. I aim to create moments of *suspended perception*<sup>27</sup>—temporary exemptions from the normalized flow of daily life—opening space for what I call a state of emotional displacement. I am searching for a perceptual condition that is, at once, a state of total absorption and a possibility of absence or deferral.

### 3.2 Dialogues and Practices: Perceptual Interruptions and Immersive Rituals

I believe there are two primary approaches to the exploration of emotion in art history. The first is a mode of *restoring authentic emotion*, which involves a kind of transcendental contemplation—*immersing* oneself into the emotion of the moment. This often entails elements of mysticism or animism, and thus requires the work to create certain rituals of spiritual evocation. The second approach relies on external forces, such as *alternative perceptions*, to produce a provocative or destructive impact that disrupts the pre-programmed emotional patterns of everyday life. These constitute two effective modes of activation.

With this context in mind, my current practice attempts to balance sensory interruption with emotional immersion. Ideally, within carefully curated settings and under specific lighting conditions, the viewer becomes aware of their own emotional shifts through the work.

The primary piece in this section is ***Transferring Water: Relationship Tax / Consumption*** (Performance art, dual-channel video). A cup of water is passed mouth-to-mouth with eyes closed; in the process, some of the water is inevitably lost. I refer to this loss as the relationship tax, symbolizing the energy depletion within intimate relationships. In a second version of the

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<sup>27</sup> Clary, Jonathan. *Suspensions of Perception: Attention, Spectacle, and Modern Culture*. Translated by Shen Yubing and He Yugao, Nanjing: Jiangsu Phoenix Fine Arts Publishing House, 2017. p.6.

piece, the passing continues until the water is completely consumed—symbolizing a relationship pushed to the brink of collapse. Some viewers have reported experiencing a sense of despair in this repetitive gesture, while others feel the *persistence of love*—a devotion that endures even under conditions of mutual depletion. The dual-channel video features one main screen focused solely on the slow shift in the water level between two glasses. The sound of the glasses clinking and the background noise of water being passed will envelop the viewer.

Other works include: ***Disease*** (Experimental online performance, dual-channel video). A dialogical action between myself and a collaborator. The other continuously harms themselves in search of comfort or attention, while I remain detached, protecting myself and observing with indifference. This piece reflects the dislocation and inherent miscommunication within certain relationships. It is also an experiment in online witnessing and remote performance art. In the original version, participants could spontaneously join an online chatroom to watch or engage in mutual gazing.

And ***Spitting Contest*** (Live performance, single-channel video). Face-to-face with a collaborator, we spit at each other competitively. A referee loudly announces scores for each round. The act of humiliation—spitting—is transformed into a comedic game or competition. This work explores exaggerated indulgence, voluntary submission, and the active perception of shame. ***Rhythm 30*** (Live performance, single-channel video): My collaborator and I count aloud from 0 to 30, recording the process and then attacking or defending ourselves based on our respective rhythms. As our pacing becomes unsynchronized and mutual attunement dissolves, harm begins to emerge—a metaphor for communication breakdown and relational dissonance. ***Forks*** (Live

performance, single-channel video): I use a fork to pierce my arm, progressively approaching nerve-dense areas until the pain becomes unbearable. The resulting marks form a dense matrix of dots, which gradually fade over the following days.

These works, in part, force myself to enter into my own emotional states, or to engage in an intersubjective experience confirmed by the other's presence and perception. These performances often serve to amplify or compel focused awareness of emotion and perception, temporarily resisting the systemic production of surrogate emotions or emotional accelerators.

#### **4. Meat Grinder and Casino: Absurdity and Alternative Spaces in Space—Reflection on Spatial Structure**

##### **4.1 Background: Non-Space and the Permanent Curfew**

Raoul Vaneigem wrote in a Declaration on the Unified Urbanism: “All space is occupied by the enemy. We are living under a permanent curfew.”<sup>28</sup>

Similarly, in our accelerated society, space has become something we no longer truly see. It has turned into a realm of *non-places*<sup>29</sup>—spaces that are silent, without stories, without memory,

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<sup>28</sup> Gray, Christopher, ed. *Leaving the 20th Century: The Incomplete Work of the Situationist International*. London: Rebel Press, 1998, p. 26.

<sup>29</sup> Rosa, Hartmut. *Acceleration: The Change of Time Structures in Modern Society*. Translated by Dong Lu, Beijing: Peking University Press, 2015, p. 94.

without a sense of shared identity. People are passively cut off from the very spaces in which they exist. I believe the spatial logic of contemporary society increasingly reinforces mechanisms of control to fulfill some intrinsic purpose. Through specific arrangements and operational patterns, space shapes individual behavior, making people conform to certain systems of order<sup>30</sup>. As Henri Lefebvre put it: “Space is not only a result; it is also a process, the concrete expression of social relations<sup>31</sup>.” Under such politics of space, our actions are preconditioned to function as modes of reproduction, and the *everyday experience* of space itself becomes routinized and stripped of vitality<sup>32</sup>. In the face of this instrumentalization and politicization of space, and the resulting emptiness of meaning, it becomes necessary to explore the possibility of a *productive space*<sup>33</sup> or a *space of liberation*—a different space that can challenge the dominance of capitalist logic over spatial organization.

Against this backdrop, my work seeks to generate absurdity within a common sense space, as a way to rupture the structural illusions of everyday spatial environments. These *absurd presences* function as interventions that question the ideological disciplining embedded in spatial forms and patterns.

This series of practices will also be placed in the historical context of broad land art and specific site-specific art for dialogue and development. Joseph Beuys once created an abnormal negative

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<sup>30</sup> Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Liu Beicheng and Yang Yuanying, Shanghai: Sanlian Bookstore, 2012, p. 55.

<sup>31</sup> Lefebvre, Henri. *Critique of Everyday Life*. Translated by Ye Qimao and Ni Xiaohui, Beijing: Social Sciences Academic Press, 2017, p. 27.

<sup>32</sup> Stiegler, Bernard. *Technics and Time, 1: The Fault of Epimetheus*. Bloomington: Stanford University Press, 1998.

<sup>33</sup> Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith, Oxford: Wiley Blackwell, 1991.

space with honey and other substances on street corners. Similarly, the replicated negative space concrete house by Rachel Whiteread is also a famous subject of contemplation. *Absurdity* and *abnormality* are the main strategies of my works.

## 4.2 Dialogue and Practice: Heterotopias and the Game of Drift

In art history, provocations of space can be summarized into two approaches (or two operative structures): one is *playful destruction*, and the other is *mutual insinuation between presence and absence*. In various artistic practices, space is not merely a physical backdrop for works, but becomes a central medium that challenges the viewer's existing perceptions of environment, social relations, and power structures.

Building on this research, I attempt to construct *alternative spaces* through playful strategies—spaces akin to *heterotopias*<sup>34</sup>, with transformative potential embedded within real-life contexts. I hope these newly constructed spatial forms remain temporary and contingent—always open to question<sup>35</sup>. The *dérive* or *drift*, from Situationist theory, also informs my resistance to the instrumentalization of space. This method, through aimless, counter-conventional urban drifting, subverts established spatial orders and allows individuals to re-sense and re-experience the possibilities of space<sup>36</sup>.

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<sup>34</sup> Foucault, Michel. "Question on Geography", in Colin Gordon(ed.), ***Power/Knowledge: Selected Interviews and Other Writings***, 1972-1977, New York:Pantheon, 1980, p.49.

<sup>35</sup> Foucault, Michel. "Of Other Spaces." ***Diacritics***, vol. 16, no. 1, Spring 1986, pp. 22–27.

<sup>36</sup> Debord, Guy. ***Theory of the Dérive***. Les Lèvres Nues #9, 1958.

Some examples of my practice include: ***Great, We Now Have Another Commercial Painting*** – Installation: an obstacle is placed in the space, forcing hurried passersby to pause for a few seconds and question their otherwise familiar surroundings. ***70 Chickens*** – A documentary proposal: seventy chickens are raised within the exhibition space. Their sounds and odors form an annoying, compulsive part of the viewing experience. The project will be presented through documentation and a proposal, inviting the audience to imagine an alternate version of the space.

***Hugging in Elevators*** – Live performance: at various locations, my collaborator and I, nude, embrace silently in a corner of an elevator, inducing discomfort and spatial doubt in those who enter these otherwise routine and regulated spaces. ***Starbucks*** – Sound installation: a live recorder is placed at the busy Starbucks counter on campus. In the exhibition's restroom, speakers broadcast this audio in real-time—the mechanical sounds of coffee-making and order-taking reverberate through the toilet space. In this *artified* environment, I introduce the discordant noise of repetitive, mundane daily service labor. ***Jumping to Art*** – Performance art, single-channel video: one day, instead of walking to school as usual, I chose to frog-jump all the way to the art school. Beginning at my front door, I hopped through every familiar location—parks, roads, grass, and concrete—until I reached the art building. It took six hours, from bright sunlight to darkness. Ironically, the art school's door was locked. I attempted to jump toward art, but art refused me. It all ended in vain.

This leap—from one extreme to another—though foolish and futile, enabled a phenomenological reappearance of everyday surroundings. It became a small revolutionary gesture in daily life:

challenging habitual behavior at every potential moment. At the same time, my actions created confusion among accidental onlookers in public space. And ***No Parking for Non-Motorized Vehicles*** – Installation: next to the Ai Weiwei sculpture at the University of Manitoba, I placed a traffic sign that’s highly specific to China: “No Parking for Non-Motorized Vehicles.”

These works are grounded in the concept of *spatial play*, creating a sense of absurdity within space, or prompting a rethinking and intervention in how we perceive space habitually. Through such small-scale games, viewers are given the opportunity to reimagine spaces that have otherwise become objectified. Perhaps this allows participants to gradually understand that “social order is a process, not a thing<sup>37</sup>”, a realization crucial for broader intellectual emancipation. To some extent, these practices echo Claire Bishop’s claim that art should not stop at transforming physical space, but should act as a *laboratory of collectivity*.<sup>38</sup> That is to say, the artistic challenge to space is not only physical, but also (potentially) social and political. Through the creation of *heterogeneous spaces*, artists grant audiences new modes of experience, turning art into an effective tool for social critique.

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<sup>37</sup> Harvey, David. ***The Space of Hope***. Translated by Hu Daping, Nanjing University Press, 2006. p.4

<sup>38</sup> Bishop, Claire. ***Artificial Hells: Participatory Art and the Politics of Spectatorship***. Translated by Hongtao Lin, Beijing: The Art Collecting Press, 2015.

## 5. New Gods, False Gods, and Iconoclasm—Reflection on the Politics of Identity and the Illusion of Community

This section points to the political illusion and the illusion of the *authoritative* and *eternal* nature of images. It reflects my contemplation on contemporary iconography, the image-ideology relationship, the cult of authority and the abuse of technology. However, my practice mainly focuses on political satire and a deconstructive reflection on the prevalent cult of authority in China.

### 5.1 Concept Background: Political Illusion and the Worship of Authority

Today, simulated and digital images are not only tools for the production of desire in capitalist society, but also mechanisms of social control. In a certain sense, the image itself *is* control. It creates the illusion of democratically generated visuals, reinforcing the automatized state of citizens within consumer society. Through the *never-ending present* cultivated by platforms like Instagram and TikTok and their precisely targeted content, we can sense the false happiness this illusion produces. While the *aura* of images has continually diminished through mechanical reproduction, capitalism attempts to re-empower certain images in new ways<sup>39</sup>. Photography on social media embodies this mechanism: through filters, algorithms, and branding, some images are endowed with a form of *sacredness*, generating new visual power structures—even prompting blind devotion to the content they carry.

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<sup>39</sup> Clary, Jonathan. *24/7: Late Capitalism and the Ends of Sleep*. Translated by Xu Duo and Shen Hexi, Nanjing: Nanjing University Press, 2021, p.147.

Propaganda and ideology have created a new kind of deity. The information history of the 20th and 21st centuries is filled with the emergence of various *new gods*—from political leaders and art celebrities to Internet influencers. Images and narratives have become central tools in constructing authority. Within the art world, the myth of the artist has also become a key element in determining market value.

Benjamin Buchloh fiercely criticized the myth-making around Joseph Beuys, arguing that Beuys crafted a cult of personality through images and discourse, attempting to re-enact a fascistic vision of art<sup>40</sup>. More obvious, of course, is the idolization of political figures and the cultivation of ideological devotion. From the 1950s to the 1970s, China's frenzied personality cults ultimately led to catastrophe—a pattern that repeated itself in many other communist states.

In response to such an image-ideological context, my work aims to deconstruct the *visual-system* by questioning fixed memories and internalized patterns. It attempts to reveal how image regimes shape social perception and how new meanings can emerge through disruption and recomposition. Thus, seemingly mundane cultural constructions—such as overlooked texts or taken-for-granted language—become objects of inquiry. Text, cultural memory and idioms can all be reexamined. The related concepts of *identity* and *community* are also open to critical reflection.

Due to my personal background and research interests, this section of my practice largely focuses on the political conditions in China, centering on the reconstruction of Communist

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<sup>40</sup> Buchloh, B. H. D. *New Avant-garde and Cultural Industry: Collection of Art Criticism in Europe and America from 1955 to 1975*. Translated by He Weihua et al. Nanjing: Jiangsu Phoenix Art Publishing House, 2014. p. 42.

propaganda memory and offering a critical response to China's current social situation and political culture.

## **5.2 Dialogues and Practices: Narcissistic Machines and the Deconstruction of Grand Narratives**

In art history, many predecessors have challenged and teased the ideology of culture and imagery. For instance, Zhang Dali's work reveals how political propaganda images are modified and manipulated. Huang Yongping's *Washing Machine* symbolically mixes Chinese and Western art histories to critique the power dynamics between cultures. Xu Bing's *Book from the Sky* employs traditional woodblock printing techniques to create unreadable pseudo-characters, questioning the relationship between language and power. Wang Guangyi and Ai Weiwei have attempted to insert elements of global capitalism into modern political propaganda images, creating a jarring contrast. Together, these artists generate a sense of cultural vertigo and question the supposed *natural legitimacy* of culture and consciousness.

Continuing in this tradition, my practice also constantly questions habitual images and cultures. I reflect upon and reinterpret cultural traces that have become part of internalized memory structures. Ultimately, I aim to dismantle and interrogate the fabricated aura surrounding these cultural remnants through acts of defamiliarization and contradiction. This conceptual approach runs through all of the works in the exhibition.

One of the works, ***To give you an Explanation*** is a performance piece presented in a single-channel video. In the video, I sing the Chinese version of *The Internationale*. After every two lines, a black tape is placed over my mouth. I continue singing until my mouth is completely sealed, and I can only utter primitive sounds to finish the song. I also plan to produce a vertical-format version in French. This work responds to the changing attitude in China toward classic communist songs. In the 1950s and 60s, they were used as tools of cultural propaganda. But today, with the communist dream fading and the stark divide between rich and poor leading to the loss of grand narratives, the song's meaning has shifted. In certain public settings, singing this song can even result in punishment. The CCP considers some of its lyrics potentially dangerous.

Another work, ***Advanced Language*** is a text-based piece. In the Chinese-speaking context, many sensitive words are censored, often replaced with asterisks. Over time, people began using the Roman alphabet to substitute for censored words. I applied this same transformation to the Chinese Constitution, substituting or blocking words to create an absurd and powerless tone. Based on this text piece, I also created a performance video titled ***Adding 3 Grams to the Constitution***. I weighed a printed copy of the Chinese Constitution, then used a black marker to censor *untimely* words within the text. After fully redacting it, I weighed it again. The increased weight represents the labor I put into altering the text. This work satirizes the fragmentation and tension in Chinese political propaganda. In our upbringing, we were taught that China is the most democratic, free, and equal country in the world, with a mission to liberate all of humanity. However, in everyday conversation, words like *democracy* and *freedom* are labeled as Western deceptions, and on Chinese Internet platforms, these words are often automatically censored.

People are thus forced into believing that their country is highly democratic while simultaneously accepting that democracy is a lie. This results in a fundamental contradiction and a form of psychological disintegration. ***The Key Code*** is a print-based work. On a large wall, I displayed Xi Jinping's full 18-digit ID number in oversized poster typography. This piece explores the paradox between privacy and control. In another version, I mass-produced Xi Jinping's ID using a printing press.

Beyond political satire, I also try to provoke myths surrounding artists and the narcissistic worship of personal image. ***To Afif, Duchamp in 2024*** is a dual-channel video performance that functions as both a tribute and a parody of Afif and Duchamp. In the video, my collaborator and I seriously dressed each other as urinals. We signed each other's backs and eventually urinated on the *urinal* before walking away. The dual-screen format blurs relationships of power, gender, and objectification, placing the audience in a state of confusion and hesitation. Afif is known for collecting replicas of Duchamp's *Fountain* from around the world; this piece serves as an additional archive donated to him.

Another related series is titled ***Frankie May Is a Good Artist***, a print and sound installation. A speaker placed in the corner of the gallery intermittently plays ghost-like voices saying, "Frankie May is a good artist," featuring voices from a diverse range of people. On the walls inside and even in public spaces outside the exhibition, I hung large silkscreen prints displaying only the name *Frankie May*. This is a self-imposed game of narcissism and fame. At the same time, it tests the idea that "a lie repeated a thousand times becomes truth" in the art world. To accompany this, I have created a social media account for this *great artist*, which visitors can follow on-site.

On the exhibition's opening day, I will carry out a live performance over several hours. I will invite everyone I meet to sign a statement that reads: "***On 23th June, 2025, I confirm that I met Frankie May,***" with both of our signatures. All these documents will be displayed on the wall in real time, serving as proof of my existence as a fictional artist.

## **6. Conclusion: Perceptual Skills, Starting from Everyday Life Practices...**

For me, the context of all my practices lies in the pervasive desire production and self-replicating mechanisms created by contemporary society. This mechanism produces a perception mode that is colonized by technology. In response, I emphasize the need to restore or find a new perceptual technique to sharply pierce through the illusions created by landscapes. Through the analysis in my first chapter, I believe that art must inherently contain a continuous self-reflexivity, and this ability to oppose must also be reflected in everyday life—that is my topic: everyday life revolution.

Thus, my works are based on an ongoing dialogue with art history. Influenced by Duchamp, Beuys, and the experimental spirit of the Fluxus movement, I try to initiate destructive conceptual games in various aspects of daily life. I attempt to establish a new, decentralized *perceptual technology* that goes beyond the thoroughly colonized and illusionary *technologized, homogenized perceptual modes* of late capitalism.

This transformation is based on a true art, that is, the art of insisting on anti-art. In my opinion, in contemporary society, the survival mode of art must constantly interrupt itself, constantly *anti-art* itself, in order to escape the fate of being co-opted repeatedly or directly plunged into the greasy destiny of *industry painting* that satisfies the taste of the middle class. Art will survive and only survive in the form of anti-art. And by continuously challenging the existing system, constantly being in danger, it will achieve true development. In this way, there is a symbolic representation of the possibility of reclaiming lost and hidden knowledge.<sup>41</sup>

However, as with the motto of modernist poetry, the point is to remain vigilant: "Make it new," which implies an overwhelming unidirectional pressure of time. Pure destruction and challenge are never the end goal. Postmodernism abandoned the total critique of social reality, abandoned totality and utopia, and blindly pursued difference and diversity, theoretically falling into what Hegel called the *evil infinity*, politically suffering from a metaphysical euphoria of eternal revolution<sup>42</sup>. As emphasized by Jameson, "This euphoria, I personally believe, is only a compensatory form when true (or totalizing) politics are no longer possible<sup>43</sup>." In this form, politics is emptied of revolutionary content and becomes a capricious form of personal venting. Beyond the playfulness of discourse, it is essential to remain vigilant, to maintain a sober, determined, and calm analysis of power relations within events. In other words, we cannot be

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<sup>41</sup> Foucault, Michel. ***Society Must Be Defended***. Translated by Qian Han. Shanghai: Shanghai People's Publishing House, 1999. p.191.

<sup>42</sup> Wang, Xingfu. "Space Philosophy and Space Politics: An Interpretation and Critique of Foucault's Heterotopia Theory." ***Studies on Issues of Modernity***, vol. 8, no. 2, 2014, pp. 45–62.

<sup>43</sup> Jameson, Fredric. ***Postmodernism, or the Cultural Logic of Late Capitalism***. Durham, NC: Duke University Press, 1991, p. 330.

content with merely destruction, or linger in the realm of intellectual games of conceptual art, feeling proud of ourselves. This does not reach a true deviation or resistance.

Currently, my works attempt to question mechanical event systems, guiding or preconceived emotions, instrumentalized spaces, and the habitual cultural-belief-identity structure. By analyzing the ideology or cultural-industrial mechanisms behind them, I point out the exploitation inherent in these patterns, both economic and intellectual. Furthermore, I attempt to experience bodily time, focus on present emotions or embodied perceptions, create absurd or playful spaces in space, and sarcastically destroy culture and belief to carry out small-scale blasting of this system. At the same time, I also hope to create a practice model that arouses viewers' or participants' common practices and reflections.

This distinction of categories is not fixed; the same work can simultaneously involve emotion and space, or politics and time. This classification is merely for the sake of understanding and for conveniently seeing the details of this overarching, broad revolutionary discourse.

Ultimately, the purpose of my entire body of work is: through a large amount of performance art, installations, and experimental video, I aim to demonstrate a *daily life practice* based on artistic practice, continuously exploring the boundaries of daily concepts and possibilities. Through *deviation* and *drifting*, I question habitual emotions, time, space, and belief rituals. Through the impact of art, I aim to awaken a highly subjective and artistic *everyday life revolution* to address the universal disempowerment and perceptual proletarianization brought about by late capitalism.

## Bibliography

- (1) Agamben, Giorgio. *Infancy and History: The Destruction of Experience*. Kaifeng: Henan University Press, 2011.

This book discusses issues related to memory, perception, and experience. I have selected some of its discussions on temporality and the origins of time consciousness as key references for this article.

- (2) Buchloh, Benjamin H. D. *New Avant-garde and Cultural Industry: Collection of Art Criticism in Europe and America from 1955 to 1975*. Translated by He Weihua et al., Nanjing: Jiangsu Phoenix Art Publishing House, 2014.

This book is a collection of Professor Buchloh's art criticism, discussing key modernist artists from the perspective of cultural industry and social production. I chose the author's analysis of Beuys, which significantly damaged Beuys' reputation in the United States. Professor Buchloh analyzes how Beuys built his myth, created insincere confessions, and implicitly reconstructed art fascism. This article cites these analyses in discussions of new gods and false gods.

- (3) Berger, John. *Ways of Seeing*. Translated by Dai Xingyue, Guilin: Guangxi Normal University Press, 2005.

This is a key text on visual culture. In the analysis of capitalist desire, advertising, and the era of mass images, this article cites Berger's analysis in the final chapter of this book. He critically points out the falsehood in the capitalist image landscape and how advertising rewrites and controls human desires.

- (4) Baudrillard, Jean. "The Vanishing Methods." *Visual Culture Reader*. Guilin: Guangxi Normal University Press, 2003.

My thesis cites some descriptions of the concept and phenomenon of images by the author in the discussion of images and illusion.

- (5) Brownlee, David B. ***Out of the Ordinary: Robert Venturi, Denise Scott Brown and Associates Architecture, Urbanism, Design***. Philadelphia: Museum of Art, 2001.

A critical overview of the architectural theory of Robert Venturi and others. I quoted some of the author's discussions to support some content in the spatial analysis chapter.

- (6) Clary, Jonathan. ***Suspensions of Perception: Attention, Spectacle, and Modern Culture***.

Translated by Shen Yubing and He Yugao, Nanjing: Jiangsu Phoenix Fine Arts Publishing House, 2017.

This book discusses the issues of attention and modernity and interestingly discusses the state of advancement and interference in perceptual abilities caused by the development of modernity. My thesis references many concepts and arguments from this book in the analysis of perception and emotion.

- (7) Clary, Jonathan. ***24/7: Late Capitalism and the Ends of Sleep***. Translated by Xu Duo and Shen Hexi, Nanjing: Nanjing University Press, 2021.

This book discusses how capitalism occupies and deprives participants of time, analyzing the overall exploitation and explicit consequences of capitalist society from the perspective of sleep deprivation. Chapters Two and Three of my thesis draw upon several key arguments from this book, particularly its discussions of the cultural logic of temporal systems, their effects on everyday life, and the role of passive affect under late capitalism.

- (8) Debord, Guy. ***Society of the Spectacle***. Translated by Zhang Xinmu. Nanjing: Nanjing University Press, 2005.

This book is one of the most famous texts of the Situationist movement. It provides an in-depth political-economic analysis of the causes of the capitalist spectacle and discusses various phenomena and consequences. My thesis cites some viewpoints from this book in the discussion of fake desires and manufactured emotions.

(9) Deleuze, Gilles. ***Deleuze on Foucault***, translated by Yang Kailin, Nanjing: Jiangsu Education Press, 2006.

This book is Gilles Deleuze's critical analysis of Michel Foucault's view of power and social structure. I cited some of Deleuze's summaries of Foucault's viewpoints as references for the overall arguments in the third and fifth chapters of my thesis.

(10) Foucault, Michel. ***Discipline and Punish: The Birth of the Prison***. Translated by Liu Beicheng and Yang Yuanying, Shanghai: Sanlian Bookstore, 2012.

This book is evidently a core document of Foucault's analysis of power and discourse structures in modern society. It discusses Foucault's micro-observations of power operations, analyzes the types and processes of disciplinary systems in modern society, and creatively points out how power internally transforms perceptual patterns. My thesis statement extensively quotes and references analyses from this book as references for discussions on internalized control and how time systems discipline in the second and third chapters.

(11) Foucault, Michel. ***The Society of Punishment***. Translated by Chen Xuejie, Shanghai: Shanghai People's Publishing House, 2016.

Another text on Foucault's analysis of power. This article also cites the analysis of surveillance, punishment, and self-monitoring from this book as supporting materials.

(12) Foucault, Michel. ***Surveiller et Punir***. Paris. Gallimard, 1975.

The French version of Foucault's ***Discipline and Punish***. I compared some differences in the definitions and discussions of key terms here.

(13) Foucault, Michel. "Question on Geography." ***Power/Knowledge: Selected Interviews and Other Writings, 1972–1977***, edited by Colin Gordon (ed.), New York: Pantheon, 1980, pp. 63–77.

Foucault's thoughts on spatial and geographic issues, as described in this article, concern the relationship and historical evolution of geography and power. My thesis cites some of his thoughts.

(14)Foucault, Michel. ***Diacritics***, vol. 16, no. 1, Spring 1986, pp. 22–27.

This article discusses Foucault's general analysis of the concept of Other Spaces. My thesis uses this concept and combines it with other spatial theories to discuss the possible establishment of a productive space.

(15)Foucault, Michel. ***Dits et écrits 1954–1988***. Paris: Gallimard, 1994.

My thesis cites some of Foucault's thoughts on concepts and perception from this book.

(16)Gray, Christopher, ed. ***Leaving the 20th Century: The Incomplete Work of the Situationist International***. London: Rebel Press, 1998.

This book is a comprehensive introduction to the development of the Situationist movement. In my thesis, I quote a passage where the author provides a dramatic analysis of the social environment.

(17)Honneth, Axel. ***Critique of Power***. Translated by Tong Jianting, Shanghai: Shanghai Century Publishing Group, 2012.

Honneth's analysis of power structures is engaged in dialogue with my theories in the second and third chapters, and I have referenced his arguments to some extent.

(18)Hardt, Michael, and Antonio Negri. ***The Coming of the New World***. Translated by Wang Xingkun, Beijing: China Renmin University Press, 2016.

This book presents a comprehensive analysis of accelerated society and mental control. In discussing issues of collectivity, memory, and history, I have briefly referenced some of his arguments and analytical processes.

(19) Han, Byung-Chul. *The Burnout Society*. Translated by Wang Yili, Beijing: China CITIC Press, 2019.

One of Byung-Chul Han's social critique collections, this book provides a comprehensive analysis of accelerated society, self-driven mechanisms, and labor alienation. I have briefly cited some of his arguments and analytical processes on these issues and engaged with them in the second and third chapters of my thesis.

(20) Han, Byung-Chul. *Psychopolitics: Neoliberalism and New Technologies of Power*. Translated by Guan Yuhong, Beijing: CITIC Press Corporation, 2019.

Another of Byung-Chul Han's social critique collections, this book offers a comprehensive analysis of the flaws of neoliberalism and the dilemmas of technological domination. In my critical analysis of power structures and "emotional capitalism," I have cited and compared some of his viewpoints.

(21) Harvey, David. *Spaces of Hope*. Translated by Hu Daping, Nanjing: Nanjing University Press, 2006.

Harvey introduces the definition and possibilities of *Spaces of Hope* in this book. I have cited and compared his viewpoints when discussing spatial issues and proposing the hypothesis of productive spaces.

(22) Lefebvre, Henri. *The Production of Space*. Oxford: Wiley Blackwell Publishing, 1991.

I have referenced his definition and analysis of the production of space in the section on spatial issues. My thesis statement attempts to further elaborate on the core concepts presented by Henri Lefebvre in the above-cited book.

(23) Luo, Songtao. "Dialectics of Free Time: Starting from Adorno's Critique of the Culture Industry." *Teaching and Research*, vol. 55, no. 3, 2021.

This paper introduces theories of time critique and how Adorno relates the concept of time to the cultural industry. I have cited the author's summary and discussed it alongside other theories.

- (24)Lai, Youxuan. "Delivery Riders, Stuck in the System." *People*, 2019. URL: <https://mp.weixin.qq.com/s/Mes1RqIOdp48CMw4pXTwXw>. English translation reference of this article: Hansen, Peter. "Delivery Riders, Stuck in the System." Sep 12, 2020. URL: <https://medium.com/@daokedao1234/delivery-riders-stuck-in-the-system-translation>

This article is a famous news report discussing the repeated iterations of food delivery control systems and the societal issues caused by the acceleration of delivery times. This article serves as a real-world reference and example of the consequences of time systems and social control as discussed in the second section of my thesis.

- (25)Li, Yang. "The Industrialization of Film and Memory: Bernard Stiegler's Film Philosophy." *Journal of Shanghai University (Social Sciences)*, Accessed May 12, 2024. <https://www.jsus.shu.edu.cn/CN/abstract/abstract4676.shtml>.

This article provides an overview of Stiegler's discussions on memory and history. I have partially cited this article's content in some of the general social analyses and clarifications of Stiegler's terminology.

- (26)Mitchell, W. J. T. *Iconology: Image, Text, Ideology*. Translated by Chen Yongguo, Beijing: Peking University Press, May 2012.

In the analysis of iconography, images, and history, my thesis statement cites the book's precise and insightful analysis of visual culture, the concept of images, and the relationship between images and ideology.

- (27)Marx, Karl, and Friedrich Engels. *Collected Works of Marx and Engels*, Vol. 4, Beijing: People's Publishing House, 1958.

(28)Marx, Karl. ***Capital: Volume 1***. Beijing: Peking University Press, 1985.

(29)Rosa, Hartmut. ***The Birth of New Alienation: Outline of a Theory of Social Acceleration***.

Translated by Zheng Zuoyu, Shanghai: Shanghai People's Publishing House, 2018.

(30)Rosa, Hartmut. ***Acceleration: The Change of Time Structures in Modern Society***. Translated by Dong Lu, Beijing: Peking University Press, 2015.

Rosa's famous text on social acceleration and modern social critique. I have cited and evaluated his analysis in discussions of power issues in modern society and the current state of social acceleration.

(31)Stiegler, Bernard. ***Technics and Time 1: The Fault of Epimetheus***. Translated by Pei Cheng, Nanjing: Yilin Press, 2012.

This book is a key text in Stiegler's thought, discussing the complex relationships between technology, memory, perception, and ontology. Many concepts and analyses of my thesis respond to or reference this book, making it one of the core frameworks and dialogue partners of this article.

(32)Stiegler, Bernard. ***Art in the Anthropocene: Stiegler's Lecture at China Academy of Art***.

Translated by Lu Xinghua and Yuk Hui, Chongqing: Chongqing University Press, 2016.

This book is a collection of Stiegler's lectures at the China Academy of Art. In my thesis, I have quoted many contents from his lectures, such as *proletarianization* and *poverty of sensibility*. Additionally, this article attempts to elaborate on his concepts based on his ideas.

(33)Wang, Xingfu. "Philosophy of Space and Spatial Politics: Interpretation and Critique of Foucault's Heterotopia Theory." ***Studies on Issues of Modernity***, vol. 8, no. 2, 2014, pp. 45–62.

This article provides an introduction to issues of space and politics and summarizes Foucault's analysis of the concept of heterotopia. I have cited some points from this article when analyzing spatial power and the possibility of establishing productive spaces.

(34)Zhang, Yibing. "The Reversed World of Spectacle: A Textual Analysis of Debord's 'Society of the Spectacle'." ***Practice and Text***. June 26, 2007. URL: <https://ptext.nju.edu.cn/b7/bd/c13412a243645/page.htm>

This article provides a theoretical review and critical interpretation of the society of the spectacle. In my thesis, I have cited some of Debord's viewpoints and used some evaluations and reflections from this article as dialogue partners, primarily focusing on the second and third chapters.

(35)Jameson, Fredric. ***Postmodernism, or the Cultural Logic of Late Capitalism***. Durham, NC: Duke University Press, 1991.

In this book, the author discusses the current state and mental condition of late capitalism. I used his definition of late capitalism and referenced his analysis for context.

(36)Foucault, Michel. ***Society Must Be Defended***. Translated by Qian Han. Shanghai: Shanghai People's Publishing House, 1999.

In this book, Foucault leads from an analysis of power to a reflection on realpolitik and resistance. I have quoted parts of his analysis and used his ideas in my thesis. I unfold and reinterpret his ideas in terms of the concepts of activist art and the everyday life revolution.

(37)Bishop, Claire. ***Artificial Hells: Participatory Art and the Politics of Spectatorship***.

Translated by Hongtao Lin, Beijing: The Art Collecting Press, 2015.

In this book, the author analyzes the different states and stages of participatory art. I have quoted the author and emphasized how I see art should work.

## Thesis Exhibition Plan

The theme of my MFA graduation exhibition is "Frankie May: Revolution of Everyday Life."

The exhibition is primarily set in two spaces: the Soundstage and the Collection Room in the main gallery. My initial plan was to present the four key aspects of my thesis—time, inner emotion, spatial awareness, and ritual worship—each in a distinct zone. However, after being informed that the independent space at the entrance of the Soundstage could not be used as expected, I changed my approach. Instead of isolating each theme, I decided to interweave them, placing works from different thematic areas side by side according to the interplay of lighting and atmosphere. Fortunately, this shift has yielded even more dynamic and cohesive results.

In the Soundstage, I will present my main experimental videos and body performance works, including *Pulling a Tree*, *Jumping to Art*, *The Pee Piece (To Afif)*, *Transferring Water*, *Transporting Stones(Return)*, and *Singing the Internationale*. These pieces, originally created under different conceptual focuses, have now found a more fluid and surprising unity in this shared environment. Audiences were surrounded by moving images, with sound coming from all directions. Each video showcased a distinct physical act—dragging, leaping, excreting, drinking, carrying and singing—reminding me of the *verb list* often associated with conceptual art history. In the small space at the entrance of the Soundstage, I have installed a stand-alone sound piece, deliberately separated from the overwhelming presence of video inside.

In the Collection Room, I plan to present works that focus on political satire and exaggerated self-narcissism. This includes a performance video in which I add physical weight to the Chinese

Constitution by blacking out sensitive words, and a display of *meeting certificates* signed with each audience member during the opening. Additional works include short performance video pieces and visual documentation of my year-long action of eating noodles every day. On the opening day, I will also perform *The Internationale* live in the exhibition space.

Overall, I hope this layout conveys a sense of deliberate *non-thematic* chaos. Unlike the stable, self-contained nature of traditional painting or sculpture, my aim is to provoke and destabilize—both sensually and conceptually—through an immersive and confrontational environment. In doing so, I reaffirm and declare my artistic mission: to stage an Everyday Life Revolution.