

Condition Report

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| Artist: | Ice WONG Kei Suet |
| Title: | Follow the flow and flow into the follow-on |
| Year: | 2024 |
| Medium: | Phthalate-free plastic tube, drinking water, architectural space, lavatory, the body |
| Dimensions: | Dimensions variable |
| Duration: | Duration variable |

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| Description of Work: |
| <p>Follow the flow and flow into the follow-on is a series of staged repetitive actions that centre on a mundane act – drinking water. I station myself at the site for the entire opening, drinking water regularly through a 100-metre PVC tube surrounding the hallway and entry of HART Haus. As I drink, the pipe bounces rhythmically by following my breath. The movement of the tube could be viewed as if the architectural space is alive and breathing with its blood vessels, posing an interesting hypothesis with the space- architecture as an organism. The activation process is a rigorous practice that requires substantial human strength, patience, and attention -one must closely monitor one's breath and metabolic cycle to complete the performance. To the viewers, amplifying a simple habit would iterate the human body's dependence on nature - water and oxygen- and evoke the significance of mental resilience that keeps us in a routine and balanced life.</p> |

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| Records of Activation: | |
| Date of activation: | 8 June 2024 |
| Starting time: | 2:10 pm |
| Duration: | Approx. 6 hours |
| Venue: | HART Haus, 3/F, Cheung Hing Industrial Building, 12P Smithfield, Kennedy Town |
| Weather condition: | 25-29°C; Mainly cloudy with a few showers, occasionally clear sky in-between |
| Room temperature: | 24.5-25°C |
| Object components: | <ul style="list-style-type: none"> - 100-metre phthalate-free plastic tube (Inner-ø mm: 5; 5.4kg/100m) - 18L distilled water - Accessible lavatory on-site |
| Performer: | Ice WONG Kei Suet |
| Age: | 28 |
| Height: | 158 cm |
| Weight: | 48.2 kg |
| Pulse rate (BEFORE activation) | 79 bpm |
| Pulse rate (AFTER activation) | 110 bpm |

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| Records of Activation: | |
| Dress code: | Comfortable dressing- Black tank top, Uniqlo's AIRism cargo pants in navy blue, white sneakers |
| Constant elements of the performance: | <ul style="list-style-type: none"> - Keep sucking to drink through the tube during the activation - Try not to let the tube off from my mouth - Regularly to have a toilet break |

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| Unpredictable circumstances during the activation: | |
| <ul style="list-style-type: none"> - Thankfully, the first half of the performance was sunny. Initially, the weather forecast was mainly cloudy, with a few showers and isolated thunderstorms. - The water flowed much smoother and faster than I thought for the performance. - A 100-meter water tube (net weight: 5.4 kg) after filling up with water is much heavier than I thought. It needs approximately 2.7L of water to fill up the tube; 1L of water = 1kg. Therefore, the tube weighed approximately 8.1kg during activation. I carried that 8.1kg round and round for the entire performance. - Without a watch and clock visible in the space, I tried to navigate my way to calculate time. Seeing some friends of mine arrived at the space was one of the effective clues, but it became ineffective after 6pm. Below are the people who became my time indication during the day; <ul style="list-style-type: none"> - Sheeta [3 pm - 4 pm]: She told me she registered for the time slot between 3 pm and 4 pm for the exhibition opening. We hadn't seen each other for a year. I think we last met in April 2023, and we didn't get a chance to see each other again before I moved to Zurich. When I saw someone with cherry pink pants walking towards me with a hands-behind-the-back posture, I knew she was there. I knew she might not be punctual, but she did give me a rough idea of what time was the moment. (Thank you for giving me my favourite cinnamon roll from Happy Valley to Kennedy Town, Sheetta!) - Olivia [4 pm - 5 pm]: She hadn't yet told me when she would come. Still, I knew she would come around the middle of the event when more friends were there, so I guess she arrived around 4 pm- based on my body's sense of time and understanding about my dear friend :) I didn't sit facing the space entrance, but I could tell who was coming in by recognising the walking gestures of the people I knew. It's too abstract to describe, but obviously, Olivia has her own pace hanging around in a space. Her vivid short-sleeved shirt was also noticeable in the space. That's Olivia on holiday. She stayed in the space much longer than I expected. By the time she left, she walked to my front and said goodbye to me in Cantonese, "我走啦~ Bye~" (I am going now~ Bye~). After 3-4 hours of being unemotional for the performance, then all of a sudden, with her extra attention (she messaged me two days after the performance, "You seem forgotten in the corner."), I couldn't hold myself back- eye-rolling and trying hard to keep my straight face. She clapped her hands and then laughed hard. Then she left the room. Weirdly, her "intervention" brought vitality to my unemotional state, yet the space itself, too. The atmosphere changed a bit after that little unexpected, genuine moment. - No clue from people [5 pm - 6 pm]: My body's sense of time lost track of time after 3-4 hours. - Puipui [after 6 pm]: She needed to work on Saturday afternoon in Tsuen Wan, so she told me she would come right after work, and I was guessing she would arrive by 6ish. I mentally lost track of time during sunset, roughly between 5 pm and 7 pm. There was no clue about the time from the daylight, the weather and the audience until Puipui arrived. I spotted someone with blonde hair (Puipui's significant hair colour in recent years) standing around me and watching me patiently. That was after 6 pm. She came with her friend, Thomas. They stayed there for more than 30 minutes, I guessed. They even checked out the exhibition brochure about the work while seeing the performance. (I knew they were reading the text about my performance by observing Puipui's reaction- she squatted down to read the exhibition copy of the brochure, | |

then occasionally looked back to me. An act of trying to understand or align with what she saw and read.) Only a few people would follow me toward the back stairs when I was temporarily out of the space for a toilet break. Puipui and her friend Thomas were among the few who did it and waited for me right outside the hallway. They indeed followed the flow of the water tube towards the water source on the stairs, then followed me back to the drinking spot.

- No clue from people [after Puipui and Thomas left]: I asked Birde/ Fei/ Sonia when I got the lavatory's key. The sense of time was getting confused with no more daylight. The dark didn't tell me much.

- **Adrian [after 7 pm]:** He said he might stop by at 2 pm and then return to the space before 8 pm. I suggested him to come in the last hour when the performance was almost done, but I didn't know whether he would take my suggestion. That's his will-see-character, as usual. Then I think he popped up before 7pm. He also walked with hands behind the back, but unlike Sheeta. He usually puts his hands under his backpack behind the back with duck feet posture. He likes to see how people react to unexpected interventions. Then I prepared as if he might touch or step on my water tube while drinking through or walking along to the lavatory, but he seemed held back.

- After 7 pm, the team of "humble researchers," including all the curators and coordinators, wanted to take a group picture while I performed. They decided to take a selfie with me drinking water in the back. One of the humble researchers, Sonia, even grabbed a glass of water for the picture (such a genuine reaction to my performance). Then, we all took a selfie with the V sign.

*Comparison with the overseas experiences, feeling like a stranger to the places in the past year, performing again in my hometown where my loved ones have shifted my perspectives of observation during the performance. Probably because of a psychological sense of security as a human, my attention is automatically caught by what things are familiar to me. Therefore, my friends became a significant element in learning about the situation in the period. It also catalyses more intriguing, unpredictable, yet genuine situations based on the trust we have built in our relationships.

- **Roughly counted the total times of toilet breaks during the performance: 16.**
It was getting much more frequent after the first 3 hours, on average every 30 minutes. I continued biting the tube and drinking water even in the lavatory. Two people accidentally bumped into me when I was in the lavatory. One was kindly waiting at the door when I utilised the lavatory's door as a holder of my water tube; she said: "It's okay. I can help you to close the door later. You can just go.". I also took the toilet break as a chance to stretch my body in the back stairs. The second last/ the last toilet break, Sonia was so worried about me and even ran to the lavatory and checked on me. She said she had stomach medicine if I needed it.
- **A rough estimation of the water drank for the performance: approximately 3.3L (from 2:10 pm to 8 pm)**
Approximately 1/3 of 18L distilled was gone after 6 hours: $18 \div 3 = 6L$
Approximately 2.7L of water remaining inside the 100-meter tube: $6L - 2.7L = 3.3L$ (consumed by my body and cycled through my blood and transferred out of my body through micturition)

Audience

- Live Audience in HART Haus

