

Yifan Gong Portfolio

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Artist Statement

9-year overseas study, 4-country background (US, UK, Canada and China) and 1 lone life primarily stimulate my pursuit of both practice and research on the Self, my positionality and the ethics of the Self. Through a series of embodied, performative and lived/living research-based practices, I formulate an applied performance-making methodology, Theatre of One. Inspired by and promoting applied performance practitioner Augusto Boal's Theatre of the Oppressed and philosopher Jacques Rancière's aesthetics of the emancipated spectator, it refers to a self-given performance achieved by one person alone, where one spectates (asks) oneself, acts (answers) oneself, interacts with oneself and reflects on oneself in a spiral loop, benefiting from the fusion of liveness and mediatization, artistic repetition and performance accumulation, and one's innate capacity for self-reflection. As a performance methodology in the pandemic, it expresses the alternative power of individualism under the collectivist framework when the Self is inevitably distanced from the Other. It aims to awaken one's self-awareness, self-care and self-power and reminds people that learning to love oneself is a lifelong lesson.

Theatre of One has inspired my praxis in Theatre of Two, aka one-to-one performances, signalling my attention to practice-as-research and philosophical study of the Other, the positionality of others and interpersonal ethics. My dance-oriented duets with professional dancers exhibit choreographic harmony, echoing techniques introduced by Merce Cunningham, Jerzy Grotowski, Mary Overlie and Trisha Brown, whilst some dialogue-based one-to-ones show intersubjective conflicts and entanglement via my dramatic theatrics and theatrical coercion. Balanced one-to-ones are also witnessed when strict participation rules and scripts are shared and comprehended beforehand. My ethical, relational and social performance practice has extended to one-to-multiple works, where I invite my audience participants to commit "bullying" to me symbolically in the act of collective, participatory and improvisational watercolour painting, theatricalising its ethical complexity while healing people like me from the trauma of being bullied in childhood. My phenomenological insights into intersubjectivity, intercorporeality (Maurice Merleau-

Ponty's bodily intersubjectivity) and micro-ethics (e.g. face-to-face, vulnerability and responsibility, referenced in Emmanuel Levinas's ethics) lead me to continue my praxis into the interrelations of others and me, from I-to-others to other-to-other.

My habit of reflexive self-questioning and self-answering makes my creation retrospective and spirally develops my artistic skills in embodied performance, film, painting, photography, music and other intermedia. Impressionism (e.g. Vincent van Gogh and Oscar-Claude Monet), Dadaism (e.g. Marcel Duchamp), Expressionism (e.g. Paul Cézanne), Abstract Expressionism (e.g. Mark Rothko and Jackson Pollock), Fluxus (intermedia; e.g. John Cage, Nam June Paik and Joseph Beuys), Happenings (e.g. Allan Kaprow) and the epoché of phenomenology all facilitate my challenge to existing standards and the mainstream. Returning to true nature, not only are my performances often highly improvisational, but I also squeeze/splash/throw/drop/spray/smash liquid or solid pigments directly onto static materials (e.g. canvas, fabrics and clothes) with wild, spontaneous bodily actions. I am keen to mix colours on/in various mediums after embodied, visceral actions. My directing style also reflects this intuitive wildness. Part of my filmmaking tactics has evolved from my theatre-making experience; for example, I improvisationally dance and act behind the camera with my performers in sync, in response or in contrast. For me, collaboration is the entire ensemble's wholehearted investment, and the total art means that everyone on site for the artwork is an artist; every action of the making is an artistic effort.

I also take advantage of emerging technologies to make my Theatre of One and Theatre of Two digital performances. Via varied digital media, such as projection and volumetric capture, my characters traverse the boundaries between reality and virtuality, past and present, the digital and the physical. Similar to my photomontage practices where I superimpose my doppelgangers across time and space, these performances accumulate performative content, overlook spatial-temporal barriers and embody the expanding history in endless space and time. These works advocate digital humanism, indicating that we shall apply technologies wisely to enrich our lives; to use digital tools for humanity instead of being exploited by them and losing humanity.

Since my research has clearly two orientations, the Self and the Other, my prospective artistic projects feature two pathways likewise. On the one hand, the framework of Theatre of One leads to more digital performances; my experiments with volumetric capture technology succeeded halfway. I will cooperate with academic institutions and relevant computational artists and 3D animators, employing more XR facilities, to finish the volumetric, interactive XR version of Theatre of One. On the other hand, the potential for the artistic exploration of the Other and otherness is infinite. My existing works “entice” audiences to challenge ethical and moral frameworks actively. Moving forward, besides expanding projects where the audiences initiate the engagement that leads to ethical challenges, I will produce more performances that “induce” people to enter scenarios or contexts where they confront ethical topics passively (e.g. using devices to facilitate voyeurism, stalking, or amplify private desires). These works are both performance art and immersive theatre. My immersive performances may involve me alone with various audiences, or one-on-one with a single audience-participant. I may also collaborate with peers to “serve” a single audience, or we, as an entire crew/theatre ensemble, encounter numerous audiences. Most of my projects express the complexity of care and the challenges/burdens of assuming responsibility. They symbolically target social, ethical and interpersonal relationships and how people cherish and respect one another, yet mutually inflict harm. These works remind us that we shall constantly reflect on ourselves, others and the interrelationships amongst us; ethics helps us understand and accomplish social balances, rather than establishing absolute equality.

PORTFOLIO

1. Theatre of One Prototype



Format: Digital performance

Year: 2022

As an initial practice-as-research project, Theatre of One Prototype paves the way for my practical, aesthetic and philosophical research on the performance of oneself, a self-given performance form that may be achieved by one person alone, where one spectates oneself, acts oneself, interacts with oneself and reflects on oneself in a spiral loop, benefiting from the fusion of liveness and mediatisation. Methodologies of artistic repetition and performance accumulation applied in Theatre of One help one traverse the seemingly dualistic boundaries between reality and virtuality, past and present, the digital and the physical, and enable the making to develop itself infinitely. Ideally, such performances have no upper limit or end. Theatre of One opens my pursuit of both artistic praxis and philosophical research about the Self and establishes the foundation for my Otherness/ethics practices and research. I have published a research article in a top journal elucidating the fundamental theories and practice of Theatre of One, available at

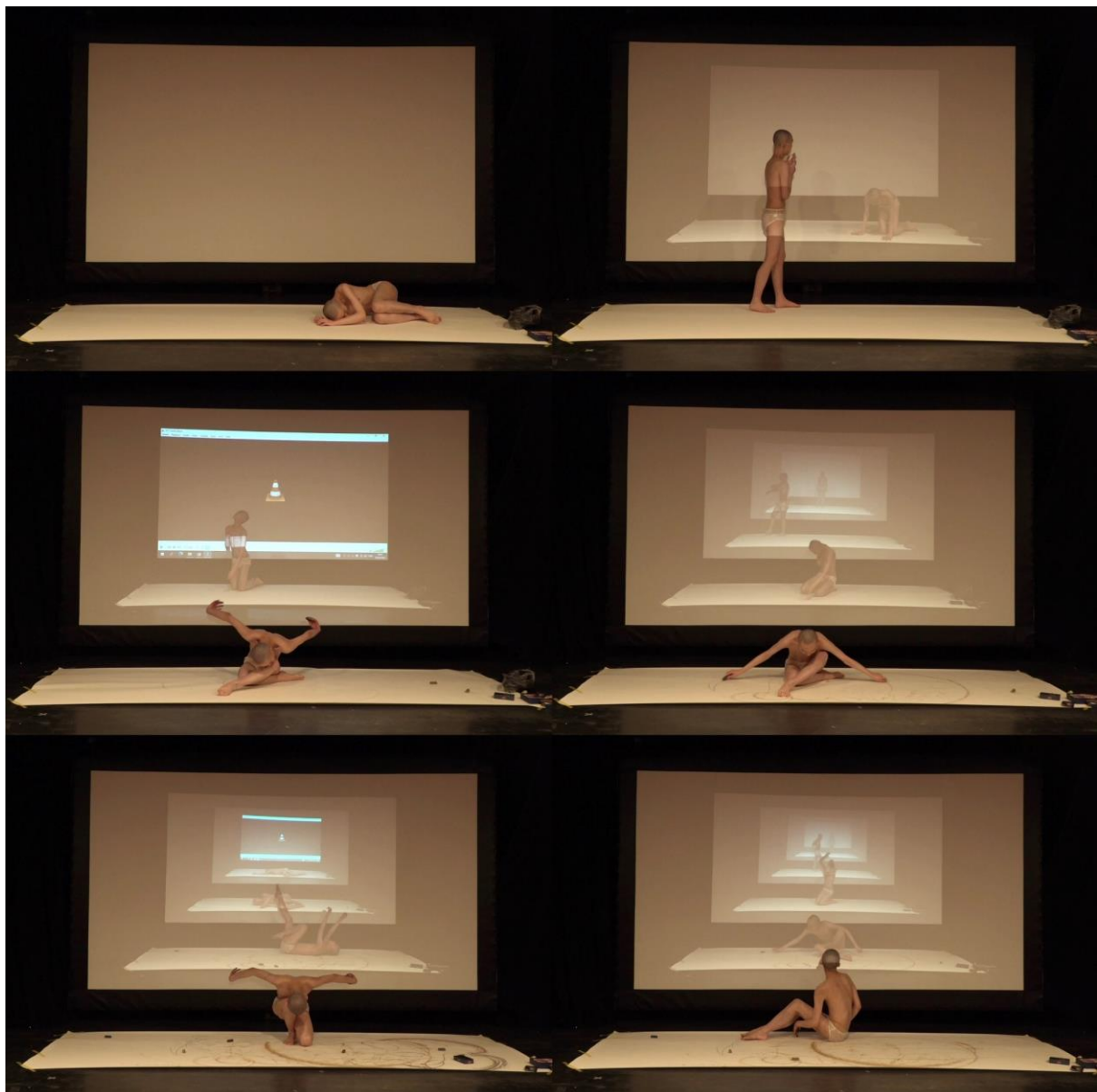
<https://doi.org/10.1080/14794713.2025.2510697> [Yifan Gong (2025) "Towards a practical method for a promising form of self-reflective performance: the performance of oneself", *International Journal of Performance Arts and Digital Media*, 21:3, 502-522]

2. Theatre of One 2023 Performance Workshop

Format: Digital performance

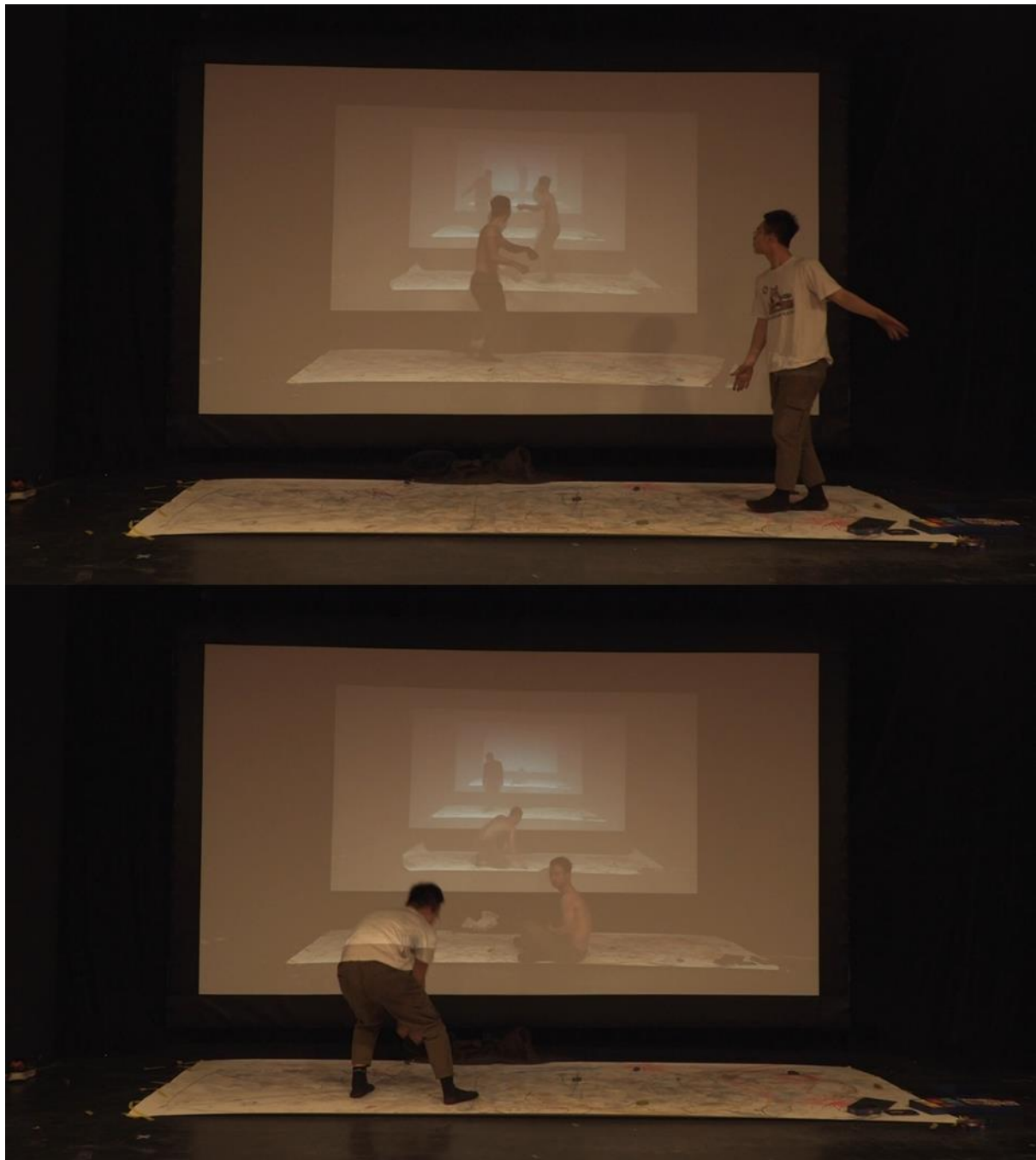
Year: 2023

My demo: <https://youtu.be/8KdXT2xBujA>



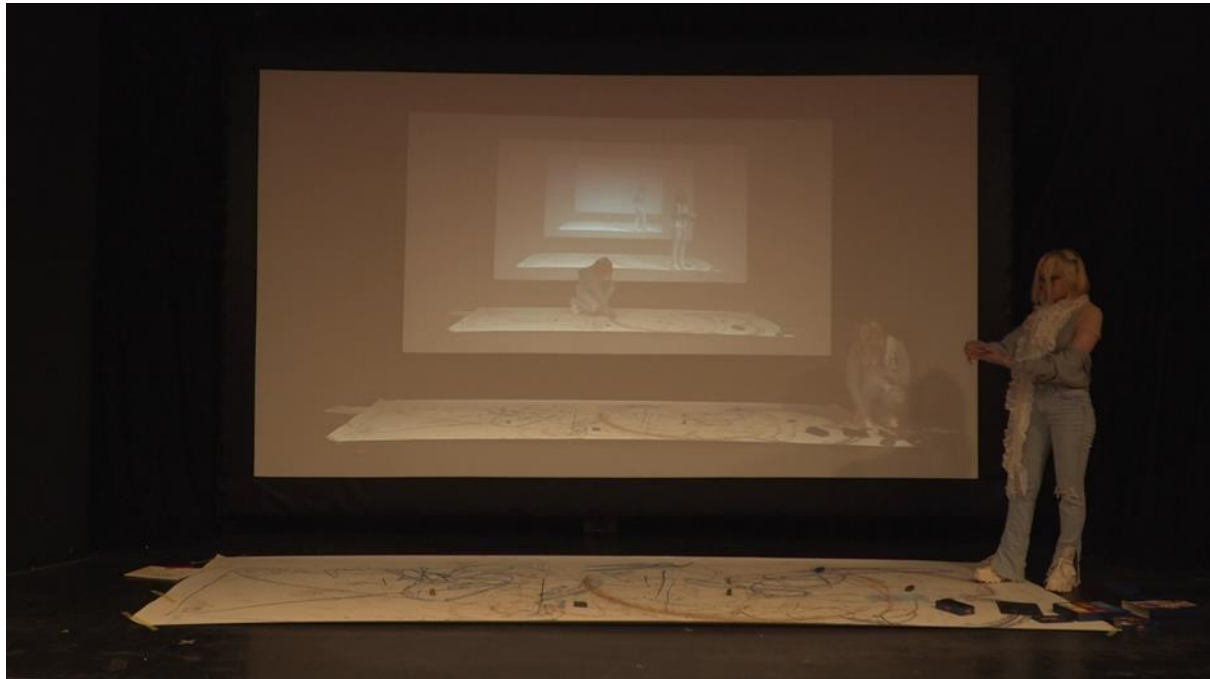
Participant 1:

<https://youtu.be/luuC9ZGrp3Y> (highlight from 11:00)



Participant 2:

<https://youtu.be/ovinyGm8AnA> (highlight from 10:20)



I held some applied performance workshops at the University of Edinburgh. For a workshop in 2023, after showing my hands-on demo performance of Theatre of One, I invited one undergraduate student from Edinburgh College of Art and one PhD student from the College of Medicine and Veterinary Medicine to create their independent Theatre of One. They were both new to performance-making. The former had some experience as an audience member in participatory theatre, while the latter had never participated in a non-traditional theatrical activity and had little experience in art. Therefore, I initiated instruction through: (1) My vivid, in-person, live and creative demonstration of the performance-making methodologies via my hands-on creation procedure in advance; (2) Real-time one-to-one guidance during each practical implementation; (3) Post-practice informal one-to-one interviews collecting reflective feedback on my designs and each participant's feelings; (4) Context-sensitive one-to-one discussions on the theoretical and analytical aspects of the creations tailored to the participant's own artistic backgrounds. This reflective procedure not only helped me refine my applied performance tactics but also

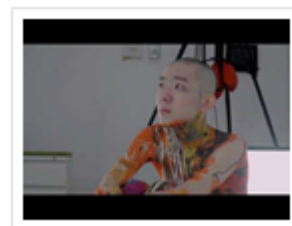
generated egalitarian and collaborative dialogues between my participants and me. We exchanged ideas based on both experiential learning and critical discourse in an open, friendly and two-way learning manner.

3. *Paint ME in DC*

<https://youtu.be/9hrSli4ZsmE>

Format: Performance

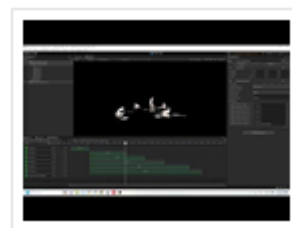
Year: 2023



This performance demonstrates one of my performance-making strategies, as well as one of my academic research outputs: performance accumulation and artistic repetition, namely, creating performances layer by layer in a hermeneutic circle, maintaining self-questioning and self-answering and choreographing the actions/movements in repetition. The 1st highlight is 01:45–3:06, when I drew the cage pattern and danced inside it, with my arms drawing triangles and my feet walking along the four corners, four edges and the cross of the cage in a constant stereotypical behavioural pattern. This is how *Theatre of One The Drawing No. 2* was produced and how I concretely express my daily obsessive-compulsive behaviours triggered by my anxiety disorder. This typical choreography with the symbolic drawing process was performed as a variant during *Paint ME in Edinburgh* to show my chronic burnout and anxiety. The rest of the highlights are 3:05–5:01 and 5:55–6:57, which show how I created my painting *Paint ME: The Embodied ME Paintings*. This performance is more than just a Happening, a theatre performance or a performance art; it is all of them. I also composed the music.

4. *Paint ME in DC: Volumetric Captured Version*, work-in-progress

<https://youtu.be/08RB2i-Yqc8>



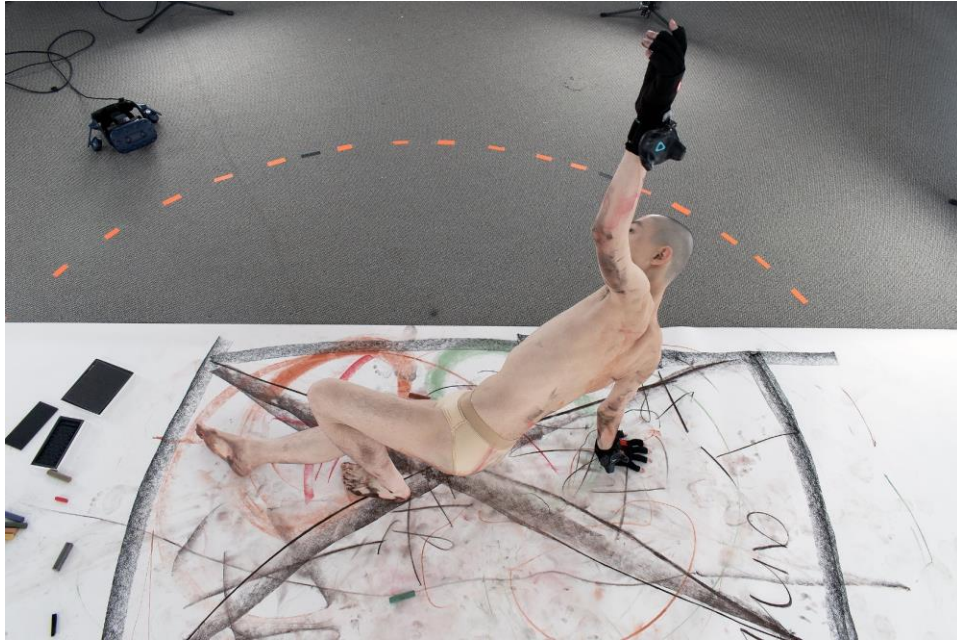
Format: Digital recording; VR

Year: 2024

Initially, *Paint ME in DC* was intended to be released as a mixed-reality volumetric capture film with four scenes in varied performing styles and content. I applied volumetric capture to capture my embodied live performances and created self-interactive performances of one person through performance accumulation in VR. There is only myself there, but because of XR, I have multiple performing doppelgangers. This video is an in-process Unity project preview recording that includes all four scenes with highlights: 0:03–2:31, 4:13–6:10, 8:00–9:00 and 04:13–06:10. However, as the volumetric capture lab at American University disbanded, I failed to complete the subsequent post-production. The MIDI-produced music scores are partly composed by me. All the designs and layout of the scenes are conceptualised and determined by me. Also, I thought I could wear an optical see-through HMD like HoloLens during the layer-by-layer making, but I failed due to technical and cost reasons.

The 1st scene is a line-based realism scene, while the remaining 3 scenes are more abstract, dance-based and non-linear. Yet they all express how I struggle with my internalised self-oppression. My existence and life are constantly in this cycle of soliloquy, self-questioning, self-struggling, self-comforting and self-solving. The volumetric film version of *Paint ME in DC* would highlight the validity and significance of the core aesthetics of Theatre of One and its practice as relevant to emerging digital media technologies. A one-person performance produced by only one person to enhance self-awareness and evoke self-love is viable, ethically valuable and practicable in virtual volumetric forms, even though it is highly challenging in terms of

technology and production. I also tried motion capture during the shooting and planned to have 3D animation flowing with my physical movements and choreography — but failed. I aim to realise this in my upcoming practice-as-research.

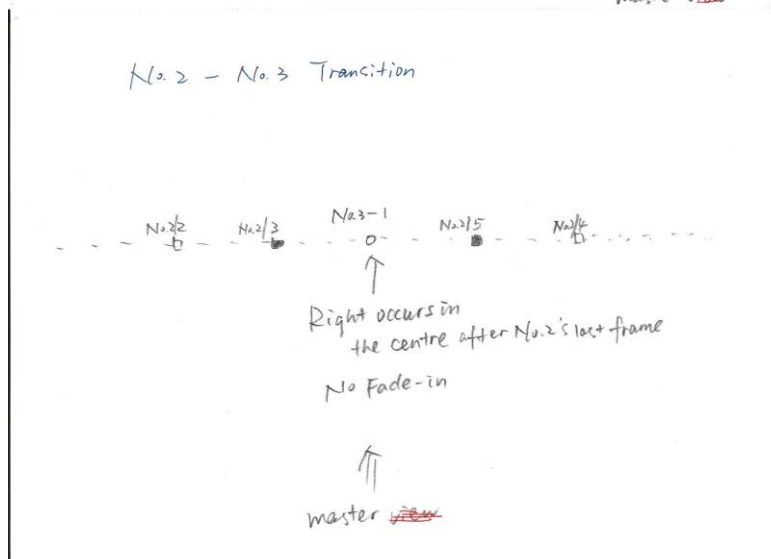
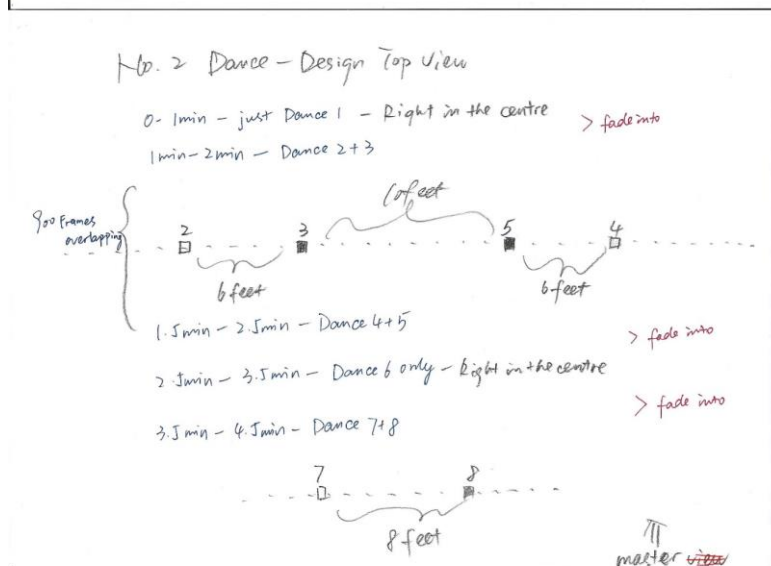
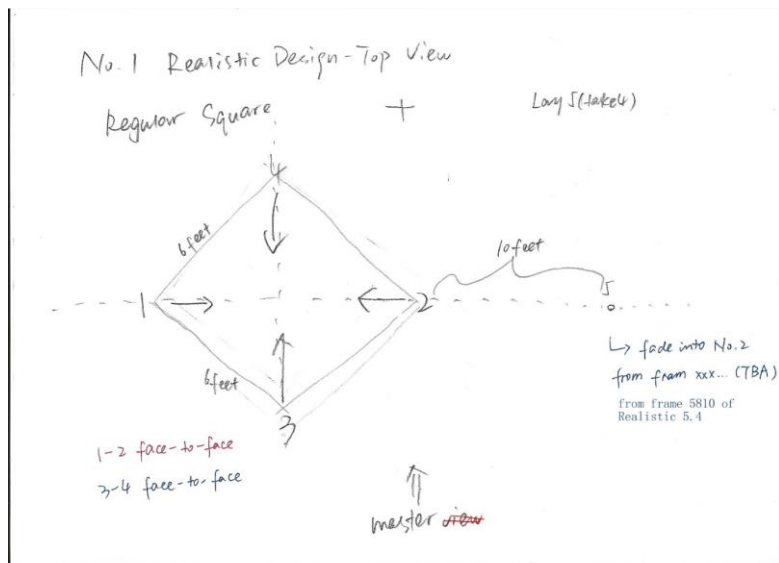


I was performing and wearing the trackers at the Institute for IDEAS, the volumetric capture studio of American University, USA.



The Institute for IDEAS, the volumetric capture studio of American University, the USA. I was finishing the painting Paint ME.

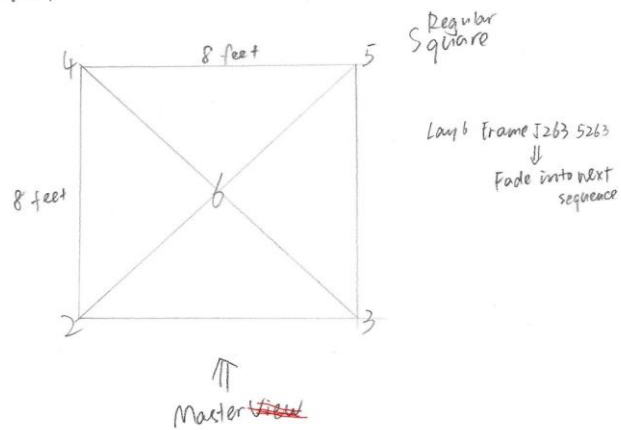
CARNIVAL: Paint ME in DC Scene 1&2 Visual Design:



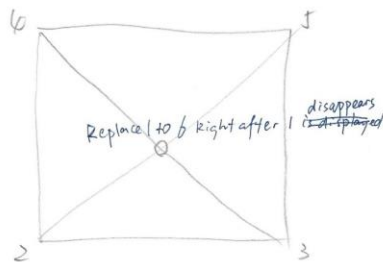
CARNIVAL: Paint ME in DC Scene 3&4 Visual Design:

No. 3 Drawing Design - Top View

Layer 1 is independent - Layer 1 view by default (almost)

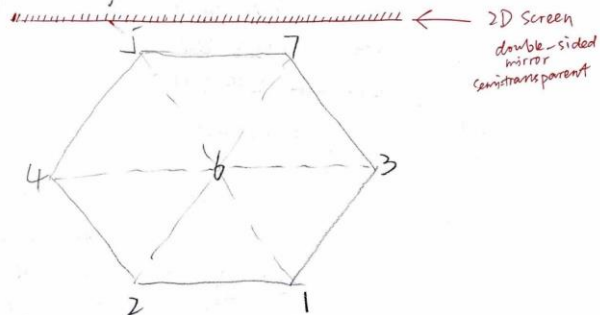


No. 3 1 - 2, 3, 4, 5, 6 Transition



No. 4 Painting Design - Top View

Regular Hexagon



Layer 6: Delete frame 219-533 (if not possible then delete all from 0-533)

Delete frame --- (towards the end) TBD

5. *Paint ME in Edinburgh*

<https://youtu.be/4j0TxeBpQsU>

Format: Digital performance

Year: 2024



This is another practice of my Theatre of One, echoing, remaking and promoting *Paint ME in DC*. The 1st highlight is 3:32–5:49, when my cage drawing and the triangle/3-cage/4 choreography appeared again, echoing *Paint ME in DC*. Also, this is how I started to make *Theatre of One The Drawing No. 3*. The 2nd highlight is 6:35–9:12, when I soliloquised and self-reflected by self-questioning and self-answering. My argument on self-love is realistic and individualistic but not bourgeois or capitalist, as taking care of oneself is the priority. The *Paint ME* series aims to promote self-awareness and self-care during and after the socially isolated pandemic era — one may save oneself before saving or being saved by the other. As an applied performance with ethical and social meanings, it tells people that one can make therapeutic theatrical performances just by oneself.

6. *Paint The Five Elements*

<https://youtu.be/QF3QEQq8ytg>

Highlights: 18:44–20:44, 24:39–24:59, 31:43–32:43

Format: Performance; Intermedia

Year: 2026

Materials/Media: Canvas, Hanfu clothing, ethnic dance shoes, five-coloured acrylic paints, fresh tree branches and leaves, scented candles, lighter, clay, plant ash, kelp, seawater, non-woven fabric, etc.

Canvas painting dimensions: Length 195 cm, width 180 cm

Overall hanging dimensions of the garment-based artwork: Height 180 cm, width 120 cm



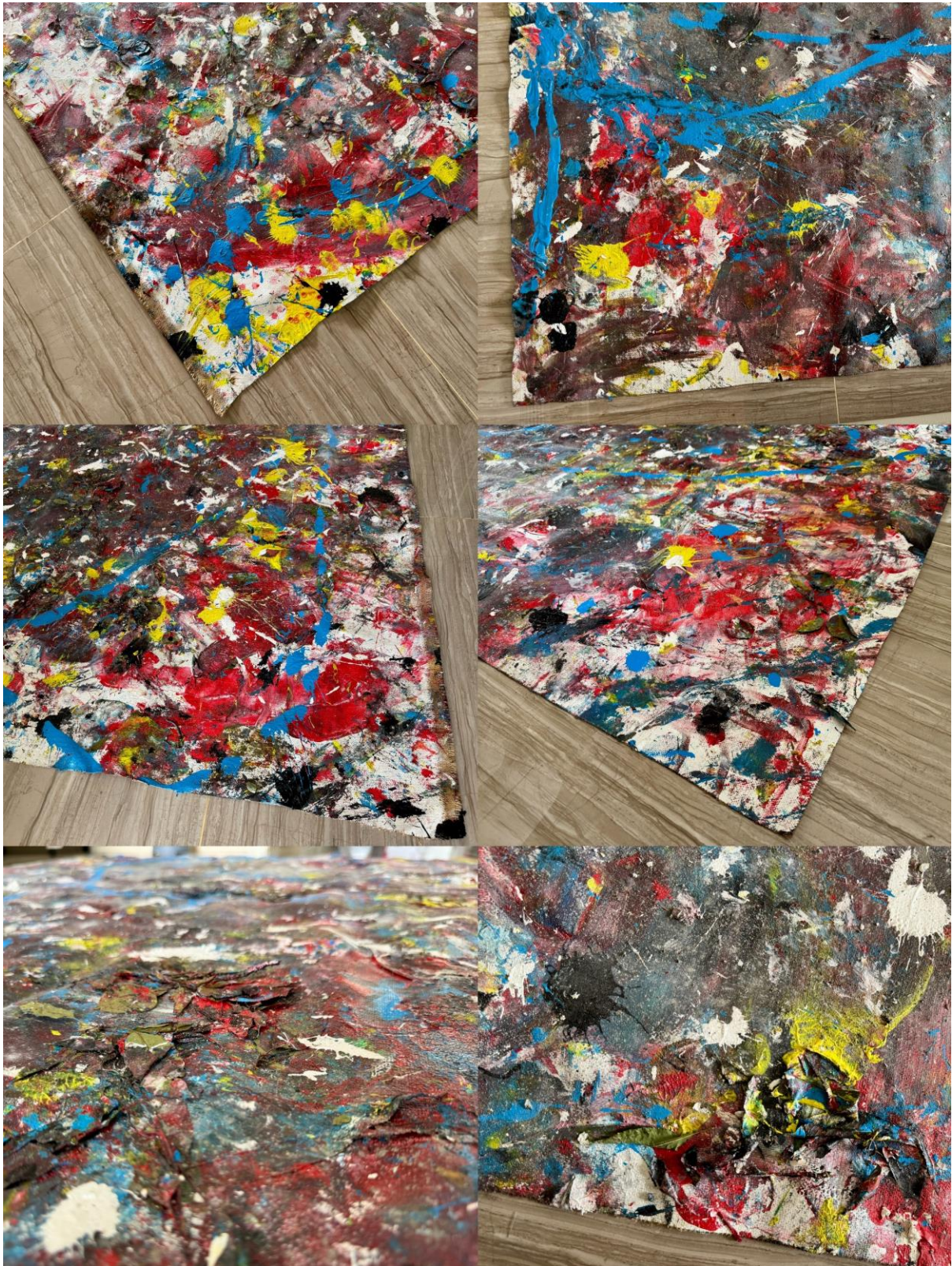




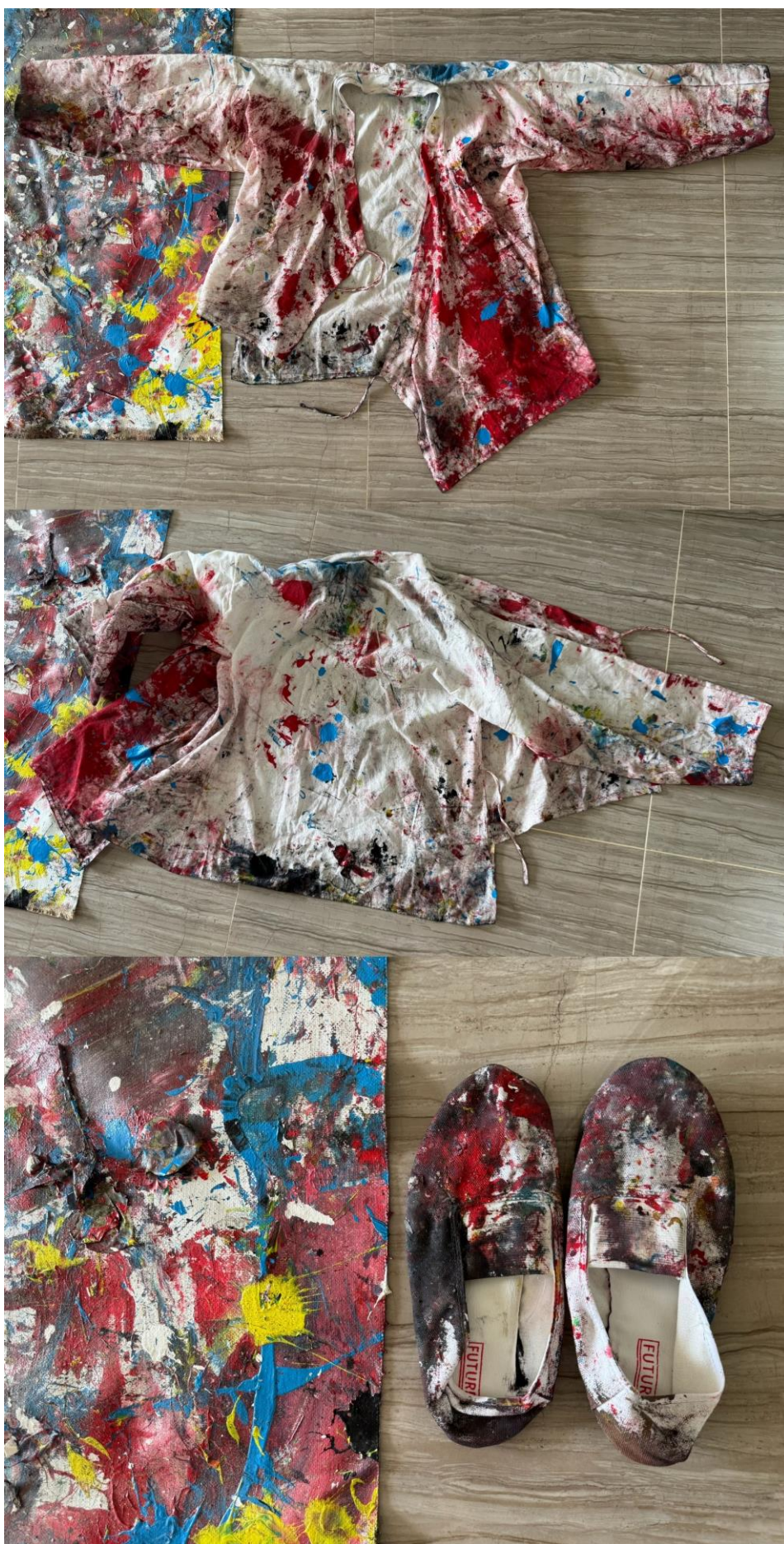


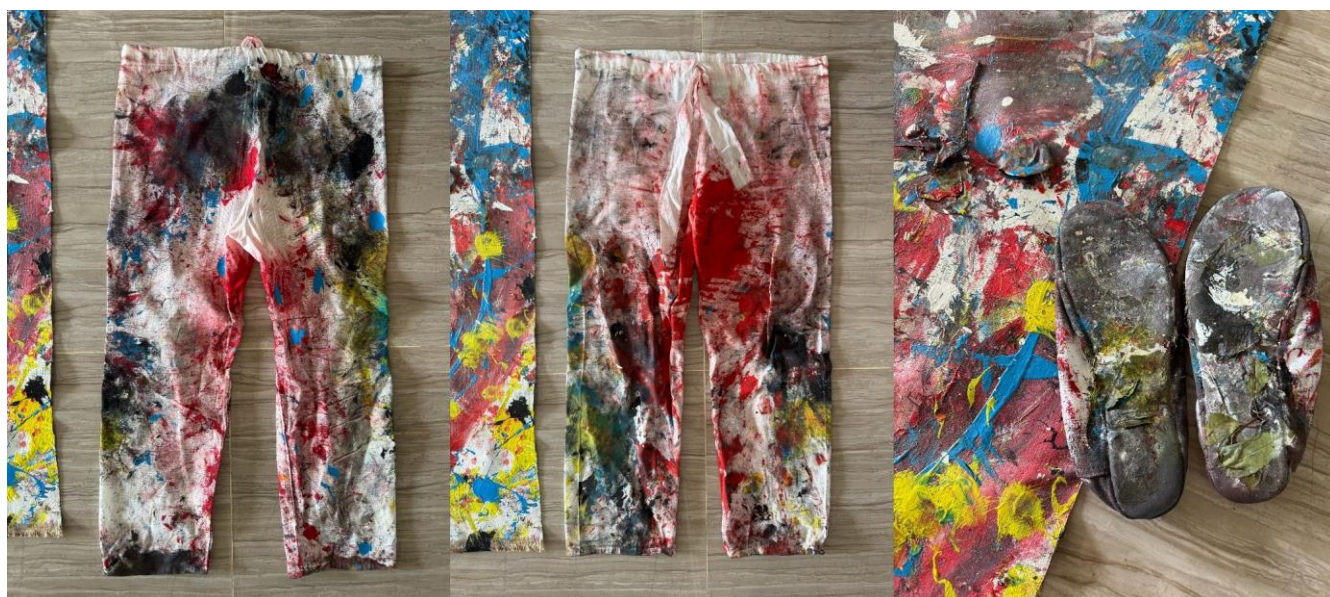


The canvas painting.



Details of the canvas painting.





Details of the clothing paintings.

This is a series of interdisciplinary, performative artworks combining acting, bodily performance, painting and mixed media. Drawing inspiration from the traditional Chinese concept of the Five Elements (Metal, Water, Wood, Fire and Earth) and accompanied by live violin performances of classical and modern masterpieces from both East and West, I, clad in pure white Hanfu clothing and Chinese ethnic dance shoes, immersed myself in the music's flow and the collaboration with the violinists, and engaged directly with the elements and spirits (as well as the violinists and audiences around me) in the space through unadorned physical presence, improvisation and dance, performing the rituals. During the performance, I utilised five-coloured acrylic paints along with symbolic objects representing the Five Elements to create a happening/chance performance and paintings that are deeply rooted in the physicality and embodiment of the body. Some of these symbolic materials are sourced locally from Dalian (e.g. kelp and seawater) and from the natural landscape of the Jinshitan National Scenic Area (e.g. fresh leaves). Through a synthesis of dance, music, painting, and physical expression, the series offers an abstract portrayal of the harmony and chaos inherent in the Five Elements, while establishing a resonance with the natural landscapes of Dalian and Jinshitan. The diverse materials and media ultimately coalesce onto a canvas and the Hanfu clothing ensemble, resulting in a permanent documentation of the entire

performance.

7. *Paint The Drinks*

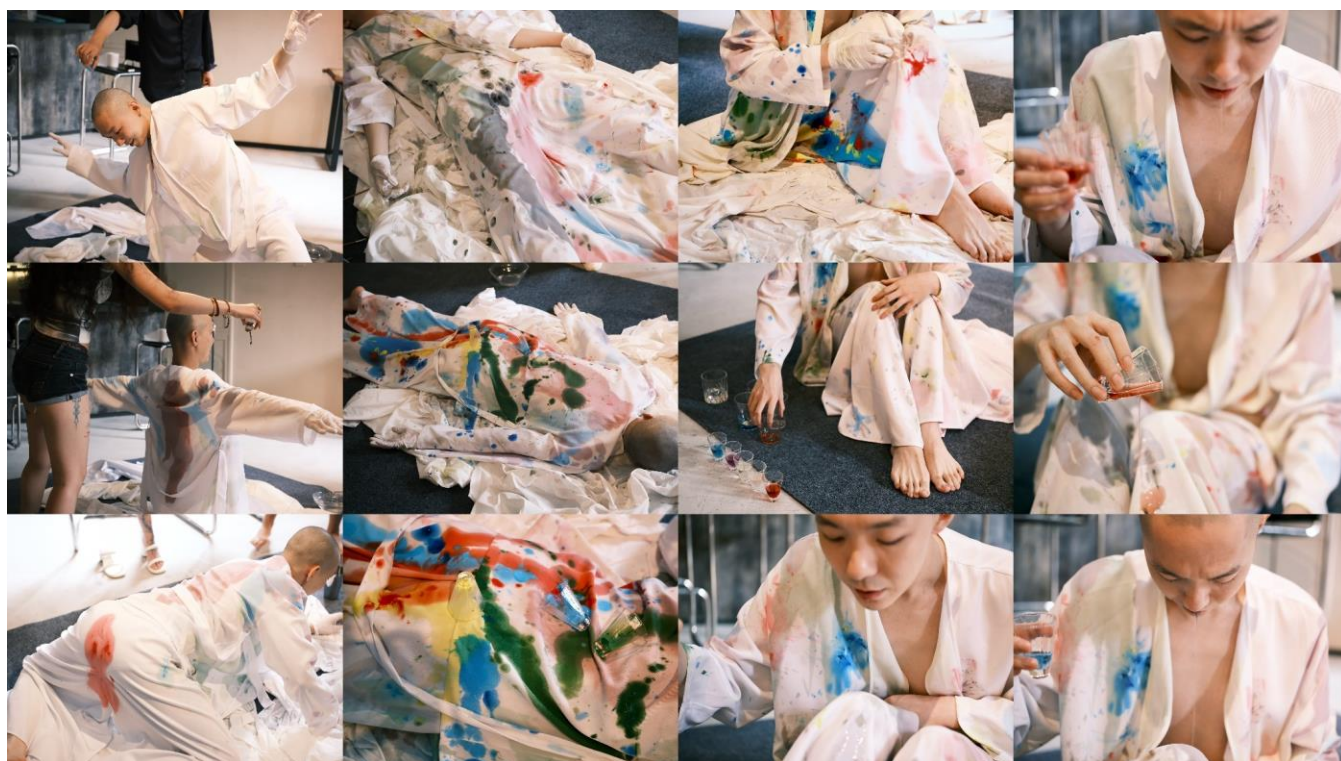
Format: Performance; Intermedia

Year: 2026

Materials/Media: A set of new Chinese-style white top and bottom designed by JUMAstudio, various gouache paints, Dalian sea salt, Dalian tap water, JUMAstudio sea salt-themed special cocktails and mocktails, saliva, etc.

Overall hanging dimensions of the clothing painting: Height 180 cm, Width 120 cm













WHAT IF you spit/pour/splash your drinks onto somebody's...? Unlike *Paint ME* (2023-24) and *Paint The Five Elements* (2026), during which I did not physically

interact with the audience members, *Paint The Drinks* is the first-ever participatory performance art happening in Dalian city in history. As an experienced actor and performance scholar, this time, I further manipulated human senses and interpersonal relations. This show involved public audiences (the Other) in the interactive happenings of the body, the mind, the fluid, the sea, the colour, the fabric, the conflict, the taste, the beauty, the drink, the relationship, the power, the vulnerability, the responsibility, the chiasm, the aesthetics, the ethics, the philosophy and Yifan Gong.

Dressed in an all-white New Chinese-style two-piece outfit by JUMAstudio, I placed myself at the centre of the gaze, the action, the conflict and the ritual, inviting the live audiences to subject me to artistic and abstract “bullying”. Interspersed with improvised dance movements, I abstracted and artisticised the procedure of mixing drinks using sea salt and water sourced from Dalian. By challenging the complexities and contradictions of interpersonal relationships, the work explored ineffable ethical/moral dilemmas and intersubjectivity, serving as a quintessential performance piece rooted in relational aesthetics. The various liquids used during the performance left permanent watercolour painting marks on the suit, revealing the staining process and traces of their past movements.

8. *Re-Doll*

<https://youtu.be/eFSZstfcfZQ>

Format: Digital performance; Digital short film; screendance

Year: 2023



Produced, directed, and performed by me alone, this is a recreated film extracted from my intermedial performance *Theatre of One 2023*, intertwined with the

screening of *Doll*, another film directed, written and designed by me. The actor in *Doll* acted as my doppelganger, since I was directing, acting, choreographing and dancing in real time with him at the shooting studio, behind the camera. *Re-Doll* thus became a renewed, two-layer-accumulated and digital one-to-one performance where two entangled subjects echo and respond to each other, transcending spatial-temporal boundaries. It also represents that my research and practice gradually shift from the pursuit of the Self to the Other. It also reflects that part of the aesthetics of my art-making is inspired by Dadaism and postmodernism. During the onstage improvised performance, I soliloquised, “I’m doing shit... just like Duchamp’s urinal. But we can contextualise it. We make meanings out of nothing. If a thing is meaningless, and that’s its meaning”.

9. Theatre of Two: Duets and One-to-One Performances

<https://youtu.be/uv54JkPQ2wc>

Format: Performance and digital performance

Year: 2022-2023



A relational performance compilation. Based on my exploration of the Self and self-ethics through my research and praxis of Theatre of One, I trialled and established my Theatre of Two. This clip includes 2 dance-based duets and 2 dialogue-based one-to-one performances, which are all improvised, showing how I investigate the Other and the other-ethics in relational aesthetics practices with different individuals. I improvised in real time with people with various personalities and professions to produce intimate performances in the manner of narrative or physical choreography, exploring the boundaries of intimacy and challenging the ethics. The 1st highlight is 5:12–5:52, when a professional dancer and I, a theatre actor without professional dance training experience, danced in pure improvisation and intuition. The 2nd highlight is 7:11–7:41, when an amateur performer acted on stage for the first time

and collaborated with me instinctively. In both duets, the physicality and theatricality were beautiful, and we were dynamically in and out of sync. This illustrates the boundless potential of bodily intuition among performing arts participants — to perform is a human commonality. The 3rd and 4th highlights are 0:39–0:49 and 1:52–2:12. Through some dramatic theatrics and exaggerated fierce speech, I pressured and coerced both of the other two one-to-one participants, although they were my close friends in reality (yet neither was a professional actor). Improvisation can sometimes be stressful, harmful and ethically controversial. These two one-to-ones were my early practice-as-research on otherness (two one-to-ones were produced in 2022), while they brought me adequate ethical concerns to reflect on and helped shape my future one-to-one works and any other applied/social/relational performances appropriately.

10. Theatre of Two (One-to-One): Ni Hao (Hello/You are Good)



<https://b23.tv/y0ML3Zm> <https://youtu.be/rxyeYrzo32Q> (with information on the lines)

Format: Digital performance

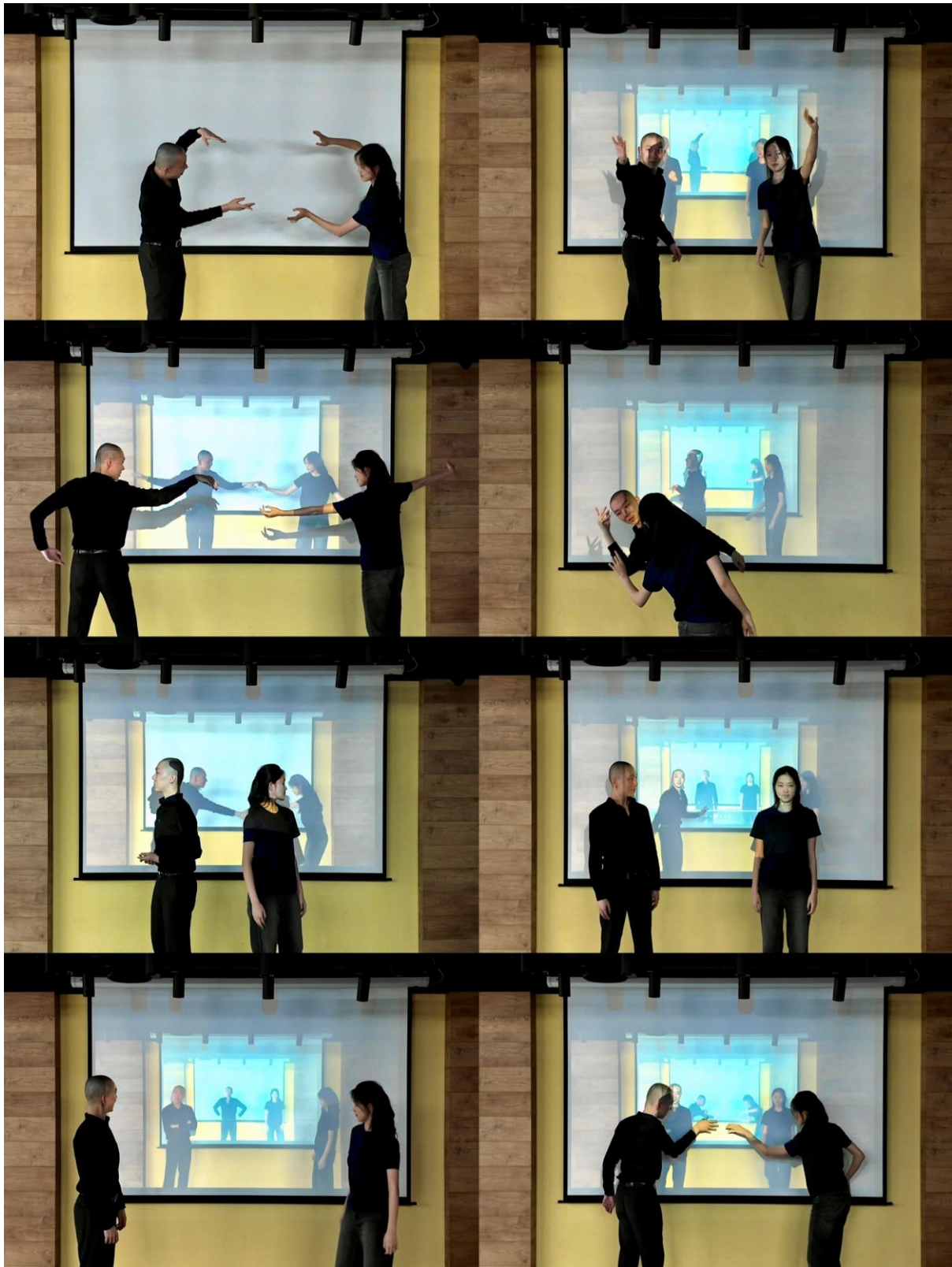
Year: 2026

Having experienced unbalanced interrelations with others and participant exploitation and coercion, I have devoted myself to one-to-ones with minimised participant exploitation and coercion. In April 2026, I was invited by Dr Zheyu Wei (Associate Professor at the College of Film, Television and Communication, Guangxi Arts University) to give a guest lecture on the theoretical foundations and basic practical methods of digital performance at Guangxi Arts University. This video captures an improvisational one-to-one collaboration between Dr Wei and me, where we accomplished balanced performances and dialogues without any ethical challenges. This one-to-one, aka a Theatre of Two, also benefited from artistic repetition/performance accumulation and digital mediatisation. It is an aesthetic structural upgrade and practical extension of Theatre of One. The title of this short digital performance is *Ni Hao (Hello/You are Good)*. As Merleau-Ponty (1964, p. 168) depicts, “man is mirror for man”. The process of *Ni Hao (Hello/You are Good)* facilitates oneself as a medium, a mediator. Through this work, I aim to articulate that one is a mirror to oneself and also a mirror to the Other, whilst the Other is a mirror to the Self and also a mirror to themselves. We reflect and reflect on ourselves and each other mutually and infinitely.

I also did a demo Theatre of One to instruct the students at Guangxi Arts University in producing a digital performance. <https://b23.tv/MBwL6ad>



11. Theatre of Two at Tsinghua University 2026 Performance Workshop



<https://youtu.be/4JNKght-3pg>

Format: Digital performance

Year: 2026

I was invited by Tsinghua University in Summer 2026 to deliver a guest lecture on the topic of digital performance. This is a 3-layer Theatre of Two demo as a production participating in the Tsinghua Philosophy-Drama Festival 2026. It is an improvisational digital performance performed by me and in-class student Xitong Dong, a high school student from the SDSZ International Department.

12. Paint ME: The Embodied ME Paintings

Dimensions: Canvas 63" x 112" (160cm x 285cm); dance belts vary

Media: Various acrylic paints and black, white, vermillion, gold and silver ink on canvas and dance belts

Year: 2023





This series comprises multiple static, solid and embodied paintings produced via my corporeal, live art performance, *Paint ME in DC*. These paintings record a process in which I abstractly reveal the essence of my Being through various dances, music, action painting (or painting actions) and physical/emotional expressions. This set of works is a compressed projection of the three-dimensional space onto a two-dimensional plane, compressing and materialising the non-static, immediate and corporeal information of my performing body in the three-dimensional space. Such work helps my audience appreciate my bodily performance after the live event and beyond the digital recording. The static, tangible painting becomes another form of media documentation and provides alternative perspectives for viewing and comprehending my performance. The canvas painting is suffused with the theme of I, me and Self — I kept writing the Chinese character “我” (means “I”) and the English “I” in white ink on top of the colour chaos in the later stages of creation. This work is a significant milestone in my artistic self-challenge.

The dance belt, dance pants and one of the acrylic paint tubes that I used for my performance *Paint ME in DC*, with the canvas painting, together form a dependent installation of *Paint ME*. They represent the embodied and material presence of me, my body and my past live performances. This way, part of the liveness and immediacy of *Paint ME in DC* is somehow perpetually retained by being transformed by such mediation and materialisation: some pigments are eternally woven into the fabric fibres, or dried on the paint tube; my smell and the crumbs of skin that rubbed off while I was performing were also mixed with those pigments and permanently stuck to my clothes. They become paintings on the clothes/plastic tube. I am keen to make similar mixed-media installations for my embodied performances.

13. Theatre of One: The Drawings

Dimensions: The Drawing No. 1, 59” x 152” (150cm x 386cm); The Drawing No. 2, 55” x 98” (140cm x 250cm); The Drawing No. 3, 59” x 138” (150cm x 350cm)

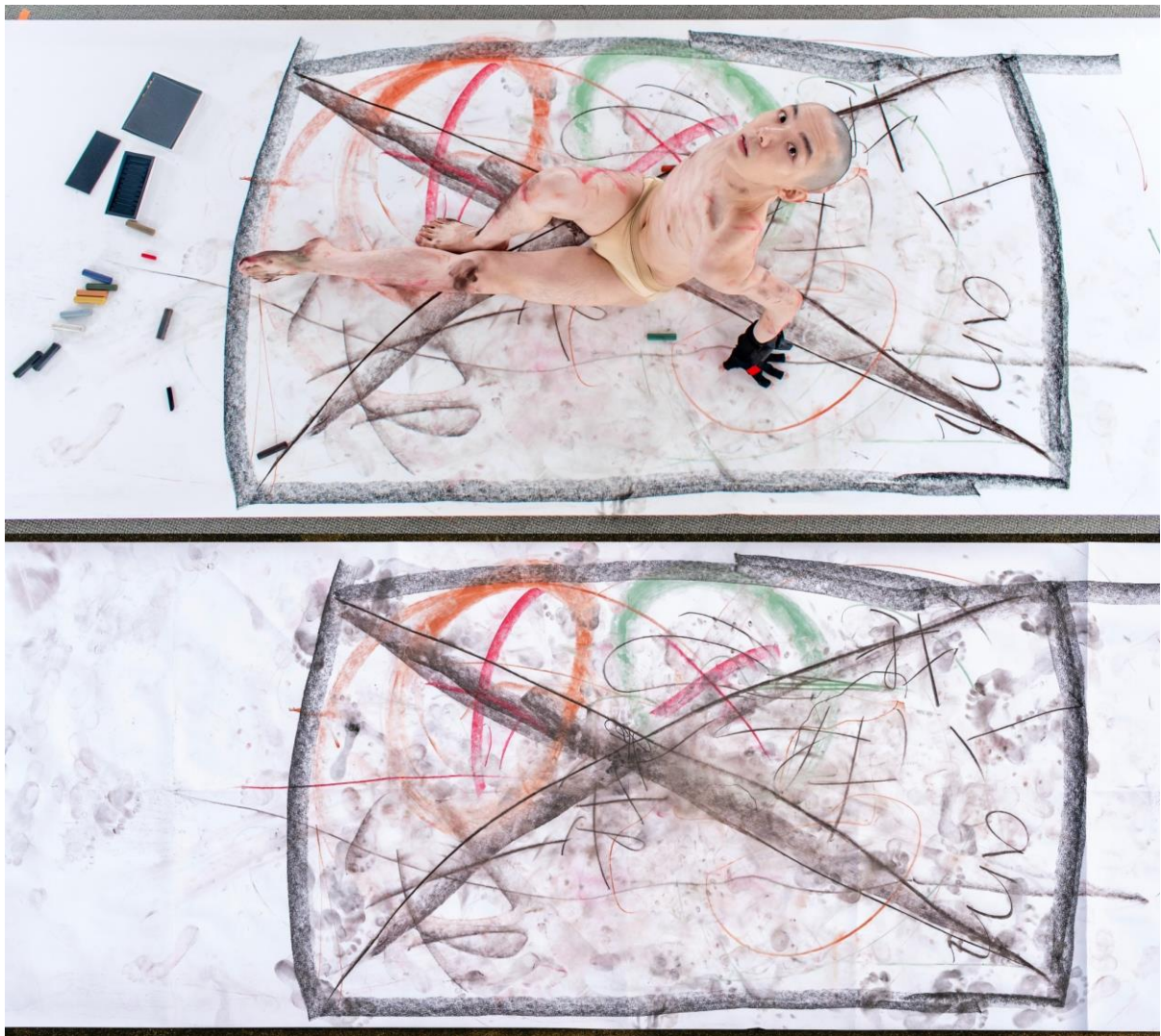
Media: Charcoal and pastel on paper

Year: 2023–2024

This is *Theatre of One*'s embodied drawing series as static, solid and embodied outputs. In No. 1 (2023), I drew the image of a cage to trap myself — a rectangle with its 4 corners linked by a cross. It is a compressed projection of the three-dimensional space onto a two-dimensional paper plane, compressing and materialising the non-static, immediate and corporeal information of my performing body in the three-dimensional space. Such work helps my audience appreciate my bodily performance after the live event and beyond the digital recording. The static, tangible drawing becomes another form of media documentation and provides alternative perspectives for viewing and comprehending my performance. The highlight of No. 1 is that I drew a set of concentric circles in line with the



choreography of *Re-Doll*.



Similar to the above No. 1, the above is No. 2 (2023), where I purposefully drew the cage again to trap myself. It is an embodied output of *Paint ME in DC*. Besides the cage, this drawing is on the theme of the Self, like my painting *Paint ME* (2023) — I drew the Chinese character “我” (“I”) and the English “I” in charcoal. The recurring symbol of the cage, which traps “I” inside, means I am haunted by my struggles continually, regardless of place or time.



This is the drawing No. 3 (2024), where I purposefully drew the cage with crosses to trap myself. It is an embodied output of *Paint ME in Edinburgh*. Spanning two years, the three drawings connected me from two cities and at three moments, representing an eternal cycle of my vulnerability and mental stress in relation to my lived/living existence, which extends into my future life and career.

14. *Paint ME poster*

Dimensions: 3508 x 4961 pixels

Media: Digital photography and illustration design

Year: 2024

This is the poster for the performance *Paint ME in DC*. Juxtaposing multiple stills and figures of ME, myself, as related to the performance, this chaotic but gorgeous poster embodies my aesthetic pursuit and philosophy that one can also party on one's own and please oneself alone. It reflects a "carnival" nature, albeit the carnival of the Self/oneself. This again echoes the Theatre-of-One aesthetics. The colourful iridescent fonts and the rainbow highlights of the painting all imply my advocacy and quest for aesthetic freedom. Poster design, logo design and photography-postproduction by myself.



15. *True Colours*

Dimensions: 3508 x 4961 pixels

Media: Digital photography

Year: 2024

This photographic montage shows my pursuit of reducing my thoughts, ideas, struggles and concerns to their primary status — I need to focus on the essence of things and then solve them one by one from the lowest level of logic. I constantly remind myself to question myself: What was I like primarily? What is the problem that most essentially plagues me? What problems can I solve so that I can be free of anxiety? And what is the factual source of my pain? During the self-answering-questioning process, there are always numerous conflicts, so the triangle inside the rectangle always exists. The imbalance is always with the balance. This is probably the true colour of me — I endeavour to achieve dynamic equilibrium in my life; however, I cannot help failing and cannot predict success. Yet, this is me, as a human who is live and alive. The triangle-rectangle concept echoes my choreography and drawing in my Theatre-of-One performances. Producing, styling,

makeup, design and post-production by myself.



16. Doll

<https://youtu.be/Hz0pgrwPGEg> (Clips)

<https://www.yifangong.art/video-performances/doi/> (Full video and info.)

Format: Digital film

Year: 2021



Doll is an experimental dance film in which I was not allowed to be the performer but rather the director, scenic designer, choreographer, editor, and musician. The actor in *Doll* instead functioned as my doppelganger, as he actually played the role of me. I improvisationally danced and acted with the actor when directing off the camera. Regardless of the fictional narrative, *Doll* (double “I” rather than “L”) is a film of and about One, who is the subject-object two-in-one. The doll is an objectified external expression of the Self, and this film welcomes the audience to enter my lonely and struggling spiritual world, so as to raise attention to people living alone with emotional distress. *Doll* is an early practical experiment for my aesthetic studies of the subjectivity and objectivity of the Self.

17. COSMOS

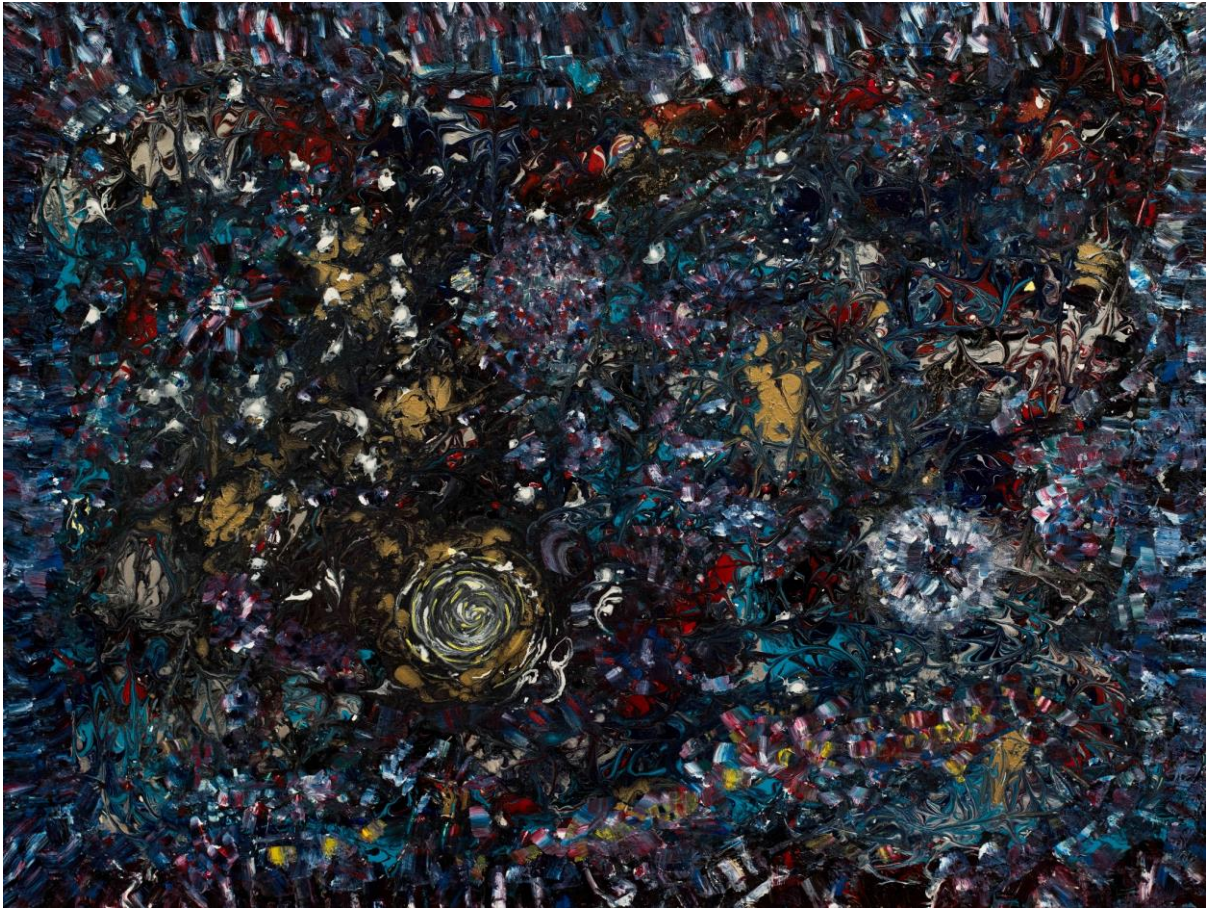
Dimensions: 36” x 48”

Media: Acrylic and golden spray on canvas

Year: 2020

COSMOS represents my pursuit of self-revelation and returning to my true nature. With physical actions, I squeeze acrylic paints from the tubes directly and apply them onto the canvas baldly. I do colour mixing after the pigments are already on the canvas. *COSMOS* reflects both the inner chaos and body-mind unity of my Self. My spiritual universe is a universe in itself, which extends infinitely outward to reach out

to the outside world and the Other. For more details and to see the edges of this painting, please go to <https://www.yifangong.art/paintings/cosmos/>



18. *Untitled (Prototype of Theatre of One)*

Dimensions: 3960 x 2640 pixels

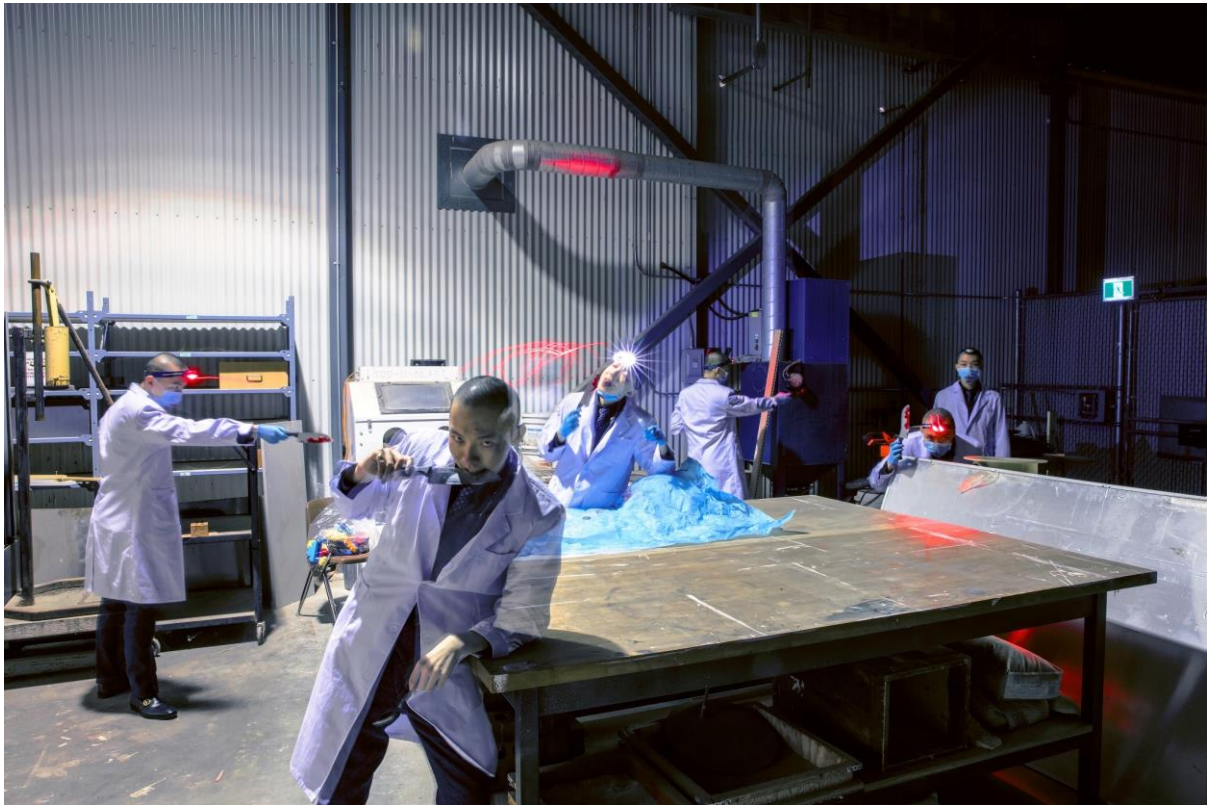
Media: Digital photography

Year: 2019

This project is the prototype for my research in performance aesthetics on the concept of Theatre of One and the practice of spatial-temporal superimposition.

Statement:

I feel like I have multiple personalities. In my imagination, many of my self/s play different roles with different personalities in various dimensions, where I am either calm or crazy, concentrated or disordered, brave or scared, cold or warm. I constantly question whether I have killed someone in another dimension or if someone else has killed me. But who? In this world where I feel genuinely alive, I strongly believe in Hemingway's most famous quote, "A man can be destroyed but not defeated." I argue the only one who can finally defeat me is just myself. I always seem to "try to kill my past self/s" in different situations in various dimensions; in fact, I keep oscillating, spiralling and reincarnating in diverse times and spaces. This is the adventurous circling process of being and living. It is so exciting and so live.



19. Forest Mist

Dimensions: 4" x5" (10cm x 13cm)

Media: Black & White analogue film, digital scanning

Year: 2020

Forest Mist has been awarded at the Monochrome Photography Awards 2021 with an Honorable Mention in the Amateur Photomanipulation category.

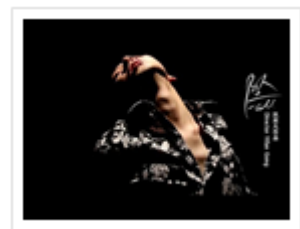


20. 秋 *Fall*

<https://www.yifangong.art/video-performances/%E5%9D%A0fall/> or
<https://youtu.be/9fPPf8TtIT0>

Format: Digital film

Year: 2019



Highlights are 02:54–07:22. Directed, written, performed, designed and scored by me, this experimental artist's film introduces a series of dreams of mine where I traverse various times, spaces and dimensions. This short film was entirely made before I learned any skills in filmmaking, but resulted directly and audaciously from my theatre knowledge. It laid the conceptual and practical foundations for my subsequent practice-led research. My daydreams and nightmares are very complicated, consisting of multiple narratives and fantastic stories in which I play different characters. This may be because my cerebral cortex is overactive. It is such a burden for me, but it brings abundant beauty and fantasies to my art. I may upgrade it with more performers, more advanced cinematography and more diverse scenic designs (e.g., using the swimming pool and dancers' ensemble for underwater group performance filming).

21. *ONE Series*

Dimensions: No. 1, 24" x 30" (61cm x 76cm); No. 2, 24" x 24 (61cm x 76cm); No. 3, 24" x 36" (61cm x 91cm)

Media: Acrylic on canvas

Year: 2020

Loneliness and anxiety seem to have occupied my life. However, they bring artistic inspiration. This series is named "ONE" as I agree with Taoism. "The Tao produced One; One produced Two; Two produced Three; Three produced All things." One can be one, and it can also be everything. We all live only once, and we are all going to die. However, we cannot be defeated, as the end of One is eternity. The evidence of our existence is perpetually present. I am alone and lonely, but I know my possibilities are unlimited. An individual may be more powerful than they realise. I believe in this and am practising this by myself and by my art.

I squeezed acrylic paints from the tubes directly and applied them onto the canvas baldly. I also used a variety of acrylic paints to make watercolour and 3D effects. My colour mixing happens afterwards. For more details, please refer to

<https://www.yifangong.art/paintings/one-series/>

