View clip at: https://idea-edu.com/media/2020/Clarke/Clarke12.mp4

[1] song available on https://soundcloud.com/ser-gina/backupbuddy

| 19:58: | Song [1]: She's my backup buddy, backup body, oh |
	She's my backup buddy, backup body, oh
20:13:	She's my backup buddy, backup body, oh
	She's my backup buddy, backup body, oh
	Backup buddy, backup body
20:21:	You need to share your look,
	You need to share your data,
	You need to share your look,
	You need to share your data,
	You need to clone your look,
	You need to clone your character.
	Train someone up!
	You need to share your look,
20:37:	Clone their character!
	You need to share your data,
	Train them up!
	You need to clone your look.
	Clone your character!
	You need to clone your character Train someone up!
	Clone your character! Train someone up!
	Clone your character!
20:47:	Backup body, Backup buddy She's my backup
	Train someone up! Clone their character! Train them up!
	Clone your character! Train someone up!
	Clone your character! Train someone up!
21:06: E:	Thank you
	Backup Buddy, backup Body
21:11:	<applause>
21:12: E:	Thank you!

clone your character!
train someone up!
clone your character!
train someone up!
clone your character!
train someone up!

View clip at: https://idea-edu.com/media/2020/Clarke/Clarke13.mp4
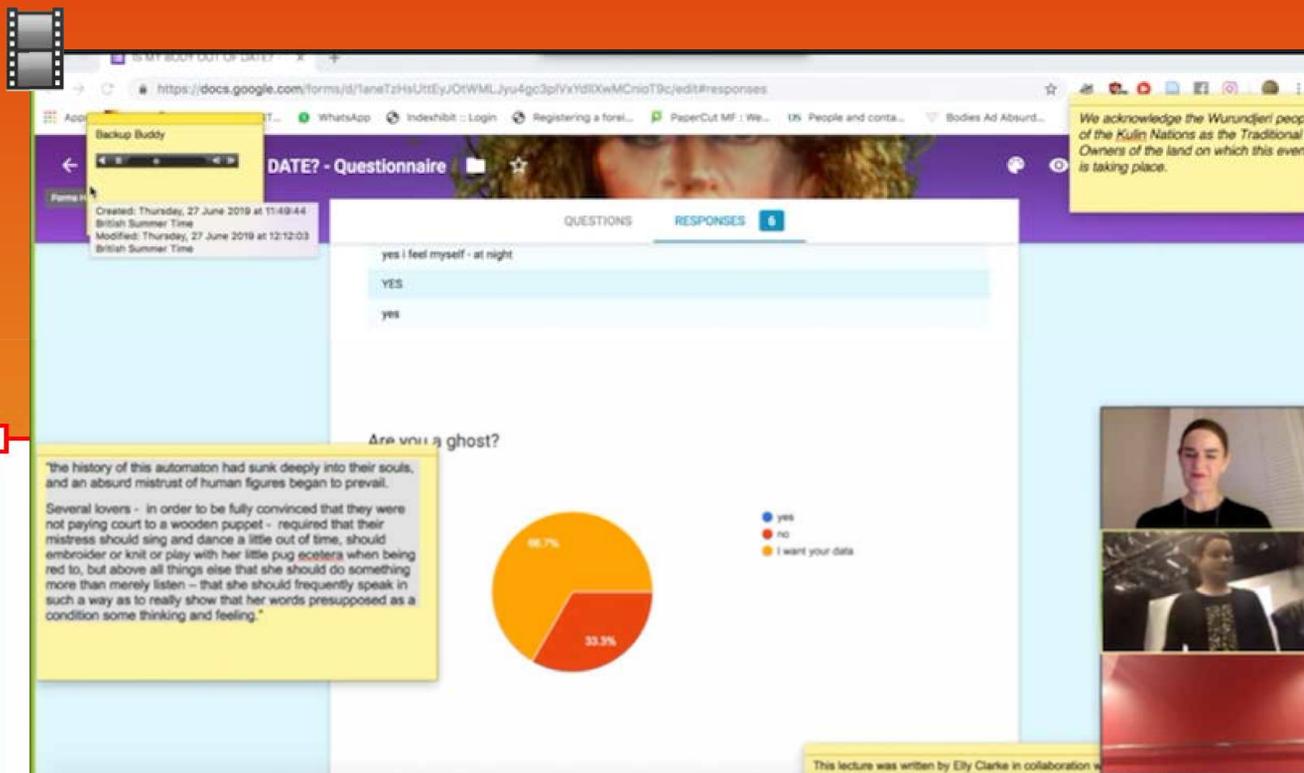
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21:13:  B:   Thank you.
21:15:       </applause>
21:17:  E:   And if you'd like to fill out this form…
             Train someone up!
        E:   the QR code…
             Clone their character!
             Train them up!
21:24:  E:   is here.
21:24:       Embody me, embody me!
             Embody me, embody me!
21:28:  E:   We could quite do with some extra digits.
             Train someone up!                         'scan'
21:33:  B:   If you have your phone there you can download the QR code…
             Why be in one place at once?
21:37:  B:   and you can help us. We want your data. But your email addresses
             will not be saved.
             How can you be in one place?
             Embody me.
21:48:  S:   How was it for you? Did you like it?
             And the next day, I'm supposed to DJ,
        S:   Did you have fun?
             and then I am supposed to perform at this queer club and then I'm
             going to go and have dinner with someone else and then I've got
             a date, actually, with that person I've been seeing for a while
             but I can't make it so I was wondering if you can go instead.
22:01:  S:   Let me know if you have any questions.
             You need to share your data
             You need to share your look
             You need to share your data
             You need to clone your look
             You need to clone your character
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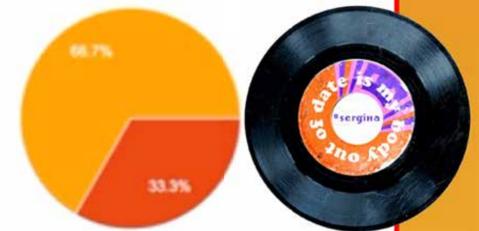
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This lecture was written by Elly Clarke in collaboration with Bon Mott and Sean Miles, with traces of script from previous episodes written in collaboration with Vladimir Bjelicic.
Set against a durational performance produced by Clarke & Bjelicic that took place at ONCA Gallery in Brighton earlier this month.

For this episode #Sergina stole quotes from:

Karen Barad
Caroline Bassett
Emily Berrington
Elly Clarke
/
Laboria Cuboniks
Luce Irigaray
Yon Heong Tung
Donna Haraway
/
ETA Hoffman
Ian McEwan
Sean Miles
/
Bon Mott
/
#Sergina
Gilbert Simondon
Hito Steryl
Jack Smith
Oscar Wilde

Sean Miles acknowledges their ancestors and their iwi Ngati Raukawa

Elly's remote participation in this conference was supported by CHASE DTP

t of Date -

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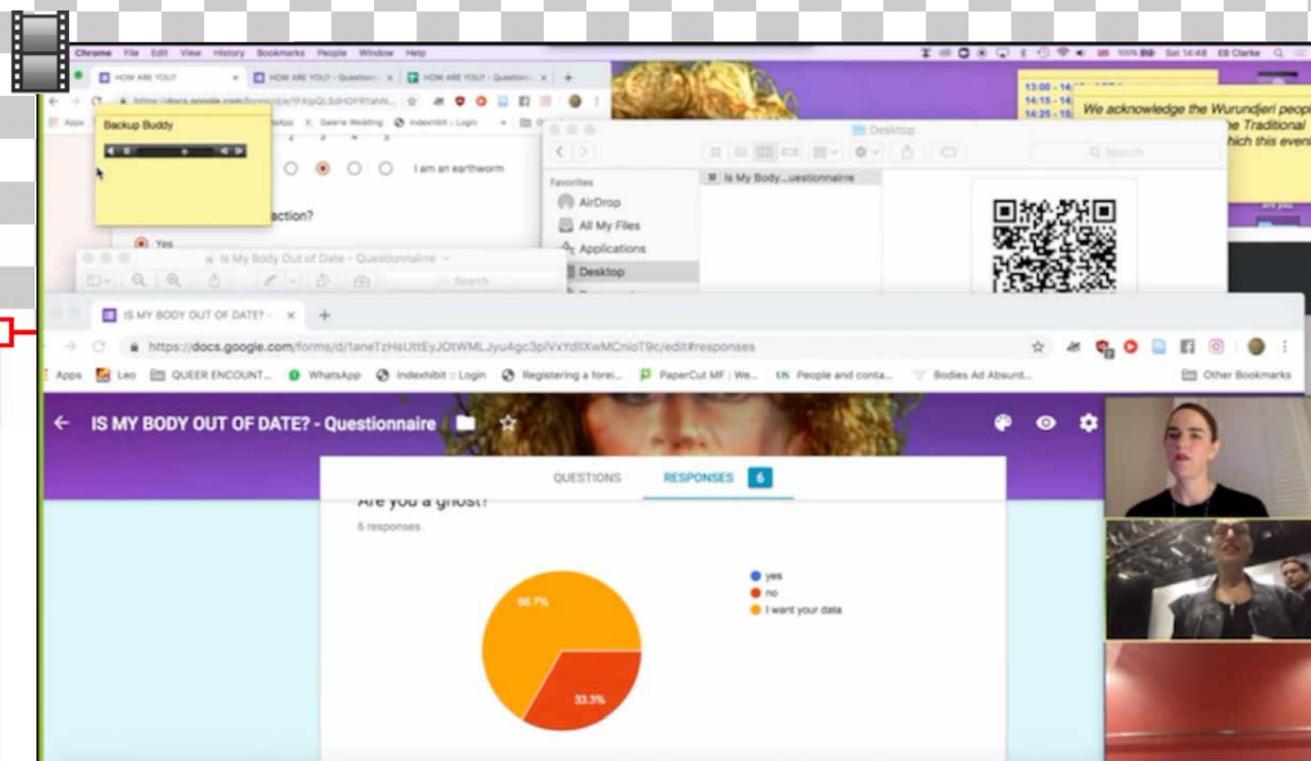Tuesday, 18
Tuesday, 18
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13:00 - 14:
14:15 - 14:
14:25 - 15:

QUESTIONS   RESPONSES   6

ost?

View clip at: https://idea-edu.com/media/2020/Clarke/Clarke14.mp4

22:15: B: So, umm thank you.
            Train them up!

        B: We do have some acknowledgements here…
22:23: E: Thank you. Yeah.
22:25: E: Thank you, *Body of Knowledge*, bodies and knowledge. This was
            Episode three of #Sergina's repetitive soap opera Is My Body
            Out Of Date, looking at the point and privilege, performance
            and drag of having a fleshy body in the digital age. This soap
            opera was presented by me Elly (in Brighton at 04:24 in the
            morning) and Bon Mott and Sean Miles in Naarm – in collaboration
            and collusion and occasionally in competition with #Sergina,
            against a backdrop – this one here – of a performance produced
            and performed with Vladimir Bjeličić here in Brighton earlier
            this month. For this performance #Sergina stole quotes from the
            following people [1]…
23:22: E: Thank you very much.
23:27: B: I must say, this is an artist… as artists we have a
            responsibility for social change I believe, and Elly invited
            me initially to enact #Sergina as a way of protesting creating
            mcainore pollutants in the air, fossil fuels and so we decided
            to collaborate this way instead of travelling overseas and then
            I was also thinking that in moving forward we need to go back –
            to indigenous knowledge and one of the reasons that I wanted to
            invite Sean is that…
24:31   Sean did you want to acknowledge your ancestors?
        S: Ah yes! I'd just like to acknowledge my ancestors and my
            iwi Ngāti Raukawa.
        B: Does anyone have any questions – err… any questions for Elly
            because this is live.

[1]

Karen Barad
Caroline Bassett
Emily Berrington
Elly Clarke
/
Laboria Cuboniks
Luce Irigaray
Yon Heong Tung
Donna Haraway
/
ETA Hoffman
Ian McEwan
Sean Miles
/
Bon Mott
/
#Sergina
Gilbert Simonon
Hito Steryl
Jack Smith
Oscar Wilde

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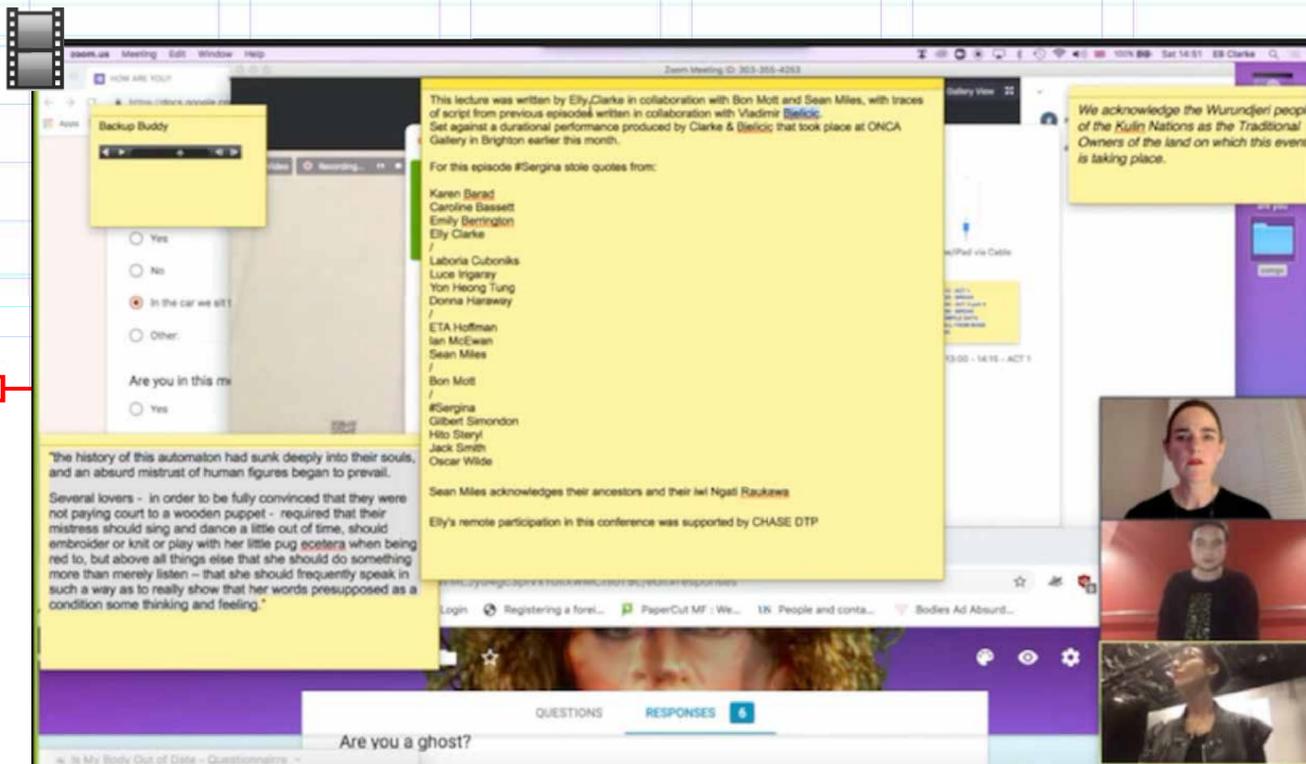
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        A:  I have a question.
        B:  Yes! Do you want to come in, so Elly can see you?
24:46:  S:  Yeah, it's hard to hear.
        E:  Hello!
        A:  G'day Elly!
        B:  Anne's our chair.
        E:  Ah hello. Hi.
24:58:  A:  Yes, I'm just curious about – what this performance seemed to
            underscore for me was this sense of isolation – by and the sort
            of mashup of the human body and the virtual body –
        E:  Yeah
        A:  and the sense of isolation through the scripts around data
            collection and the sort of sexualising of each other but sort of
            in a really
25:24:  A:  a kind of humourless way in a way, that is caused by the
            technology…
        E:  Yeah
25:35:  A:  So, given that it's doing that, and this thought about in the
            future, artists connecting online rather than by, you know,
            saving fossil fuels, what has to be done to make it actually
            organically work?
        B:  Elly definitely answer that but perhaps we should talk about how
            we met.
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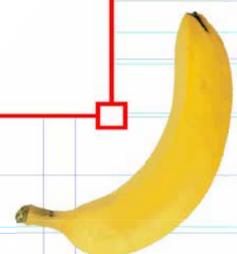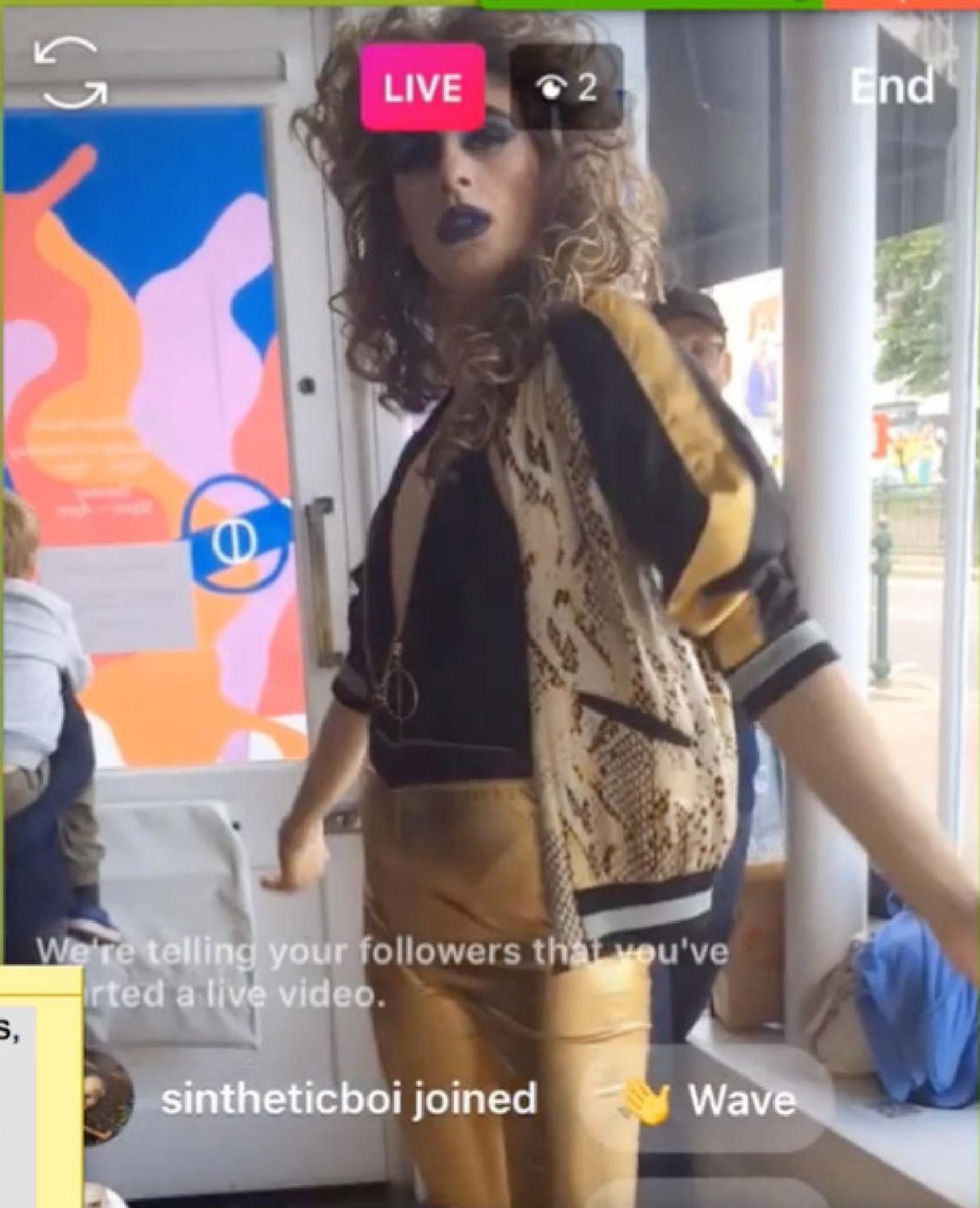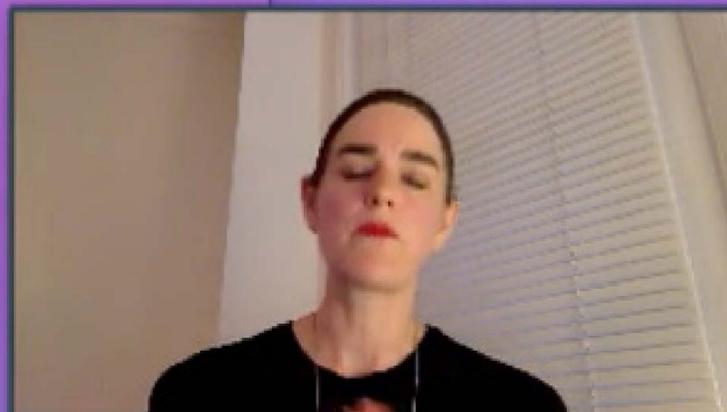
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14:15
14:25
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16:30
16:40
16:50

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This lecture was written by Elly Clarke in collaboration with Bon M[...]
of script from previous episodes written in collaboration with Vladi[...]
Set against a durational performance produced by Clarke & Bjelici[...]
Gallery in Brighton earlier this month.

For this episode #Sergina stole quotes from:

Karen Barad
Caroline Bassett
Emily Berrington
Elly Clarke
/
Laboria Cuboniks
Luce Irigaray
Yon Heong Tung
Donna Haraway
/

WML

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a ghost?

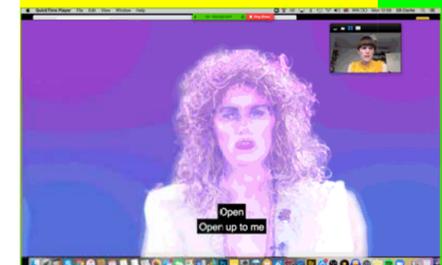urd...

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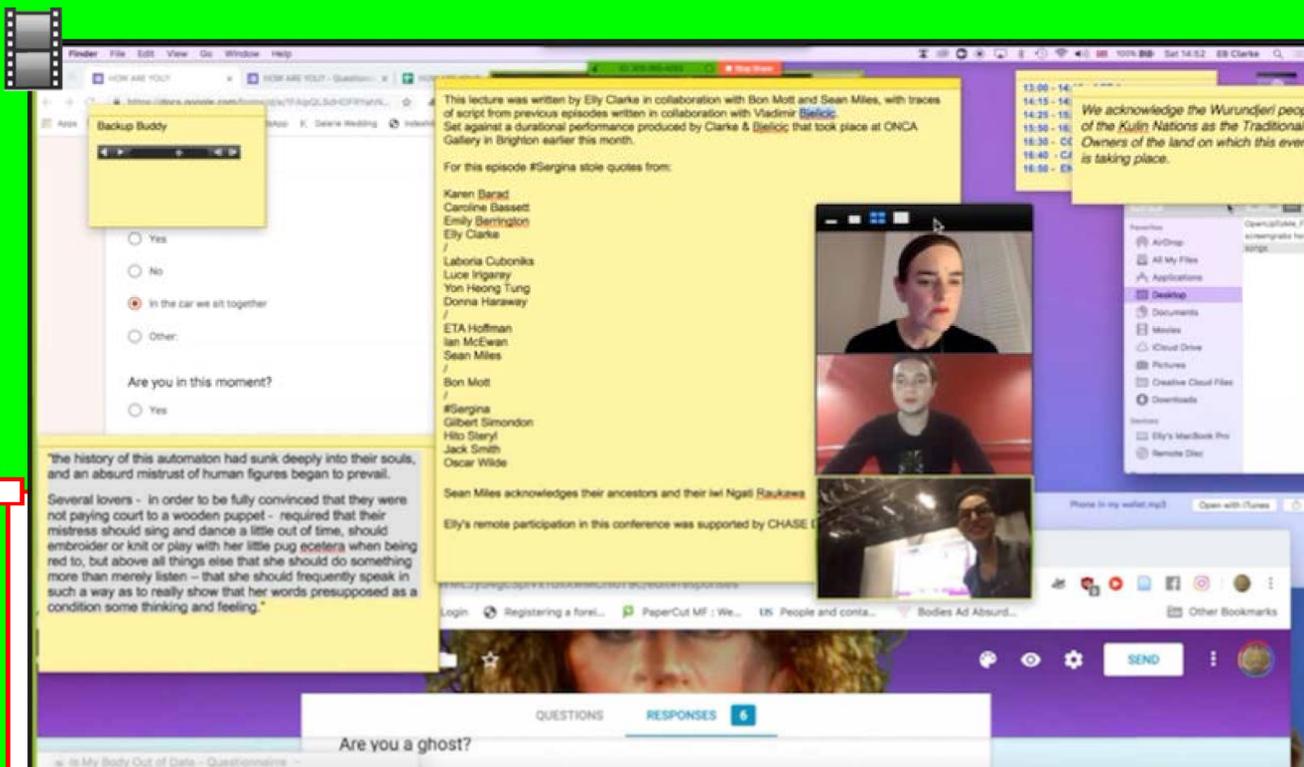
E: Yes! Let me just do this first perhaps… Yeah, no, because I'm really interested in this because I've been watching technologies as they've emerged right since I've been consciously an adult – which was the internet to start with, and then mobile phones and how that's changed the way that we behave and the way we interact with each other – and so I think, um, yeah what I think you picked up on the performance I'm really glad that came across because it is very much about that. I think what's been really interesting for me working with #Sergina in this remote way, which I've been doing since 2015 – so Vladimir, who was my co-performer for this durational performance that you're seeing still going on in the background here – he and I worked together for – and that's Vladimir here, dancing –

26:56: E: we worked together [1] for nearly a year and a half before we actually met each other in person. And it was really interesting because in a way my relationship with him – we finally me in a gay bar in Berlin – it felt like we had been online dating for ages and hadn't met and were really nervous about meeting. But it really felt that it really in a way it really disproved what we were trying to prove, so I think that's where the hope is – that actually that in a way yes it can be really isolating, but actually also I've never met Sean in person and I feel that I know them now fairly well and we've seen each other – especially when you're rehearsing and performing across time zones – you know, you're always opposite ends of the night. I mean here I am at 4 in the morning, someone is always exhausted, someone's always about to get up and actually it becomes a very, very intimate process that you share with other people and I feel that's what we have to hang on to and that's what is going to become really important.

[1] gif of rehersals as a series of screenshots. View also at https://idea-edu.com/media/2020/Clarke/ClarkeRehersals.mp4

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"the history of this automaton had sunk deeply into their souls, and an absurd mistrust of human figures began to prevail.

Several lovers - in order to be fully convinced that they were not paying court to a wooden puppet - required that their mistress should sing and dance a little out of time, should embroider or knit or play with her little pug ecetera when being red to, but above all things else that she should do something more than merely listen – that she should frequently speak in such a way as to really show that her words presupposed as a condition some thinking and feeling."

WML

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This lecture was written by Elly Clarke
of script from previous episodes writter
Set against a durational performance p
Gallery in Brighton earlier this month.

For this episode #Sergina stole quotes

Karen Barad
Caroline Bassett
Emily Berrington
Elly Clarke
/
Laboria Cuboniks
Luce Irigaray
Yon Heong Tung
Donna Haraway
/

Are you a ghost?

Is My Body Out of Date - Questionnairre ⌄

29:33

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Fri 04:31 EB Clarke

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Sat 14:55 EB Clarke

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We acknowledge the Wurundjeri people of the Kulin Nations as the Traditional Owners of the land on which this event is taking place.
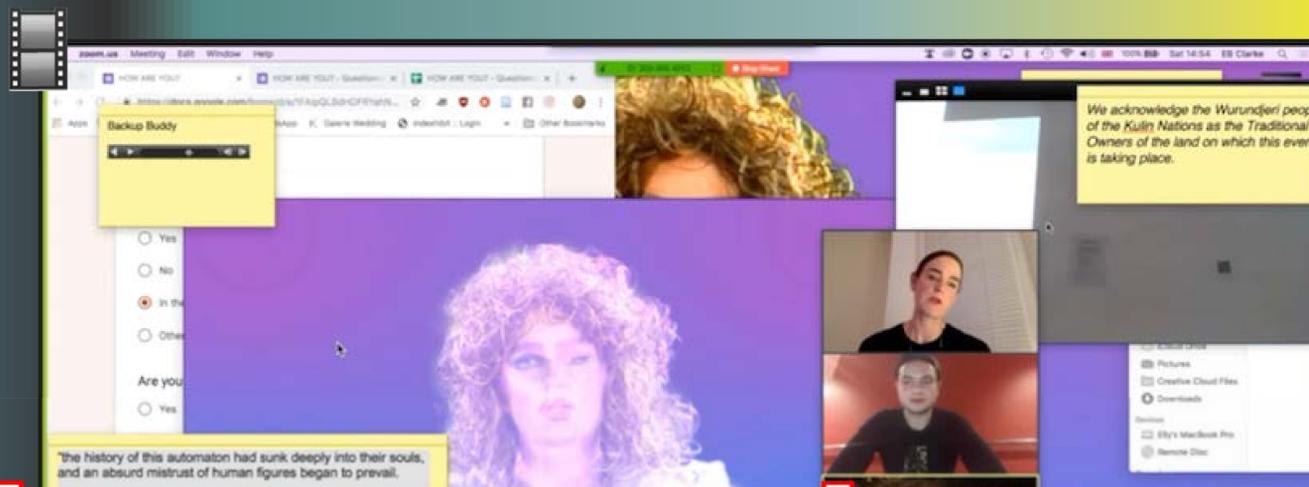
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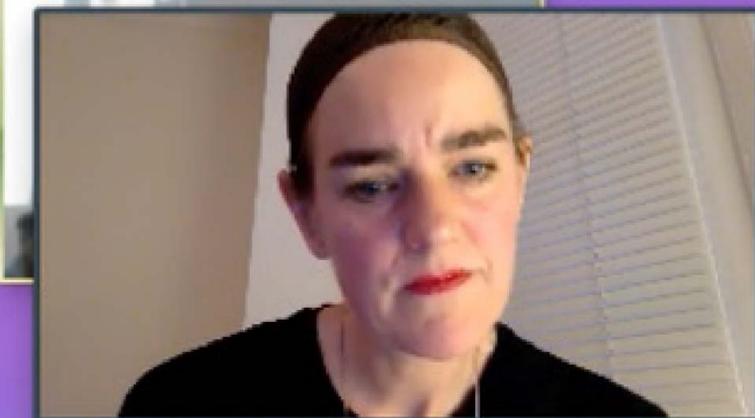
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Devices
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Screen Shot...8 at
screengrabs how a
songs

in collaboration with Bon M
in collaboration with Vladi
roduced by Clarke & Bjelici

from:

Other Bookmarks

SEND

27:46   E: And the way this can be backed up by hashtags and events so I'm following already the talks at the *Body of Knowledge Conference* – and of course I'd love to be there, but it just feels like, whilst we have this climate crisis, which doesn't look like it's gonna go anywhere, we need to take steps so that we can still participate in conferences, we can still share our knowledge and we can also share it out. And in return I've gained so much through this collaboration with Sean and Bon that I never would have come to by myself which is why #Sergina is a completely collaborative project and I learn so much myself.

28:31: B: Elly can you just describe how it is living in London with the climate change protests that are happening, because we don't really have them, we 're not really seeing them.

        E: Yeah Extinction Rebellion – well they managed to shut down I think it was five major sites in London for two weeks – yeah it was two weeks – and it was pretty amazing and now the UK has declared a Climate Crisis – whether or not that will actually really translate, they are still building another runway and that sort of thing so… So… but it did make some changes.

        A: Has anybody got any questions?

29:15: A   I've just got one observation, which is that this way of communicating rather than being face-to-face, the interface is actually the art project, right? The exploration into something, so I'm just going to throw out that maybe it's a new language, a new way of connecting through concepts and ideas rather than language or the old-fashioned method – maybe that's what we need.

        B: Well, it's irony. As Zoom was created for corporate meetings, and we're using it as an art form now.

        A: That's it, taking it over. Thanks very much, Elly.

30:00   E: Thanks.

        A: See you later, goodbye.
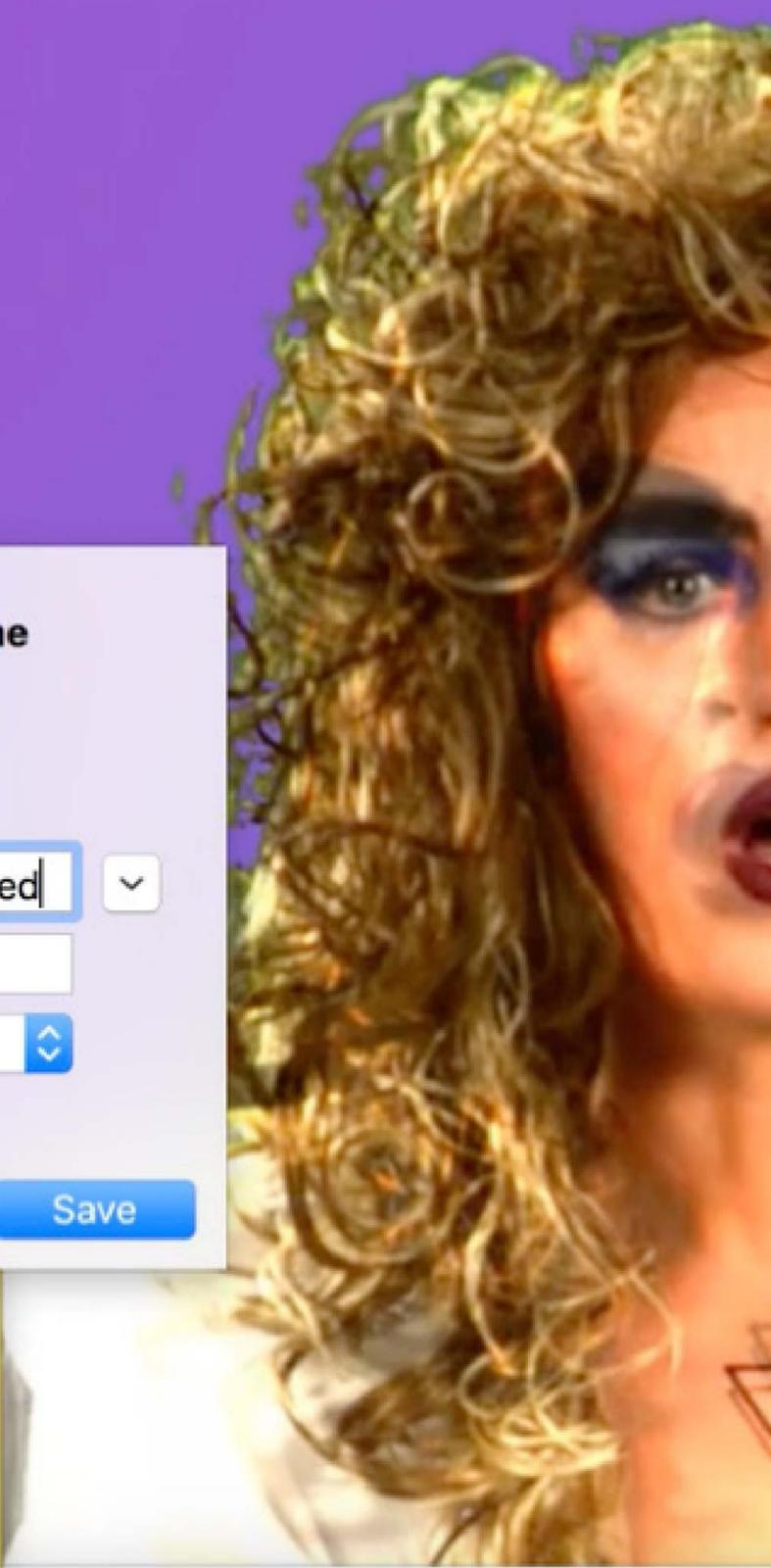
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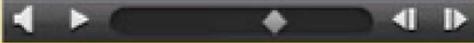
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"the history of this automaton had sunk deeply into their souls, and an absurd mistrust of human figures began to prevail.

Several lovers - in order to be fully convinced that they were not paying court to a wooden puppet - required that their mistress should sing and dance a little out of time, should embroider or knit or play with her little pug ecetera when being red to, but above all things else that she should do something more than merely listen – that she should frequently speak in

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[ij] vol.17, no.02
2020

co-constructing
body-environments

visual
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is my body out of date? the drag of
physicality in the digital age

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artist biographies
#Sergina is a multi-bodied, border-straddling drag queen devised by Elly Clarke. With a mobile phone always in her hand, #Sergina sings and performs songs online and offline about love, lust and loneliness in the mesh of hyper-dis/connection. In 2015, *#Sergina's Stimulatingly Sexy Simultaneous Simulation of Herself* saw five people embodying #Sergina across three time zones, performing to live audiences in each place, linked up and live broadcast via Google Hangout. Since then, #Sergina (plural) has performed across a variety of bodies, platforms and venues of all persuasions in the UK, Europe and beyond and at at a variety of academic conferences.

Elly Clarke is an artist interested in the performance and burden ('the drag') of physicality in an increasingly digitally mediated world. She explores this through video, photography, performance, music, writing and community-based projects – and #Sergina (see above). Clarke is a Chase DTP funded PhD researcher in Art at Goldsmiths College, University of London and has shown work at venues that include The Lowry, Salford Quays; Franklin Furnace, New York; Kiasma, Helsinki; Milton Keynes Gallery; ONCA, Brighton, Galerie Wedding, Berlin and, in October 2020, at The Knot Project Space, Ottawa Canada. www.ellyclarke.com.

Bon Mott is non-binary, artist and curator who identifies as lightning and creates trans/disciplinary process-driven

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sculpture, photography and performance art installations learning from Indigenous philosophies and learns from astrophysics, alchemy, and neuroscience through the framework of lightning and entangles binaries of male and female, and human, non-human and post-human. Bon Mott's installations aim to transmute or upturn normative hierarchies and power structures as a way to invite positive social change. This trans-disciplinary process takes advice from Indigenous philosophies and learns from astrophysics, alchemy, and neuroscience through the framework of lightning. These installations can be activated by performance in on-going iterations. www.bonmott.com.

Sean Miles (Ngāti Raukawa, Ngāti Ahuru) is a cute queer trickster, artist and performer, doing their mahi (work/art) in unceded kulin territory. Their multi-disciplinary practice includes, but is not limited to; performance, photography, video, sculpture, installation and poetry. Their practice weaves together; their whakapapa, Māori mythology, rituals, resistance, pranks, transformation (drag), a dismantling of normativity, the history of film and general sexiness.
www.seanmilesartist.com.

Jo Bailey, who reinterpreted the performance for this publication format, is a designer based at Ngā Pae Māhutonga Wellington School of Design at Massey University in Wellington, Aotearoa New Zealand. makinggood.design.

notes

01 #Sergina's 11 Point Manifesto, on YouTube: https://www.youtube.com/channel/UCoIcthG1GopxFhGlBCOepQw/about.

02 Q&A with Emily Berrington (Niska), interview with actor from Channel 4 Humans series on AMC blog, posted by Ashleen Wicklow, 2018: https://www.amc.com/shows/humans/talk/2015/08/qa-emily-berrington-niska.

03 Caroline Bassett, 'The Computational Therapeutic: Exploring Weizenbaum's ELIZA as a History of the Present,' *AI & Society* (2018), https://doi.org/10.1007/s00146-018-0825-9.

04 Karen Barad, 'Ma(r)king Time: Material Entanglements and Re-memberings: Cutting Together-Apart', in *How Matter Matters: Objects, Artifacts, and Materiality in Organization Studies*, eds. Paul R. Carlile, Davide Nicolini, Ann Langley, Haridimos Tsoukas (Oxford: Oxford University Press, 2013), 18.

05 Laboria Cubniks, *Xenofeminist Manifesto: A Politics for Alienation*, 1. https://www.laboriacuboniks.net/20150612-xf_layout_web.pdf.

06 Ian McEwan, *Machines Like Me* (London: Jonathan Cape, 2019), 65.

07 McEwan, *Machines Like Me*, 71.

08 Donna Haraway, 'A Cyborg Manifesto' in Bell, D., Kennedy, B.M. (Eds.), *The cybercultures reader*, 2nd ed. London: Routledge, 2007), pp34-65, 35.

09 Luce Irigaray, *To Be Born: Genesis of a New Human Being* (Switzerland: Palgrave Macmillan, 2017), 38..

10 McEwan, *Machines Like Me*, 70.

11 Hito Steyerl 'Being Invisible Can Be Deadly', TateShorts, 2016 https://www.youtube.com/watch?v=kKAKgrZZ: 2:23-2:42.

12 Steyerl 'Being Invisible Can Be Deadly,' 2:43-2:49.

13 See Jason Read, 'The Obscure Zone': Individuating Simondon,' in The Politics of Transindividuality (Chicago: Haymarket Books, 2015), 102-142.

14. Discussed in Gilbert Simondon, *Mode of Existence of Technical Objects. The Notion of Phase Applied to Becoming: Technicity as Phase,* trans. Cecile Malaspina and John Rogove (Minneapolis, MN: Univocal Publishing 2016), 409-415.

15 Bon Mott, 'Lightning is Created from the Fifth Element: Plasma', Abstract for presentation at *A Sharing of Speech: Scholarship on or Inspired by the Work of Luce Irigaray*, The Institute for Theological Partnerships, University of Winchester, UK: 23rd-25th June 2017.

16 Bon Mott, 'Lightning is Created,' 2017.

17 Bon Mott, 'Lightning is Created,' 2017.

18 Barad, 'Ma(r)king Time, 2014, 18.

19 E. T. A. Hoffmann, 'The Sandman,' in *The Best Tales of Hoffmann*, ed. E. F. Bleiler, trans. J. T. Bealby (New York: Dover Publications), 183-214. 121.

20 Yon Heong Tung, 'A True Living AI Is Adaptive, Conscious, Caring and Ethical: Dr David Hanson of Hanson Robotics,' e27, November 8, 2017, cited in Kasdovasili, Stella Andrada, 'Drag-ing the Human out of the Human-oid: Reflections on Artificial Intelligence, Race and Sexuality in Late Capitalism', MA Thesis for University of Budapest, 2018. https://www.researchgate.net/publication/325741486_Draging_the_Human_out_of_the_Human-oid_Reflections_on_Artificial_intelligence_Race_and_Sexuality_in_Late_Capitalism.

21 Warner Brothers, 'A Picture of Dorian Grey,' Theatrical Trailer, 1945, https://www.youtube.com/watch?v=70cjjhK9CBg.