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The Education University
of Hong Kong

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**Honours Project
(Alternative)**

A Capstone project entitled

A Contemporary Self-portrait: Am I just a Beer Girl?

Submitted by

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A Contemporary Self-portrait:

Am I just a Beer Girl?

Nguyen Wai Nam

Declaration

I, NGUYEN WAI NAM, declare that this research report represents my own work under the supervision of Prof. WOOD, Laurence James, and that it has not been submitted previously for examination to any tertiary institution.

NGUYEN WAI NAM

11 May 2018

Abstract

As the conductor of this project, I turn myself an *artist* and also a *beer girl*. On one hand, I would like to go into the stereotypes as mentioned, I am also curious about whether I would gain a new understanding of the labelled beer girl, generating a new way of seeing through the artistic search of self. Thus, I take a half year to experience beer promotion in various local restaurants and bars, as one part of the art-based research activity. I first review examples of self-portrait of different approaches, and then develop a contemporary self-portrait in a trilogy - a performance, an art diary and an exhibition, based on my experience as a beer girl.

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1. Project Rationale

1.1 What is “Beer Girl”, in the eyes of our society?

Searching “Beer Girl in HK” on Google, numerous of pictures pop out with female wearing uniform miniskirts. Commercials tend to draw associations between female and liquor, which seems to objectify women’s identity. Placing women’s role under the male gaze seems a normality. In an alcohol commercials study, women are usually portrayed as “*seductive*” and “*physically attractive*” (Ho, 2009). Warhurst & Nickson (2009) refers workers in beer promotion field as “*Emotional, Aesthetic and Sexualized Labour*”. I personally have preconceptions on beer girl as well - the uneducated or even sex-related.



Image 1. Advertisements of the Brand, Blue Girl

1.2 Searching among the roles: Artist/ Beer Girl/ I

As the conductor of this project, I turn myself an *artist* and also a *beer girl*. On one hand, I would like to go into the stereotypes as mentioned, I am also curious about whether I would gain a new understanding of the labelled beer girl, generating a new way of seeing through the artistic

search of self. Thus, I take a half year to experience beer promotion in various local restaurants and bars, as one part of the art-based research activity.

For I am working not only as a beer girl but also as an artist, some artists situated themselves in labourship and self-searching come up to my mind. Conceptual artist Luke Ching Chin Wai fights for labour rights on behalf of security guards, at the same time he works as a security (Chan, 2014). Performance Art pioneer Marina Abramović makes use of various body-based performance to gain control of her own subjectivity (Heartney, 2008). I had a performing experience as a silent human artwork inside a gallery - The Raver, a performance and video installation by Hu Weiyi in January 2018. These prototypes of artist's involvement trigger my initiative to a play of two distinct roles - Who am I, in between the beer girl, an aesthetic object to be observed, and the artist, an autonomous subject to observe?

1.3 The Self- portrayal Trilogy

The notion of self is essential for creating a self-portrait. While human beings perceive themselves in creative ways, definition of self-portrait has been changing over time. In this project, I first review examples of self-portrait of different approaches, and then develop a contemporary self-portrait in a trilogy - a performance, an art diary and an exhibition, based on my experience as a beer girl.

2. Research Objectives

- 2.1 To explore graphical (painting, moving image and photography) and non-graphical (audio and written text) possibilities in self- portrait
- 2.2 To conduct a critical self-reflection in a new identity: beer girl
- 2.3 To portray “I” in different dimensions of contemporary self-portrait

3. Research Questions

- 3.1 What defines a self- portrait?
- 3.2 How do I portray myself in the identity of beer girl?

Image 2. Self-portrait (1500) by Albrecht Dürer.

Image 3. Self-portrait in the Nude (1500-05) by Albrecht Dürer.

4.1.2 Female perspective in Renaissance

Although there is a high tendency of female figure in Renaissance painting, nearly none of the famous Renaissance masters are women. Nochlin (1971) analyzes that both formal and social education restricted artistic development to men, preventing women from entering the art world as a subject. Interestingly, there was a prime case of the Italian Renaissance female painter, *Sofonisba Anguissola (1532-1625)*, who presents the consciousness of the subject-object position regarding male and female, in her *Self-portrait as a Portrait being created by Bernardino Campi (1559)* (Chadwick, 1996). She painted herself as a painting figure on easel created by her teacher, Campi, as the one who gazes towards the viewer. However, the fact that Anguissola is the one who draws the painting the double portrait, makes the self-portrait unique among the patriarchal century (Woods-Marsden, 1998).



(Left) Image 4. Self-portrait as a Portrait being created by Bernardino Campi (1559) by Sofonisba Anguissola.

(Right) Image 5. Self-portrait at the Easel Painting a Devotional Panel (1550s) by Sofonisba Anguissola.

The work of *Anguissola* does not only represent a male-dominant phenomena, but also an awareness of being an aesthetic object, at the same time being a subject in creating art. In another painting of hers, *Self-portrait at the Easel Painting a Devotional Panel (1550s)*, the artist looks directly to the audience, while she is painting the virgin and child on easel. The theme chosen

represents the purity of *Anguissola*, on the other hand, Woods-Marsden (1998) also suggested that self-portrayal as the genre of painting, might functions as guaranteeing the women painter's virginity.

Painting in Renaissance period are basically realistic. Still, there is one important point to figure out here, which is the imaginative element in self- portraiture. While *Dürer* draws himself realistically in facial feature, he also uses an artistic way of composition to present himself, a human, as the god-like figure. In *Anguissola's* self-portraits, it is clear to find that she takes different roles in painting actively and being painted passively. Even the time older than 500 years before, the representations of artists' image, depends on their decision, are diversified.

4.1.3 A different proportion of figure in Chinese self-portrait

Despite the similar dominance of male artist in Chinese art tradition, to further discuss the possibility of self-portrait, examples from Chinese art give a sharp distinction. Although self-portraiture is not a big trend in Chinese art, portraiture has been a tradition among literates. Rarely found, the Chinese painter of the late Ming dynasty, Chen Hongshou (1598–1652) draws himself in *Pine and Longevity* (1635) under a big tree, which reveals his love for nature. According to Wong (2010), the artist's calligraphy on the painting, that makes reference to Zhuangzi's literature, also indicates his chase for freedom in life.

The work of Chen does not only demonstrate the different composition in Western and Chinese painting, but also the possibility of different figure proportions and messages regarding how the artist wants to present himself to the others.



Image 6. Pine and Longevity (1635) by Chen Hongshou.

4.2 Possibilities of self-portrait from Modern to Contemporary art period

4.2.1 The Rise of female artist: Beyond reality

The Mexican painter Frida Kahlo (1907-1954) is for sure an influential person leading the rise of women artist in modern period. By using lots of Mexican motifs with symbolic meanings, her paintings have commonly been recognized as surrealistic (Benson, National Portrait Gallery, Museo del Barrio, & San Antonio Museum of Art, 2004). In *Kahlo's Self-Portrait with Thorn Necklace and Hummingbird* (1940), she portrays herself wearing a hurting thorn necklace, which makes her bleed, with a dead hummingbird symbolizes a love charm (Benson et al., 2004). The spider monkey, is a gift from Kahlo's husband, Diego Rivera. Regarding Rivera as the monkey in the painting who plays with the thorn necklace, it might represent the unhappy relationship between the couple.



Image 7. *Self-Portrait with Thorn Necklace and Hummingbird* (1940) by Frida Kahlo.

Moreover the surrealist, Kahlo keeps a diary, or I would refer it as the artist's handbook. It consist drawings, paintings and letters expressing love to her husband, Diego. This opens a new page in my dictionary defining self-portrait - *Diary as a self-portrait*. What makes it more complicated is the writing component in Kahlo's words. They are mostly letters to Diego, which implies the importance of the man.



Image 8. Frida Kahlo's diary pages

4.2.2 The Trend of Selfies

Since the invention of camera, self-portrait does not have to be a piece of drawing or painting, but in various forms, especially photographs. At the same time, more and more female artists bloom to make works reviewing their identities. Namely American photographer Cindy Sherman (1954-) did a lot of self-taken photographic works exploring different identities. As in *Untitled Film Stills* (1977–1980) and *Bus Riders* (1976–2000), she creates photographic self-portrait by shooting herself in a range of costumes of different roles, listing from passenger on the bus to movie stars and model. While contemporary self-portrait is closely linked to the issue of identity, Armishaw (2012) claims “control” as an essential element of self-portraiture, particularly in photography that the artist takes multiple roles in shooting, setting-up and the model.



Image 9. Bus Riders (1976–2000) by Cindy Sherman



Image 10. Untitled Film Stills (1977–1980) by Cindy Sherman

Since the late 1960s, gender representation and experimentation with sex change becomes a trend, artists started to bring their own bodies into art (Karabelnik, & Koerfer, 2004). The American Pop-artist Andy Warhol (1928-1987) did a number of Polaroid photographs,

Self-Portrait in Drag within years, picturing himself in women-like makeup and hair style. Noted that Polaroid as instant photographs, the time needed to make this artwork demonstrates a big change from the pieces mentioned above. Spending time to take an instant photo is definitely faster than taking a professional photo in studio, not to mention painting in oil. On the other hand, acknowledged Warhol's gay background, the series might express the questioning of gender and admire on "boys who spend their lives trying to be complete girls".



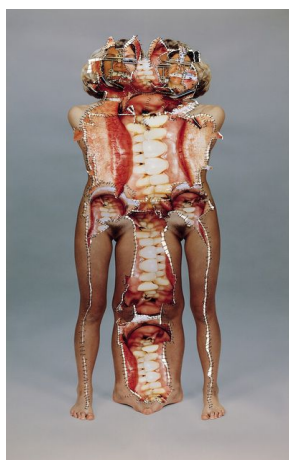
Image 11. Self-portrait in Drag (1980-1982) by Andy Warhol.

4.2.3 The Age of Collage: Out of the Artist's Self

Although *Collage* is not a new medium to introduce in contemporary era, it plays an important role responding postmodernist ideas, such is the deconstruction, the destabilizing and ultimately, the death of the author. Barthes (1977) argued the authority of the author of an art piece, suggesting the free interpretation of audience towards a text itself. German visual artist Annegret Soltau (1946-) is an artist well-known of sewing her photo collage. In *Generative* (1994-2005), Soltau united four generations of female in her family, including from her daughter to her grandmother, by placing their body parts on different bodies. The notes she had taken during the art making process, are worth to mention, which also corresponds to Kahlo's diary discussed in 4.2.1.



Image 12. Generative (1994-2005) by Annegret Soltau.



March 16.

The seam in the bulky photo material is too tight. This is a different way of working than with collages, which are glued. Tearing out bits and sewing them together, so roughly, with broad torn edges – handiwork isn't normally like this. Art is always research, in addition to being handiwork.

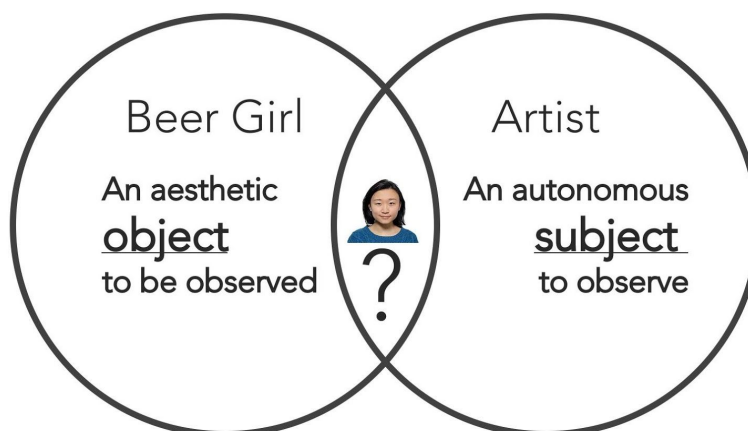
March 17.

I went to work on the image right away and tore everything apart again. I put a row of teeth in the middle, the other mouth with the dental prothesis. The plastic arches like a sickle. Photo prints 40x50, 30x40 and 20x24. With these, I extend the row of teeth through the length of the body. Vertically. Through the head too, through both heads. It ends in the middle, between the shape of the double head and down through the whole double leg, all the way down to the toes.

Image 13. Kali - Daughter (with Teeth II) (2000) in the Generative (1994-2005) series by Annegret Soltau.

Image 14. Notes taken during the creation of Kali - Daughter (with Teeth II) (2000) by Annegret Soltau.

5. Graphic representation of research design



Graphic representation of research design

A Contemporary Self-portrait:

Q1. What defines a self- portrait?

- Literature Review: from traditional to contemporary

Am I just a Beer Girl?

Q2. How do I portray myself in the identity of beer girl?

- Auto-ethnography
+
Art-based research

Creative Output



A. Half a Year
Performance: The
Beer Girl job
experience



B. The Art Book:
Diary of Blue Girl



C. Exhibition
showcase:
Installations in my flat
as a self portrait

6. Research Design and Methodology

6.1 Auto-ethnography

Auto-ethnography is a research approach to describe and systematically analyze (-graphy) personal experience (auto-) in order to understand cultural experience (ethno) (Ellis, Adams & Bochner, 2011). Conducting an art-based research on self-portrait, there is no doubt to lay the focus on personal perspective in writing. Regarding the discussion of “self”, Maréchal (2010) suggests three different conceptions of self in auto-ethnography, compared with three main intersecting qualitative research traditions. (See Appendix I) Here I summarize three approaches in this research.

In the first approach, the researcher is paradoxically positioned as both a “self-aware scholar” and a “social actor”. Simultaneously, the identity of beer girl offers me an experience as an insider of the studied community, I am also an outsider who conduct an academic research on the beer girl culture.

In the second approach, subjective density of ethnographic fieldwork is emphasized, which often suggests an expressive and emotional narrative under the experience. Subjectivity is one of the key idea I question in the beer girl experience that I concurrently observe people and be an observed person within the environment.

The last approach is an overlapped genre of methodological creative practices, texts and autobiographical performances, seeing self and identity as a site for social, cultural and political discourse. A balance in aesthetic concerns, experience sharing, effects of dialogues and contextual considerations is needed in this approach. In reviewing the cultural experience of beer girl, in this research part, field notes, artifacts and reflection will be taken into account.

6.2 Arts-based inquiry

Arts-based inquiry makes use of artistic process as a means of understanding an art experience or a phenomenon (Baden & Wimpenny, 2014). While personal exploration is a key feature in this approach, as both the artist and the researcher, I propose to adopt multiple media in the process of artifacts capturing and documenting during the beer girl job performance/ experience. To present and reflecting upon the experience, an art book is composed as a collection of field notes underlined observation and reflection in the identity. The practice will be concluded by an exhibition showcase as a contemporary self-portrait. The whole artistic production goes with this flow:

- A. Half a Year Performance: The Beer Girl job experience (October 2017- April 2018)
- B. The Art Book: Diary of Blue Girl (January - April 2018)
- C. Exhibition showcase: Installations in my flat as a self-portrait (March 2018)

7. Discussion and implications

7.1 Method of documentation

Video and photography are typical ways to record performance artwork. Artifacts in my collections are divided into first-handed and second-handed. Through my perspective, I take random pictures of myself and the working environment, alongside with self- surveillance clips. A question of subjectivity arises - the shooting angle seems to be observed in other's eye, still it is managed under my consideration. As I would also like to understand "I" in other's eyes, I have my friends took pictures of mine when I work. The outcome is diversified, showing that I am being viewed with different interpretations and values when the photographers click the shutter.



Image 15. Self-surveillance captures

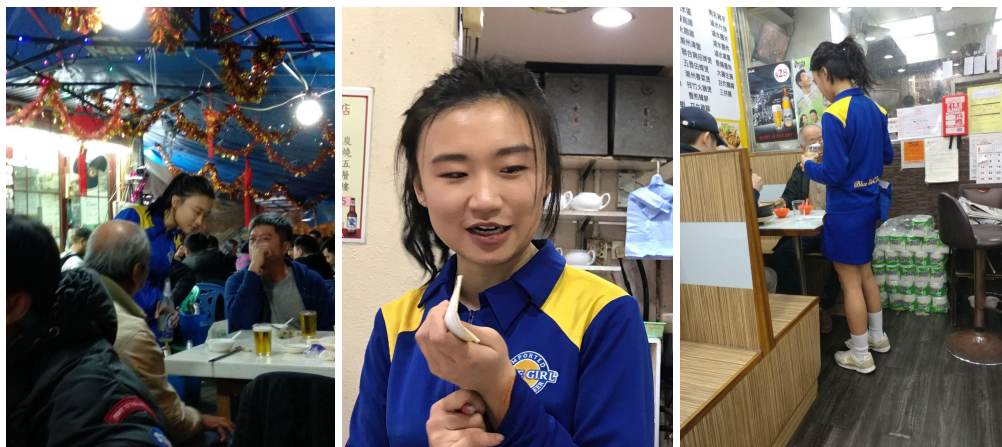


Image 16. Second-handed captures

I questioned myself reasons I did not record the whole process of working in a systematic method. For instance, Taiwanese artist Tehching Hsieh did his *One Year Performance 1980-1981* by subjecting himself in front of a worker's clock every hour for a whole year. Heathfield (2017) believes that this method of documentation challenges the meaning to archive life. From my point of view, it is comprehensive but not humanistic because it strongly emphasizes the presence of machines and hardship of being. Becoming a beer girl might be tough, but I rather take its interesting side, the foreground the project is - role-playing. Presenting this identity is like going on stage once I changed my uniform at the venue, before that I might just get off from school as a student or a teacher. However, this role offers me not only a new identity, but also a self-inquiry in artistic ways, which is adventurous.

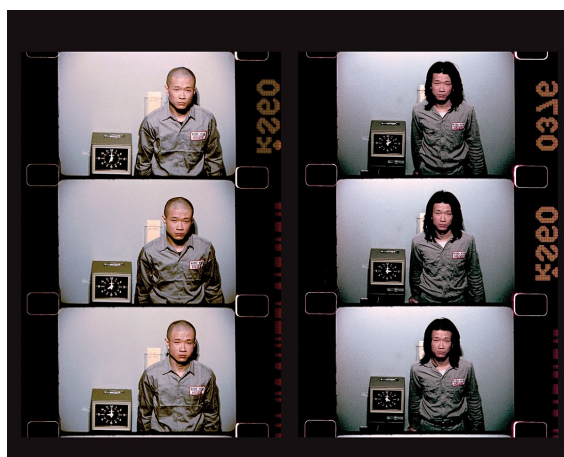


Image 17. One Year Performance 1980-1981 by Tehching Hsieh



Image 18. Random snapshots and drawings

Sound of the working environments are recorded through my pocket recorder. They are not visual but crucial as sensual for ears, indicating my movement, pace and voices, alongside speaking and moving diners. The recordings are strongly site specific as a representation of the beer girl working experience. However, I admit that these audio materials are relatively isolated from other components of this project. A better integration of mediums is needed for further studies.

7.2 Art Diary as a Self-evaluation

Writing has been one of my favourite activities since I was a child. Making an art book was not in my plan but it comes up when I start looking into my inner experience. John Dewey suggested in *Art as experience* (1934), everyone can be artist by creating experiences. The question is, which part of the experience can be named art? Noë (2015) further interprets Dewey's art as experience, that artists do not only make experience but “objects that afford precisely the opportunity for integral experiences (p.148)”. I believed my diary contained writings and images is a self-evaluation throughout the whole project, which gives a chaotic but real portrayal of self-image.

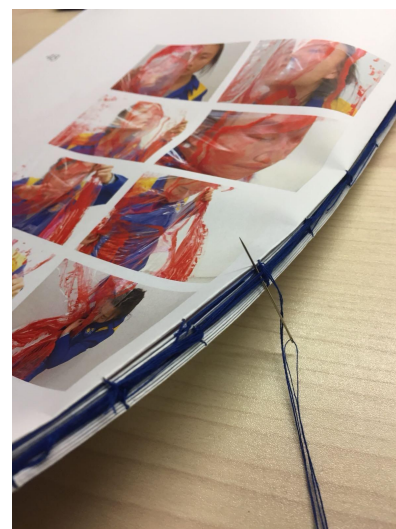
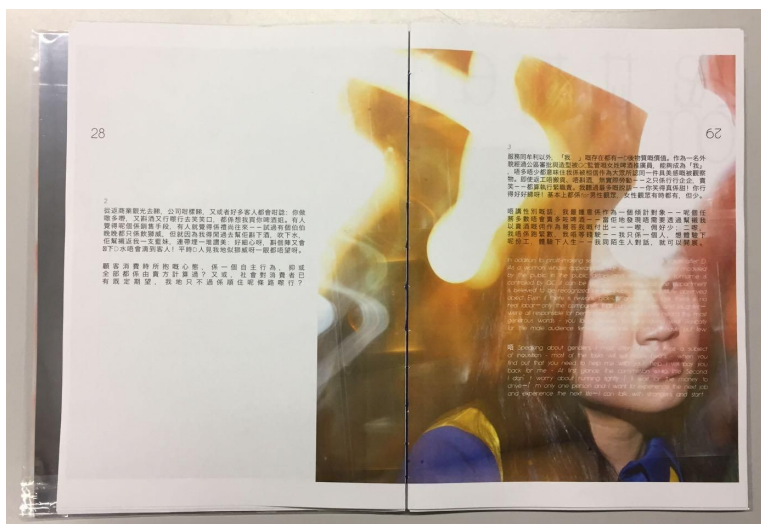


Image 19. Diary of Blue Girl in handmade version

7.3 Site Specificity: Exhibit the Inhibit

I have long inhibited the beer girl identity from revealing to my family. Owing to prejudgments, beer girl is believed not to be a job my parents would admire. Still, I do not prefer keeping them from what I did forever. Thus I decide to do an exhibition at my upcoming empty flat, where my mother and I are about to move in. The showcase is an opportunity to share all I did in this half

year with my family and friends. In the meantime, it is as well a consolidation of my research and findings in different identities, constructing a site specific self-portrait- portraying myself through multimedia installations in a very personal space. Situated at Tuen Mun, the exhibition is far from city, which makes inconvenience for visitors. However, I am glad that in 4 days of showcase, about 40 of my friends and family came. Once the audience entering the exhibition space, they are going into a three dimensional self portrait of mine. It is difficult to separate every method of research and art-making but to better describe the project a kind of *Gestamtkunstwerk* — the totality of the work of art. Richard Wagner (1993) first uses the term as “The Artwork of the Future” which synthesizes various art forms into an all-embracing genre. This project ends with a calling about the boundaries in art and the connections of people through artworks. Without my surroundings, I cannot draw any picture or evaluation of mine - I am not a single being. It is not only I experience the work but each individual engaged becomes part of the artwork (Nunez-Fernandez, 2011).



Image 20. The Artist's Room

Hall (1990) suggested that cultural identity is a matter of *becoming* and *being*. In this project, I start research by experiencing the beer girl identity, I try to map out “I” through an artist’s lens. In the meantime, I repeat a lot in terms of artifacts collection and website editing. I was on the wrong track but somehow it turns the project substantial than the first day. All in all, the answer to the subtitle, *Am I just a Beer Girl?* , is an obvious NO. It is believed that explanations need to be uncovered among the creative output.

8. Limitation

As the project includes my first-hand experience in the role of beer girl, it does not represent other female beer promoter but only relevant to my case.

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10. Appendix

I. My E-portfolio

www.bluenguyenwainam.com

II. My Sound Journal

<https://soundcloud.com/wai-nam-blue-nguyen>

III. My Digital Art Diary

https://issuu.com/wainambluenguyen/docs/diary_of_bg

IV. Table accomplished according to Maréchal (2010)

	Different conceptions of self in autoethnography	Referred qualitative research traditions
1	<ul style="list-style-type: none">• <i>self</i> as representative subject (as a member of a community or group)	analytic
2	<ul style="list-style-type: none">• <i>self</i> as autonomous subject (as itself the object of inquiry, depicted in ‘tales of the self’)	subjectivist experiential
3	<ul style="list-style-type: none">• <i>other</i> as autonomous self (the other as both object and subject of inquiry, speaking with their own voice).	poststructuralist/postmodern

V. Ideas and interpretations of Creative Output

A. Half a Year Performance: The Beer Girl job experience

A collection of first-handed artifacts from the experience of working

A1. First-handed images and videos	<ul style="list-style-type: none">- Images without my pictorial presence <p>In the role of a beer girl, I take pictures of working environments, including open-area Chinese restaurants and night Western pubs. The single visit of each venue is a characteristic to be noted.</p>
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	<ul style="list-style-type: none">- Selfies in role <p>I take photographs of myself in Beer girl uniform. Throughout taking selfies, one is believed to get more in-character.</p>
A2. Second-handed images and videos	<ul style="list-style-type: none">- Images and videos taken by my friends <p>I invited my friends to join my experience of beer girl, by having dinner and taking pictures of mine at the restaurant I worked. I posted my working schedule on Facebook event page, claiming the dinner event as a fake photo contest, with I, the artist as the target to capture by a camera. Throughout the hours, friends I have not met for years, from secondary school, university and various workplaces observe how I fit in the context of beer promotion. A double identity of mine is created while they are present, that I am not only a promoter in the restaurant, but also a observer of my chatting friends. I serve them, as the same time, I introduce them the concept of my project.</p>
	<ul style="list-style-type: none">- Self- recording through surveillance camera <p>In order to review myself in the presence of my friends at my workplace, I placed a camera on the table to capture my movements and interactions with people at the venue. Although this is a self-initiated video taking, it is not myself holding the camera. A question of subjectivity is emphasized - the shooting angle seems to be observed in other's eye, still it is managed by my consideration.</p>
A3. Sound Journal	<ul style="list-style-type: none">- Sound of the working environments <p>In the audio tracks recorded in my pocket, also with a recorder clipped on my chest inside my uniform, I record sounds in various working environments, indicating my movement, pace and voices,</p>

	alongside speaking and moving diners. The recordings are strongly site specific as a representation of the beer girl working experience.
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B. The Art Book: Diary of Blue Girl

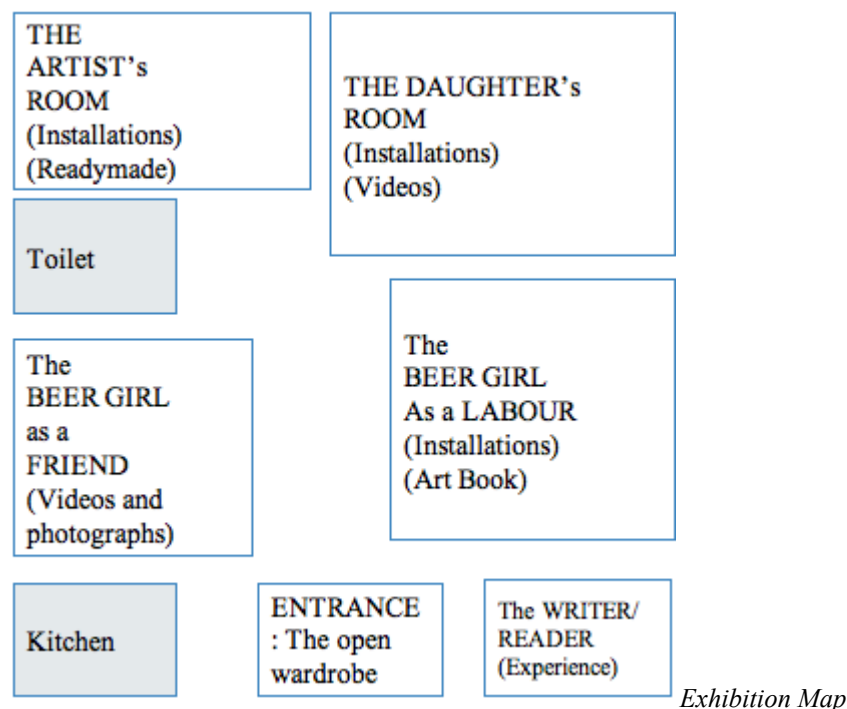
A Fictional Journal on the beer girl experience

- Stories/ Scripts in context	<i>The Caveman, The Nano Tee and A glass of cool wine</i> are three composited stories based on my workplace experience in the role of beer girl. It is written in first person narrative but in play script-like form. In line with my actual working experience, I write them in Cantonese first then translate to English.
- A Critical Review in the job nature of Beer Promoter	This piece of self-reflection is written in Cantonese, again, divided into three parts- Providing services, Business gain and value in conversations.
- Attempts on Her Life: A collection of someone's utterances	This part takes <i>reference from Attempts on Her Life</i> , the experimental theater piece written by British playwright Martin Crimp in 1997, which is described as a play without clear plots and defined characters in a non-linear narrative. In the original play, 17 Scenarios is used to make attempts on the protagonist, Anne, who seems to be open described as a woman, a daughter, a model, a non-English speaker, an artist who committed suicide and even a name of a car brand.
- Google Translations as an alternative meaning	Quoting from my friends' words in Cantonese with revise, I demonstrate the Google translated version in English in line. Parallel reading of both text at the same time might give a dynamical understanding experience. In some pages, I even arrange the translated

	text to upside-down, while the reader is suggested to keep reading in a wrong way or go ahead turn the book around.
- The working schedule and remarks	Reading this cumulative vitae (CV) document of the labour Nguyen Wai Nam working as a beer girl, the table clearly demonstrates how much production I sell on various days and at different venues.
- An Ungrammatical Diary Fiction	In the art book, this is the only monologue text written in English, then translated to Chinese. It records my thought attempted to make art when I stay in my father's old flat. The diary content seems to be unrelated to the beer girl theme, still they are relevant to my multiple identities regarding relationships with my father and my friends, standing from an artist perspective as the same time.

C. Exhibition showcase: Installations in my flat as a self-portrait

Exhibit the Inhibit: My different identities



Exhibition Map

1. Entrance: The Open Wardrobe	<p>A wardrobe is placed at the entrance for visitor to step through in order to get into the exhibition. Doors of the box was removed to ease the entrance. As I observe, some audience do not aware of the implications of the pass through of a wardrobe without a door, while some of them stand there keep digging reasons of this design. In my point of view, the must of passing through a wardrobe to enter the exhibition space, reminds the audience that they are going into an inner self portrait of mine.</p>
2. The Beer Girl as a Friend: Videos and photographs	<p>In my guide tours, watch videos of my working experience is the first part of the exhibition right after they enter from the wardrobe. Two video clips and my webpage on the project are shown to the visitor as background information of the project. When they have a brief idea of what I did, a torch is offered to each of them to start searching in the night exhibition. Apart from the technical need in projections screening, the exhibition chooses to be staged at night mainly lies on a rhythm with the time I work as a beer girl.</p>
3. The Writer/ Reader experience	<p>Going back to the wardrobe, a piece of plastic film painted my collage work is hung in front of it. When visitors go forward, they need to touch the film with their head, and then continue reading the materials on the table, which is another open wardrobe placed horizontally on the floor. A collection of printed materials is placed on the table, including Chinese and English dictionaries, pictorial poetry, Vietnamese bible and some papers written when I work. Photographs of me facing a mirror is also printed for display. The group of texts aims to construct associations with translations and identities.</p> <p>Under the table, there is a space for the experience section <i>Writer /Reader</i>, I invite visitor to sit with me face to face, with a piece of script flatly placed on the floor in between us. The script is a statement on translation</p>

	<p>ambiguity I wrote for the exhibition, especially on the art book idea. Three different lines is demonstrate for one sentence- the first one is in Cantonese I wrote, the second is the English translation by me, and the third is the English translation from Google Translation. The third is placed upside-down on the third line, if I were reading. However, the people sitting in front of me, who is the visitor, reads the first and second upside-down. Thus, I am supposed to read the first two lines, and the visitor is supposed to read the third line, because we always can only read what we can read. On one hand this is to connect with the idea in the art book, on the other, the reading experience clearly states the varying interpretations between writer and reader, so as to convey possibilities in art in postmodern era.</p>
4. The Beer Girl as a Labour: Installations and art book	<p>Drinking beer, the visitor is invited to read some artifacts of beer girl as a labour, namely the beer girl (the other) painted on plastic film, and some pay slips, red pocket envelopes and pictures of me. “The other” is a crucial concept I held at the very beginning of the beer girl performance that I did not identify myself as a part of the beer girl social group. The painting is portraying a beer girl I observe, which has nothing to do with my identification- it is simply an object I look at. Later on, I did a series of photographs portraying myself tearing and getting out of this painting, which left a trace on the exhibit, sewing back to fake a full picture.</p> <p>The art book, as mentioned in the last section, is self-printed with different texture of paper. Some pages are covered with clear plastic film, similar to those menus in open-area restaurants. Different versions of the originally scripted book are demonstrated, to be specific, the Chinese-binding, the Western-bending, the inverted cover and back pages, the picture-blanked</p>

	and the stickers version. The visitor can choose either to read at the corner, or to bring the book home.
5. The Artist's Room: Installations and Ready-mades	Situated in my own room, the artist's room recreates the environment of artifacts reading and art making, merging the identity of beer girl and the conscious artist/researcher. Printed and written texts are spread all over the floor, a computer is placed at the centre of the room. Visitors are suggested to search around with their torch, stepping on the artifacts to adventure. Two projectors are screening photographs of me working in restaurant, as well as doing makeup in front of the mirror. While mirror highly symbolizes self-reflection, images are projected on the three mirrors I put at the corner of the room, creating double or triple reflections on the ceiling and the walls.
6. The Daughter's Room: Installations and Videos	<p>Although the room belongs to my mother, it is not called "the mum's room". I name it with my identity of a daughter so as to spotlight my perspective towards the relationship. This is a distinct room around the whole flat because it is so clean and spacious. This is how I perceive my mother- not exactly how she is. The mother figure is believed to be important in one's life, and especially the site is where I am going to live with my mum, there is no doubt to include her in my self-portrait. Correspondingly, a mirror is placed in this room, which is visible together with the mirror in the artist's room when standing right outside the two rooms.</p> <p>Projections in this room are videos mainly taken in my father's flat- the turning fan, the Faye Wong's music, the shaking lens and the torn wall- are all real- that points to a gap between my mother and father, in the context of their separation.</p>