

## Happy BirDeathday 2025

Performance

*You Got Room*

Redbox KTV, UK

A performative work exploring fetish, female erotic and symbolic violence in a spacial intervention project.

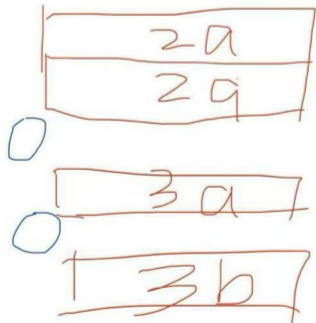
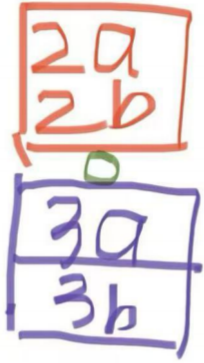
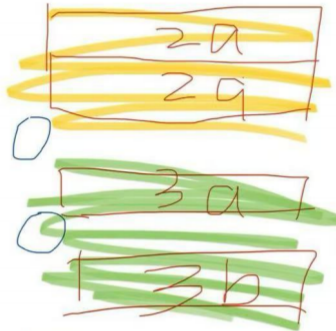
This performance was created following an invitation from Zhuyang Liu and Yujie Duan to be part of their spatial intervention project (You Got Room). It only took shape after encountering the KTV space. My Unit 2 paper explored how to intervene in social structures without disrupting their surface directly. The venue expressed concerns about sensitive content, and we didn't want to risk cancellation. So I framed the performance as a "birthday", something believable in a KTV setting, and used balloons and ritual gestures instead. The result turned out to be even more unsettling and precise than the original plan.



*\*This was the simple visual plan I had to provide to the venue—otherwise, they wouldn't have allowed the performance to happen.*



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But... but the thing is, this can never fully satisfy me. I can't rely on this way of being, because structure will always violate me in the end. And the way structure violates me is exactly like how in romance erotica, there is never any depiction of a C-section.

Because in those stories, there are two things that immediately kill the erotic charge: First, a C-section. Second, the moment the baby is actually born.

Because both of these events make the entire sensual, eroticized process of birth suddenly real. And once it becomes real, that beautiful pink-tinted filter shatters instantly.

So what I do here is—I cut open her belly, and I take out the cake. I assist all those who have violated me through structure, and I help them violate me again, voluntarily. Maybe it's the moment the cake is taken out—That moment is when everything changes. Because up to that point, the audience has been watching me with confusion, not really



Posts eddie\_peake  
eddie\_peake FOLD  
Liked by jiaoyang.zip and others  
eddie\_peake The Pervert, 20 March 2025

Performed by Emma Fisher, Kieram Corrin Mitchell, Eddie Peake, Jack Peñate, Madinah Farhannah Thompson, Jaya Twill and Proscenium Arch.

Presented at FOLD, London, as part of its contemporary art programme FuturShock, curated by Karolina Magnusson Murray.

© Eddie Peake. Photo FOLD (Stylianios Tastsoglou). @stylian\_\_\_ I've cropped some of these pictures in the hope of avoiding insta taking down the post.

Thank you so much to the audience for attending - you were magnificent and I really appreciate you coming. Thank you so much to @fold.ldn @futura.shock @jamesnewmarch @ryanash1812 and especially @karolina\_magm2 for having me and for facilitating the work and its production.

The piece unfolded in three stages: primal fantasy, structural intrusion, and completed discipline, with a birthday cake as the final punctuation. The concept formed gradually during a long spoken conversation with a close friend. As a verbal thinker, I understand and clarify my ideas through dialogue. I later transcribed parts of that exchange into the script. The work was also encouraged by a recent performance by Eddie Peake, which inspired me to embrace discomfort, control, and desire, within a soft, seemingly ordinary setting.

Wednesday 6:00 PM – Final Process Run-Through  
(Corey and Bella come individually at 3:30 PM)

#### Performance Schedule

7:30 PM: Gather in the rave space, begin preparations

8:00 PM: Lanyun leaves for the KTV space to begin performance

8:10 PM: Begin clearing the space, volunteers guide audience inside

8:25 PM: Turn on two LED lights, Corey lies down and wears the cake belly

8:30 PM: Lanyun returns to the rave space, performance begins

#### Part Two of the Script (Duration: 8 minutes)

(During this part, no speaking. Perform in a sleepwalking-like state. There will be many balloons scattered around the space—feel free to interact with them spontaneously.)

(Note the position of the two fixed cameras. Do not block them.)

8:30 PM: Corey enters labor, Lanyun begins making vocal sounds

Bella sits next to Corey, holds his hand to comfort him

Shujing checks dilation for the first time, then mentally counts to 120 before each subsequent check. After each check, she turns and walks in different directions as a signal (not necessarily toward the audience—can be toward empty areas or other performers).

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Jiaoyang slowly inflates a balloon with a pump. Once it becomes large, she releases it and lets it fly away. She then moves to a different spot and continues. Try not to let balloons land on Corey, but they may fly toward the audience.

Iresa and Shuyi sit at either end of a long pipe. Each inserts a balloon from their end, then push it back and forth for play, and repeat the process. There will also be smaller pipes nearby for them to use.

Richard reads Text A

#### [Climax]

8–10 minutes in: Lanyun walks toward Corey and picks up the scissors. The rest of the performers reduce their movements.

Lanyun begins to cut open the belly. Corey's cries of pain gradually grow louder.

At the moment the cake is removed, all movements freeze.

Bella silently counts to 10, then exits to change clothes, with Corey following her. Bella returns first and speaks with Lanyun, taking the cake from her and placing it on the table.

The moment the cake is placed on the table, Shujing, Shuyi, Iresa, and Jiaoyang exit.

#### Part Three

(This scene has a sitcom or light sketch comedy feel. If you really can't hold in your laughter, it's okay to laugh. Bella will improvise. The setting is a restaurant birthday party. The guests are all friends—feel free to interact with Bella in various ways.)

Richard reads Text B

Bella starts chatting with Corey, asking if her outfit looks good, etc.

Shuyi returns to the scene first, followed by the others gradually. Bella may invite the audience to join as well.

Once everyone is seated, Bella sighs, "What a great era." The mood becomes slightly awkward for a moment. Someone breaks the tension by suggesting it's time to sing.

Bella picks a song. Everyone sings the birthday song together, followed by applause.

The performance ends in applause and curtain call.

This piece was also a response to a collaborative dynamic that turned out to be emotionally intense. During the first rehearsal, I hoped to give the performers freedom, but this led to confusion, lack of clarity, and ultimately a breakdown in direction. I felt torn between care and control. After a painful conflict with a close friend, I decided for the second rehearsal to assert full direction. I wrote a highly detailed script, assigning each role precisely.



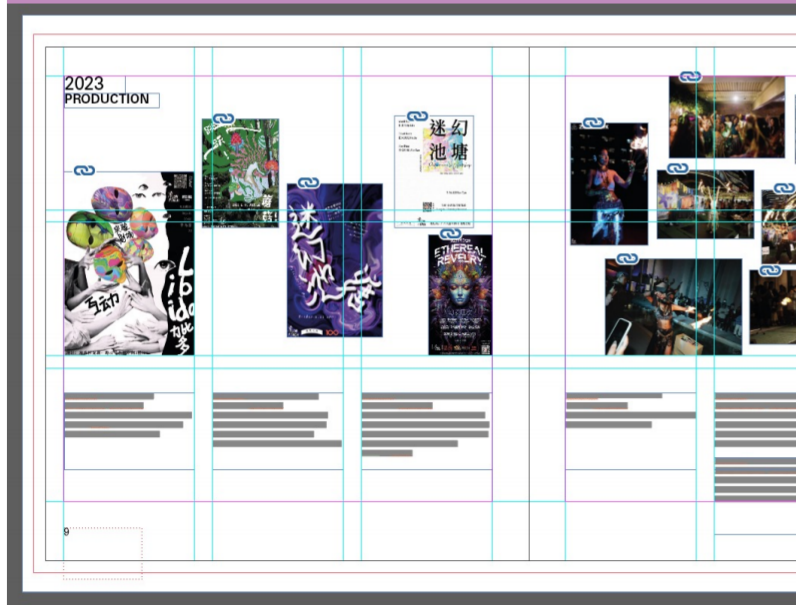


I used coordinated pyjamas for the second stage to create a dreamy, almost childlike atmosphere, soft lighting and shadows enhanced this effect. In contrast, the final stage featured performers in regular clothes, marking a return to “normal” order after symbolic transgression. The shift in costume and lighting mirrored the emotional arc of the piece. Specially printed balloons were also part of the spatial intervention

One key moment involved a birthday cake being taken out from the fake belly. To prepare for this, I bought several types of fake pregnancy bellies, in case the visual effect needed adjustment. I wanted the act to be absurd but bodily, like something both forced and celebratory. I also set up four video cameras and three still photographers to ensure nothing was lost, documentation itself became part of the tension.



Happy BirDeathday 2025  
 Book  
*Off Print*  
 Tate Modern, UK



I've always wanted to treat archiving as a secondary creation of the original performance. This book is part of that. It was made in a very short time, which left no room for hesitation—and gave me a clear focus. It came together quickly and intuitively. Besides documenting the performance in a graphic, almost picture-book style, it also includes a scanned page from my grandfather's medical manual, parts of my conversation with the producer, and also my personal calendar, a timeline of my journey in performance art.