



ANDROGYNY: Evolution of a Nonexistent Species

She gave up being a wise and powerful creature, gave up being human—perhaps humanity is not the optimal outcome of evolution.

INTRODUCTION



Androgyny is a Hong Kong novel published in 1996. In the story, Androgyny is the name of a type of lizard. This lizard, in the course of biological evolution, chose to stop evolving, eliminated the male of the species, and adapted to reproduce through parthenogenesis (asexual reproduction).

The woman

She once studied biology in the United States, where she was An Wen's roommate. It was through An Wen that she met her future husband. One year into the marriage, she found the life unbearable — social gatherings left her uneasy, and her life with her husband made her feel withered. By chance, she discovered the notebook of An Wen's grandfather and became intrigued by the banded hairy lizard. Following the clues in the notebook, she ventured into Tai Mo Shan in search of the creature.

The man

A solitary caretaker of the wooden cabin on Tai Mo Shan. Strong and primitive, though no longer young. He has lived in the mountains for many years, coming down only once a month to clean the cabin. Silent and reserved, he holds a Hong Kong ID, yet his life is entirely cut off from the city — like a creature belonging to the mountains.

An Wen

She studied language and literature in the United States. She was the woman's roommate there — and is also the younger sister of the woman's husband. Melancholic, timid, gentle, and a little absent-minded, she is the quintessential city dweller. She remains a close and loyal friend to the woman.

Woman's husband

He met the woman while visiting his sister, and naturally, the two got married. He lives by the rules of modern urban life and shows clear signs of male chauvinism, taking it for granted that his wife is an extension of himself. He constantly insists that she is unwell — urging her to rest, to take medicine. In front of his wife, he always has an answer, always a solution to every problem. He is not a doctor, but when he speaks, he sounds just like one.

Synopsis

First Encounter: She wakes alone in a small wooden cabin. The man sits cross-legged at the foot of the bed, holding the cabin key in one hand and an axe in the other.

Second Encounter: When she slips, the man appears to steady her. Back at the cabin, he shows no intention of leaving. She stops locking the door—there is little point in doing so amidst the wilderness.

Coexistence: She grows loud and playful, teasing the man as a way to dominate him, rendering him powerless. At the same time, she feels trivial and humble.

First Encounter with Androgyny: The man strips and jumps into a pond. She thinks that if he were not here, she could undress and swim freely. A surge of jealousy rises within her at the male's natural privilege, yet she still steps into the water. The man embraces her from behind, like a python; his desire had been anticipated. She brushes against his axe, and it is then she sees Androgyny approaching.

Acquiring Androgyny: The man brings the androgyny he has captured. For the first time, he smiles, believing he has conquered and possessed the woman. The woman wonders what power her books, notes, and maps might hold—if one world suffocates her, could she escape to another? And would that world, too, be steeped in a different form of violence?

Epilogue: He craves more control—smashing the fax machine, cutting the telephone line. She speaks desperately, he ravages her body, she torments his mind. So long as she speaks, he trembles. When he pours his seed into her body, she pours her words into his ears. Eventually, Androgyny escapes. Seven days later, her period does not arrive. She pours primrose pollen into the man's water, but he does not drink. Finally, she burns the manuscripts concerning Androgyny and drinks the water herself.

CHARACTER ANALYSIS

The woman: The Woman: She lives in 1990s Hong Kong, has received a higher education, and has followed the conventional path of studying, falling in love, and marrying. Yet within her marriage, she finds she cannot derive any satisfaction. To escape it, she ventures into Tai Mo Shan in search of Androgyny—whose existence is actually a projection of her own thoughts.

Entering the mountains, a woman conditioned by the order of modern society embarks on a journey of self-discovery, shedding the values imposed on her as a female in contemporary life—becoming a wife, giving birth to children. Amidst the wilderness, the crises and aid brought by the man force her to struggle between the primal and the civilized. She questions whether a woman should live according to the expectations of a patriarchal society, yet she cannot find a suitable way to exist.

The man: The Man: Strong, primal, silent, no longer young. His figure represents the patriarchal male stripped of the mask of modern civilization, embodying the expectations and conditioning imposed on men by patriarchy, as well as the objectification and disregard of women under such a system. Yet human character is dual; he is silent and evasive, and in the presence of the woman, he is mentally hesitant and timid.



RESEARCH

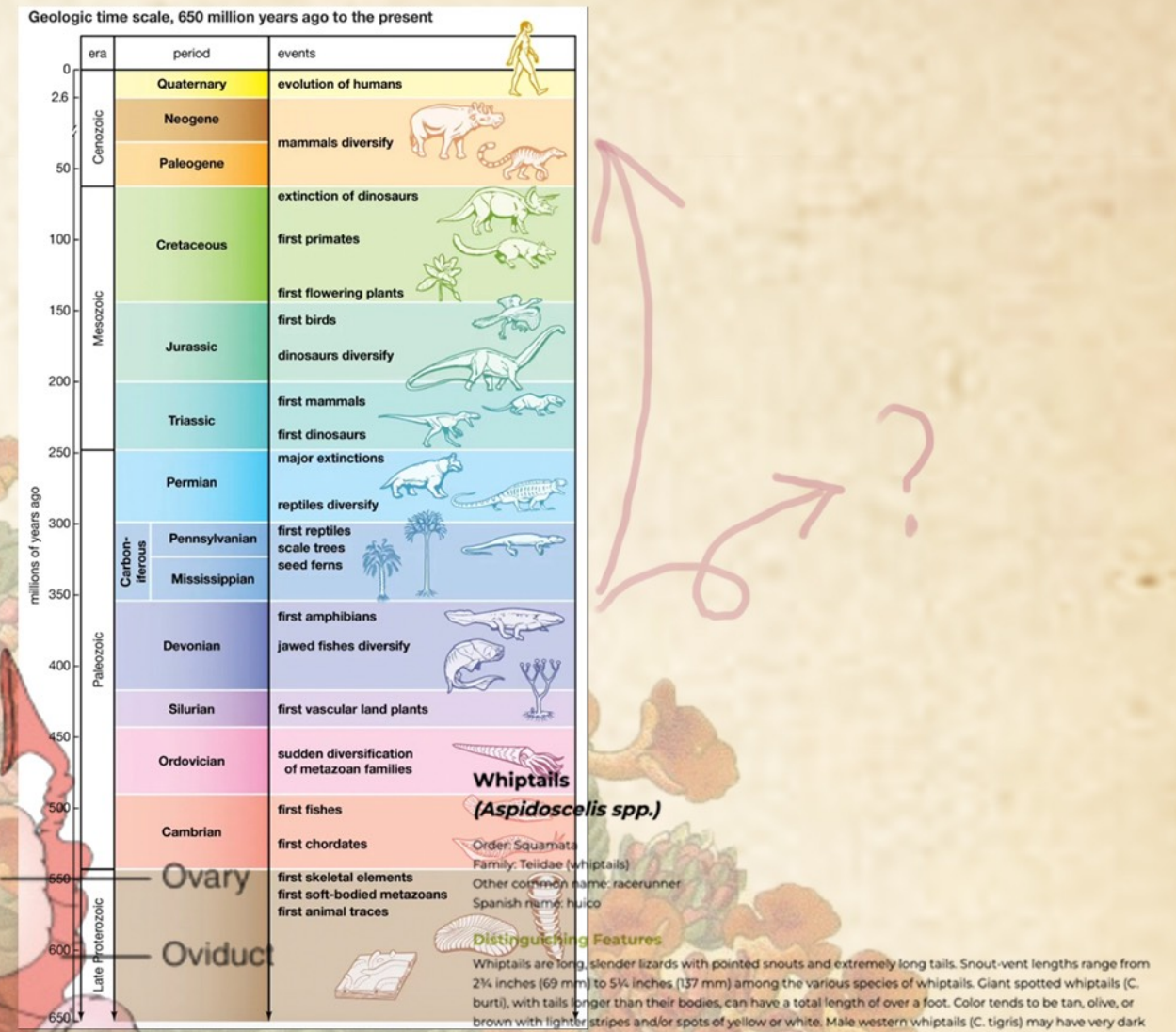
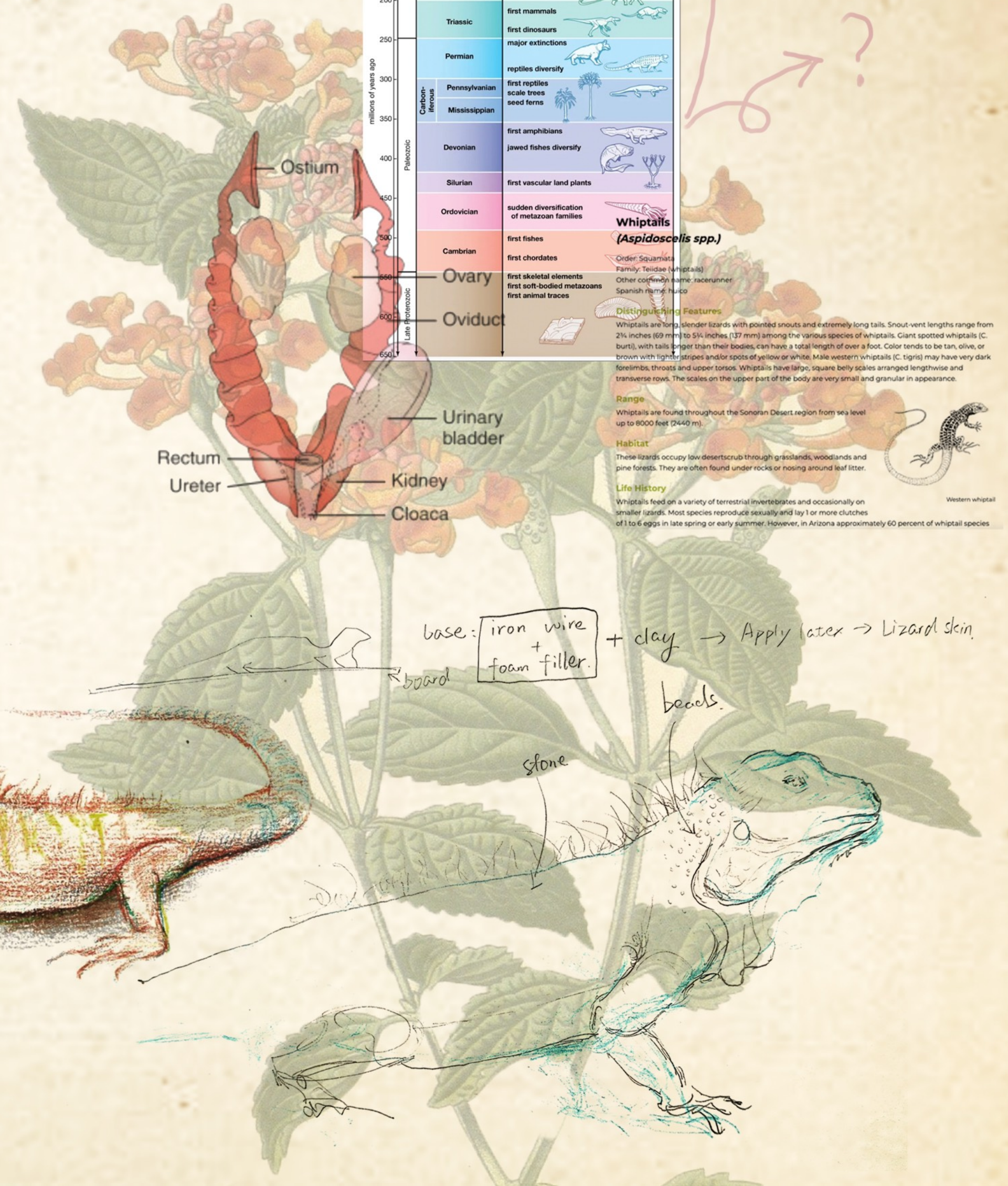
Androjny — body length 15 cm, total length including tail 40 cm. The dorsoventral profile is slightly flattened. Head and body are brown with irregular yellow transverse bands; underside white. The tail bears fine blue luminescent rings, closely resembling the tail of the four-lined skink. No preanal or femoral pores are present. The dorsal crest is well developed, but instead of the erect scales typical of iguanids, it consists of fine, soft hairs about 3 cm long. Eyes are of medium size with well-developed eyelids; pupils are round. The tympanum is exposed, and a dewlap is present.

Parthenogenetic, an all-female species. Breeds in spring, with females engaging in pseudo-copulation. Viviparous, giving birth to two or three babies at a time.

斑尾毛蜥 (Capillisaurus Varcaudata) · 毛蜥科 · 毛蜥屬。體型中等大小，

頭身約長十五厘米，連尾共長四十厘米。背腹略扁平。頭身棕色，有不規則黃色橫間。腹白色。尾較長，易斷，橫切面圓形，上有藍色發光細環紋，形態與光澤酷似四線石龍子的尾部。頭背面無對稱排列的大鱗；體表鱗片多呈覆瓦狀排列；腹鱗平滑；體側鱗小於背鱗；無肛前窩或股窩。背鬣發達，但並非鬣蜥科屬的豎立側扁的鱗片，而是背項中央自頸鱗直線伸延約三厘米的淺棕色細軟毛鬣。眼中等大小，眼瞼發達，瞳孔圓形，雙眼可分開各自轉動。鼓膜裸露，具有喉囊。舌厚，中等長度，前端微缺，舌面上被絨毛狀乳突。端生齒，異形。頭骨具顯弓及眶後弓。

陸棲品種，但喜愛接近水源或潮濕地區，生活於樹林區溪澗附近的石塊之間，以樹木草葉為掩護。適應海拔四百米至八百米的山區。多作夜出，但間中亦於日間活動。習慣長時間靜止不動，遇襲時迅速逃進石隙或草叢，並且自斷尾部分散敵人注意。新長出的尾巴不會回復原來的長度和色澤。主要以蟋蟀、草蟻等昆蟲為食，間中兼食植物。



Whiptails (Aspidoscelis spp.)
 Order Squamata
 Family Teiidae (Whiptails)
 Other callifam. name: Jacegonines
 Spanish name: Huevo
Distinguishing Features
 Whiptails are long slender lizards with pointed snouts and extremely long tails. Snout-vent lengths range from 2½ inches (60 mm) to 5½ inches (137 mm) among the various species of whiptails. Giant spotted whiptails (C. burtii), with tails longer than their bodies, can have a total length of over a foot. Color tends to be tan, olive, or brown with lighter stripes and/or spots of yellow or white. Male western whiptails (C. tigris) may have very dark brownish throats and upper torsos. Whiptails have light, square belly scales arranged lengthwise and transverse rows. The scales on the upper part of the body are very small and granular in appearance.
Range
 Whiptails are found throughout the Sonoran Desert region from sea level up to 8000 feet (2440 m).
Habitat
 These lizards occupy low desert scrub through grasslands, woodlands and pine forests. They are often found under rocks or nesting around leaf litter.
Life History
 Whiptails feed on a variety of terrestrial invertebrates and occasionally on smaller reptiles. Most species reproduce seasonally and lay 1 or more clutches of 1 to 6 eggs in late spring or early summer. However, in Arizona approximately 60 percent of whiptail species

base: iron wire + clay → Apply latex → Lizard skin
 foam filler.
 beads.
 stone

RESEARCH-HONG KONG FASHION



HONG KONG vacation

A familiar sight. A waiting table. An adventure. A vacation in Hong Kong. The typical simple street scene means much to the tourist. It means Hong Kong. Hong Kong is a mixture of races, of pieces of feelings of nations and of worlds. Gateway to the Orient, it is the only city in the world where East meets West. There is a complete co-existence of the old and the new, and the excitement of the Orient comes face to face with the realities of the West.

It is a 200 square miles of contrast, of British rule and Asian people, of glorious panoramic views and crowded streets. Numerous day and night tours fill the tourist's agenda from the time he or she disembarks until that touching moment of farewell.

And in between the time spent touring the sights there are so many shops to visit. Being a tax free port Hong Kong offers you a wide range of goods at a cheaper price than in the country of their origin. For the adventurous traveler, Hong Kong offers delights of the palate beyond expectation. Over and above specialties such as Peking duck, the most tender sweet and sour pork in the world and Hong Kong's famous seafood (the unique Aberdeen floating restaurants are a must), one has a choice of Japanese, Russian, French, Portuguese and many other types of food. NB: Fresh seafood, meat and vegetables are flown in from Australia four times weekly.

The Chinese love festivals and many are held, in every season, throughout the year. At these times the streets, especially at night, are lit up with brightly lit lanterns, busy with people, and noisy with fireworks. And of course almost every festival has its dragon dance. All are steeped in tradition, from the solemn Tin Hau celebration to the more gypsy moon or harvest festival.

Hong Kong, which extends from the actual island itself through Kowloon to the New Territories, will provide a fascinating study for the tourist. And for the sports-minded, there are golf, tennis and swimming with an occasional surf riding onto the brilliant white sands of the Wave Beach only half an hour's drive from Hong Kong.

Whatever your choice, an unforgettable memory will im-
print itself on your mind.
To enjoy it all there is no reason
inaction to suit your every
need. From a simple room
to a luxurious suite.

Discover Hong Kong—take
a trip that's different—take
a Hong Kong vacation.
And return home richly re-
warded in both experience
and memories, not to forget
all those tax free purchases.

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The ambiguity of the Hong Kong identity and the image of the Hong Kong cheongsam stems from the historical characteristics of Hong Kong's past, which have accustomed its people to questioning their own culture. Having long been under colonial rule, Hong Kong people both yearn for and resist the West, while both identifying with and doubting Chinese culture.

— A Cultural History of the Chinese Cheongsam, Liu Yu

In 1990s Hong Kong, the cheongsam was not the main attire for women.

However, ever since its emergence, Chinese women have never truly abandoned the cheongsam—it remains a cultural symbol.

In this story, I want the heroine to wear a cheongsam because, as a modern woman of her time, she is still constrained by her environment into the role of a traditional woman.

She comes from a well-off family, has received a good education, and possesses knowledge and ideas—yet she is still treated, and expected to behave, like a decorative vase.

THE WOMAN

The female figure is based on the cheongsam, with marks scattered across it that resemble impressions of hands pressing against the body, representing the pain, oppression, and misunderstanding women endure under a patriarchal society. The lizard element draws inspiration from the original description of the android Jenny, enlarged to shoulder width comparable to a human. It functions both as part of the female figure and as an independent character that can interact with her.



Latex
+ lace



By your side



Touch you



Hug you



Become you



LATEX EXPERIMENT

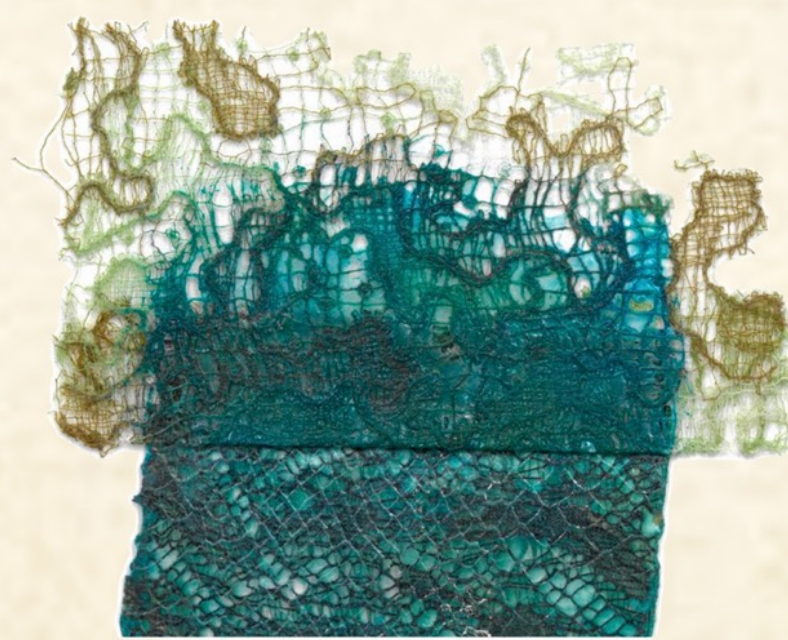
Inspired by fabric glues containing latex, I realized that latex can bond well with textiles. I also discovered that latex can be tinted with acrylic paints, which led me to develop this series of experiments.



Pure latex applied in only three layers proved difficult to release from the mold and showed a tendency to tear and adhere to itself. By contrast, when combined with textiles, latex requires only one to two coatings, is easy to demold, and is less prone to damage.



After testing I found that latex bonds more effectively with fabrics that have a better textured texture.



An attempt was made to bond two previously dried samples using latex.



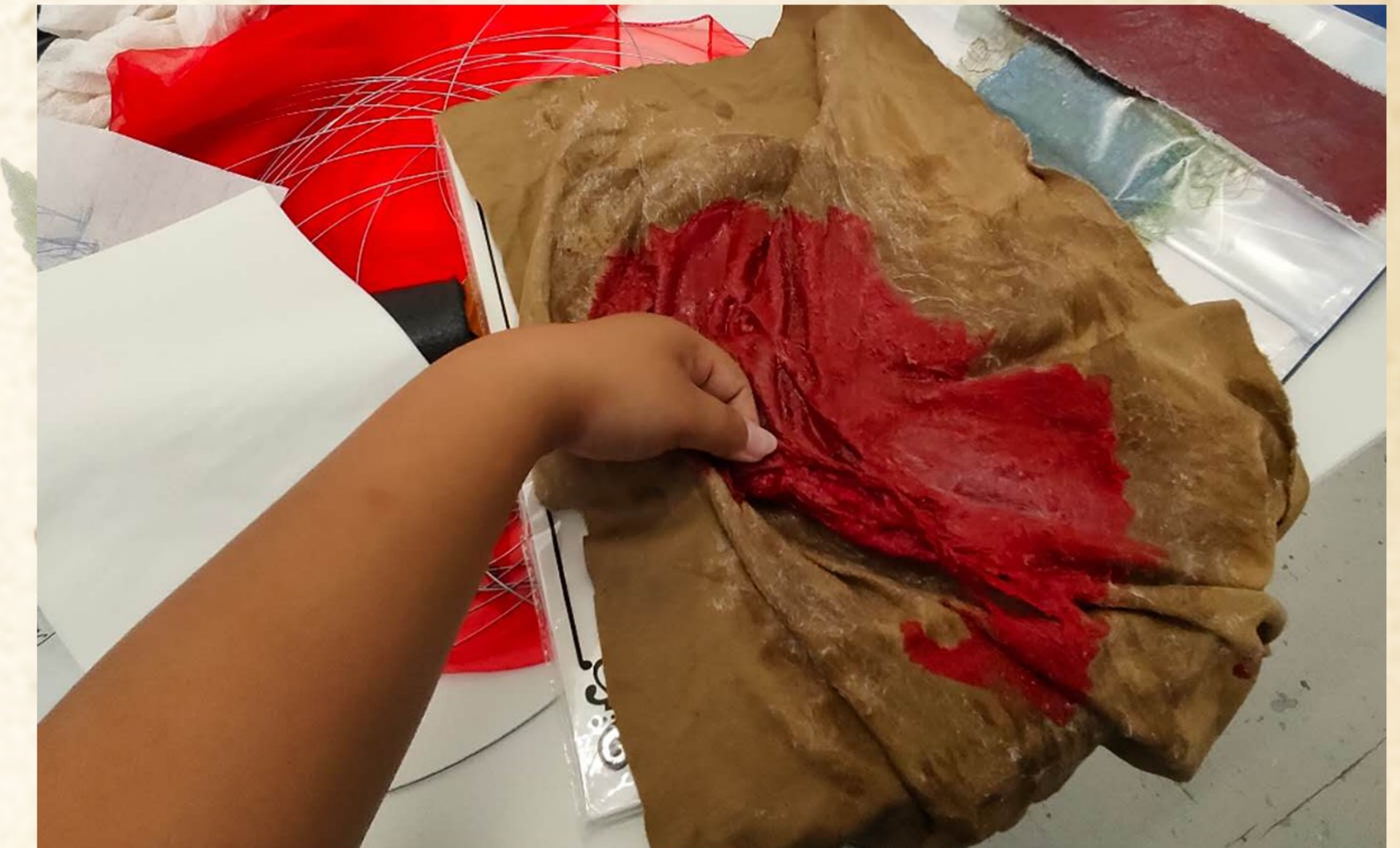
Before the latex cured

This set compares the effects of different lace fabrics combined with different colors of latex. Liquid latex appears white, and turns slightly yellow and transparent after drying. Therefore, there is a significant color difference between the mixed liquid latex and its dried state. Comparisons show that after drying, the color the fabric displays is consistent with the acrylic paint used, and the proportion of latex only affects the transparency of the latex on the fabric. Therefore, for non-white fabrics, increasing the proportion of acrylic paint can help cover the original color.



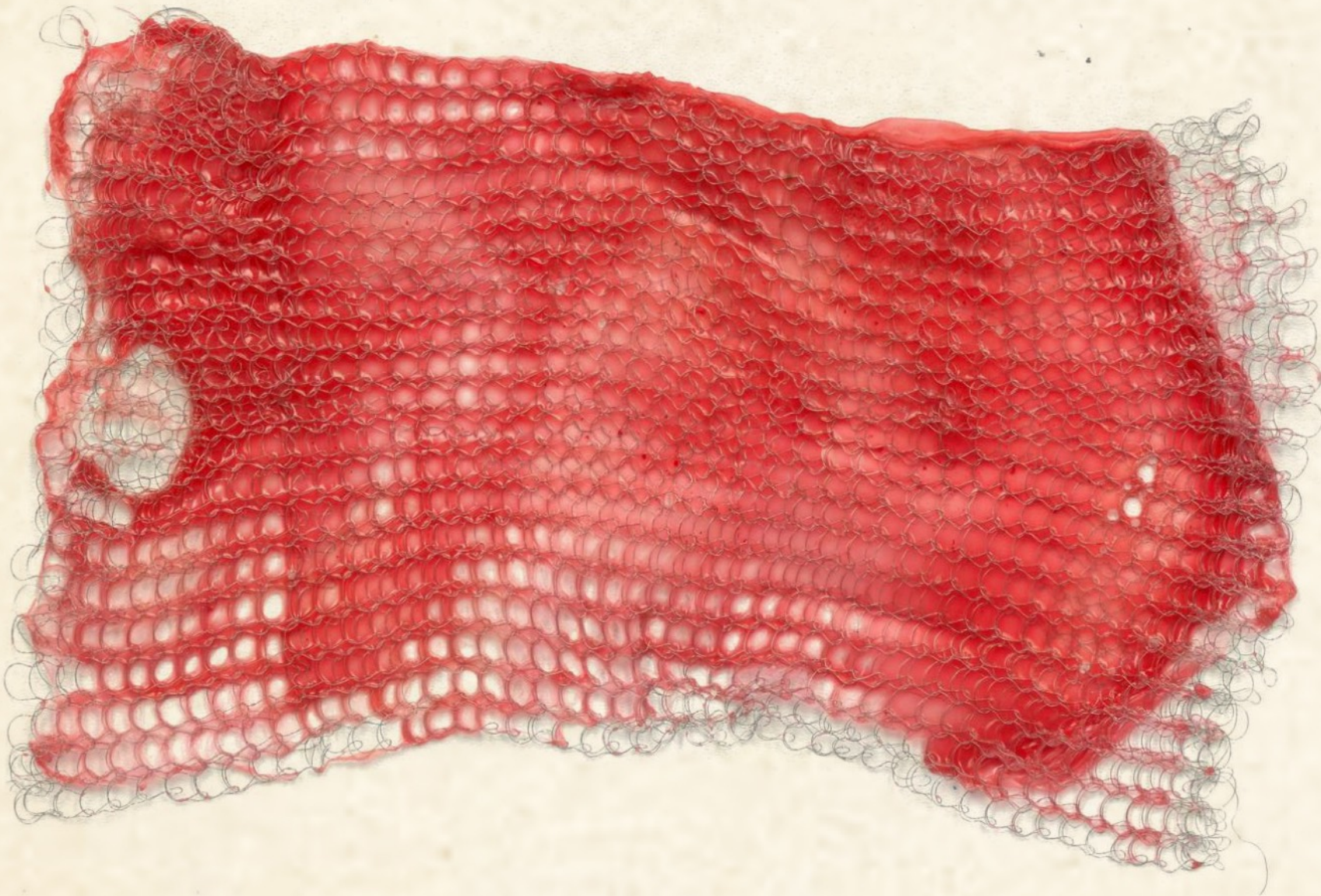
The latex cured

It can be observed that latex has limited coverage over metallic threads in the fabric.



An attempt was made to apply latex onto a cured silicone surface and then peel it off. Without using a release agent, the latex could be peeled off smoothly and successfully captured the texture of the silicone.

EXPERIMENT



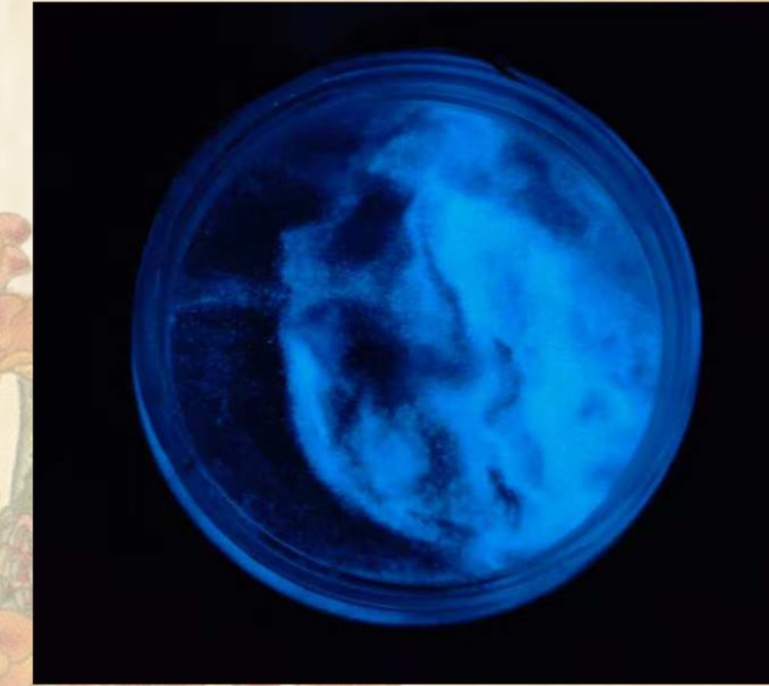
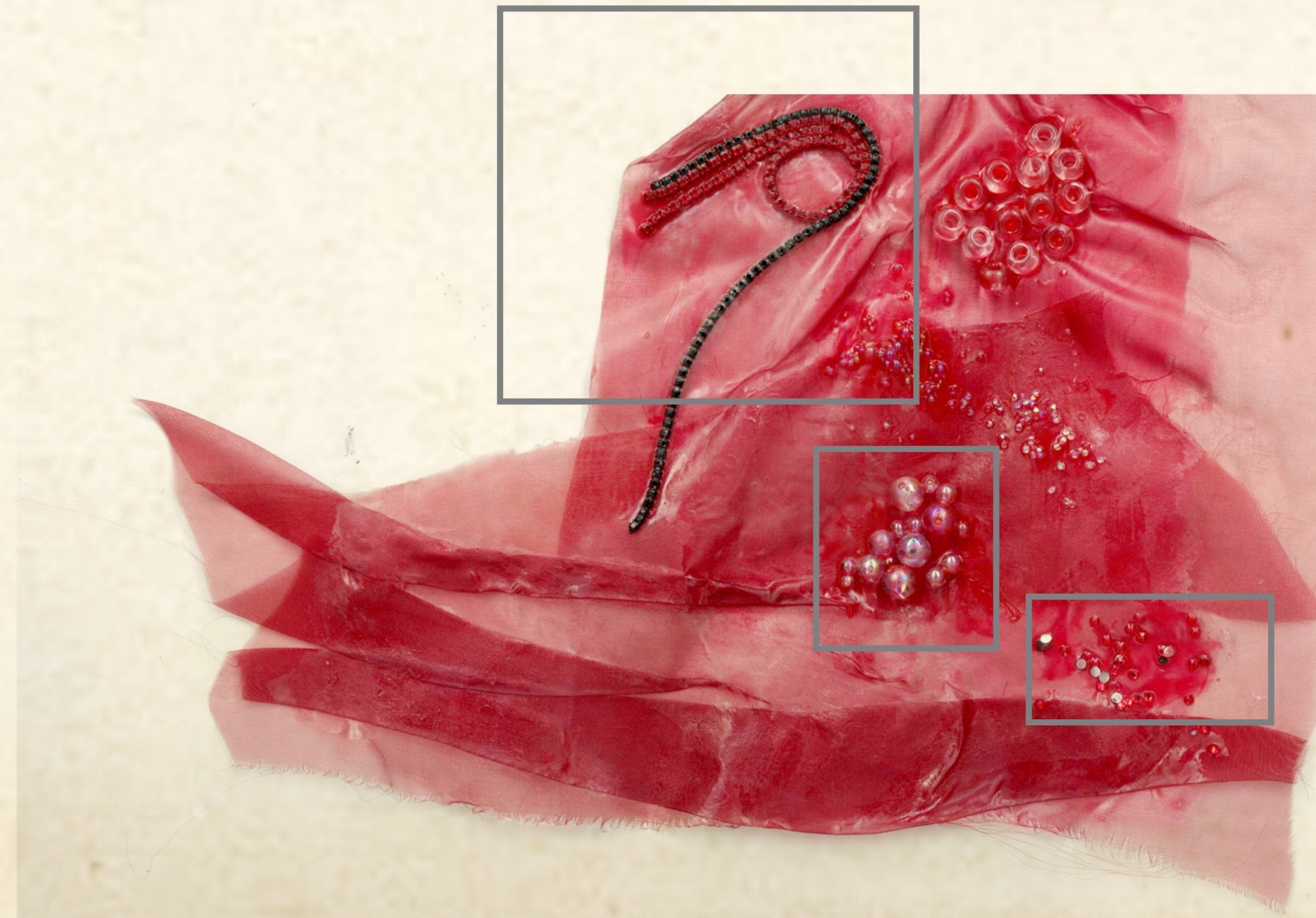
Latex combined with metal mesh

Latex combined with metal mesh creates a special texture, but requires a longer curing time.

Latex Combined with Trimmings

In the process of applying latex, I experimented with adding rhinestone chains and beads to test their firmness and visual effect. It can be observed that latex does not significantly affect the luster of the rhinestones or beads, but larger or heavier beads are not firmly secured.

The base fabric in the images is organza. It was also found that latex is not suitable for bonding with fabrics that are too thin, as the resulting texture resembles plastic.



Luminous Materials

In the design sketch, the blue rings on the lizard's tail are intended to glow. I experimented with luminous fibers and glow-in-the-dark powder.

The luminous fibers were abandoned because the purchased threads were too short and the resistance requirements could not be met.

Glow-in-the-dark powder does not produce as strong an effect as luminous fibers, but it is easier to work with and can be mixed with paint or latex.

EXPERIMENT

Handprint Forms

Handprint motifs play a crucial role in this project. I considered using clay, super light clay, Worbla and resin filler.

Clay is inexpensive but heavy, difficult to fix onto the mannequin once dried, and sanding requires special tools that produce dust.

Super light clay is moderately priced, lightweight, and easy to attach to the mannequin. After drying, it can be modified with a small knife, though it tends to expand slightly.

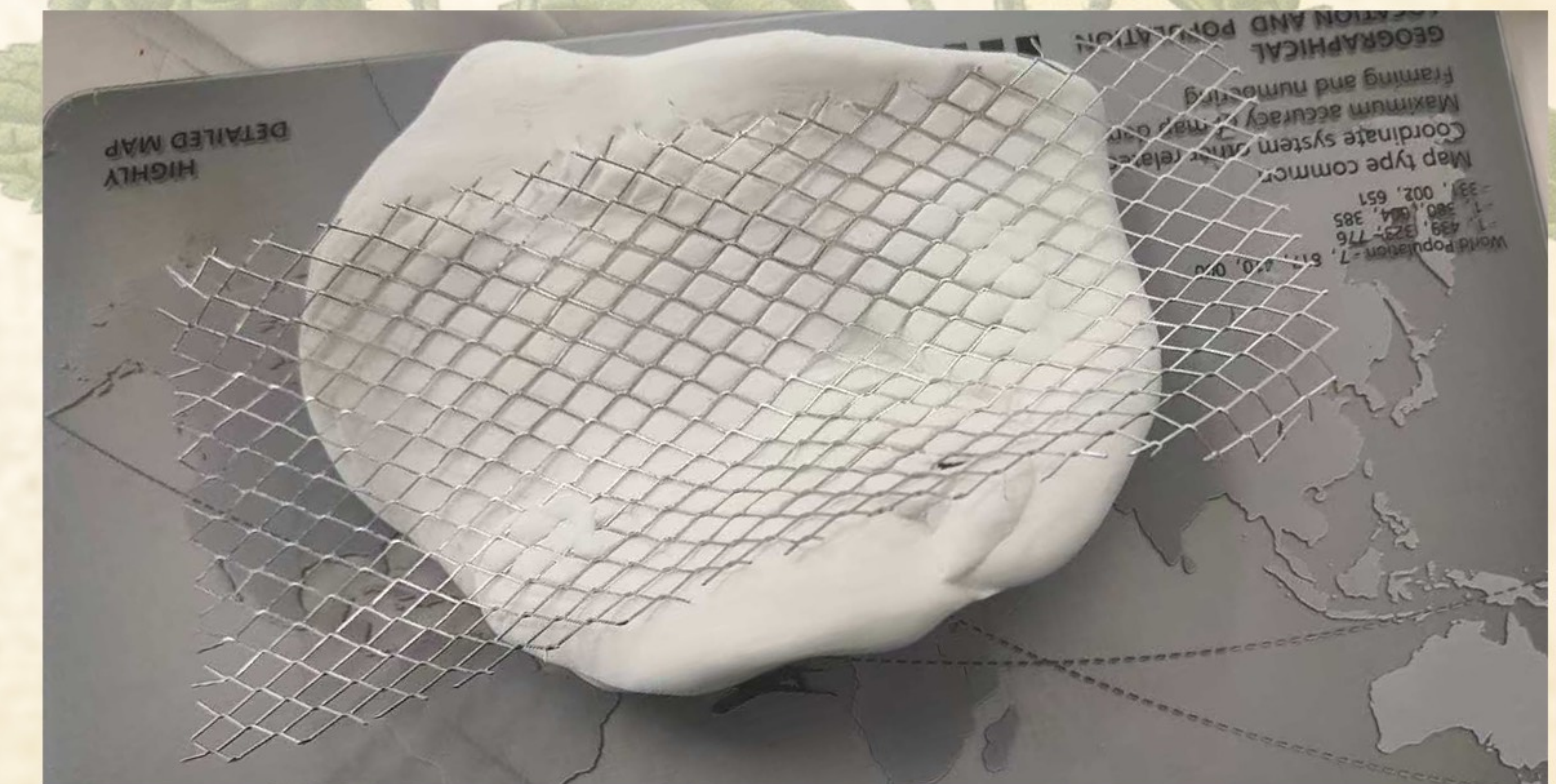
Worbla allows for precise shaping and easy modification, but it is expensive. As a thermoplastic, its surface becomes hot during shaping, making it unsuitable for directly imprinting handprints.

Resin filler is the most expensive option. It allows for precise shaping, is easy to handle, and has a short curing time, but releases formaldehyde during the hardening process.

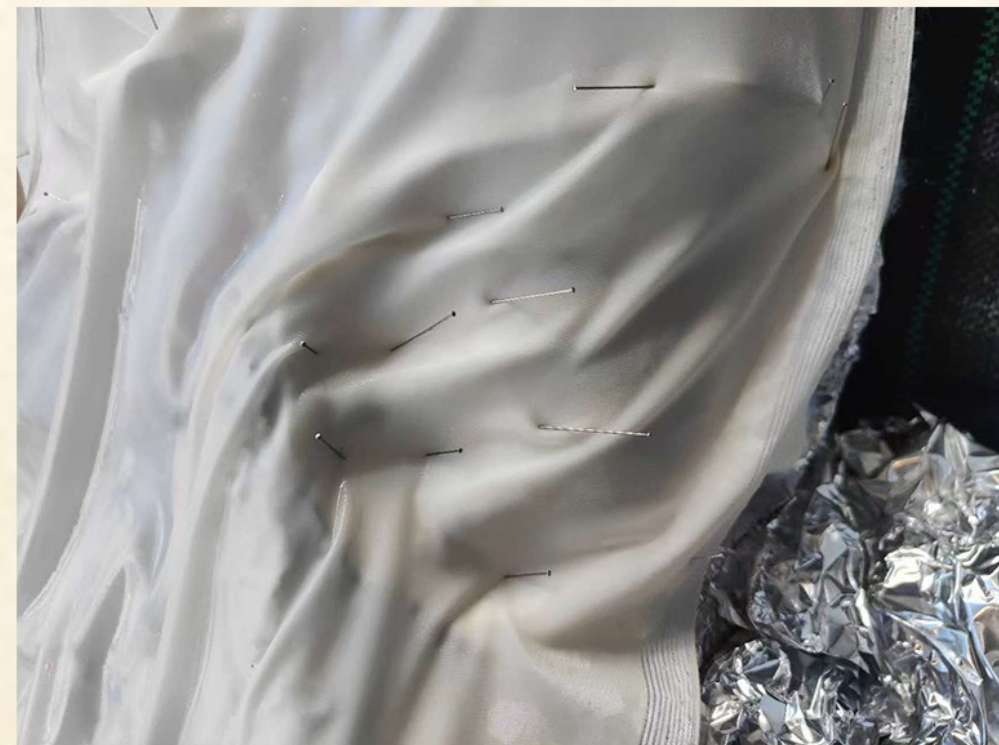


Super light clay may deform after drying, making it impossible to fit properly onto the mannequin.

Therefore, I combined super light clay with aluminum mesh, using the mesh to ensure that the clay remains properly fitted to the mannequin after drying.



PROCESS



Silicon layer



Latex&lance layer

Molding with super light clay, aluminum mesh, hot melt glue

PROCESS



Technician's Advice

The technician at the 3D lab suggested that I first weld a wire armature for the lizard, then cover it with a mixture of paper, PVA glue, and water. This approach is cost-effective, and the paper can be sourced from the school's recycled cardboard. Finally, latex can be applied on the surface.

My original plan was to use foam filler as a base, apply clay on the surface, and add small stones to the lizard's back to create a textured skin effect.

After reconsideration, I decided to build the armature with denser wire and plastic chicken wire, and use the school's cardboard on the surface. However, after experimenting with cardboard, I realized it took too long to dry and was not flexible enough. By chance, I tried honeycomb paper and found that it could simulate the texture and folds of skin very effectively, so I switched to using honeycomb paper.

