

The corner of my desk is a small community. The items on this corner of the desk have their own lives, and they are constantly moving as time passes.

Grapes are their clocks. When the number of grapes decreases, time is gradually passing. I naturally pay attention to the items whose positions have changed, and I understand that their lives are constantly moving forward. When a pot of grapes is finished, it marks the end of this period of activity.

The water bottle was the most active one during this period, and it has travelled to eleven places.

The gloves have made the longest journey, from its home to the other end of the corner, and then back to the start. Popcorn has also travelled a long way, but the difference is that it didn't go back.

The beverage, glass and gummies met in one area.

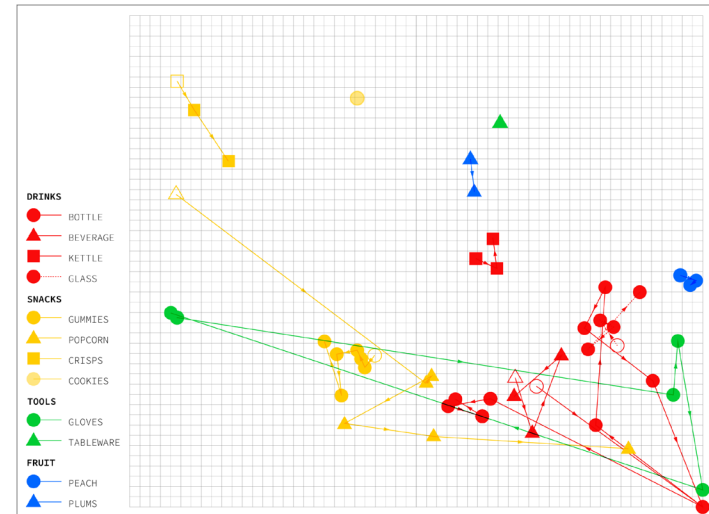
The kettle, crisps, peach and plums all moved cautiously in their own small areas.

When a certain batch of grapes disappeared, cookies and tableware also left this space together.

The stories of the items are the progress of my life as a user. At first, I didn't know what to observe, so I recorded my boring life as detailed as possible like Georges Perec (1997, p. 50). However, the act of recording different things is already making a subjective selection. I subjectively divide the corner of my desk because my daily behaviour is always carried out in this divided space. The items I use serve as a confirmation of the passing of time; they describe invisible time and secretly show my living habits (Perec, 1997, pp. 53–54).

Because time is constantly refreshing, what we can see is very short-lived and continually changing, and the core reasons

Perec, G. (1997), 'The Street', *Species of spaces and other pieces*, London: Penguin Books Ltd, pp. 50–54.



Mapping for Items

that bring them changes are also elusive. But if these changes are continuously recorded, then the invisible core source seems to come to light. For my work, it seems to be an investigation of the activities of objects, but in fact, it is an investigation of myself. The activity frequency and route of objects are traces of my life in this corner of the desk. The idea of recording naturally in the changing time comes from *The Gleaners and I* (Varda, 2009). Agnès Varda interviewed different people during her continuous journey. Compared to deliberately finding many people in a room for guided interviews, her interviews took place naturally in different locations. Without being interfered by the interviewer, the various interviewees, with different perspectives and identities, jointly redefined the meaning of "gleaning".

The Gleaners and I (2009)
Directed by Agnès Varda [Film].
London: Artificial eye.