Gentle Brutality

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Thanks to all who supported or hindered me in this process.
I sharpen my language, and cut through the unknown.

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Introduction

Theme and motivation

I work on raising the voice of oppressed or marginalized beings through the language of art. The focus on these beings necessarily draw my attention to the structural cause, the systematic harm that is induced through discrimination in the social-economical-institutional context. The causes of oppression are embedded in unquestioned norms, habits, and symbols, in the assumptions underlying institutional rules and the collective consequences of following those rules (Iris Marion Young, 2014). How can we take care of the people who are oppressed by the system? What is the shelter for these people?

Instead of directly seeking for solutions about the system, I would like to first direct the attention to the bodies that are affected by the system. Perhaps we could find a solution from the view point of the body. The bodies that inspired me are the homeless people resting in public space and their movements. According to my observations, they often rest in a rough condition, covered by blankets or plastic sheets. When they transit on the street or public transportations, most of them have distinct postures, with hunched backs or hanging limbs. This laziness or sloppiness that are supposed to happen at home display in public. I am intrigued by the quality of the beings who need to rest but nonetheless move on. This status speaks to me on many levels than just the physical one. We move non-stopping accompanied by the technological inventions. The culture of productivity not only happens on the material level but also on the virtual level. It is easy to program and produce digital content nowadays. The digital information is over flowing through mass media. Private content becomes public. We lack the shelter where we could pause and take a deep rest. We become our own oppressors by giving the control to the larger system.

Gentle Brutality, this seemingly contradictory term describes how I feel about being homeless. Being an Asian, gender non-confirmative diaspora, finding ways to move forward is brutal and futuristic at the same time. Gentleness, warmth, and care become especially treasurable to me. As a continuation of my last work"Dark Twisted Mind", a performance that speaks about the damages caused by structural violence, dealing with the relations among the programed structure, the compliers, and the victim; through an interactive chain reaction of sound, light, and movement, "Gentle Brutality"gives a shot at how we reclaim the power of bodies that are at the borderline, oppressed or marginalized in relation to the larger structure and environment; through an operatic performance that integrates multiple disciplinaries.

Brief of theory, practice and research

Inspired by the second-order cybernetics (Heinz von Förster, 2013), I consider that individual bodies and the environment together form an open system. I think in terms of source, entity and space in this open system. In the system, multiple levels of feedback loops circulate the source among entities in the space, for example from bodies to bodies, or between bodies and the environment. Source is where the origin of will or energy of the entity exists. The space is in relation to where the entity physically is. In this system, we can define the source, the entity and the space according to the level we look at. On the individual level, a body is an entity. The space can be the environment where the body locates itself. On the environmental level, if each sub-environment is an entity, the space is what hosts the overall environment. Thus the magnitude of feedback loops depends on the entities that are included in the loop. They can exist within an individual, among individuals, between individuals and the environment, or within the environment.

In this research, I consider each human body and architectural body as its own entity. The basic assumption is that these entities are autonomous sharing the same space. There are different sources existing in this space. It is unrealistic to assume a space with equal amount of sources for each entity. When there is a difference of sources there will be a flow of the force. Nature demonstrates that well. However we could identify the direction of the force and give chance to the alternative flow of the force in space.

To construct the open system in my artistic research, I work with an architectural installation that portrays the environmental entity and multiple performers as individual entities who are living within the environment. I use the original music as the motive, and dance as a way to speak about the relations among the source, entities and the space. The research process is grounded in my artistic practice working with sound, movement and visual art materials, supported by the writing practice. I will describe my practices, research, thinking, and methodologies in details in the following chapters. With Gentle Brutality, my aim is to seek not only a new aesthetic but also innovative ways to apply the conceptual ideas with my artistic language.

Practice and Research

Movement practice

The movement research is based on the "Lazy Body" practice. "Lazy Body" is a system of movement exercises that incorporate somatics, rhythms and visual inputs, attempting to achieve the movement quality of lazily agile. The ground phase is to first establish a somatic awareness of tiny movements of joints and small groups of muscles. Imaginations of molecules and fluidity moving inside of the body are helpful to initiate the awareness.

The second phase consists of exercises that loosen up the joints and build up the strength for dynamic and fast movements of the joints. For example, shaking exercise, swinging exercise, falling exercise, hitting exercise, stretching exercise, and stumping exercise. These exercises are often combined with unusual body postures such as forward bending bodies, or leaning bodies which are considered to be "lazy"or resting.

The third phase applies rhythms and visual inputs to the movement quality. In connection with the rhythms, individual movements are extended to collective rhythmic groove. The exercises utilize the principle of listening, sensing, spontaneous reaction, and synchronization. Instant composition is applied to timely establish or deviate from the group rhythms.

Parallel to the rhythmic practice, is a visual system of inputs. These are, point system, line system and surface system. In the point system, dots are imagined inside of the body, on the skin or outside in the space. The task is to hit these dots with different body parts, playing with the speed and strength. In the line system, the task is to draw or paint the imaginary lines with different body parts, in a continuous way. In the point and line systems, the movements are actively initiated through imagination. In the surface system, movements are passive. The real surfaces are used in the beginning as the active support so the body can become passive. The task is to give the weight to the contact surfaces between the body and the found hard surface so that they support each other with the minimum movements needed. The negotiation of the weight on the contact surface becomes a subtle slowly melting sculpture. Then the real surfaces are taken away, the movements are practiced with the imaginary surfaces. The transformation naturally happens from the passive movements supported through the real surfaces to more active movements with the imaginary surfaces. With the surface system, architectural awareness is prominently engaged because of the three dimensional construction of the space through movements, which gives attention to what is beyond the body: the environment.

Lazy body practice stems from practicing the body awareness, to activate the agility through acknowledging the natural tendency of the body, while interacting with the collective bodies or environment.

Movement research

Four phases of movement quality research are conducted. In the first phase, the basic movement elements are investigated, e.g., hanging, twitching, stretching, swing, dragging, stumping, hitting and falling. Hanging is the grounding tone to all the other movement elements. It is essential to the "lazy" body. It is the focus of the movement research. How to hang? And what are the variations of hanging? The aim is not to imitate the homeless people, but rather to find the resting body that can nonetheless move efficiently with these essential qualities. In the second phase, we explore other movement layers that can be overlapped in order to extend the complexity of the hanging quality. And we investigate how hanging bodies can be connected to the architectural structure like poles or surfaces which construct the potential shelter. In the third phase of the research, we consider how multiple individuals can hang together? What are the patterns, how we play the games, how we can be each other's shelter, and how we retain the individual freedom when we are being together? In the last phase, the focus is on how to incorporate the larger architectural structure as a coexistence with the individuals. How to treat the system as an organic body as well? How to allow the quality of bodies transmit into the system?

1. **Hanging**

To start, we explore the forward hanging position, which is often used in Klein Technique. In the movement research, we find the range of forward hanging position for individual bodies, hanging from the neck, upper spine, or the lower spine. In these different degrees of hanging we explore how to hang long enough. To reach the long duration of hanging is to engage the process of letting go of the unneeded muscles and let the opening of required muscle groups (e.g. neck and back) happen naturally through the gravity.

The example of the forward hanging can be extended to other directions of hanging, sideways or backward hanging. We also explore this process in different levels and positions, i.e., standing, middle level, and on the floor.

2. **Layers**

In the second phase, we find other movement layers to combine with the hanging positions. In the hanging position, the task is to observe the tiny movements or reflexes that tend to happen on their own. Pay attention to those small reflexes almost like small explosions inside of vessels, tendons or nerves due to long staying in the same position. To

magnify these small reflexes it can appear like a twitching quality. But in this stage, we just observe and let it happen. Then pay attention to the desire of specific muscles that ask for a change in position. To shift the position, we apply principle of slowness and one after the other. It is like a slow stretch of the locally compressed muscles. Shift to a new position with care and stay in this new found position until observing another "explosion". These two additional layers on top of the hanging: the reflexes, small, quick and sharp, and the stretches, slow, fluid and soft, are the basic qualities we apply to the composition of the choreography.

Giving the reflexes an intensity

Hanging is a relatively static or passive status. Giving the reflexes some intensity can activate the "lazy" body. To transform the observed small impulses into the bigger movement requires first acknowledging the small impulses and then actively intensify the small movement. For example the reflexes that happen on big joints like elbows can transform into bigger reflexes that result in the hitting movements. As a sudden contraction of the muscle subconsciously, these intensified impulses can appear as partially uncontrolled movements. When the reflexes on the knees are intensified, the movement of falling or dropping can happen. We acknowledge the small reflexes then we can actively direct these reflexes into hitting, falling or dropping movements.

Giving the reflexes an intent

The reflexes have directions, as if an explosion has a direction. If we give a directional intent, the movements will have a spatial response. For example, which direction the hitting happens, the path way of hitting or which direction to fall.

Giving the reflexes and stretches a frame: four-point system

The four points are the left and right shoulders, and the left and right hips. They are on the most outside of shoulders and pelvis. If these four points construct a closed rectangular, this is the frame for the reflexes or stretches that happen on or inside of the upper body. To change the shape of the rectangular is to construct the points inside or on the boundary of the four-point frame. Stretching or compressing the distance between these points changes the size of this closed rectangular. Four-point system allows one to simultaneously engage more than one reflex point.

Similar but different to Steve Paxton's spine work, the four-point system allows more flexible construction of the spine movement. When we restrict the points to be close to the spine and the spine movement are initiated on the same plane, it can result in swinging movements. We explore with the hanging position different intensities and directions of swinging. Since the initiation points are on the trunk, in hanging positions the limbs are

passively dangling around. It could appear like the floppy quality. When we left the four points smoothly floating around then it could appear like a "noodle" dance.

Moving through space

To explore how we move through the space in the hanging position, we investigate the reflexes that are initiated on the pelvis. Like on the spine, the points on the pelvis also create different planes and motions. Inspired by the traditional Afro and Afro-Dominican dance, life is celebrated through the dance of sex. The pelvises are often tilted back. However in our research, to move through space with the hanging position, the pelvis is inevitably tucked in to make sure the back is not strained.

We explore the feet patterns and the pelvis movement with the hanging position. When we move with a fixed pelvis position, especially tiled towards one side, the motion of dragging can happen. That is, one foot is always in front. Because of the immobility of one side of the pelvis, moving forward becomes a drag, a powerless status. On the contrary, when the pelvis swings maximumly from back to front, it can move the body forward in a great distance with both feet simultaneously. That can result in stumping movement which gives impressions of power. Stumping as an important movement in Japanese dance portrays stability. And they usually happen with a static motion. Differently in our research, stumping is combined with the movement of pelvis. We move forward in a more lively manner without losing the impact of stumps. To keep the hanging and "lazy" quality, the feet are flat and relaxed when moving through the space.

Connecting with the architectural element

To engage with the elements of the architectural structure such as objects or surfaces, we can consider the object or surface as another body. When the object is hanging from the body, the object becomes passive. The body is supporting the object. When the body is hanging from the object, the body is passive while the object is supporting the body.

In the research of engaging with objects, we are not specifically looking for how we can actively make use of the objects. Instead, objects are treated as hanging bodies as well. I ask the question how the object can move by itself. Or how the movement of the object can naturally be the consequence of other movements that happen in space. So the objects can have the hanging, dragging, swinging, falling and dropping movements as well.

When the body is contacting the objects or surfaces, the contact points are important to be aware of, as if the object and the body are like a duo. How the contact points shift and how we touch each other? These questions will be considered again later.

3. Patterns, games, and individual freedom

In the third phase of the research we explore how to be together with multiple "Lazy" bodies. Togetherness can mean being in the same space, sharing the same time points or period, having the same goals, or sharing the same status of mind. And in the meantime of togetherness, it is important to acknowledge the parameters that are different. To work on being together is to figure out the sameness and the differences. The process of being together can be viewed as a game of identifying these parameters. And these parameters can shift along the process. To start the game, it always works by proposing a starting point where we share one parameter. For example, if the parameter is the time point, the task of the game is to collectively find the same starting point to depart or the same point of being silent or still. The individual goals can be different. Or the task can be find the same momentum in the swinging motion. And decide the time point where the individual directions of the swinging movement are different.

To find the sameness requires we keep open and listening to each other. The movement patterns can be found through actively synchronizing with each other. Or the same rhythms and grooves can be found by sensing each other's movement. Within the same frame how can we nonetheless retain the individual freedom? The key is to observe our own personality that is translated into the accent that does not naturally conform with the found sameness. Not only oneself should acknowledge the individual accent but also others should see it and acknowledge the difference. The difference is as important as the sameness. The sameness cannot be achieved without actively identifying the difference. The difference between individuals does not exist without a frame of the sameness. Through these frame individual freedom can be executed.

If we consider the multiple "lazy" bodies also construct an corporeal architectural structure, bodies can be the supporting surfaces for each other or can be the hanging objects as well. How do we touch each other and being each other's support and shelter? We hang from each other. When moving along the supporting surfaces, be gentle and attentive to the contact points. As the supporting surface, be generous and trusting. These are part of the qualities we look for when being supportive to each other. In the process, everyone has the chance to take turn to be supportive or being supported.

Other than the gentle way of touching each other, the contrary quality is shown through the movement of hitting. Hitting can be brute but it can also be a way of giving incentive or motive. When we hit each other, we avoid that the contact point is the objective point of pressure. We generate the hitting movement from the center. It is the reverberation of the weight that hits the other instead of the direct pressure. For example, by rotating the

spine from left to right back to left, if we let the arms loose, they will automatically end up in hitting our own bodies. The same principle can apply on hitting each other. When we are in the forward hanging position and initiate the lower spine to shift left to right, by letting the arms loose, the arm will automatically have the swinging motion that ends up hitting the surfaces close by. The effect of hitting is thus mediated. What is more interesting is the pathway of hitting. It starts from the center, and then arrives to the contact point. It does not end with one point. Instead it is a sliding path on the surface of the body, which is created by the looseness or laziness of the limbs. Giving each other the incentive is not a direct punch line, instead it is pathway that has a beginning and an ending.

4. Choregraph the machine

Machine contains an algorithmic structure. It has its own autonomy that is functioning according to the mechanics or algorithms. When choreographing the movement of the machine I investigate how to treat the machine as a body. I look for the movement quality that is shared by the hanging lazy bodies: gentleness and brutality, manifested by slow shifting, dropping, falling, and hitting movements. To treat the machine as an organic body, as if the machine has limbs, I construct the sequence of movements that are occasionally random to break the rigidity of the structure.

In this project, machine movement is translated into the movement of the architectural structure. Considering the architectural structure as an entity or a body itself, the interaction with human body movement is a dance. If the environment created by the machine and human bodies is an open ecosystem, the force or energy will be inevitably shifting between each other. I investigate how the brutal force of the machine can be transformed into human bodies. And how the gentleness of human bodies can be translated into the gentle movement of the architectural structure.

Sound practice and approach

In my sound practice, I have multiple approaches engaging with objects for the purpose of sound. In the first approach I directly play with objects including found objects or self-built sound objects. I start with raw materials and look for how simply changing the shape or the movements of the objects can generate varied sound from the material. In my recent sound practice, I engage with the material metal and have made a series of sound acts with metal objects. For example, I use metal plates and poles and modify them into the sound objects. Instead of treating the object just as an instrument, in my practice, I consider my body together with the object form an open system of instrumentation. The action or movement of the body reverberates with the objects, and creates the sound. I

consider the movement as the source of the sound. Object and body are the entities in the space where the sound is shaping. In this case, the movement from the entities is equally important as the sound that is being produced. The movement could range from micro action on the object to larger dance movement pattern engaging with the object. In addition to what acoustically the objects generate, I also process the sound using the technique of feedback, delay, loops or other electronic effects, in order to shape the sound into a specific character.

A totally different method to engage with objects is not to play them as instruments but rather to refer them as a score for music composition. For example I make compositions for ensembles using the sound objects as 3D sculpture scores. The most recent score I developed for a quartet contains four metal sound objects for a double bassist, a violinist, a trumpetist, and a motorbike driver. I directed ensemble and conducted the score while the musicians refer to the objects.

Back to Gentle Brutality, in this project, I engaged with the metal poles by playing with the feedback from the pole and incorporating the sound of the pole dropping or rolling naturally while the machine or performers were moving. The goal here is not to make a sound performance actively playing with the objects, but rather the sound happens because there is a story line from the overall composition.

Music practice and composition

In my music practice I involve synthesizers, objects, tools and my voice. I also use many other classical instruments including keyboard instruments, string instruments, harmonica and so on to aid my production. The practice of my vocal includes speaking, singing, whispering, screaming, and other extended vocal techniques. I look for diverse transitions in my vocal composition: from spoken words to improvised fantasy language, and from poem reading, rhyming to singing, often dry, without added electronic effects. The use of breathes, the range of pitches and volumes are essential to my vocal practice. I draw influences from different styles of singing including classical, opera, pop, rap, and experimental, and transform them into the performing characters. In this project, I mainly focused on the sound from the analogue-synthesizers and my voice. The sound of the synthesizers provide a ground for my voice, as if it is portraying the environment where I navigate through with my voice. Resonating with Heiner Goebbel's work "Landschaft mit entfernten Verwandten", I intend to create dynamics and tensions in my music composition.

The music is inspired by the constant alternation between home longing, resting, and departure in the state of homeless. The composition reflects the complex nature of the homeless feeling: on the way exploring the unknown destination while broken, fragile, vulnerable, and harsh it can be, it can also be determined, empowered, and fearless, with a glimpse of warm memories from the past. The sound fluctuates between the sparse noise to dense drones; steady loops to broken beats; and poems to non-word fantasy language, interwoven into a landscape of imaginary livelihood where resting, playing, sensuality, and ecstasy are celebrated.

Three movements of the music are composed. The first movement is called "relics". It is as if after a war, the survivors are found in the aftermath. They wake up and start to activate the ruins of the environment. They are the last night warriors. Drones, staccatos, progressing rhythms, and spoken words are composed in this movement. The second movement is called "rest". The warriors find a utopia land where they can live their daily routines with joy and care for each other. Repetition of melodies, over layering of voice, and soothing sound from the synthesizer are composed. The third movement is called "resurrect". Reoccurring in the night, they take another chance for their own paths. With drums inspired by war music, progressing beats, and the screaming from the synthesizer project their final destinations. Elastic rhythms and reoccurring music motive link all the movements together in a seamless way.

Sound design

The sound is designed with 11 channels of loud speakers which cover the low, mid, and high frequency spatially. Six loudspeakers are at the ceiling, which allows the sound travels from far to near where the audience sit. Four loudspeakers are at the same height of the audience which is a quadraphonic set up, cover the mid and high frequency including voice and textures, and create intimate sound experiences. Four subwoofers positioned behind where the audience sit, create deep bodily vibration as if the audience feel the push from the back. The movement of sound is designed according to the three movements of music composition. It is not only panned from left to right but also front and back, and up and down motion. For example the movement of sound from far to near creates the effect of approaching threat. Swinging from left to right with the rhythms creates the cuddling effect. With the combination of up and down and left and right motion, it can create the chaotic and unstable feeling. To consider the spatial position of the sound source and the movement of the sound is a choreography.

Supporting practices

1. **Visual art practice**

My visual art practice such as my drawing, painting or installation practices focus on the continuous process of handling of the media or materials. The content surrounds the relations between the object, body and environment. The attempts are made to blur the boundary of the entity and environment, so the ambiguity of the space is created. The space in the entity, or the entity in the space are played with. My approach to installations follows my choreographical practice. When positioning an object in space or arranging the movement of objects, it is a choreography. In Gentle Brutality, the movement of the metal poles are considered as a dance. I compose the installation and the movements by thinking in terms of points, lines and the surfaces created by the objects and how they link to the other entities in space.

2. **Writing practice**

My writing practice mixes poems, dialogues, short essays, short stories into fictions. It ranges from automatic writing to consciously constructing the stories, and from specific descriptions of scenes to philosophical discourses. I am also interested in writing as an artistic process itself. Because of its continuous linear process, the concept of writing can be applied to calligraphy, movement or sound. The future way of writing does not limit to the literal, but rather can be expanded with other media. Shaping the sound in time is writing. Composing the movement in time is also writing.

In Gentle Brutality, my writing served as the actual material for the performance. Some of the poems I wrote were used as lyrics in the music production. Interviews were conducted to create additional text materials. Based on the interview with the performers, I constructed the questions and answers into a fictional setting where the performance happens. I wrote and set the performance in the future cyborg society. The questions in the interviews include: "What does *Gentle* mean to you?", "What does *Brutality* mean to you?", "How do you consider body as a source of *Gentle Brutality*?", and "How can we retain our individual freedom in *Gentle Brutality*?". Based on the interviews, the text (Appendix C) about a consumer buying a Robog from a robotics company was created and integrated into the video installation which was placed outside of the performance space. Audience could read them before or after they see the show.

Composition: The operatic practice

Now considering the practices of different disciplines coming together, music, dance, visual art, and storytelling, instead of putting them on top of each other independently, I consider all the practices reflect each other and I focus on the interactivity across the practices. I ask the following questions. How the theme generates basic elements in each

practice? How these basic elements translate between different media? How to balance between the media so the focus is clear? In the research process, the work is to find the basic elements derived from the concept and execute the elements in the sound, movement, and visual component. And how these basic elements that describe the quality can be shared or interacted across the media. These answers are sought out in the research process.

In the operatic practice, I construct scenes and I create characters. Each character has a path or a development throughout the performance. Considering each character as an entity, and the scene as a space, I choregraph how the entity moves in and out of the space and how they transform. The music helps to shape the atmosphere of each scene. Crossing different scenes, the character changes, and the foreground and background change accordingly. In Gentle Brutality, the machine which moves the architectural structure is considered as a character. The quality of the movement of the machine changes overtime. It transforms into the quality of other entities such like the performers. The rhythms of the movement are consciously connected to the music, either it is a choice of synchronizing with the music, creating discrepancy or non-acting. The music incorporates the feedback sound from the element of the architectural structure, the poles. The movement, sound, and installation are feeding back to each other in this open system which is treated as a whole.

Methodology, on a meta level

My artistic practice is the ground to my artistic research. Experimentation with the material and open-ended searching process are the fundamentals to my artistic creations. However there are conceptual ideas that guide me in the process.

Statistical thinking as an approach to composition

Considering a process, an event or a construct that can be described abstractly in variables, parameters, and the relations between these variables, there can be a model which quantify these relations based on the probability theory. In standard statistical models, there exists a deterministic part describing the structure and a stochastic part that describes the noise that is deviated from the structure, which is called an error term. One can also say a fixed part and a random part. An error term quantifies the uncertainty. Based on these principles, any construct theoretically can be modeled taking into account of the fixed part and the random part. The statistical model is also a construct itself. That is, we define the underlying assumptions when we suggest the model that describes a construct. Choreographing the movement, sound, objects or machines is a process that defines how the entity positions and moves in space. Thus such process can be thought in terms of a statistical model that describes the structure and the uncertainty. What is crucial to me with statistical thinking is that never be too sure about a structure one comes up with, without taking into account of the uncertainty or what deviates from the structure. Because the error term makes the structure alive. It is difficult to include the uncertainty in what is fixed. That is the nature of the error term. It is essential to any living processes.

Second-order cybernetics as a theoretical support

Cybernetics stems from the Greek word, the steersman. It considers how one steers through the environment that one is part of. The word navigation describes the movement relationship between the subject and the system. It also puts emphasis on the control of the subject, which I think is an important point of view considering how we position our responsibility. In order to navigate through the system, the responsibility lies in ourselves, not in the system, also not on someone else who is part of the system.

The second-order cybernetics shows how the rules can change during the navigation. The rule describes how a system works in a specific setting. Once we know the rule we know how we can navigate in the system. However, for a living process, the system is not a fixed value, it contains uncertainty and it develops over the time. Thus the way how one navigates through is not a set of fixed rules. Instead one has the chance to change the

relations to the rules and the rules themselves. One follows the rules and one creates the rules as well. A living process allows the movement of what construct the system happen. The responsibility is put on who navigates and moves the rules, the steersman!

Algorithmical thinking as executions

Jeff Erickson (Algorithms, 1999) describes "An algorithm is an explicit, precise, unambiguous, mechanically-executable sequence of elementary instructions, usually intended to accomplish a specific purpose." Machines are programmed with algorithms such that they can execute certain tasks. The generative art or art using artificial intelligence apply the algorithms into artistic practices. I incorporate machines, algorithms in my compositions. The scores are a set of carefully described instructions for dancers or musicians to execute through the movement or sound. Thus scores can been seen as algorithms. As long as we can describe the algorithms, we can execute them. As long as we follow the instructions we are the "machine". It is easy to come up with algorithms and follow them. However when it comes to the intention or purpose, it becomes important why we generate certain instructions or rules. I would go a step further (or maybe backward) and ask, what machines cannot do? What cannot be described into rules? What is the necessity beyond a set of rules and instructions? I am still in the process searching. But I will definitely look into the uncertain, the unknown, the indescribable, what is beyond the obvious, and what is excluded by the rules.

Shift of dimensionality and methodology

To handle multiple media, I think in terms of shifting the dimensionality. Dimension Shift is a concept considers the transformations among audio, visual, and the experiential (Dan Su, 2021) inspired by Vilém Flusser's work. Different media exist in different dimensions per nature. Audio exists as sound waves in one dimension, visual in two or three-dimensions, and the experiential is contained in four dimensions. Transforming between the media compresses or expands the dimensions. The information that is gained or lost describes what is moving in the processes. To create new perspective is to shift the dimensionality.

Different methods can exist when handling different media or the same medium. The methods are like algorithms that describe how to execute things. According to what support me in the artistic thinking, the second-order cybernetics, it is important to allow methods to be a living process as well. Not only who is steering is moving, but also the whole ground moves, like a surfer on the waves. And indeed when shifting the methods within the same context or medium, new information is created.

Concerning aesthetics: Quality Control

I intend to direct the attention with my art to what is overlooked, what is suppressed and what needs the voice. With capitalism and the mass media culture, positivity, productivity, fitness, and looking good are overly emphasized. The body that is in rest, sick, handicap, non-normal or marginalized often flagged as weak or undesired, and treated with discriminations. On the contrary, I am highly drawn to the aesthetics and spirit of these beings. Being broken, fragmented, distorted, and vulnerable shows the nature of these beings and their bravery and strength of confronting what is larger than them. If I wouldn't be in the same shoe as these beings how would I feel so deeply about them? Gentle Brutality attempts to preserve the quality of these beings through my own artistic language.

Outro

Grounded in the practices of handling multiple media, my performance work could be situated in the context of visual art, sound art, performance or performing art. Considering the role of body, when the "Lazy Body" is viewed as body organs without gender, sex, race, and age difference, but just organs reacting to each other according to the sound or visual input, "Lazy Body"can be explored as a moving installation of organs in an open ended process. When "Lazy Body" is absent, that is, absent of a biological body, and present of a non-biological body, for example, a machine, the chorographical methods can be applied to. When the "Lazy Body"presents its performative presence, and individual character is emphasized, then stage work can better fit, especially when a clear beginning and ending are anticipated. Depending on the focus of the medium, for example,"Lazy Body"can be the medium for visual composition, it can also be the mediator for sound composition. It could be that movement and sound are equally emphasized as well. In my graduation work, Gentle Brutality is set for a stage. Music and dance are equally put effort into. That means, when audience neglect the dance and just listen, it would be a composed music concert. If they watch the dance without specifically listening, it would be a dance performance. However, when two component are put together in a composed way, the audience can choose if they would like to see it as a dance performance, a concert or an opera. This work can be adapted to gallery space, music venue or theater by focusing on different elements.

Projektbeschreibung

Seit 2017 interessiere ich mich in meiner Kunst, für Körpern, die sich am Rande der Gesellschaft befinden, unterdrückt oder marginalisiert werden. (Dies ist teilweise auf meinen eigenen Außenseiter-Hintergrund zurückzuführen). Dieser Fokus lenkte meine Aufmerksamkeit zwangsläufig auf strukturelle Ursachen, systematische Schäden, die durch Diskriminierung im ozialen, wirtschaftlichen und institutionellen Kontext verursacht wird. Meine letzte Arbeit "Dark Twisted Mind" spricht über Schäden durch strukturelle Gewalt. Innerhalb der Performance wird die Beziehung zwischen einer programmierten Struktur und dem Opfer durch eine interaktive Kettenreaktion aus Klang, Licht und Bewegung. Diese Elemente wurden nach einem entworfenen Spiel mit Publikumsbeteiligung miteinander verwoben. Indem Schmerz zum Ausdruck gebracht wird, will diese Arbeit die Frage aufwerfen: Wie kann der Einzelne sich gegen strukturelle Gewalt wehren? Um dieser Frage nachzugehen, möchte ich meinen eigenen künstlerischen Standpunkt darlegen: ausgehend von meiner Klang- und Bewegungspraxis, die ich im Laufe der Jahre entwickelt habe, schlage ich das Projekt Gentle Brutality vor.

Gentle Brutality ist ein Musik- und Tanzprojekt, das zu einer (R)Evolution der unterdrückten Körper aufruft. Unterdrückung ist strukturell. Ihre Ursachen liegen in unhinterfragte Normen, Gewohnheiten und Systeme eingebettet. Wie können unterdrückte Körper eine Ressource für Widerstand und Rückgewinnung sein? Wie können sie sich selbst ermächtigen und sich in dieser brutalen Kraft ihrer Umwelt zurechtfinden? Wie kann Sanftheit ein Zeichen von Stärke sein? Und wie kann man Stärke erlangen, ohne gewalttätig zu sein? Durch Musik und Tanz sucht Gentle Brutality nach seiner eigenen Ästhetik und Philosophie, um diese spezifische Qualität zu verkörpern und seinen eigenen Willen auszudrücken.

Choreographie

Die Choreografie erforscht Sanftheit und Brutalität in der Bewegungsqualität. Der choreografische Prozess wird weitgehend auf meiner Praxis des Lazy Body beruhen. Die Komposition erforscht eine tiefe emotionale Reise, die mit Musik und dem Bühnenbild interagiert.

Die Praxis des Lazy Body ist eine Praxis von Bewegungsübungen, das auf Somatik, Rhythmus und visuellem Input basiert und versucht, die Bewegungsqualität von lazy-agile zu erreichen. In der Grundphase geht es zunächst darum, ein somatisches Bewusstsein für

winzige Bewegungen von Gelenken und kleinen Muskelgruppen zu entwickeln. Imaginationen von Molekülen und Flüssigkeit, welche sich im Körper bewegen, sind hilfreich, um das Bewusstsein dafür zu initiieren. Die zweite Phase besteht aus Übungen, die die Gelenke lockern und die Kraft für dynamische und schnelle Bewegungen der Gelenke aufbauen. Dies sind zum Beispiel Schüttelübungen, Schwungübungen, Fallübungen, Schlagübungen, Dehnungsübungen und Stampfübungen. Diese Übungen werden oft mit ungewohnten Körperhaltungen kombiniert, wie z. B. nach vorne gebeugten Körpern oder gebeugten Körpern, die als "lazy" gelten. Die dritte Phase verbindet die individuelle Bewegung mit einem kollektiven rhythmischen Groove. Die Übungen beruhen auf dem Prinzip des Zuhörens, des Spürens, der spontanen Reaktion und der Synchronisation. Sofortige Komposition wird angewandt, um die Gruppenrhythmen rechtzeitig zu etablieren oder von ihnen abzuweichen. In der dritten Phase wird parallel zu den Rhythmusübungen ein visuelles System von Inputs eingesetzt. Dabei handelt es sich um ein Punktsystem, ein Liniensystem und ein Flächensystem. Im Punktesystem werden Punkte im Inneren des Körpers, auf der Haut oder außen im Raum visualisiert/imaginiert. Die Aufgabe besteht darin, diese Punkte mit verschiedenen Körperteilen zu treffen und dabei mit Geschwindigkeit und Kraft zu spielen. Im Liniensystem besteht die Aufgabe darin, mit verschiedenen Körperteilen imaginäre Linien zu zeichnen oder zu malen. Im Punkt- und Liniensystem werden aktive Bewegungen geübt. Im Flächensystem sind die Körper passiv. Die Aufgabe besteht darin, das Gewicht auf die Kontaktflächen zwischen dem lazy body und der vorgefundenen harten Oberfläche zu übertragen. Das Aushandeln des Gewichts wird zu einer langsam schmelzenden Skulptur, welche sich selbständig macht. Durch die Kombination von aktiven und passiven Bewegungen, das Spiel mit unkontrollierten und kontrollierten Bewegungen, soll die Kraft und Beweglichkeit des lazy body initiiert werden. Die Praxis des lazy body beruht auf dem Üben des Körperbewusstseins, um durch die Anerkennung der natürlichen Tendenz des Körpers in der Interaktion mit seiner Umwelt Beweglichkeit zu entwickeln. Durch die Verbindung von musikalischen und visuellen Aspekten ist Lazy Body Practice ein dynamischer Prozess, der die Qualität der Gentle Brutality verkörpert.

Musik

Die Musikkomposition basiert auf meiner eigenen Klangpraxis, in der ich den Klang von analogen Synthesizern mit Gesang kombiniere, wobei raue Geräusche, Geisterbeats und improvisierter Gesang aufeinandertreffen. Die Sanftheit wird sich im Gesang widerspiegeln. Indem die Stimme durch eine sich entwickelnde dichte Geräuschkulisse navigiert, geht sie in Resonanz mit denKörpern, die durch die brutale Umgebung navigieren. Stille, mutierende Rhythmen, Drones und jagende Melodien sind die Schlüsselelemente für diese Musikkomposition.

Bühnenbild

Das Bühnenbild zielt darauf ab, eine brutale Umgebung zu schaffen, die sich auf die brutalistische Architektur und minimalistische Ästhetik bezieht. Zwei Konzepte für das Bühnenbild: schwebende Klingen und umgedrehte Spieße. Das Material für das Bühnenbild wird Metall sein. Das Farbschema ist eine Grauskala. Die schwebenden Klingen simulieren die scharfe Umgebung, die den Raum zerschneidet und komprimiert. Sie schaffen konkrete und abstrakte Hindernisse für die Darsteller. Die Metallplatten werden in der Luft hängen. Die genauen Positionen und Bewegungen der Klingen werden durch die Arbeit mit dem Licht und der Konstruktion der Schatten im Raum ausgelotet. Das Bühnenbild verwandelt sich während der gesamten Aufführung durch die Interaktion mit dem Licht. Was das Konzept der umgedrehtenSpieße betrifft, so geben diese den hängenden, trägen Körpern Halt, schaffen aber auch Hindernisse, die in den Raum hineinragen und in ihn eindringen. Metallrohre können verwendet werden, um dieses Konzept zu visualisieren.

Das Publikum wird innerhalb des Performance-Raums sitzen, um eine immersive und umfassendeErfahrung zu machen. Eine Sitzordnungwird entsprechend der Choreografie gestaltet.

Licht

Der Grundton für das Licht ist kaltes Weiß. Die Bewegung des Lichts wird mit dem sich bewegenden Bühnenbild und den Rhythmen der Musik interagieren und teilweise Körperteile hervorheben, teilweise aber auchdurch Linien der Schatten durch die Körper schneiden oder schaffen Schutzräume für die Körper bieten..

Kostüm

Die Körper auf der Bühne sind A-geschlechtlich, A-sexuell, Körper ohne Geschlechtsidentität. Die Kostüme unterstreichen dies, da sie als reine Körper, manchmal als Haut oder Körperteile, manchmal als Teil der Umgebung eingebunden sind. Die Kostüme erforschen das Material von weich und hart, z. B. Latex, Silikon und Metall, um das Sanfte und das Brutale, den Körper und die Umwelt zu reflektieren. Der sanfte Teil soll den Körper selbst hervorheben, eine Erweiterung der Haut oder eine zweite Haut sein. Die Haut verwandelt sich im Laufe der Performance, sie schält sich oder wird bis zur Wunde hin geöffnet. Was den harten Teil betrifft, so kann Metall an Körperteilen als Schutz, aber

auch als Hindernis für die Bewegungen dienen. Der Welchseldes An- und Ablegens dieser verschiedenen Materialien kann je nach Dramaturgie der Aufführung gestaltet werden.

Video Installation

Eine 2-Kanal-Videoinstallation wird den ganzen Abend über auf LED-Bildschirmen außerhalb des Theaters zu sehen sein, um das Publikum auf das Thema einzustimmen.

Probenplan
November-Dezember (1. November, 3., 6., 8., 10., 13., 15., 17., 20., 22., 24., 27., 29., 1. und 4. Dezember)
Montag, Mittwoch, Samstag 10:00-12:30

Theater Zeit
Dezember 7,8,9,10, 13,14,15: 14:00 - 18:00
Generalprobe 16, Vorstellungen 17, 18: 20:00
Ort
HFS Berlin, BU

Appendix B

Ankündigungstext

Titel: Gentle Brutality
Datum: 16. 17. 18 Dezember
Uhrzeit: 20:00 Uhr
Ort: HfS Ernst Busch, Zinnowitzer Straße 11, Berlin

Gentle Brutality ist ein Konzert und eine Tanzperformance, die eine (R)Evolution der unterdrückten Körper fordert. Die strukturelle Unterdrückung sind eingebettet in unhinterfragte Normen, Symbolen und Systemen. Wie können unterdrückte Körper eine Ressource für Widerstand und Ermächtigung sein? Basierend auf Dan Su's "Lazy Body" - Praxis sucht *Gentle Brutality* nach einer Ästhetik und Methodik, um die Autonomie des marginalisierten Körpers in Bezug auf seine Umgebung zurückzugewinnen.

Die Originalmusik besteht aus Synthesizern, Gesang, Drones, Geräuschen und gebrochenen Beats. Sie ist inspiriert von dem ständigen Wechsel zwischen Sehnsucht, Ruhe und Aufbruch in den Zustand der Obdachlosigkeit, der auch durch die Choreografie visualisiert wird. Die Musik wird auf dem kommenden Soloalbum von su dance110 veröffentlicht.

www.dancesu.com
dansu.bandcamp.com

Konzeptualisiert, geschrieben, komponiert und choreographiert von Dan Su
Musik: su dance110
Performance: Luisa Brune, Tasha Hess-Neustadt, Madison Pomarico, Dan Su
Kostümdesign: Luisa Weißflog
Bühnenbild: Melika Akbari Asl
Lichtgestaltung: Bruno Pocheron
Dramaturgische Unterstützung: Katja Wiegand
Visuelles 3D Design: Lefteris Kastrinakis
Mentor und Outside Ear: William "Bilwa " Costa

Video Installation Text

Would you like to have a robot dog?

      a robot dog, what kind of? Which brand?

Well, we have different ones, there must be one that would fit your needs.

      Tell me more about it

The gentle one:
soft and tender, made of 100% natural ecological material.
They are very attentive.
They take a lot of care.
very thoughtful
doing nothing by accident or by force.
They are also instinctual.
It is great if you want to feel extra parental or friendly care

      Oh⋯. can I feel love from this one as well?

Definitely, what kind of love do you seek?
This gentle one is great, especially when you need a message or a healing session.
Definitely comes with a lot of lubricant as well.
In the process, it is quite fluid and always listening and observing your needs.
It is going to leave an invisible trace on your body
But we also have another kind if you are looking for some more hardcore stuff, some, for some special needs, like, hmmm, you know

      Yeah, tell me about other ones. Sometimes I do need some special punches, you know?

We have the brutal one:
they lack control compared to the gentle one
They are a bit extreme
And quite imposing
They come in bigger size as well

It is almost too hard to look at
But they do great job on leaving you marks if you are into that. Because they are made of hybrid metal material and are quite sharp.
Afterwards, they are unforgiving
In the process, quite blunt as well
They will give you the punch you need

Alright, where can I test them out?

We breed the gentle ones in the zen garden of our company. You are welcome to visit us anytime, we are 24h open. We feed them with plant-based ingredients. All 100% natural, which we grow in our own forest. You can find them easily in the garden. Some are meditating by the pond; some are practicing Tai Chi on top of the hill. Just feel free to approach any of them and try them out. It is suggested that you keep the pace slow in the process.

Where can I test the brutal one?

We keep them underground. We feed them with recycled computer chips. They eat a lot and they are quite fast eaters. So actually, we don't need to worry about updating our tech products on time. That's why you see we can manage to provide our clients every week with new models of our technology. Still, we do need to make an appointment if you want to try this one out. We need to prepare a big space before you can meet them. It is suggested to bring your own preferred lubricant. As this can be quite an experience for you if you like adventures or surprises. We are equipped with medical and emergency services in case things get totally out of control.

I see, are there any other locations I can try them out besides the zen garden or the underground space? I live quite far from your company.

We do have another ones, the homeless ones on the street. They are everywhere. Maybe you'll find one easily on your street. These ones are very special somehow. There are some faulty ones every time we update our models according to our plan. Somehow, they refuse to eat plants or other chips we provide. They don't grow according to our standards. So, we have to leave them out on the street.

What do they eat then?

All sort of things. Some eat used plastic or glass bottles and spit out coupons for people. Some eat people's punches only. The more punches they get, the bigger they grow. They are those who would rather get punched into the face than being ignored. Some others eat dust and trash, and become lighter each time. If you see one in the sky it must be one of the trash-eaters. Oh, you need to be very careful with the one that eat people's minds. You will get hypnotized and part of your memory will get lost.

Sounds very interesting. Maybe I would like to try one of these first.

Sure. You can adopt one free of charge. It would actually be a great help for us to limit the amount of our faulty products on the streets. It would also help us to save the maintenance fee for the other ones. The savings will directly contribute to develop our new models. But before you decide to adopt one, let us first check with you what they eat. Because you need to take care of their specific requirements for food. Otherwise, they'll die quickly.

No problem. What is the brand name for these homeless ones?

Gentle Brutality.

Gentle brute… gentle brutalness… gentle brutiful…wait again, gentle what?