Throwing into the Public: Improvise, Intervene, Interact

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The thesis is submitted in partial fulfillment of the degree in conjunction with my original creative works.
Abstract

This research is comprised of two major components: unauthorised, improvised interventions/performances in Taipei and Melbourne, and a written analysis of previous improvisatory practices. The creative components of the research include nine video documentations, two sets of field notes, and one poem. The main text of this thesis is divided into seven chapters. This thesis draws upon observations from daily life, improvisatory public performances/interventions, and socio-cultural/political con/subtexts that emerge in both cities.

Using a feminist, existential, phenomenological methodology inspired by Iris Marion Young’s discussion of “body-in-situation,” the research asks two interrelated questions. Namely, “How can an improvisatory movement practice reveal subtexts of governance and sociocultural/political contexts in public spaces” and “How can improvisation change the status quo of public spaces, and lead to the creation of an authentic Public Space?”

Chapter One is an introduction to my overall practice. Including my background, my theoretical inspiration from Iris Marion Young, my methodology and views on the importance of improvisation, and an overview of each chapter. Chapter Two is a literature review and elaboration of the phenomenological, sociological, and improvisational methodology of my research. Chapter Three depicts my initial field observations in Melbourne and a subsequent public intervention for the Umbrella Movement in 2014. Chapter Four investigates the visually-oriented governance and the roles of private security guards in both cities. I argue that “complaints” are the subtext of governance. Chapter Five presents the confrontations of the public interventions in Taipei and Melbourne. I compare both confrontations by explaining the political violence and recent public participation in Taiwan. Chapter Six is an examination of my later interventions, focusing on the shifting attitude from being protest-like to being playful. Chapter Seven is a review of previous practices and analyses. I propose that to view human beings as animals is vital in creating authentic public space.
Declaration

I declare that:

(i) this thesis comprises only my original work except where indicated in the preface,

(ii) due acknowledgement has been made in the text to all other material used, and that,

(iii) this thesis is fewer than 40,000 words in length (exclusive of tables, maps, bibliographies and appendices).

Chun-liang Liu
Preface

_Throwing into the Public: Improvise, Intervene, Interact_ is a two-year practice-based project performed in both Melbourne and Taipei between 2014-2016. This thesis is the written analysis of my field observations and unauthorised public interventions/performances in both cities, including collaborations and solo works. The fourteen creative works are presented as the creative component of my research, which is equivalent of 15,000 words.

The interventions in both cities were carried out collaboratively. In Melbourne, the main performance event _End of April, Beginning of May_ was co-curated with Clinton Green. The collaborating artists are Ren Walters, Gabriela Green, Jennifer Callaway, Shani Holmes, and an anonymous artist. In Taipei, I curated the main event _Huashan Surprise Attack_ at the Huashan 1914 Creative Park. The collaborators are Chole Lin, Jane-Jane Wei, Wanting, Vitti Hung, Tin-yi Wu, Max, Feng-Chen Hsieh (Pineapple), Lulu, Ali Yu, Yi-chun Chun, Yi-ling Lin, and Michelle Chen. Due to the unauthorised nature of both events, some artists chose to remain anonymous or to use pseudonyms. The collaborators and participants videographed and photographed some of the events. The credits are listed in the thesis under the section “Creative Work.”

The creative work is inspired by my previous site-specific collaborations with Dancecology Dance Company (short as Dancecology) both in Taipei, Canberra, and New South Wales. The residency with Dancecology in Mirramu Creative Arts Centre, located next to Lake George N.S.W., opened up my senses and curiosity of Australia. While being in nature was risky and required great care with the wildlife, it also deepened the understanding of my body. The creative director Elizabeth Dalman is a great mentor who sees the details and connections in nature (who has a deep awareness of the details and connections in the natural world). The experience further challenged me to investigate the embodiment of the human body in urban environment.

Wei-ming Liu and Dr Greg Wadley assisted me in proofreading and editing my thesis. Wei-ming is an expert in performance, translation, and editing. Greg, as a participant of _End of April, Beginning of May_, provided invaluable insights. Dr Elizabeth Presa also made countless suggestions toward making this thesis comprehensible. I sincerely appreciate their help and support.
Acknowledgements

Iris Marion Young has been a great inspiration for me. Her discussion on female embodiment has always been (foremost in my thoughts). Her discussion on movement has challenged me to further investigate my performing body and its situation in public spaces.

The thesis could not have been completed without the help of my friends and family. Dr Chia.yi Seetoo suggested reading Henri Lefebvre’s *Rhythmanalysis* at the initial stage of my research. Dr James Oliver provided insights on pseudo-public space, which became a focal point in my analysis. Dr Candice Boyd gave me invaluable opinions on my first draft of introduction. Dr Elizebeth Presa walked me through the research and writing phases with great patience. Her suggestions on understanding more about performance art helps me re-situate my works. I especially thank Dr Robert Vincs for giving me guidance. His understanding of improvisation and music/sound broadened the spectrum of my analysis. My performance partner Clinton Green supported me in surviving through long, cold nights on location. I would also like to thank Alicia Yu for her support when I got lost in the writing process. Robert Jackson generously reviewed the additional information before my thesis is officially published.

Apart from the generous help I received on writing, a number of people have shed light on movement and embodiment: Helen Herbertson has welcomed me into the dance studio 221 in VCA for the past two years, Vivienne Rogis shared her understanding of dance and site-specific performances, Alice Cummins’ workshop of Body-Mind Centering further strengthened my work on embodiment.

Last but not least, my family has been very supportive throughout the process. A belated apology is needed for not being with my mother when she was in the hospital. I am thankful that she is alive. My father has been the stable presence during the emergency. He has also inspired me to challenge the notion and understanding of embodiment in listening and interacting.
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The Ruler of the Southern Ocean was Shu, the Ruler of the Northern Ocean was Hu, and the Ruler of the Centre was Chaos. Shu and Hu were continually meeting in the land of Chaos, who treated them very well. They consulted together how they might repay his kindness, and said, 'Men all have seven orifices for the purpose of seeing, hearing, eating, and breathing, while this (poor) Ruler alone has not one. Let us try and make them for him.' Accordingly they dug one orifice in him every day; and at the end of seven days Chaos died.

Zhuangzi: Ying Ti Wang, or the Normal Course For Rulers And Kings
Chapter one - Introduction

Throwing into the Public: Improvise, Intervene, Interact uses observations from daily life, improvisatory movement practices, and a written thesis to examine sociocultural and political contexts in public spaces via bodily experiences. My research was inspired by Iris Marion Young’s On Female Body Experience: "Throwing Like a Girl" and Other Essays, in particular Young’s discussion of her lived experiences in articulation with sensations, gender, identity and other sociocultural contexts, and especially her essay Throwing Like a Girl: A Phenomenology of Feminine Body Comportment, Motility, and Spatiality.1 In this essay, Young observes how a girl throws a ball in such a way as to not fulfil her full capacity2, because of a socialisation that is lived in the body.3 “Throwing” myself into the public, I investigate public spaces as a resident, a solo artist, and a curator via improvisatory practices. My research asks, “How can an improvisatory movement practice reveal subtexts of governance and sociocultural/political contexts in public spaces”

To “improvise” is to improvise as a mover and as a social/political being. With improvisation as the foundation, my research further inquires, “How can improvisation change the status–quo of public spaces to create an authentic 'public space’?”

The works I presented are unauthorised. The movement practices are considered as social actions that are part of my daily life. While paying attention to movements by various agents, e.g., the human body and public transport, related factors such as rhythm, sounds, speed, and time emerged. These sensorial experiences, along with my public interventions and performances, helped me to understand public spaces in terms of verbs. Several verbs inhabit my research and describe my body in the practice. I improvise to anticipate, touch, breathe, trust, fear, expose, listen, share, decide, intervene, interact, imagine, communicate, empathise, relate, play, defend, and question. Several nouns helps in framing these verbs, such as time, place, space.

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1 Iris Marion Young, On Female Body Experience: "Throwing Like a Girl" and Other Essays (New York: Oxford University Press, 2005), 27-45.
2 Ibid., 32.
3 Susan Leigh Foster states that Young “builds out from the individual’s perceptual experience, while at the same time observing general trends in socialization.” Please see Susan Leigh Foster, “Throwing Like a Girl, Dancing Like a Feminist Philosopher,” in Dancing with Iris: The Philosophy of Iris Marion Young, eds. Ann Ferguson and Mechthild Nagel (Oxford: Oxford University Press, 2009), 71.
situation, fear, rhythm, body, friction, attitude, vulnerability, and interstices. I read Young differently after these practices. Young’s descriptions are composed of verbs and nouns with a moving quality such as approach, trust, hesitation, believe, fear, incapacity, frustration, self-consciousness, release, and effort. Young’s verbs signify various relations as a lived body that is “a dynamic unity that changes through interacting with an environment to which it responds and that it actively structures.”

To investigate via a lived body challenges the Cartesian Mind/Body dualism by emphasising the importance of perception derived from the body.

My sociological training and dance background (without formal training) informed my observations. I start to notice the relations between my body and the social/political situations. My personal experiences in illness and (political) violence in public also generate more concern on the lived body. The illness – the pain and my attempts to hide it - teaches me to notice various norms in public spaces regarding image and movement. It also enhances my understanding of relations between individual experiences and social/political norms. Furthermore, living with a family member who is partially deaf for a very long time also urges me to question the unspoken hierarchy of sensorial experiences and non-verbal expression. I am used to disguising my beloved one’s disability and acting as translator when the situation requires it. Intuitively repeating sentences in a specific rhythm, volume, and speed, without revealing the fact that the said family member is partially deaf, has become second nature. I realise that sensorial experiences can be political and social when one is aware of them. The problem is how often one notices these categories and relates them to each other, not as an individual “in” the world but as a person constantly under socialisation.

To use bodily experiences to study governance, I choose urban public spaces as the location of my investigation. The modern city is “the site where people of all sorts and classes mingle.” A city that grows (in size) creates more places for strangers to meet. The characteristics of cities, such as different rhythms in movement in public

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4 Young, On Female Body Experience, 34.
7 David Harvey, Rebel Cities: From the Right to the City to the Urban Revolution (London: Verso, 2012), 67.
spaces and hidden regulations influenced by urbanisation, provide more political and sociocultural contexts to affect the human body.\textsuperscript{9} I choose Melbourne and Taipei as the urban environments to look into because I dwell in them with different identities, the former legally an international student or a denizen (traditionally defined as someone between the status of a citizen and an alien),\textsuperscript{10} the latter a legal citizen. The research site in Melbourne was the forecourt of the State Library of Victoria (SLV), and in Taipei the Huashan 1914 Creative Park (Huashan). Both spaces are government-owned and are theoretically “open” to the “public” without exclusion. It means that some of the facilities and resources are free. Hence, I investigate subtexts of governance that exclude. Among my various practices, this thesis focuses on those practices that were unauthorised and unfunded that I may likely be excluded, such as End of April, Beginning of May (EoABoM), at SLV and Huashan Surprise Attack (HSA). Both interventions “visited” the said public spaces repetitively, though in varying ways and time frames. Please see appendix 1 and 2 for the timelines and collaborators of the events. Appendix 3 also provides a guiding principle of EoABoM.

To take improvisation as a way to engage in and investigate public spaces serves several purposes. As Bonnie Bainbridge Cohen says, “movement is a perception.”\textsuperscript{11} To improvise is to take action between the known and unknown.\textsuperscript{12} My research takes this principle to heart. In addition to collaborative works that required a planned time, date, and place, I undertake field observations and practices which are “socially improvised” in that they occur spontaneously with respect to the weather and emerging political issues. \textbf{It is important to note that I consider improvisatory works to be part of the field observations, and daily life and observations to be part of the “movements.”}

In Chapter two, I review the “feminine body” proposed by Young.\textsuperscript{13} Locating the body in public spaces, I review the bio-politics, the rhythm, and the noise in such spaces. Lastly I examine active listening and touch as a means to create “public”

\textsuperscript{9} For the impact of urbanisation, please see Harvey, Rebel Cities, 12-25.
\textsuperscript{12} Foster, “Taken By Surprise: Improvisation in Dance and Mind,” in Taken by Surprise: A Dance Improvisation Reader, eds. Ann Cooper Albright and David Gere (Middletown: Wesleyan University Press, 2003), 3.
\textsuperscript{13} Young, On Female Body Experience, 30.
spaces. In Chapter Three, I review my movement practices and improvisations in SLV, including two creative works I made for the Umbrella Movement in Hong Kong. In Chapter Four, I examine visually-oriented governance and the roles of private security guards in both cities. The finding is that “complaint” is the subtext of governance. In Chapter Five, I compare two confrontations that occur in the first HSA and the Wednesday event in EoABoM. I argue that “anticipation” plays the role of a safety valve yet hinders the improvisations. I further provide my experiences in political violence and similar protest contexts that may lead to different attitudes in confrontations. In Chapter Six, I examine HSA initiated during summer 2015 in Taiwan, especially the shift from being protest-like to being playful. In Chapter Seven, I distil the overall effect of my practices. I propose that to create an open public space, it is important to see humans as animals and to see our bodies as part of the communication with other beings and environments.

Situating art practice first and foremost as social practice, I ask how these actions influence and change the pre-existing order and subtexts of the public spaces. My conclusion relies on the role of improvisation as both a creative path and a social tool to reveal, reverse, converse with, question, and change the (body-in-)situations in public spaces.

Chapter Two - The Feminine and the Passive: Literature Review and Methodology

I investigate my lived body. Focusing on embodiment in social situations via creative practices, I stand in line with “embodied research” and “practice-as-research.” Ann Cooper Albright describes “embodied research” as “a blend of phenomenology, anthropology (with its long tradition of field studies and the participant/observer dynamic), ethnography, and cultural studies.”  

While a dance study takes phenomenology and other disciplines into a kinaesthetic practice, I conduct my kinaesthetic practice as a series of social actions and investigations. I experience the theoretical paradigms shifting during bodily experiences, as the latter possess an ambiguity in conceptualisation.  

Robin Nelson stresses two kinds of knowledge, one being knowledge based on facts; the other knowledge based on “know-how.” While knowledge based on facts often leads to a true-or-false assumption, the knowledge of “know-how” is vital in practice-as-research as it “can only be gained through doing.” Through improvisation, I investigate subtexts of governance in public spaces. A methodology of improvisation is in line with practice-as-research. To understand and create embodied knowledge via practice, I situate my practice within “carnal aesthetics,” a movement concerned with aesthetics “as perception, sensibility or sensation, emphasising the cultural formation of the senses.”

Feminine Body and the Situation

I designed my research to investigate my lived body in its sociocultural contexts. The idea of connecting a lived body with social construction emerges from Young’s discussion of the feminine body. Taking phenomenology as a foundation, Young does not see the lived body as a general condition of human existence like Merleau-Ponty. She supports the assertion of Simone de Beauvoir that “every human existence is

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16 Ibid., 15.
18 Ibid., 107.
defined by its *situation*. For Young, a woman does not implement a physical task with her full potential, instead she acts “rather circuitously, with the wasted motion resulting from the effort of testing and reorientation, which is a frequent consequence of feminine hesitancy.” For Young, femininity is “a set of structures and conditions that delimit the typical *situation* of being a woman in a particular society, as well as the typical way in which this situation is lived by the women themselves.”

Adhering to Merleau-Ponty’s discourse of transcendence being “moves out from the body in its immanence in an open and unbroken directedness upon the world in action,” Young considers a lived body of transcendence to be purely fluid. She elaborates that the feminine body possesses “an ambiguous transcendence.” The feminine body is not limited only to women. A feminine body is constantly treated as ‘the Other’ in its correlation to men as “mere object.” Young argues that woman is still “the surface that reflects fantasies and fears arising from our human being as vulnerable bodies.” This hints at a visual power relationship with a dominant eye that has the right to judge, evaluate and comment. A gazer is superior.

Young’s contextualisation of body within phenomenology and feminist discourse provides a framework for my research. Her approach is applicable to other disciplines such as sociology. Her discourse also leads to resistance against seeing movement as universal in dance research. I am especially interested in her exclusion of “structured body movement that does not have a particular aim.” It is debatable whether “structured” movement is without “aim.” Walking, lifting, jumping on the stage is not that different from “throwing.” Moreover, what bodily understanding can I generate when I move without “aiming” at anything? To do so, I take improvisation as a means to investigate my body. In this research, I also take up a void in Young’s work: a lack of discussion of the feminine body in a real-life locale. What situations are lived in social spaces? Would transcendence and immanence work in actual locales, and if so, to what extent?

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20 Italics in original, Young, *On Female Body Experience*, 29.
21 Ibid., 37.
22 Ibid., 31.
23 Ibid., 36.
24 Ibid.
25 Italics in original, Ibid., 35.
26 Ibid., 31.
27 Ibid., 3.
28 Ibid., 31.
29 Ibid., 3.
30 Foster, “Throwing Like a Girl, Dancing Like a Feminist Philosopher,” 74.
31 Young, *On Female Body Experience*, 30.
Young admits that she may have over-emphasised the dichotomy between immanence and transcendence of a woman’s body. She also notices that her previous work sees femininity as “an experience of victimization.” However, her choice of words for the feminine body—approach, trust, hesitation, belief, fear, incapacity, frustration, self-consciousness, release, and effort—maps out relations between actions (and lack of actions) that not only address the inability of body, but also calls for the space of freedom. The seemingly private body is thus made public.

Silence of the Body and the Public Speech

In my reading of Young, silence emerges. The movement she describes and the gaze of men are both silent. Empirically, a body can not be fully silent and still, since breathing creates sounds (and movements). However, there is a soundless quality that is worth further investigating. Young’s discussion of embodiment is an inquiry between the ontological freedom and the social factuality. And the freedom as a human being includes the freedom of voice (a bodily movement and action). Extending Young’s methodology to contextualise the bodily experience, what other factors lead to the silence? If there is silence, there is sound. The question of the lived body turns into the question of how one might voice oneself not only via speech but body.

Taking the voice into public spaces is an instance of public speech. Hannah Arendt considers men “can experience meaningfulness only because they can talk with and make sense to each other and to themselves.” For Arendt, political actions require physical space for people to gather around. Two problems emerge with her ideal of political speech. Arendt considers a political action to be language-oriented, which excludes other actions, e.g., labour and work. James Mensch criticises Arendt’s idea of public space as disembodied, in that it focuses solely on speech without understanding that speech requires embodiment. The understanding of body is vital in understanding and conceptualising public life.

33 Young, On Female Body Experience, 34.
34 Ibid., 37.
37 Ibid., 217, doi:10.7761/SP.12.211.
Richard Sennett suggests that “silent observation” acts as “a principle of public order” in the nineteenth century.38 Capitalism plays an important role in the silence of the public. Sennett describes how the fixed price in the department store in Paris changed the mode of economic exchange, in that the buyers became passive.39

**Sennett’s description of commodities being desired in silence is similar to how a woman is gazed upon and desired.** Sennett describes the body in modern society as silent and passive, a civic body.40 People defend but do not communicate; they tolerate but do not experience. In general, society is built upon tolerance as the embodiment of urban individualism.41 If being passive signifies a limitation of freedom, individual freedom nowadays in the western society is the “freedom of the consumer.”42

Comparing the civic body and the feminine body, both body types are passive and silent even if the historical and sociocultural contexts are different. Sennett’s understanding of the passive body comes from his comparison of earlier western public life such as the freedom of public speech in a café between strangers43 to the present social life that lacks interactions/speeches.44 Young’s discussion is mainly based on a sexist society.45 However, both of them build their discourse based on actions not only derived from language, but from the body. Taking Young’s discussion of the feminine body into public life, a civic body is feminine in its own way. Both Sennett and Young pay specific attention to “other.” Young sees otherness to be a general female condition.46 Sennett calls for “sympathy for those who are Other”47 because the erosion of public life lies in the acknowledgement of “pain,” that is, to experience via body and acknowledge the feeling. While it is obvious that Sennett never sees himself as other, I find a meeting point between Young and Sennett that both of them stress on the importance of experience. My research aims to feel, experience, and act as a public woman and to take my body as part of public life.

38 Sennett, *The Fall of Public Man*, 126.
39 Ibid., 143-44.
41 Ibid, 317-54.
44 Sennett, *Flesh and Stone*, 355-76.
46 Young, *On Female Body Experience*, 3.
47 Sennett, *Flesh and Stone*, 376.
Mobility in One Location: Investigating “Dead Space”

With a methodology based on practice-as research and embodied research, I focus my methods on improvisatory movements and actions in public spaces. My improvisatory principle is to “stay and move” in one location, and repeat the visitations. I often improvise in a “dead space”, which Sennett describes as “only a means of passage to the interior.”48 There is a tendency to see spaces first and foremost as passages. In my research, I define "dead space" not only as passages leading to a building, but also as any passage that signifies the preference of a mobile body that does not stay. It is also a means to respond to the “moving body” in Sennett’s argument that “the technology of the nineteenth century gradually made movement into such a passive bodily experience. The more comfortable the moving body became, the more also it withdrew socially, traveling alone and silent.”49 The “moving body” Sennett describes is not a body that “moves” at one location, but a body with mobility moving from one place to another. Miwon Kwon’s characterisation of an artist’s success as measured by “the accumulation of frequent flyer miles”50 is one illustration that mobility is considered as capital. Mobility is recognised as a human right in line with “opinion, the vote into national and international institutions and constitutions.”51 Don Mitchell argues that “our mobility is predicated on the immobility of the homeless.”52 The freedom of mobility is built upon “denying” others in public spaces.53 Mitchell’s understanding of mobility builds up a relation between the advantaged and the disadvantaged. However, he fails to see that favouring mobility is itself a deprivation of a human right, as public spaces are in service of mobility.

48 Please see Sennett, The Fall of Public Man, 12.
49 Sennett, Flesh and Stone, 338.
50 Miwon Kwon, One Place after Another: Site-Specific Art and Locational Identity (Cambridge: MIT Press, 2004), 156.
53 Ibid., 28
Despite Mitchell’s favouring of mobility, his understanding of public spaces being homogenised is important. By “staying and moving” without authorisation, I create a situation that I am potentially in danger of being excluded; hence, a potential process of othering. Doreen Massey argues that the “processes of ‘othering’ imply the manipulation of spatiality, and that the kinds of power involved, and the ways they are enforced through the configuration of the spatial, are different in every situation.” Her understanding of “othering” signifies the power relation that happens in “space.” Moreover, to improvise in public space without authorisation also means that the bodily investigation of movement is an investigation of how I control myself to meet the unsaid norms.

The Neo-liberalism and the Noise

When the body is in public space, governance is an interplay between neo-liberalism and body. I am especially interested in how neo-liberalism privatises “public sector activities” as I implement unauthorised interventions/performances that often go against public spaces being “regulated, policed, and even privately managed in the form of business improvement districts.” Performance-making in public spaces is under the same neoliberalisation. Throwing my body into public spaces without authorisation becomes a challenge to privatisation. Don Mitchell described a specific type of public space as “pseudo-private,” in that “publicly-owned property is now more and more being governed as if it were private property with the ‘right to exclude’ handed over to private.” Mitchell frames his description of public spaces in terms of property rights. And the reality is that even in public owned property, not every human being is equal. Vinchen’s street art Pay to Rest signifies the

54 Madeleine Eriksson, Helene Pristed Nielsen, and Gry Paulgaard, “The Internal Other: Reproducing and Reworking Center and Periphery,” in Remapping Gender, Place and Mobility: Global Confluences and Local Particularities in Nordic Peripheries, eds. Stine Thidemann Faber and Helene Pristed Nielsen (Farnham: Ashgate, 2015), 37.
56 Harvey, Rebel Cities, 71.
privatising nature of public space by installing a small box painted with “PAY TO REST.”

While Vinchen’s work signifies how privatisation creates exclusion, governance requires a lived body to cooperate and have self-discipline. It requires total control of the senses and actions. If silence is expected in public, what is not expected becomes noise. Jacques Attali considers political and economic development of music as a prophecy, in that “its styles and economic organization are ahead of the rest of society because it explores, much faster than material reality can, the entire range of possibilities in a given code.” His prophecy is fulfilled because neo-liberalisation has led to a politic that is deeply economised. Attali says of noise control: “Everywhere, power reduces the noise made by others and adds sound prevention to its arsenal.”

If listening is the subject of control, to actively listen may be a means to resist governance. Taking Sennett’s discussion into account, to allow my body to truly experience in public spaces may create noises, which reveal and resist governance. Henri Lefebvre states that a rhythm analyst “thinks with his body, not in the abstract, but in lived temporality.” Lefebvre may not completely agree with a phenomenological inquiry. He claims that “The sensible? It is neither the apparent, nor the phenomenal, but the present.” However, the power in rhythms/sounds is certainly in calling the senses. With varying rhythmic notions comes varying interplay of power from dressage to the manipulation of media.

Lefebvre gives rhythm a moving quality in describing how political power “rhythms” all kinds of social entities. The relational rhythm of body in space is gendered. Andreas Philippopoulos-Mihalopoulos addresses how lighting of public spaces changes the quality of pace of women. To improvise in public space as an

62 Attali, Noise, 122.
64 Ibid.
65 Ibid.
66 Ibid., 16.
67 Ibid., 38-45.
68 Ibid., 68-69.
69 Andreas Philippopoulos-Mihalopoulos, Spatial Justice: Body, Lawscape, Atmosphere,
Asian woman often results in single males approaching me, and my movement is often conducted under such gendered awareness.

**Improvisation: Active Listening**

As Sennett proposes the importance of experience, *to improvise with attention to sensory experiences is a means to changing the silent public*. To improvise is to “create and perform (music, drama, or verse) spontaneously or without preparation” or to “produce or make (something) from whatever is available.”

Improvisation as a methodology links subjective experiences of its social constituents. I investigate socially-constituted *time, space, and rhythm via improvisation.*

Regarding the time-space dimension, improvisation provides an epistemological stance that at least consists of past, present, and the future. Stephen Nachmanovitch claims that there is only one kind of time in improvisation: the “real time” in which memory, intention, and intuition are “fused.” Rhythm is created in this particular twofold time. To develop a phenomenological inquiry creates a different relation with surroundings that not only reveal governance, it is also a political and social action.

A distinction between hearing and listening may provide insight. Jean-Luc Nancy interprets the action “to hear” as “to understand the sense,” while to listen is “to be straining toward a possible meaning, and consequently one that is not immediately accessible.” To listen is not just an aural activity. In Mandarin, to listen consists of two words: 傾聽 qing-ting. 傾 (qing) is “to overturn, to collapse, to lean, to tend.

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72 Norbert Elias argues that to regard time as an "a priori" falls into a “Cartesian scenario” where the process of learning disappears from an individual, including the concept and understanding of time that is embedded in the process of socialisation. Please see Norbert Elias, *Time: An Essay*, Trans. in part from the German by Edmund Jephcott. (Oxford: B. Blackwell, 1992), 61-62. 
to incline, to pour out." It is a movement of direction that leads to listening (聽)
ting). To listen is an attitude that signifies an interest. It may be silent, but it only
exists with motion.

I have taken listening to be a **full-body action with an intention to connect,**
disturb, and question between bodies and spaces. Moreover, I apply an active kind
of listening. To listen “attentively” is an active listening that “observes and
encounters but does not judge.” Listening is not passive as “I have to be very active
to hear and to receive. I have to *listen into.*” An active listening art practice, such as
Joseph Beuys’ social sculpture, “consisting of lengthy discussions with large
gatherings of people in various contexts,” and creates a space for participants to
“listen.” While my works do not involve a large number of collaborators, they are
conducted with continuous conversation and listening.

To actively listen is hence to connect. Kendall Wrightson discusses how sounds
help in fostering a sense of place. Wrightson states that natural sounds in the
developed world have decreased significantly. What are left are the low-fi sounds that
people try to block out “through the use of double glazing or with acoustic
perfume — music.” My field observations coincide with this observation. Moreover,
an epistemological question on language and the human being as animal arises in the
later stage of my research with continuous listening. Elizabeth Grosz suggests that
language not only occurs as a human activity. It is “the primarily erotic and attractive
nature of vocalization.” Most importantly, Grosz asked how would the study of
“literature and language which did not privilege the human as its paradigm look
like?” To actively listen into the surroundings, is thus powerful in its potential to
break the limit of previous discussions on public spaces and speeches.

It is also debatable that the ability and experience one acquires to “listen” is a
privilege, i.e., my partially deaf family member does not listen to others as much as

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75 Moedict, s.v. “傾,” accessed January 20, 2016, https://www.moedict.tw/%E5%82%BE.
76 I firstly heard of “active listening” in a lecture by Wolfgang Zumdick.
77 Shelley Sacks and Wolfgang Zumdick, *Atlas of the Poetic Continent: Pathways to Ecological
78 Italics in original, Ibid., 70.
Hudson, 2011), 151.
81 Ibid., 12.
82 Elizabeth Grosz, *Becoming Undone: Darwinian Reflections on Life, Politics, and Art* (Durham:
83 Ibid., 14.
talk. However, it is also because not talking raises the danger of being left out.\textsuperscript{84} A seemingly neutral action signifies a hierarchy which presumes human beings with abled bodies.\textsuperscript{85} There is a power relation in listening. Those who do not listen may be powerful or extremely disadvantaged. For the powerful, there is no need to listen; for the disadvantaged, if they do not speak, no one will listen.

**An Improvisatory Methodology: Analysis with Verbs**

I see improvisation as an aim instead of a means to move.\textsuperscript{86} Kent De Spain categorises the verbs being used during improvisation to be “movement descriptors,”\textsuperscript{87} “actions of information gathering and acknowledgment,”\textsuperscript{88} “the nature of the relationship between myself and the improvisational material.”\textsuperscript{89} Seeing the verbs as part of the structure of improvisation, he discovers various states regarding intention, the relationship between the material and the dancing body, and the state of the body and the environment.\textsuperscript{90} What he depicts is a process between movements and surroundings that respond to each other.

Taking verbs at the centre of my research, I focus on spatial/temporal/rhythmic relations between the verbs and the social world via perception in movements, especially occurrences in everyday life. In my research, the verbs are both movements in dance and movements in daily life. The most important verbs to improvise are “stay and move.” I walk,\textsuperscript{91} observe, improvise, intervene, and interact. To

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\textsuperscript{84} Erving Goffman states that the stigma from the visual and bodily signs “expose something unusual and bad about the moral status of the signifier.” Those who were inscribed with such signs are to “be avoided, especially in public spaces.” For his discussion on Stigma, please see Erving Goffman, *Stigma: Notes on the Management of Spoiled Identity* (Harmondsworth: Penguin, 1968), 11-15.

\textsuperscript{85} An alternative identity is of course possible, such as the crip theory. Please see Robert McRuer, *Crip Theory: Cultural Signs of Queerness and Disability* (New York: New York University Press, 2006), 1-32.

\textsuperscript{86} David Gere, ”Introduction,” in Albright and Gere, *Taken by Surprise*, xiv.

\textsuperscript{87} Italics in the original.

\textsuperscript{88} Italics in the original, *ibid.*

\textsuperscript{89} Italics in the original, *ibid.*, 30.

\textsuperscript{90} Ibid. Lena Hammargren’s use of verbs is another example. Please see Lena Hammargren, ”The Return of the Flâneuse” in *Corporealities: Dancing, Knowledge, Culture, and Power*, ed. Susan Leigh Foster (London:Routledge, 1996), 53-69.

initiate these verbs, I “visit” public spaces repetitively, listen and voice, touch. Lastly, I remember and reflect on my experiences. To do so, I make it a habit to continue conducting improvised practices in public spaces to “revisit” my body and memories. Appendix 4 provides the detailed techniques and meaning of these verbs. Among these verbs, listening and touch are two foundations for my practices. I focus on the experience of “touch” here as I have discussed listening previously.

To experience the world with touch is a differentiation from visual-dominant experience. In *The Visible and the Invisible*, Merleau-Ponty claims that “we must habituate ourselves to think that every visible is cut out in the tangible, every tactile being in some manner promised to visibility.” Irigaray proposed that the “feminine desire” is expressed via touch instead of “visual metaphors.” In discussing the feminine desire and the breasted experience, Young proposes “a metaphysics of fluids” that is “an epistemology spoken from a feminine subjectivity might privilege touch rather than sight.” In *Body-Mind Centering*, fluids have been important for the action (instead of feeling and sensing without an action). To touch is to sense and act at the same time. It also opens up a relation that is active and passive at the same time which may break the binary between passivity and positivity. The lack of touch signifies the lack of public life via interaction. Therefore, to touch in public creates a more interactive public life.

**Documentation**

To allow the collaborators and me to experience as much as possible, all works were documented primarily using field notes. The de-emphasis of video documentation is intended to delimit the visual experience that has been dominant. Video and photography documentations are implemented on a
voluntarily/improvisatory basis with collaborators or “audience/passers-by.” The video documentations are for self-protection at times, as my works are unauthorised.

**Conclusion: Creating Difference, Being Different**

It is arguable that the sociocultural and political contexts reviewed above are Westernised and Eurocentric. As a Taiwanese, there are other cultural contexts from Chinese culture and the colonial history with Japan. This concept of “public” may differ from the Western point of view. There is danger in universalising situations as a woman, as a citizen, and as any possible identities. To experience public space as a Taiwanese is different, especially considering my unstable nationality. Politically, I identify myself as a “Taiwanese” instead as a “Chinese.” However, I carry a passport as the citizen of “Republic of China (R.O.C.),” which is a country that is not internationally recognised. I encounter several occasions where I have to choose my nationality as Taiwan while the system brackets it as “province of China,” hence, the territory of People’s Republic of China (P.R.C.). These are “my situations” that set the tone for my observation. I perceive the process of othering in my creative works. Between discourses, lived experiences, and my political identity, I rely on improvisation to be the common ground. Most importantly, I see improvisation as a vital element in social life.

The interdisciplinary nature of the research hints at the possibility of fragments and interstices between practices and disciplines. However, voids and interstices co-create the world that I live in. From feminism to sociology, from public speeches to actions beyond language, I connect the knowledge based on facts and knowledge based on doing. Young proposes that public space and city life be open to everyone.

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and based on differences. To improvise is to create difference. The contribution of my research lies in the actions.

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Chapter Three - Breathe, Kirhuho, Collective Moving

I see my breathing exercise and the one-to-one Mobius Kirhuho Movement as a moving-in-investigation. The practices reshape my perception of public spaces. The one-to-one Kirhuho practice reveals the gender norms in the “move.” Lastly, I examine the improvisations in SLV. Appendix 5 provides a walking observation of my first year in Melbourne. Appendix 6 is a series of encounters on what I notice on the way to the Victorian College of the Arts. The latter is conducted more with “glance” instead of “gaze.” Both observations occur during the same period in my moving-in-investigation.

From Breathing to the Wind, From the Wind to the Animals

I started conducting breathing exercises at the forecourt of SLV in March 2014. Lefebvre suggests that rhythm is relational via comparison to other rhythms derived from our own rhythm, e.g., breathing. Combining a breathing exercise with visual practice, I breathe from closing my eyes to opening them. The result is that I lessen the alertness and sharpness of my eyes during the process. The penetrating gaze blurs, and my eyes feel tactile. The mechanic sounds such as noises from the tram become softer. My peripheral vision becomes clear. Socially, the lines, frames, and edges informed by architectures become less distinct. The visual information reorganises itself into a much more blurred and fluid form when I engaged other senses more. My perception of public spaces changes from seeing the architecture as fixed to being connected to the invisible or relative flexible elements of the city.

I experience a temporal paradox during and after the breathing exercise. Time seems less fragmented and defined by the existing categories. I am aware of the usual constitution of time, but there is another flowing quality of time deriving from my body with repetitions of breath. Time flows without being frozen and crystallised. It is similar to what I experience during my menstrual cycle. There is a small universe in my body with the flowing blood. When I attune myself to the surroundings with

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104 I also implemented it a one-to-one practice in Melbourne.
105 Lefebvre, Rhythmanalysis, 10.
106 The female hygienic products shift my understanding of time. To use a tampon lessons the
the breathing exercise, time and space merge.

To breathe is a full-body exercise and an exchange of air with the world. The air touches the nostrils; the wind touches me. I hear my breathing and the wind. I listen into the world. Paying attention to my breath leads to my interest towards winds. I experience a dramatic change of weather including the temperature and the wind. The high winds create a small swirl with leaves in the winter. Human artefacts such as plastic bags and other small trashes flow in the air. Air flows into the arcades and the passages between shopping malls. In the spring, the winds carry the pollens, along with reactions of hay fever. Compared to the architectures with open passages in Melbourne, there are more enclosed buildings (especially high rise) in Taipei. The birds are often seen in these partially open public spaces. The urban environment changes how animals behave. When EoABoM had a performance at three o’clock in the morning, there were still seagulls flying around. The biological clock of these birds is modified by the lighting designs and noises in the city. The co-existence of nature and the urban contexts intertwined.

While breathing looks seemingly passive as Sennett describes,\(^{107}\) I argue that a body that does not move with a wide range of motions does not mean it is unresponsive. Moreover, the perception from breathing creates embodied knowledge that reshapes my understanding of the surroundings. Robert Shields argues that disappearance is a kind of “exposure” “which makes the city into an unstable, continually evolving and continually eroding ‘nervous system.’”\(^{108}\) I find the “disappearing” element of city distinctive from the masculine feature of hard pavement, friction from the tram-brake sounds, and the sharp lines of each building. With breathing exercises and an attention towards vision, the masculine features of the city merged into a softer, fluid environment, especially when I connect my inner organs with the world. It reshapes my observations and urges me to reconsider how public spaces are described, designed, noticed, and ignored. However, it is also true that the appearance of a breathing exercise may seem too individual to initiate more interactions with other people and the environment. I require other somatic/kinaesthetic practices to enlarge the spatiality of my body such as Kirhuho Movement.\(^{109}\)

**Kirhuho Movement: To Connect and Tunnel**

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\(^{107}\) For the passive, and civic body, please see Sennett, *Flesh and Stone*, 370-76.

\(^{108}\) Rob Shields, "Visualicity," 32-33.

\(^{109}\) Short as "Kirhuho" in the following chapters.
Kirhuho is initiated by moving both hands in the shape of a Mobius Strip. In this part, I discuss a one-to-one Kirhuho with a woman whom I meet at the forecourt of SLV. She asks me if it is all right that “she was in a dress.” I guarantee her that it is not a problem. We would use our hands and possibly walk at a later stage. Compared to other male participants, she seems worried and hesitant in the beginning. We remain close to each other. To deepen our connection, I ask her to imagine that there is a ball between her hands. After that, she uses her upper arms with a wider range and is willing to lead. Most importantly, she stops looking from side to side.\footnote{To look from side to side may indicate the attempt to look after her belonging.} Two verbs emerge after our interaction. She describes the experience as “connected” and “tunnelled.” Both words indicate a relational quality. To “tunnel” is to connect while being enclosed. Thus, the relation has little stimuli from the surroundings. She shares her bean bag with me after our practice. To share a bean bag indicates a sense of trust as our bodies touch.

The inconvenience of a dress reveals the sexual politics in public spaces. When I interact with her, she is in a dress that is wide enough for large movements. Therefore, the design of the clothing is not the reason to be “not all right.” My promise that we will only “walk” is telling. Walk is an action with uprightness that would not expose any sexually suggestive body parts and clothing. Whenever I am improvising at an outdoor space, I pay more attention to my clothing than other male performers I work with. The subtle play of my sexuality in the movements and materials before and during an improvised event has always been a concern.\footnote{For example, in one improvisatory event This Ensemble, I colour matched my underwear and my skirt. During the performance, my underwear was exposed when I was held upside down. The matching colour made the exposure less coincidental.}

regarding blood smearing on my dress reveal how menstruation is still “one of the most rigidly enforced taboos around female sexuality.”114

Daily Improvisations at the Forecourt

The bean bag being shared with me on the lawn is provided by SLV during summer. The other facility SLV provides all year is the giant chessboards.115 Besides the bean bags, chessboards, and the benches on the edges of several paths, the rest of the forecourt is mostly used as passages. People who stop on a path are usually tourists for photographs. The facilities SLV provides suggests “rest” and thus a passive body. However, there are various improvised activities, e.g., the teenagers and young kids jumping over the chess pieces and knocking them down, young girls dancing with the patterns of the floor. Younger generations are more physically active and creative at the forecourt. But they are usually quickly stopped.

In my observation, the improvisations are gender and age biased. Preadolescent girls move a lot more than matured women. This impression coincides with the socialising process Young describes. Male bodies are active regardless of their age. To “stay and move” as a single, Asian female in the 30s is uncommon practice at the forecourt. To improvise on the lawn feels less strange as there will be people practicing physical exercises. People even ask me questions about my movements. In my experience, those who approach me are all males. Not all of them are interested in my practice. When I improvise on a passage, e.g. near a bench, those who sit there ignore me. On the contrary, the frequent male chess players are willing to interact.

While the facilities at the forecourt make “stay and move” difficult, the forecourt of SLV also functions as a space to rally, protest, and preach. I created two pieces Freedom - A Dance for Hong Kong116 and Rally for Hong Kong - To Move but not to Sit117 to support the Umbrella Movement in Hong Kong. These two happenings are my responses towards the sitting body. Freedom - A Dance for Hong Kong118 occurred in the afternoon. The afternoon rallies were exposed to everyday life

115 Due to popular demand, the giant chessboards for summer entertainment became regular facilities.
117 "Rally for Hong Kong - To Move but Not to Sit." Youtube video, 04:42, posted by Chun-liang Liu, January 11, 2016, https://youtu.be/Hw_GzWF1DWI.
118 "Freedom - a Dance for Hong Kong".
activities. Even the usual means of shouting slogans were rare. The silence among us signified our attempt to remain peaceful. In the evening rally where Rally for Hong Kong - To Move but not to Sit occurred, it seemed that a lot of people seldom participated in protests. To move together at the SLV, we corresponded to the Umbrella Movement where dance and sports occurred during the occupation. The microphone set at the “centre” of the rally encouraged people to speak. However, it also signified that there would be one voice at a time. The effort to respect one voice at a time made us looked united. Nevertheless, it also delimited bolder actions.

Figure 01. First day of the rally. Photo by author.

The failure to continue and transform the movement also suggests the limit of public participation. The rally ended because there had been “complaint” about their actions. Terminating the rally for complaints coincide with the post-democratic scene which Jacques Rancière describes as the “consensus democracy.” The protesters’

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119 "Rally for Hong Kong - to Move but Not to Sit".
120 For example, the protesters played table tennis. Please see David Sim, "Umbrella Movement Anniversary: 40 Powerful Photos of Pro-Democracy Protests That Shook Hong Kong," International Business Times September 28, 2015.
121 Please see Swyngedouw, "Interrogating Post-Democratization," 371.
desire for the library users' and general public's approval suggests that they would not go against public opinions, thus, there is no “dissensus” which Rancière calls for.  

The following chapters depict the formation of governance and the subtexts of the privatising public spaces based on “complaints.” I illustrate HSA and EoABoM of their potential in forming dissensus via improvisation and sensorial experiences.

Figure 02. My hand-made slogan that stresses my Taiwanese identity. Photo by author.

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Chapter Four - Where Governance Emerges

Speaking is fine, singing is not, laughter can be annoying, sounds are problematic.

Field Note, July 28, 2014

The visual control and the mobile body of security guards that implement governance and regulation in Huashan and SLV are not always obvious. CCTV is an important tool in public spaces to implement control and surveillance. Its existence is not noticeable until one intentionally looks for it. Targeted population for exclusion and surveillance includes the “‘suspicious’ youths, the homeless, political activists, people of colour, or sexual minorities.”\(^{123}\) The function of CCTV is similar to the design of a Panopticon to discipline the body. Foucault defines the Panopticon as a “machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen.”\(^{124}\) Continuing Foucault’s discussion, Gilles Deleuze argues that nowadays the world consists of “control societies” where people move freely while “being constantly watched.”\(^{125}\) My observations in both cities reaffirm the Panoptic nature of the CCTV and the embodiment of control societies.

Architecturally, Huashan and SLV are different. Huashan has various buildings with a main gate. However, people can enter the area from various directions without doors stopping them. SLV is one building occupying the whole block. The forecourt of SLV faces the tram stop and Melbourne Central Station. There are too many dark corners and “entrances” in Huashan to hire enough security guards on patrol. Therefore, there are signs stating regulations regarding photography, commercial use of the spaces, and smoking everywhere. The signs are the warning/reminder for visually oriented activities (photography and videography) and smoking (as an activity that may endanger public health). The non-smoking sign also coincides with the biopolitics that “consists in making live and letting die.”\(^{126}\)


While technology deepens the level of control, I argue that it requires a body to stay invisible behind the camera and implement the governance and regulation, e.g., to interfere physically. Temporally, security guards are constantly present in Huashan and SLV. They are the privatised and legal violence to maintain a homogeneous atmosphere of public spaces. What’s more, the security guard’s body reminds the users that “authorities” of said public spaces hold the right to exclude and expel specific bodies. Their uniforms and their walkie-talkies hint at the force and control. On the contrary, higher authorities are more invisible, e.g., staff who dress in casual clothes in the enclosed office areas.

In SLV, there are two kinds of security guards, one as a static and visible body that stands and monitors the space leading to study areas and various book collections, the other kind as a mobile one that is on patrol, seldom stopping. Compared to SLV, the security guards at Huashan are more mobile. The patrolling body of security guards are mostly invisible unless they intentionally stop. Those who have the power to exclude and expel users are relatively passive in SLV. I witnessed people yelling at each other and threatening to fight outside, but nobody responded to it. What will cause a response from the security guard in SLV? In my experience, there are three common reasons. First, a security guard always interferes when someone is sleeping on the desk. Second, a security guard vocally interferes when it is

\[\text{127} \quad \text{The police on patrol are another force. However, they do not appear as often as the private security.}\]
the closing time. Third, a security guard responds when a complaint is made. All these responses signify varying degrees of exclusion, i.e., to stop a user dozing off in the library reveals their preferred user with academic interests, it also prevents the opportunity for a homeless person to have a rest with air-conditioning or central heating. There are grey areas of prohibited behaviours that are ignored or allowed. Public health is one example. In Huashan, smoking is prohibited but there are still a lot of smokers. At the forecourt of SLV, I have smelt people smoking joints several times, but I have never seen anyone being evicted from the SLV precinct because of marijuana use.

Compared to a static body, a walking security guard is more likely to be ignored when nothing requires a physical intervention. The patrolling body remains invisible but also visible at the same time. It is harder to remain balanced if a guard walks too slowly. On the contrary, walking too quickly means that the surveillance of the guard is not thorough. To openly stare highlights the nature of the security guard’s surveillance that the library users are likely to notice the control. The mobile body is at the library users’ peripheral vision. A patrolling security guard seldom stops. What will cause an invisible body to appear? I argue that it’s the activities that are based on complaints, instead of rules. A complaint is unpredictable and without limits. Therefore, a complaint-based principle shapes the fringe of the governance of public spaces. It extends the power of regulation and governance to be potentially omnipotent.

One of the incidents I witness may contextualise how a complaint forms the relations between a patrolling body and the users. I sit near one of the giant chessboards. Two male teenagers comes near; one of them points his foot on the brink of the chessboard. One male player who is physically well built urges the teenager to remove his foot. The teenager claims that he was not interfering with anything. After several minutes of dispute that is neither loud nor violent, the player suddenly goes into the building of the library. The teenagers leave immediately. After a while, one male security guard come outs (and the male player is still absent). He observes the forecourt for less than a minute and goes back inside.

Several subtexts emerge from this small dispute. One, the spatiality of people at the forecourt of SLV is individualised and private. How people guard their bodies and the space is similar to the attitude in guarding a private property. Nor are physical or symbolic contacts welcomed, even if the personal activities can proceed with the interference. Second, tactile experiences are least welcomed. Other sensorial
input, visually, olfactorily, aurally, are more or less welcome or tolerated. Summer in SLV does not smell good at all with all the excretion from birds. The forecourt is full of sounds that create a cacophony. There may be two (groups of) buskers both on the pavement of Swanston Street playing music. People promote their religious beliefs with microphones. None of these invites a reaction from the authorities of SLV.

It seems that the users’ personal liking and a sense of right relating to privacy (and the feeling of using the space as a private property) can prompt the mobile body to appear. However, is there any difference regarding complaints? Whose voices are heard more? When two parties with unequal power clash with their interest or ideas about public spaces, what will happen?

The Legitimate Noise and the Clashing Sounds

In SLV and Huashan, there are authorised/legalised sounds. At the forecourt of SLV, a busker will present his license when he’s performing. When the pavement at the centre is occupied, the latecomer usually shifts towards the intersection of Little Lonsdale Street and Swanston Street. I witness similar compromises between these legitimate sounds during HSA.

In Huashan, “authorised” artists are in residency in Huashan or invited by those that hire the space temporarily. Huashan provides the signs for their resident artists to indicate their status. Before a blind-walk in HSA, I see two juggling artists Valentin Lechat and Yang, Yuan-Ching taking turns to perform while the Fun Summer in Macau - Tourism Carnival is only two meters away. Both artists are equipped with a small speaker that amplifies the music when they are performing. The carnival, equipped with better stereo and a host, occupies the Huashan Theater (the lawn facing Bade Road) with a temporary stage. The host of the carnival always instantly starts introducing their activities in between the juggling performances. Another recent case is the clashing sounds between two music events. On 1 November 2015, an Iceland Olafur Arnalds postponed his performance in Yuen foong Legacy Taipei for two hours because there was an outdoor music festival Band Waves 2015 funded by the Ministry of Culture (the governmental institution in charge of Huashan).129

129 Hao-yi He, "Ministry of Culture's Mistake Caused Noise Disturbance; Gig of Icelandic Artist Delayed for Two Hours," "文化部搞烏龍音響強碰冰島藝人延2小時演出, Taiwan People News
Figure 04. The installations of the Fun Summer in Macau - Tourism Carnival. Photo by author.

November 01, 2015,
The performances in both public spaces are under regulation with a neoliberal logic. For the buskers at SLV, the license signifies his legitimacy to perform and take money. To perform and receive money without permission is similar to a homeless person who creates art to make a living. The regulation of outdoor performing, including its control over the monetary exchange, is only comprehensible with the birth of a centralised control over music performance and birth of the concert hall. Attali argues that the appearance of the concert hall acts as “the new site of the enactment of power” which embodies the centralised power that regulates speech and delimits noise. Nachmanovitch calls the birth of concert hall as the death of improvisation. The limitations and regulations of expressions and related issues from public speech to transactions, not only requires enforcement such as the patrolling bodies from police officers or the security guards, but a docile body willing to conform. The death of improvisation and the regulation of music-making indicates the silence in public. It is only possible to see the subtexts of governance when silence is listened into.

The governance of public speech and actions revolves back to the discussion of biopolitics in chapter two. To break free from the silence is similar to the action Jacques Rancière calls for that is based on “dissensus” instead of “consensus.” Rancière considers consensus to be “that which is censored.” A consensual politics is a “post-democratic order” that people participate “within a given and generally accepted and shared/ partitioned social and spatial distribution of things and people.” With a consensual society comes the exclusion and silence of those who do not conform. He considers dissensus “the proper name of egalitarian politics.” Therefore, those who act outside of political order create the noise.

What are the subtexts that were silently conformed to? The following chapter

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130 Attali, Noise, 50.
131 Ibid., 122.
132 Nachmanovitch, Free Play, 8.
133 Michel Foucault, Society Must Be Defended, 249.
134 Rancière, "Comment and Responses".
examines two confrontations in HSA and EoABoM that turn the intervention/performance into noises.
Figure 06. The police on patrol at the MRT stations in Taipei. Photo by author.
Chapter Five: Anticipate, and Resist the Anticipation: The Tactile/Aural Intervention as the Feminine/Civic Body Under Surveillance

This chapter examines my first public intervention Huashan Surprise Attack 15 January 2015 in Taipei and then End of April, Beginning of May - Day 4 in Melbourne. Both events were halted unexpectedly. In analysing the conduct of these two events, I ask why my collaborators reacted differently to the authorities. While resistance is shown in HSA, EoABoM ends without argument. I argue that the verb “anticipate” plays an important role in both events, such as the anticipation to be a performer or a citizen. In both events, the subtexts of governance in public spaces emerge with customer-based “complaints.” I argue that what the first HSA and the EoABoM on Wednesday create are sensations that are not welcomed in the public. In my experience, visual controls such as the patrolling security guards and the CCTV played an important role.

I parallel my body under surveillance with Young’s feminine body under the male gaze. Richard Sennett indicates that the urban individualism of public spaces is embodied in tolerance. Considering what occurred in both events, I argue that public spaces based on tolerance alone would be inadequate for authorities without visual surveillance. As discussed in chapter three, there is a hidden control over sensory experiences. The result is the erosion and disappearance of diverse public spaces. I argue that it is possible to resist this hierarchy and push the boundaries in public spaces by intentionally improvising with touch, sound, and all the senses.

Broken Structure, Unintended Confrontations, Defend and Attack

I initiate HSA because of my dissatisfaction that Huashan now has fewer trees, more shops, and more ground covered up in cement. Before the first attack, most collaborators do not know each other. A lot of negotiations including concerns, limits, interests, and the practical time and dates are conducted via Facebook. To title the

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140 Young, On Female Body Experience, 39.
141 Sennett, Flesh and Stone, 317-54.
public intervention as a “surprise attack” signifies a sense of political responsibility and war-like quality that attracts those who are equally unsatisfied. Most of them had memories and experiences in Huashan before it was commercialised. Several collaborators are young artists who can neither afford the art space in Huashan nor the prices of most shops and restaurants. Each of us has different bodily experiences regarding confrontation and political claim. The structure for the first attack is thus designed as a safety valve for everyone to familiarise themselves with the surroundings.

I propose to warm-up by improvising with one person leading and the rest following. Each of us observes what is present at Huashan and creates movements/sounds/texts during the observation. People with more dance experiences occupy more spaces. Some take the music of the surroundings to create rhythm. Wanting is more aware of the warning signs of security cameras.142 Chloe moves based on personal activities, such as people on their smartphones. Jane-Jane leads us reading in a slightly theatrical manner through menus in front of restaurants.

![Image](image_url)

Figure 07. I lay down on the ground while the collaborators draw along the lines of my body. Photo courtesy of Ogawa Lyu.

142 We both came from a social science background with social movement experiences.
These actions do not invoke particular responses, aside from those of an old lady who is collecting recycling objects. She offers us teabags in the cold Thursday night. Most visitors are diners in the restaurants. What gets us into trouble in the first HSA is a drawing activity in front of an Italian Restaurant AL CICCHETTO. Wanting states that she would like to draw on Facebook as part of the attack. Before the warm-up, we all draw a money sign on our faces in disguise as a Taiji Figure. To draw with chalk is inspired by witnessing chalk signs and texts at public spaces in Melbourne. Chalk is less harmful, cheap, and easy to wash away. None of us wants to get into a lawsuit. And we presume that using a gentle material to deliver our message may allow the message to stay longer. Huashan is a historical place, therefore, we plan to draw on the ground instead of on the walls of the buildings. It is quite fun in the beginning, however, when I draw near the restaurant under the verandah that serves as a passage, I am told that I am not allowed to draw. A security guard and cleaner come soon after that.

_We all stopped drawing but remained at the location. After a short while, I decided to leave the location and call my lawyer friend. I was expecting people to follow my steps, but when I turned, some people, including one photographer and one videographer were still there. The restaurant owner yelled loudly that the whole act was recorded on the security camera. Soon the police came. He asked for our ID and asked me to put down my phone so that we could “deal with it.”_

_“I am not putting down my phone, it's a lawyer on the other side.”_

_The management team agreed that they wouldn’t press any charges on us if we washed the drawing away. We did, water splashing on the floor, the flowers and money signs no longer visible._

(Field notes from the First Huashan Surprise Attack)

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143 Originally in Chinese, my translation.
To anticipate the violence “prepares” my defensive attitude with the police. Having a “lawyer friend” is my social capital. It is a paradoxical bodily experience. My fingertips turn cold but the rage feels hot. I disguise myself with a controlled body and tone to prove that I am not a threat. It is an illusion that if everyone remains civilised, we will be fine. The civilised tone and body-control is partially the result of being disciplined in the enclosed environment as the docile bodies Foucault describes. Moreover, the happenings in both confrontations coincide with Deleuze’s argument that people can only “move and think faster, run and outsmart the system” while controls, as modulation, are everywhere instead of being in different enclosed environments.

Political power is revealing in my research, as on several occasions I faced confrontations with varying ranks of authority from employees of public spaces to police. The violence in the first intervention is verbal and symbolic. It is a performative negotiation. The security guard is a masculine, patriarchal figure conveying threat and rage. The cleaner is verbally abusive as he has no power. The management team act as the peacemakers. I am the responsible leader and a citizen.

Everyone plays a role in this improvised script. If the police want to implement the authorised violence for unlawful conduct, they give up on that quickly when the management team reaches an agreement with us. I complain to the staff of Huashan of the abusive use of power from the police. The police soften and explain how they have to respond when they are called upon. They are asking for empathy, disregarding the imbalanced power relations.

The management team tells us it is illegal to draw in Huashan. There is indeed a rule regarding drawing, but the law they reference is incorrect. A street artist Bbrother was sued once for his graffiti in Huashan. The lawsuit is cancelled after his meeting with Chiu, Kun-Liang, the chairperson of Council for Cultural Affairs. There is always room to negotiate when one has enough social, political, or cultural capital.

The softening performance of the police is similar to the standard operating procedure to deal with a customer compliant. When the customer (the managing company of Huashan) is happy with the results, there is no need to play the hard-core, masculine role. What involves the management team is the restaurant owner who pays the rent in Huashan. We intervene in consumer spaces. It is an experience of vulnerability. The attempt to be aware of the space from the body is fractured. I feel hurt for being defensive. Is being masculine the only way to intervene?

The second and third HSA shows the attempt to express our opinions to the users of Huashan and experience the surroundings. To break free from the conflict and discontinuity between conflicting mindsets, the repeated visitations at Huashan helps us to have alternative attitudes. We negotiate between actions and our anticipation of the hostile surroundings.

Another confrontation in EoABoM deepens my understanding of “complaint” that forms the governance of public spaces.

SLV By-laws Voiced And Scratched

On Wednesday, EoABoM started its fourth performance with guest artist Ren Walters and my performance partner Clinton Green. I proposed to use the by-laws of SLV with a one-minute rule that each of us would perform within one minute and restart again. The performers had a workshop with the by-laws in Queen Victoria

Gardens. The main purpose was for us to understand how each of us would work with the texts in one minute and repeat with various length stops.

Before Wednesday, MoeChee and the guest artists experienced SLV at three p.m., 6 a.m. and at 9 a.m. with heavy rain. I felt tired with commuting from Box Hill
North to the city. The tiredness of getting up early in pitch dark and to dance in the rain had its own appeal, but it also left the darkness lingering in my body at mid-day. There was a growing sense of deprivation when I compared my travel time with that of Clinton. SLV used to be “my place.” When I move from the city, walking stopped being my primary transport method. By Wednesday, I had gradually worn myself out from the accumulation of conforming to performance schedules and public transport timetables.

Wednesday was full of sounds. SLV was under construction in the forecourt with an iron fence enclosing the construction site. The sounds of machines humming, objects dropping, and the music from a busker’s loudspeaker(s) co-existed. To work with texts via voice became difficult. I find it harder to breathe and move when I wrote about the audio memory. Clinton gave up on the one-minute rule soon and mainly created noises with his instruments, such as his iron cups and bowls. Ren walked and took photographs, talking to people along the way. At one point, Clinton taped our principles of *EoABoM* on the base of the statue. One female security guard removed it. The “performance” continued as our friends arrived as moral support. Joel, a friend I met in the Umbrella Movement protest in Hong Kong for fair elections, also came. He played the one-minute game with me with a timer on my phone.

There was a sense of loneliness and fear that day. It was also the only day that I did not initiate a physical warm-up with Clinton and the guest artists. Clinton claimed that it had a major impact on our MoeChee performance. Without the warm-up, the sounds at SLV became alienated and sharp. I felt trapped within my own body, with a very low energy. Throughout there was a strong tendency to go against the limitations of my body. In my observation, all three of us withdrew to our own comfort zone. For Clinton, it was to get rid of the rules in the end with his sounds. For Ren, it was his ability to take down people’s defensive attitudes and generate conversations. For me, it was to challenge my bodily capacity. Sounds and texts vibrated in my mouth. I felt that I gradually got into a very literal physical labour with the texts. After a while, Joel had acquainted himself with the one-minute game. I ran around to recite to people having lunch at the forecourt. He gave me a structure and dominated my actions. The SLV By-laws were torn, dissected, repeated with my own body labouring as if I was in the gym. In my peripheral vision, I could feel people stop and watch.

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149 He used a duct tape that was easily removable.
some stared at me.

It was the pretence of a happening disguised as an art event that helped people comprehend my actions. When I turned to people and gave them a piece of paper containing the By-laws, some rejected my offer while others inquired what I was doing. I answered simply that it was a performance event and I was a performer. Strangely, people seemed to be more accepting when I said that I was a performer. However, they were not curious to ask more. There was an unsaid presumption that an art event was to be separated from daily occurrences in public. Therefore, it could be accommodated and tolerated, in the name of art.

There were a lot of legitimate noises on Wednesday. Maybe it should not be called “noise” if they were legitimate. A Busker needed a license to perform legally. The construction site was under the name of “maintaining” the SLV. The construction site in the winter gradually broadened and shifted its place from left to right, with a sign of “We’re Open” attached to the iron fence. Small detours were needed in walking around the building. It was also the time that the bookshop in SLV was enlarged. Originally, there were the desks and chairs for SLV users with windows that could allow the sun to come in. Now, most users sit on the low chairs with their laptop on their knees. Some chose to sit on the floor. The construction site provided a reference point. It was legal, it was fenced (and hence protected), and the construction was with good intention.

My body felt vulnerable on Wednesday. I gradually found a rhythm to respond to the elements that I could not accommodate into my own body. When I felt more accustomed to the alienation, there was no noise-making from Clinton. I received a text saying that that a library employee stopped Clinton’s noise-making. Half way through our performance, I saw police stopping by and looking at us with his motorcycle parking on the pavement. I feared that he might have been taken away by police or was under investigation. Luckily I quickly saw Clinton and our friends at the far end on the lawn near La Trobe Street. He told me that the employee told him that he was being filmed. I felt that Clinton was shaken by it. Standing at the corner, we witnessed Ren walking with his fake walkie-talkie, pretending to talk with the invisible, imaginary authority. I felt a moral obligation to stay with Clinton instead of continuing my performance. Everyone was telling him that he did nothing wrong. After Ren was summoned, most of us went to a restaurant, ironically, at the vault in SLV. Art was referenced a lot during lunch, including the beauty of being different, and the pity that people could not be more accepting. It turned into a private
conversation about individual behaviours. The identity of an artist was reaffirmed. Other SLV users blurred into a general group of people who did not appreciate the difference.150

The body language of the authorities in SLV and Huashan signified how power was a play between masculine and feminine qualities. In both places, private security had no power in decision-making. In Huashan, those who occupied management positions, such as the female staff member, could remain soft as the security guard and the cleaner played the hardcore part. Overall, the atmosphere in SLV was less hostile. The library staff who talked to Clinton remained at the same height with him and talked in a much more friendly tone. One day, a female security guard had requested us not to film with a tripod, again very politely without raising her tone. It did not change the fact that Clinton was “informed” that he was being filmed on the CCTV. When the authorised party was polite, it was harder to go against the violence hidden in the tone. Moreover, it was easier to take the warning as an individual incident.

On Friday, guest artist Jennifer Callaway responded to the Wednesday confrontation by using a feather duster to clean up the statue that might be potentially “damaged” by Clinton Green. To exchange the feather duster and other daily-life objects, e.g, an umbrella, created an atmosphere between reality and dream. The performance quietly merged with the hectic Friday rhythm while staying strange to an extent. The statue became a place to reverse the logic of governance. Throughout EoABoM, we visited the statue on several days.

Compared to the confrontation in EoABoM, the collaborators in Taiwan juxtapose our confrontations more politically with power and governance. In my observation, the protests in Taiwan seem more hostile and violent than in Melbourne. And I start to make connections with my previously experienced political violence to my anticipations and reactions in HSA.

The Body Lived in Political Violence

I started joining protests when I was twenty-one for the residents in Lo-Sheng Sanatorium, a place which accommodated and segregated leprosy patients. Most of

150 One of the users of State Library acknowledged that the event strengthened our citizenship. He commented to Clinton that we were “fulfilling a civil responsibility.” This story was also exchanged and retold several times during and after the event. A performance event, even without a political gesture, could invite a political understanding and action.
the time, the police outnumbered the protesters. I had seen the protesters being dragged and scolded such as “Stop pretending now, the camera is not on you.” The police had never beaten me, for I always walked away when they tried to drag me off the floor. After a few years, I felt paralysed by news of bleeding and crying protesters. The violence was not possible to get used to, but the initial shock had passed. I got used to the standard position to interweave my hands with one another, creating a fence when the police were going to tear the group apart. In an especially violent protest, the reporter with the camera stood between the strangers and me so that they could get a good shot. With a policeman filming protesters for criminal evidence when I was right under his nose, I wore a facial mask when I felt unsafe. I started to be careful and sceptical towards every police officer on the street. I felt hostility whenever I saw them on the street.

These experiences happened before the Facebook age. Before Facebook, people sent emails and texts regarding protests, partially as a strategy to avoid police interference. Facebook became a platform to call for gatherings. Even if people often click “participate” without showing up, it was a lot easier for reposting news and updates. What I initially experienced in social movements was before the Fukushima Daiichi nuclear disaster. The disaster in Fukushima largely changed the perception of Taiwanese regarding protests. After the disaster, Taiwanese became more positive towards protests. We demanded political action beyond the right to vote. The No Nuke Rally in 2013 saw more than one hundred thousand people attending in different cities.

Another movement that may change the attitudes of the collaborators regarding political right and violence is the SunFlower Movement in 2014. The protesters occupied the Legislative Yuan and the nearby streets for twenty-one days, in disagreement over the Cross-Strait Service Trade Agreement (CSSTA) between China and Taiwan. The occupation, spatially divided into different areas, had public debate, round table discussion, lectures, rock concerts, and discourses from NGOs. The modern technology of live-blogging and live streaming also helped in the movement. Even though I was in Melbourne, I traced the whole happening with live streaming. The violence, surveillance, carnival-like atmosphere, large exposure of information through actual participation and Internet, might prepare the collaborators

in *HSA* to anticipate potential conflicts. Furthermore, the initial collaboration in *HSA* is similar to how social movements were after Facebook. It resembled a “personalised politics” which relies on social media for communication, which generally distrusts government, and which has a self-help ethos.¹⁵²

W. Lance Bennett elaborates that the new mode of personalised politics is affected by neoliberalism. While we resist the market logic in Huashan, the personalised rationality for each collaborator to contribute, including the urge to reach a consensus between each other, is similar to what Bennett describes.¹⁵³ However, the consensus between each other also created the dissensus as we became intolerable for the authorities in Huashan. Hence, we created and became the noises.

Under Surveillance in Public Spaces, Rediscovering Iris Young’s Feminine Body in Actions

To gather for protests in large numbers creates the possibility of accidental touch and intended touch. For a small gathering, refusing to hold each other’s hand makes it easier for police to tear the group apart. To be collective requires bodily cooperation. Singing together and yelling out slogans in unison are common practices. In Taiwan, individualism is suspended in protest, especially when the target is more powerful than the rallying bodies. I observe different rallying and protesting cultures in Melbourne and Taipei. A few comparisons are worth noting. In Taiwan, I see NGOs supporting each other’s protest with signs and flags. But in Melbourne, it looks more personal and less “united.” In Taiwan, it is easier to identify who is in charge as they often wear vests or armbands to direct the walking. People in Taiwan walk a longer route for protest while in Melbourne people sometimes walk for a few blocks. Last but not least, people in Melbourne often gather up from the afternoon and go home before eight. The regular working hours may contribute to this. In Taiwan, we often work more than ten hours, and the protests are often larger in number in the late evening and weekends.

To be collective in Taiwan requires my body to conform. When the number is large, it is also easier to shift the use of public spaces (sometimes legally). However,

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to intervene in a small number requires continuous negotiation between individual needs, feelings, and limitations. Situating bodies in unauthorised public intervention or performance with a small number of people, our bodies are exposed to everyday life, security guards, and CCTV. The familiarity of both public spaces means that we can anticipate what behaviours are more accepted. It becomes difficult to move when I am aware of the visual controls from the authorities. In *EoABoM*, SLV’s original use as a library also hints that there are the legitimate users. Bodily, we need the physical presence from each other for moral support.
Figure 10. Clinton taped our performance principle on the base of the statue on the first day of *EoaBoM*. Photo Courtesy of Greg Wadley.
Hesitancy in Improvisation: Rediscovering Feminine Body in Actions

The restrictions I felt in my body in movements, and the body techniques to remain calm and civilised coincide with Young’s discussion of the feminine body. While Young frames femininity in the sexist society, similar body restrictions, hesitancy, and visual-body relationships are clearly seen when positioning the gaze as the nation-states with the aide of modern technology, especially CCTV. The visual force urges me to “behave.” The objectification of the feminine body is similar to what I experience in public spaces. I was aware of the “gaze” from the CCTV that controls the way I walk, sit, and “stay.” The surveillance directs the nation states’ desired behaviour.

A visual control is mostly soundless. What I discover is that a passive body in public space is, indeed, favoured. But most importantly, the way we sense in public spaces is governed to various degrees. To experience is political. When unpleasant sensory experiences are created, i.e., Clinton’s noises and the touch of chalk on the floor, the seemingly open public space revealed its control. When a patrolling security guard stops to intervene, the silence breaks. When language is not viable in solving the situations, physical contacts are required. Firstly, by decreasing the distance, secondly, by having physical contact. The last resort is physical contact with force if I refuse to cooperate. Unsurprisingly, what the authorities desire to have in public spaces is that a body keeps to itself without interaction; and thus, there may be sounds and conversations, but it remains largely private. If one listens carefully in public, most people are revealing private information to strangers. It is a one-way revelation, as it is regarded impolite and eavesdropping to overhear anyone’s private conversation. Therefore, while it is possible for multiple activities to occur in public spaces, these activities do not “touch” or “contact” each other.

Touch the Public, Play the Rules

It is not a coincidence that a conversation is often described as throwing and catching a ball. While there are lot of balls being thrown in public regarding private conversations and actions (from lovers hugging each other to a person talking on the phone), it is not common to initiate a conversation with another stranger. There are a

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154 Thomas, The Body, Dance, and Cultural Theory, 42.
lot of balls throwing in the air, but they do not make contact. To openly express and interact with another stranger is not expected as a norm. When people inquired about my practices in public, they often started with a “sorry” or “excuse me.” SLV and Huashan create various sounds. However, it suffices to say that “listening” ceases during the confrontations.

In HSA, to touch via drawing as non-consumers forces the governance and privatisation to emerge. In EoABoM, the noise/sound making causes the complaints. The friction between an iron bowl at the base of the statue is considered jeopardising. Both events create undesirable sensorial experiences for those who feel entitled to “stay;” in Huashan, it is the restaurant owner who paid the rent; in SLV, it is the user. In each case, the authorities remain passive until they receive a complaint.

In the second and third HSA, Jane-Jane prepares small stickers with the Mandarin title of HSA on it. I create a public Facebook group so that people could find us on Facebook and possibly generate more discussions. At the second HSA, we attach individual words on our back that say “Free to Watch.” The tactic is a combination between “stay” and “move.” We remain still for a period of time with one collaborator counting beats and giving directions on the next movement. To play with the rules gives us more space, as the security guard can not find a reason to stop us. We are more comfortable to discuss our tactics in real time while the bodies follow the structure. In the third collaboration of HSA, we voice the question “Where is creativity” (as Huashan is a “creative” park) with movements, stillness, and discussions that are more theatrical and hilarious. With previous confrontations, we seek ways to deliver our messages and have fun.

**Conclusion**

Michel Foucault describes the body as “an object of power.” A lived body is subject to bio-power that has the right to “make live and to let die.” In HSA and EoABoM, we lived our bodies in another way the authorities did not approve of.

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Rancière states that a “post-democratic consensual policy arrangement has increasingly reduced politics to ‘policing’, to managerial consensual governing.”¹⁵⁹ We exposed the scenario of the post-democratic societies which functions with “techno-managerial governance”¹⁶⁰ based on consensualism. Swyngedouw argues that the consensualism will be countered by the violence of police.¹⁶¹ In both cases, the authorities see us to be threatening only when we threaten the embodiment of neoliberalism in the “pseudo-private” space¹⁶² previously mentioned in Chapter Two that invites complaint and hinders business. Swyngedouw indicates that “irrational violence and insurgency as seemingly the only conduit through which to stage dissensus.”¹⁶³ In my experiences, the consensus is made via *tolerance and silence* that Sennett argues to be the form of public life.¹⁶⁴ When a complaint is made, we become the noises and the dissensus. Attali considers listening “an essential means of surveillance and social control.”¹⁶⁵ What I discover is that to touch also creates noises that invites a response of surveillance and control. When we are no longer harmonised with the surroundings, we became the noise and violence.

How we anticipate affects how we respond. In *HSA*, anticipation as intruders gives us courage to confront. But we also face the dilemma of self-protection and the desire to remain civilised. In *EoABoM*, we anticipate to be the autonomous performers, hence, we focus more on the freedom regarding performances instead of political actions. However, it also delimits the space for public speech as we do not think of it as political. *EoABoM* informs the following *HSA* in summer 2015. We “stay and move” with workshops and games. By surviving in the grey areas, we permeate the subtexts of governance and our anticipations by “play.”

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¹⁶⁰ Ibid., 371.
¹⁶¹ Ibid., 377.
¹⁶⁴ Sennett, *Flesh and Stone*, 370-76.
Chapter Six - Interact: Playing with the Anticipation

In this chapter, I examine my lived experience as a dancer and a female. Presenting my personal experience of physical warm-up, I examine how Kirhyho served as a social lubricant for the frictions we experienced created by weather, violence, and the accumulating distrust and defensive attitudes towards Huashan. While HSA in January and EoABoM were challenged by cold weather, the summer in Taipei encountered rain, typhoon, humidity, and heat. The seasonal differences were challenging and the rhythms differed drastically during the summer in Taiwan. Following my first solo practice in Huashan, I depicted my “playing” with the frustration and failure led to the later shift to “stay and move.” In the summer, the collaboration shifted into a series of workshops out of practical concerns. The free form also created a playing space for the collaborators. Most importantly, HSA in July and August focused more on our sensorial and improvisatory experiences. The collaborators shared their previously acquired practices related to sound, dance, and the space. These actions also led to more public conversations between the collaborators and the visitors in Huashan.

Before we restarted the interventions, several collaborators and I met up at the park outside Zhongshan MRT Station. In the hot summer night, we bought beers and soft drinks, sitting at the park with a dysfunctional public installation. For the summer interventions, the goal was to visit Huashan repeatedly. I proposed to intervene in the space in the form of workshops that allowed us to share our skills in dance, music, or any other areas that interested us. The tactics in facing the police were discussed a lot. I suggested walking away when anyone perceived potential threat. We discussed whether we intervened in other public spaces such as Songshan Cultural and Creative Park. What I realised was that to visit the place repeatedly would be political when it had turned out to be hugely commercialised. To do that, I stressed, we needed to commit our time to it. As the whole intervention remained unfunded, to intervene via workshops would be to reciprocate to each individual who contributed. I successfully managed to get everyone to get their phone out to fill in the date and time for the future interventions. Other working commitment hindered some promised participations, but we still managed to workshop and collaborate six times in July and August.

166 Taipei is geographically a humid basin.
167 It was an installation that played music via connecting to a mobile phone with Bluetooth.
Dance like a Traveller: Kirhuho Movement as a Social Lubricant

To warm up before a performance or after I wake up has become a common practice. Dance is similar to traveling for me. To warm up is to revisit my body. The style and methods of channelling my body to be ready for a performance or the day signify what kind of traveller I am. While in contact improvisation class the warm up often starts from the floor, in jazz class it starts from a standing position with more attention towards isolating body parts. The other reason I use the metaphor of dancer as a traveller is that a traveller, especially a single female, must remain alert. While traveling, taking care of my body and understanding the risks of each decision I make is vital. I am aware of the risks of drinking unclean water or accepting drinks from strangers. I am always alert as a single traveller. To be more precise, I am always alert as a single woman. And to perform and intervene in public spaces, with the previously-mentioned anticipation and body memories of political violence, requires the same alertness.

Too much alertness creates a tension in my bones and muscles that makes moving difficult. To warm up allows me to immerse and listen into the environment. In *EoABoM*, I suggested that we had workshops with each participating artist. To workshop was to warm up for the upcoming events. After selecting themes, such as the SLV By-Laws or using daily objects, we gradually became familiar with each other. To understand how cold it might be at dawn, all artists performing at six a.m. took the trains to be at SLV when it was still dark. These workshops helped us to better understand each other. It also was an embodied mental preparation to comprehend the bodily feelings with the surroundings.

Kirhuho was an important element both in *EoABoM* and *HSA*. In *End of April, Beginning of May - Day 1*, Clinton and I started the event with Kirhuho. This helped us to connect and communicate. It also worked as a social lubricant between surroundings and my body, especially the potential violence I perceive or imagine. The sixth performance of *EoABoM* started at eleven p.m. on Friday. It was difficult to reconcile with the Melbourne City on Friday night. The cacophony on Friday night at the forecourt of SLV consisted of the conversations of partygoers, music from pubs, readings from the Bible amplified in the forecourt, and random drinkers on the pavement. But after practicing Kirhuho, I felt that the fatigue in performing

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continuously with an irregular schedule decreases. I was less worried about the potential risks of encountering drunk people.

In Taipei, Kirhuho helps the collaborators to perceive relations between weather and architecture. We initiate *Huashan Surprise Attack 19 July 2015* on a rainy night. To seek a shelter, we meet up at the large verandah of cinema SPOT-Huashan. Michelle Chen, Lulu, and I are the only three collaborators who are able to participate. As the number of collaborators is small, I suggest starting our intervention with Kirhuho. We all take off our shoes. Starting the practice facing each other, we gradually split up and observe the surroundings in our own pace. The first thing Lulu notices after a long silence is the continuous quality of Kirhuho, so that she can go on with the movement without force. I feel the energy between my hands and the warmth of my body. The movement soothes the uneasy feeling from the humidity. A staff member from the cinema comes out and watches us several times. It is not common for anyone to stay at the verandah after a movie begins. After a few announcements of the upcoming movie sessions, it becomes clear that we are not cinemagoers.

The closer we approach the end of the verandah, the darker it feels. There is a goldfish exhibition across the road that provides a dimmed light. A video of goldfish swimming in the water is playing near the gate. It becomes a ritual to observe by ourselves and discuss what we discover. The architectural details come to us. Visually, it is made of steel. The partially translucent roof allows light but not air. The visual openness becomes an illusion when we pay attention to the air. Michelle suggests practicing in a natural environment and comparing the difference. Lulu comments on the lack of flow of the whole surroundings. She feels surrounded and blocked by the walls. Wherever she waves her hands, a wall hinders the energy from going further. It is a paradoxical bodily feeling. As I introduce Kirhuho’s concepts of inside/outside, we try to go beyond the architectural restraints of these walls. However, what we see, smell, and touch suggests that these architectural designs hinder the flow of energy and air. We are uncomfortable with the light design as they are blinding.

There are puddles near the end of the verandah on the cement floor. Michelle feels fear when seeing the puddles in the darkness. But once she steps in it, it is soothing. The fear from vision diminishes with actual touch. Allowing ourselves to stay and move with Kirhuho, we perceive more details. The fact that the staff member is not able to push us away also inspires us. After a short excursion wandering between buildings, we move towards another long verandah.

To move away from the glassy roof, we walk away from the land managed by
Taiwan Film & Culture Association and step on the territory of Taiwan Cultural-Creative Development Co. Ltd. We peep into the temporarily unused buildings¹⁶⁹ and feel the textures of the walls. One of the shops that used to urge us to leave at our first intervention is gone. The air flows so much more after we leave the cinema. Michelle leads us singing the Cup Song from the movie *Pitch Perfect*. We decide to do something with popular culture. Hunger grabs us and we walk into the small lanes not two hundred meters away. The food is a lot cheaper than the restaurants in Huashan.

¹⁶⁹ The unused space was turned into pop-up shops the next time we visited.
The next HSA was a blind-walk between four collaborators. Each collaborator took turns in blind-walking and leading the blind-walker. The whole event was an hour long with a lot of laughter. It was an example of investigating public spaces via sensory experiences. Without the visual domination, we grew braver and wandered
both the indoor and outdoor areas of Huashan. We also started to play as the “non-consumers.” A field-note of the blind-walk is provided as part of my creative work.

Figure 12. Lulu walked near the Fun Summer in Macau - Tourism Carnival. Photo Courtesy of Feng-chen Hsieu.

After the blind walk, I initiated two more interventions via Kirhuho and a movement practice I acquired in the Trisha Brown Company Early Works Workshop. We improvised based on what we saw on a wall. After that, we wandered into a store selling Taiwanese-designed souvenirs. When we stepped out, the restaurants were still open, but the lights in Huashan were mostly dimmed. It was the most frustrating night for me. Jane-Jane suggested that a pre-set structure would probably attract more collaborators. However, flexibility was needed when everyone was busy. The sense of commitment could not defeat the worn-out feeling.

The Friday Night Improvisation

While being unwelcomed was politically useful to an extent, to be defensive with a war-like mind was tiring. Are there any alternative tactics that may not wear everyone out? I realise that I consider Huashan a hostile place in my solo Huashan Surprise Attack - 14 August 2015.¹⁷⁰ My friend Alicia accompanies me and

films my solo. While Alicia and I warm up there, I feel that the first arrivals of a swing dance community are secretly watching us. They are probably worried that they have to negotiate with us to use the space. It is a humid and hot Friday night. The swing dance community is slowly gathering at the wooden area, the exact location where we had improvised on 25 January 2015. When I start my solo, they begin to clear out the rainwater with a broom and a mop brought by them. I shift between the sounds they create and the visual information of the buildings. I gradually move towards the end of a verandah that is next to a buffet restaurant. It used to be a rehearsing space. I had an audition there more than ten years ago. The roots of the trees crack the building. Alicia remains unobtrusive with little movements between the activities around her. What stimulates my movements is unknown to her. Peeping into the windows of the restaurant, I smell the heavily seasoned food that fails to seduce me, due to the weather. But I supposed the diners might feel different with the air conditioning.

I witness the impromptu and unauthorised activities, e.g., people sit on the cemented floor at the Huashan Theater (near the lawn) and play guitars. All these activities stay out-doors. I am almost invisible except for a few diners who happen to see me dancing. Most activities have more than three people attending. The swing community is the biggest one. They not only occupy the whole wooden area but dance on two verandahs while other visitors stay and watch. The swing dance community regularly visited the wooden area. They embody the urban tactics Michel de Certeau suggested in claiming public spaces. It was similar to the dance practices in Beijing and my childhood memories seeing middle-aged women practicing folk dance in the parks. However, a park would have suggested a much more open atmosphere. To initiate any outdoor activities at Huashan is to practice surrounded by stores and consumer activities. There is a higher risk to be driven away.

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Noise, Public Speech, Play

The last two interventions were various games and practices between each other. We revisited the wooden area with two new members Yi-ling and Yi-chun and the faithful dancer Lulu. I shared the structure of Roof Piece that I learned in the Trisha Brown Early Works Workshop to understand each other bodily. We traced our previous training and experiences with it. As Roof Piece required silent attention, we directed our attention towards noise. A game with a lot of screaming, yelling, and joking happened while several strangers sat on a bench. We greeted them afterwards and exchanged our opinions of public spaces. One visitor said that Huashan had been “comparatively” open. This brief exchange revealed how we considered restrictions and exclusions as norms. The strangeness of our actions gave us a chance to speak. Being “strange” permeated the interstices between private activities. For a short while, we created public speeches.

To intervene in Huashan is to question the social and spatial justice of public spaces. It is not merely a question of the distribution of resources. In discussing the situations of social justice in the United States, Young points out that a redistributive paradigm is not enough to fulfil social justice. It is important to see social justice with an understanding of oppression and domination, that is, relational thinking regarding class, gender, nationality, etc. For Young, urban public space should be open for everyone to embody the diversity. The lack of diversity is especially pressing in Huashan’s case. Huashan as a “create park” is neither open nor affordable for most of the young artists. Huashun is largely privatised. At the first intervention Huashan Surprise Attack 15 January 2015, we took the promotional installation of the AXN channel as part of our improvisation. Similar commercial activities were common. I had seen Huashan Theater being leased out for the press conference of a new car release, an investment company, and tourism promotion. There was no ecological respect to the lawn. And there was a growing tendency towards segregating natural and human activities. In July, the trees at Huashan had benches built around

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174 I explained that we were the collaborators for HSA. Lulu provided her views on being informal and non-performative.
175 Young, Justice and the Politics of Difference, 3.
176 Ibid., 48.
177 Jeffrey Hou, "(Not) your everyday public space," in Hou, Insurgent Public Space, 3.
178 "Huashan Surprise Attack 15 January 2015".
them. These benches only allowed the visitors to sit “facing out” without any face-to-face eye contact between strangers.

What differentiated us from these everyday activities was our political awareness and efforts to acknowledge the place bodily. Our acknowledgement relied on our effort to touch and listen to the surroundings. At the first three interventions, we warmed up near the chimney and two old trees. It was important to invent new activities and new sounds. But it was equally important to acknowledge what had been ignored. Compensating for the lack of diversities, HSA sought spaces to deliver the message that Huashan could be different. Politically, we did not want to be mistaken as “official” performers. More than one collaborator expressed their concern about being “too” performance-like. In Huashan Surprise Attack 17 January 2015, Ting-yi expressed her concern for the lack of conversations between the collaborators and the users in Huashan. We were aware that there were preferred activities, exhibitions, and artistic productions in Huashan, e.g., family oriented interactions and consumer-based activities. These legitimate sounds and rhythms in Huashan might aurally clash with each other. However, they were not noises.

The logic of neoliberalism that the state was in service of markets such as the policing of space and the private property rights was everywhere in Huashan. Huashan welcomed consumers with pop-up stores, restaurants, temporary exhibitions equipped with shops at times larger than the actual exhibitions. There was a lack of spaces for non-consumer activities. The policing of sounds described by Attali was still evident. Any creation without a permit becomes the noise.

During one of the interventions, I filled out a questionnaire designed by the Ministry of Culture. The questionnaire, more than ten pages long, focused mainly on consumption activities. I filled out my answers truthfully while other collaborators and I read through the questions. I made the interviewer uncomfortable as she kept directing me not to select answers that required written descriptions. She was wearing a vest representing a news agency. The questionnaire was designed like a marketing survey that tries to produce a particular result. I wondered how this questionnaire would contribute to an open, public space when the questions have hinted that what they mostly care about were consumption experiences.

179 “Huashan Surprise Attack 17 January 2015”.
180 David Harvey, A Brief History of Neoliberalism (New York: Oxford University Press, 2005), 2.
181 Attali, Noise, 73.
182 It requires extra labour to type in these answers.
For me, the last few interventions were an attempt to reconcile what I experienced in *EoABoM*. To anticipate myself as a performer and to anticipate myself as an attacker each hindered the space for improvisations in its own way. When I anticipated too much, all that was left were the ideologies. The body and the mind once again were separated. In our experiences, when we let go of our hostility, public speeches were easier to generate between ourselves and with the strangers.

**To Mock, To Joke, Take Life as Material**

The last intervention *Huashan Surprise Attack 22 August 2015: Picnic*[^183] is a response to our previous interventions. We went back to the cemented floor in front of the restaurant that got us into trouble. Bing-Bing, a new collaborator who had experienced a wilder Huashan when it was facing the fate of demolition,[^184] led us through where she had parties and watched tent theatre at the outdoor spaces. Her participation was a pure accident that she had a date with another one-time collaborator Bill with drinks she brought and a yoga mat. Her fully prepared equipment inspired us to have a picnic in front of the restaurant AL CICCHETTO. We promised her that there was no need to buy more food or alcohol. Bill rushed out to buy milk for their impromptu cocktail. Michelle, Lulu, and I started to play with the yoga mat. Lying down in front of the restaurant, we could see the chimney that was part of the history of Huashan.

To lie down in front of the restaurant brought us a new perspective of Huashan. The shop clerks came out to check on us several times. At one point, the security guard went past us while Bill and Bing Bing was smoking. He did not utter a word. To loosen up our defensive attitudes might lose the intensity of an “intervention.” However, it also provided us more space and time to play around. Rapping, physical workout, singing pop songs, solo dance and mirroring were applied. A lot of these materials were from the popular culture, such as singing of Britney Spears *Baby One More Time* or Linkin Park’s *In the End*. Some materials were more recent, such as the *Cup Song* that was popular after *Pitch Perfect* was released. There was a sense of mockery. But the exchanges of our dance, singing, and clapping were genuine. In the middle of a one-to-one stretch, a man with a foreign accent asked us for the location.

of the swing dance community. He clearly recognised us as the same league that occupied Huashan.

Later that night, everyone started to dance and no one filmed anything. I talked to some passersby who witnessed us as we danced in front of AL CICCHETTO without a care. One of the passers-by left us a name card. He was hoping to develop something similar. To switch from full immersion in the dance into a state of conversation, a new social space was created temporarily. When I was ready to leave, Michelle, Bill, and Bing Bing were still dancing. We said goodbye to each other. We all knew that it would be the last summer intervention. To go back to the restaurant where they used to drive us away, a new mode of intervention that was softer but harder to expel was gradually forming.

Conclusion: Play From the Body, Life as Material, A Feminine Potential

_HSA_ experienced drastic change in the forms of the interventions. As the interventions continued, the form of workshop allowed new collaborators to fit in quickly. From acting in a masculine, protest-like way that was based on anticipations, we shifted into a more feminine form that was obscure with flexibility, fluidity, formlessness, and a sense of playfulness. We examined and questioned our bodily experiences. We improvised based on our previous lived experiences while seeking spaces to move and act with more possibilities. The consumer-like tactics and instant responses in control societies to act faster were there. However, in repeating our improvisations by repeatedly visiting Huashan, we also created another temporality that lasted longer than instant responses.

We discovered that to situate us as the counterpart with the management team would not be enough to make Huashan more open. However, a binary situation had existed especially regarding the power relations. Any of us may potentially need to cooperate with Huashan or any such creative spaces.\(^{185}\) There was an invisible pressure that each of us would have to self-censor ourselves in case we could not get a chance to perform and use a venue or to receive grants. While it was possible that we may “officially” be included during the process from applications to hire venues, the process had been an imbalanced power relation. What led from the power relation was the question of what other relations a practice could create? To remain

\(^{185}\) The collaborators in _EoABoM_ had raised similar concerns.
unauthorised was to create noises. However, it also required other financial resources to keep the unauthorised nature. Physically, to be defensive all the time was exhausting. If there was no room to play, there was no room to breathe. And to gather together to “defend” the market logic that seems larger than us would have seemed futile at times. For that, the shift from acting as activists and artists to workshopping and sharing skills was a practical measure.

The femininity of hesitancy and frustration from the gaze was evident. While in previous confrontations, the attempt was to remain civilised to avoid being “the other” (the feminine), the later interventions played with the idea of otherness. To be and remain “strange” became a path to create public speech. The last intervention possessed a carnival-like quality that the bodies actively celebrate with laughter and games.

Even if our interventions were not attempted as a female-only activity, most of the collaborators were women. Politically, when we focused on our experiences and accumulated our understandings on Huashan, actions regarding public speech, communications, and the courage for obscurity became natural. In July, Michelle told me that she found it extremely difficult to describe what HSA was. The obscurity was a curse and a blessing as it was hard to find new participants, and most of the participants all have alternative memories of what Huashan were. Compared to protests with slogans, marches, at times shoutings or even violence and bleeding, HSA intervened with an attempt to fully use and experience with our bodies. It also became a practice that was deeply related to everyday life. Each of us had to find a way to reconcile with ourselves what our roles were and what actions we took, e.g., for Michelle, it was the (sometimes secret) filming and on occasion to showcase herself as a performer. For Lulu, it was the possibility of humour.

With the initial aim to use the unused, occupy the unoccupied, stay at the dead space, the whole event became the process of noise-making that was spatial. The subtexts of governance were that a passive and feminine existence was preferred. When we created noises, what had been silenced, including what had been ignored, excluded, regulated, had gradually emerged. What’s intriguing is the fact that it didn’t take much effort to become the noise. Among varying rhythms in Huashan, it was easy to create an “intervention” where the rhythm belonged to neither the commercial events nor the consumer activity. However, the noise-creation also relied on

\[186\, Sennett,\, The\, Fall\, of\, Public\, Man,\, 12.\]
acknowledging the surroundings carefully. To embody the spirit of improvisation in public spaces is itself an intervention as all other sounds and textures emerged in the process. When we listen into Huashan carefully, there were enough materials and sounds besides the commercialisation of the spaces. To listen very carefully with repeated visitations became political when we realised that it was not expected. Most importantly, it required us to “stay and move.”
Chapter Seven - This is My Answer: A Conclusion in Process

Throwing myself into the public, I observe how my body is lived. I initiate my research based on Young’s discussion of the feminine body. To mend the void in Young’s argument where the lived body does not occur in any actual locale, I focus on my bodily experiences in public spaces. Richard Sennett’s discussion of “civic body” provides the historical context of a similar body type that contextualises the formation and erosion of public spaces. I improvise based on the principle of “stay and move,” especially in “dead spaces” primarily used as passages. My field observations coincide with Young’s and Sennett’s arguments that the feminine body still exists, and that passivity is the dominant norm in public spaces.

I discover that both SLV and Huashan are “pseudo-private” to various degrees with their reliance on private security and commercialised use of the spaces; this is especially true in Huashan. With the neo-liberalisation of public spaces, governances in both of these spaces remain largely invisible and passive unless there are “complaints” being made. My practice reveals that governance in both spaces has more control over the behaviours of their users/visitors with the mechanism of a complaint. Complaints signify the economisation of politics (we are to be “managed”) and the “urban individualism” that Sennett proposes where the norms in public spaces are based on tolerance, or in other words, individual preference. In my research, when something is intolerable, a complaint will be made and the force of governance reveals itself in response.

Focusing on sensorial experiences, I discover that governance in the two spaces controls the senses and the use of sensory organs differently. While visual control dominates public spaces and visual-oriented activities are often regulated (for example, the regulation over photography/videography in Huashan), visual-oriented bodily experiences are “allowed” more than other sensorial experiences. Experiences based on tactility or aural activities are not only less tolerated, but less practiced.

The unauthorised practices expose the control over public spaces that homogenises public spaces. The political context, especially political violence, is

187 Young, On Female Body Experience, 27-45.
188 Sennett, Flesh and Stone, 370-76.
189 Sennett, The Fall of Public Man, 12.
191 Swyngedouw, "Interrogating Post-Democratization," 372.
192 Sennett, Flesh and Stone, 370-76.
lived in the body. Such contexts emerge when I encounter confrontations. The silence, fear, and self-control are the result and co-creation of the subtexts of governance. By applying other senses, I discover the hierarchy and control of senses in public spaces.

The emerging and frequent large protests in Taiwan also contribute to the collaborators’ resistance against political violence, i.e., the police at the first HSA. The lived political contexts help the collaborators anticipate potential hostility in public spaces. However, it also puts us in a “defensive” position, which is tiring in the long term. To respond to that, the later interventions at HSA take the form of workshops and the aim is to experience as much as possible. By this tactic, we blur our identities and intervene in more indoor spaces as non-consumers. The act of improvisation thus becomes “to play” instead of “to anticipate” or “to defend.” **An improvisatory practice can reveal and respond to the subtexts of governance in public spaces when we free ourselves from our anticipations.**

We create interventions that allow us to experience and play with a blurred identity as non-consumers. I rely on the nature of improvisation to “understand” and “create” knowledge via actions and sensorial perceptions. One of the expressions of “to understand” in Chinese is 體會 (ti hui).193 體 stands for “body, form, style, system.”194 會 stands for “can, to be possible, to be able to, will, to be likely to, to be sure to, to assemble, to meet, to gather, to see, union, group, association.”195 Before Chapter One, I include the myth of Chaos196 without explaining it. The myth has been recurring to me during the last two years. I attempt to go back to Chaos’s state. Chaos dies because of the organs he is given. While I recognise and dissect my experiences based on different sensory organs, these senses are also synaesthetic. I try to understand the world via my body without considering the experience to be universal or defined. The interventions and performances are a learning process that will not stop as long as I am breathing.

When writing, to conclude is to “make an end of an action.”197 All improvisations require a stop. What I would like to know is **how to act again from this particular stop.** From anticipation to play, the shifts of attitude and structure

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indicate how hard it is to fully “experience” without the mind judging and dominating.

**How do I proceed further with previous works that touch, provoke, and make noises in public spaces?** How do I experience more in public spaces to understand the body-in-situation? How do I experience in order to create a “public” space with more differences instead of a homogenised environment without public speeches and actions?

I intend to answer these questions via my solo *Lian-Gong 69: This is my (Practice 69)*. With *Practice 69*, I question **the limits of enacting public spaces while perceiving as ‘human beings’**.

**Practice 69: This is My Answer**

I was reviewing Young’s texts about lateral space at SLV before *Practice 69*. Quoting Erwin Straus and his observations that girls do not implement lateral space, Young describes lateral space as “one of the unique spatial dimensions generated by the human upright posture.” What I read in the description of lateral space is the potential to make contact/touch. To reach out or to go from side to side creates motions that would expand my space horizontally. Therefore, to improvise with a sense of lateral spatiality might increase contact with another being or an inorganic object. As Young describes a feminine body as immanent that did not positively reach out, to improvise with an aim to use the lateral space was an experiment to break the immanence of my body.

Young’s description increased my confusion about being “human.” Being upright is a powerful metaphor that may point to a human being who is healthy, young, and dignified. Being upright suggests the process of evolution and the gradual separation from other animals. However, it also possesses the risk of seeing human beings as superior to other animals. Elizabeth Grosz argues that it is vital to see

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198 In Madarin, 跃 (lian-gong) foremost refers to constant movement practice such as Tai-chi or Wu Kong. It stresses that the body requires constant training and working. Please see "Lian-Gong 69: This Is My Answer." 跃 69: This is My Answer, Youtube video, 26:17, posted by Chun-liang Liu, December 27, 2015, https://youtu.be/d0N6f-cW5KU.

199 Young, *On Female Body Experience*, 27.

200 Ibid.

201 Ibid., 34.


human beings as animals that are not superior to any other animals. Take language as an example: human vocalisation is “one form of language-becoming, and by no means the only path to language.”

For Grosz, various species speak in their individual ways that elaborate “a line of movement that brings sound, movement, resonance into being.” Grosz’s argument signifies the communicative quality of movements. **When one sees movement as language, the idea of public speech in public spaces shift from vocal, verbal communications to all possible movements.**

Seeing movement as language, I question how I use movement to communicate “with” public spaces in *Practice 69.* Most importantly, I also question how it is possible to become an “other” that is based on not just my gender or nationality. Grosz proposes “a fleeting humanity whose destiny is self-overcoming, a humanity that no longer knows or masters itself, a humanity doomed to undo itself, that does not regulate or order materiality but that becomes other in spite of itself, that returns to those animal forces that enable all of life to ceaselessly become.” To “become other” thus eliminates the illusion that human beings are superior to other organic forms.

*Practice 69* positions the idea of “other” in two dimensions, one as the female with a lived history who is feminine, gazed upon, desired, and therefore does not fulfil her full capacity as a human being, e.g., the lack of utilisation of her lateral space as an upright species. However, to sit, lie down, roll, be as active as possible, or be oriented towards the ground instead of the sky, becomes an attempt to break the norms of being normalised as human beings in an upright position. To reveal subtexts, it is important to perceive categorisation, dichotomy, and differentiation. Most importantly, it is also a game to play with differentiation.

**The Dead Space and Human as Animal**

*Practice 69* begins with movements with awareness of lateral space. With an intention to go from side to side, I occupy and move around the forecourt as if marking my territory. I intentionally improvise in an area that is meant for passing through (except for the space around the two Chessboards where people stand and

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205 Grosz used “elaborate” as the verb in animal speeches. The word choice signifies how “speech” was an animal action.
207 "Lian-Gong 69: This Is My Answer".
209 Similar attempts could be seen in my previous solos. Please see ”Huashan Surprise Attack -
play) that is similar to the “dead space” Sennett suggested. A dead space presupposes another location for the body to “stay” in Sennett’s historical review of how New York’s city planning affects the passive body. The benches located on the sides of various paths hint at passivity in favour of the “moving body” as Sennett describes. To stay on a path in a standing position would be considered more appropriate (or less maniacal).

The texture of the forecourt provides an understanding of my relationship to the ground. Another tactile element comes from the heat. The ground absorbs a large amount of heat that burns my skin upon contact. I vocally respond to the occasional contact with the ground on my bare skin. It feels slippery to dance on the ground with my old shoes. To spin and turn with my feet on the ground is easy when the friction between my shoes and the ground is slight. To spin and turn is also a method of negotiating the subtexts of lack of/fear of touching in public spaces so that I will not run into any passersby and thus create unwanted “touch.”

I dance a lot more erratically during the last part of Practice 69. To let go of my control, I create more risks physically. My perceptions are both continuous and fragmented for the erratic movements that make every stimulus fleeting. Ending my practice with the music, I recognise how I am dominated by loud sounds and music (human artefacts).

Resisting Dominating Sounds

Aurally, I tend to follow the rhythm of louder sounds. The music of the busker on the pavement is structured with individual songs and occasional breaks. I shift my rhythm and quality with the occasional absence of music. Other sounds are barely audible. I hesitate and resist the busking. But it also provides a ready rhythm. When I focus on the architectural details, I unintentionally dance to the music for my attention is on the visual impact of the architecture. The busker’s break becomes my chance to reposition myself aurally with “other sounds” that disappear temporarily.

The voices of other animals and inorganic forms such as the wind require my body to make an effort in order to attune to them. The synaesthesia of senses is

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210 Sennett, The Fall of Public Man, 12.  
211 Sennett, Flesh and Stone, 370-76.  
212 Ibid., 338.
especially important in perceiving stimuli that are subtle. The sound of the wind may be noticed firstly by its touch on my skin. To resist does not imply forcing myself to seek other sounds. On the contrary, when I open myself to be aware of my sensory experiences such as the touch of the wind, I hear the wind.

The aural experiences of busking, for a pedestrian or a “stayer”, are different. As a pedestrian, I am often drawn to buskers and making detours so that I can see who they are. However, I will not remain near a busker when the pavement is narrow. In my observation, a busker on a narrower path has no more then twenty seconds of people’s attention. To stop and listen to the busker means that one has to find a position that will not hinder the walking bodies. Recasting the busker as an animal in amorous pursuit, I see that loud volume creates attraction over a longer, audible distance. If earning money is the basis of survival for buskers, then the louder the music, the easier comes the money.

**Conclusion: The Answer is in the Future**

When I was packing my laptop after the practice, a young man asked me if I was doing Butoh. Despite this shared interest, we only exchanged a few words. This reveals how hard it is to initiate public communication. However, it also shows that to stay and move in a dead space has its impact. David Abram suggests that by enacting one’s perception, one “enter[s] into a sympathetic relation with the perceived.” Moreover, perception “is an attunement or synchronization between my own rhythms and the rhythms of the things themselves, their own tones and textures.” My research forms various relationships with SLV and Huashan via perceptions.

How can an improvisation change the status-quo of public spaces? In my research, the status-quo of public spaces is that sensorial experiences are oppressed to varying degrees. To improvise in public spaces allows one to break the inhibitions. When one is paying attention to other sensorial experiences, the perception towards public spaces change. The changing perceptions are the result of a practice-as-research methodology that is only possible through repeatedly improvising in the surroundings to discover the spatiality of our bodies and the public

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213 Darwin insists that language is derived from the “erotic and attractive nature of vocalization.” Grosz, *Becoming Undone*, 18.
215 Ibid.
spaces. The knowledge generated from the research is that the public spaces are gendered with various masculine and feminine roles, i.e., the masculine police and the security guards, and the feminine, hesitant body of the general public. I also discover that my femininity is intricate and living with the anticipation and expectation of the “civic body” in public spaces. Moreover, my feminine body of hesitation and fear also maps the power relations between national-state and the citizens.

Difference is vital to creating an authentic public space, according to Young. My research confirms that an improvisatory practice helps to create differences. When creating situations via improvisations, the practice-as research complicates the homogenised public spaces in Huashan and SLV. The collaborators become “the other” in the public space without being silenced. Thus, the status of “the other” became the source for empowerment.

The improvised, unauthorised practices forms an “ecological citizenship.” Sacks and Zumdick propose that such a citizen “listens, perceives, imagines, speaks and acts.” With my shifting focus and conceptualisation of “the public space” from a purely human constitution to an ecosystem, how actions may change environments or subjects is an ongoing inquiry. Improvisation is a valid method to form such citizenship, since it is an art of listening and responding. To form better and authentic public spaces requires constant participation and imagination for the future. My research reaffirms that an ecological awareness that situates human beings as animals would be the next step in creating authentic public spaces. When seeing humans as animals and paying more respect to other organic and inorganic subjects, a public space may contain more differences and diversities.

When it comes to evolution, what would emerge is not always linear or visibly apparent. It is possible that the place is “learning” with my actions as I learn from it. Wallace Heim states that the learning of a place “might be like quick, intuitive flashes or like repetitive trials until there is a random break in the pattern of habits.” His statement coincides with the continuous challenge and purpose to improvise, to break habit and to bring back intuition. To improvise is as much a process of learning as a process of moving.

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216 Young, Justice and the Politics of Difference, 240.
217 Sacks and Zumdick, Atlas of the Poetic Continent : Pathways to Ecological Citizenship, 98.


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Creative Works

The creative components of the research include nine video documentations (please switch on subtitles for *Huashan Surprise Attack*), two field notes, and one poem.

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Time: 1 October 2014  
Place: State Library of Victoria, Melbourne, Australia  
Videographer: Joel Cheung  
Url: [https://www.youtube.com/watch?v=vmQUFDAa6X4](https://www.youtube.com/watch?v=vmQUFDAa6X4) |
| 02. | Title: Rally for Hong Kong - To Move but not to Sit  
Time: 1 October 2014  
Place: State Library of Victoria, Melbourne, Australia  
Videographer: Shih-Wen Wang  
Url: [https://youtu.be/Hw_GzWf1DWI](https://youtu.be/Hw_GzWf1DWI) |

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Time: 15 January 2015  
Place: Huashan Creative Park, Taipei, Taiwan  
Videographer: Pei-pei  
Url: [https://www.youtube.com/watch?v=PINYgH8HguQ](https://www.youtube.com/watch?v=PINYgH8HguQ) |
| 04. | Title: Huashan Surprise Attack 17 January 2015  
Time: 17 January 2015  
Place: Huashan Creative Park, Taipei, Taiwan  
**Videographer:** Zhi-yu Jie  
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<th>Title: Field Note of A Blind-Walk</th>
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<tr>
<td></td>
<td>Time: 1, August 2015</td>
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<td>Place: Huashan Creative Art Park</td>
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Unauthorised Public Performance: End of April, Beginning of May

   Collaborative public performances as the group member of MoeChee with musician Clinton Green and other participating artists.

Documentation: two videos, one field note
|   | Title: End of April, Beginning of May - Day 1  
|   | Time: 3 May 2015  
|   | Place: State Library of Victoria, Melbourne, Australia  
|   | Videographer: Jenny Green  
|   | Url: [https://youtu.be/k-dWba-7Sk8](https://youtu.be/k-dWba-7Sk8) |
|   | Title: End of April, Beginning of May – Day 4  
|   | Time: 6 May 2015  
|   | Place: State Library of Victoria, Melbourne, Australia  
|   | Videographer: Jenny Green  
|   | Url: [https://youtu.be/zDJ9y1RuWdE](https://youtu.be/zDJ9y1RuWdE) |
|   | Title: End of April, Beginning of May, day 5 Report  
|   | Time: 8 May 2015  
|   | Place: State Library of Victoria, Melbourne, Australia  
|   | File name: 12-End of April, Beginning of May, day 5 Report  
|   | Daily Practice Documentation  
|   | Documentation: 1 Video |
|   | Title: 練功69 this is my answer (Practice 69 this is my answer)  
|   | Time: 27 December 2015  
|   | Place: State Library of Victoria, Melbourne, Australia  
|   | Videographer: Chun-liang Liu  
|   | Url: [https://youtu.be/d0N6f-cW5KU](https://youtu.be/d0N6f-cW5KU) |
|   | Reflection of my nationality  
|   | Form: Poem |
|   | Title: I wish I carry another passport  
|   | File name: 14-I wish I Carry Another Passport.docx |
7:52 am, I was home, in bed.

Clinton, Gabi and I met at 2:45am; shortly after that Jordan showed up on the pavement (he basically walked there I suppose), and then Mon showed up with her sleeping bag (no kidding). Joel was there with his camera, and Greg was the last.

When we started, I saw a guy hanging around a homeless woman in Melbourne Central. I was very alert suddenly; after watching for a bit I decided to run over there to check if he was harassing her. Once I got there I realised there were two women on the ground and the guy was holding an unlit cigarette, asking “What’s the problem?”

I ran really fast and was struck by the question because from the look of it they were only chatting. I said “Nothing, no problems.” The younger homeless girl said that “I could have one of those leg warmers.” And I said “Yeah, sure.”

I was really going to take off my shoes and give her the leg warmers and she said “No, no, you keep it, keep yourself warm.”

The memory was blurry now but I remembered the guy hinted that I should leave and I did. After I went back to the pavement on Swanston Street, Joel gave me a hug. He was probably the only one who had a slight idea about the reason for my sudden burst of running.

I found it hilarious that I chose not to cross the bars between the tram lines but I didn’t really walk on the crosswalk, either.

I remembered Gabi dancing on the floor quite seriously, and she rolled down on the stairs, each by each.
Clinton was the first one to start the journey of walking along the library. I was inclined to follow him but I also knew that Gabi was still dancing right in the middle of the pavement. At first I ran between Gabi and Clinton with the blanket flying in the wind, and then I knelted down and held out my hands; Gabi saw me, came over, and gave her hand to me. I gave her my lantern, bell, and the blanket, and went to the middle of the pavement for Gabi’s. We hesitated on who would go first for a mere second, and then she headed off.

That was the time when the water sprinklers started to work. Clinton was on the pavement at La Trobe Street, I was on the lawn, and Gabi was at the corner. We held up our lanterns to signal that we’ve seen each other.

We walked along the pavement on La Trobe Street. There were two security cameras and Clinton and I each held up our lanterns toward it. Gabi was in between the bars on a small platform.
A few taxis drove by; I turned my lantern toward them whenever they drove passed me.

At the intersection, I pushed the walking-light button and started to run on the crosswalk. Soon Clinton and Gabi started to run. And Gabi did several cartwheels on the road! Jordan was at the other side of the library at one point as well.

We turned and walked along Russel Street. Clinton was making sounds with an iron gate. I stood in the middle of the road, where there were car parks. There was a sign saying ‘car park only’ on one side.

There was nothing written on the other side.

Clinton sang several long notes. I responded a little bit.

Gabi tied her blanket on the pillar in the middle of the road.

Clinton walked on, I gave Gabi my blanket again and went back to untie her blanket.

Clinton and Gabi were at one of the window of State Library.

There were more drunk people who passed us.

A guy took my blanket when I held it in the air. He turned back to me and apologised.

“Sorry, I didn’t mean to take it.”

He put the blanket on my head and his friend said that I had to keep it like this.

“There’s a ghost on the street.”

I reached out with my right hand and he was slightly shocked. They kept on walking.

Gabi and Clinton were still beside the window.

I started to do a handstand with the support of the wall.

Later on, I think, the same guy and the same group walked passed me again on the same pavement, different direction. I walked next to him for a few meters, and he stopped and said to me,
“You look like a happy person. But you’re allowed to be angry.”

I waved at him when they crossed Lt. Lonsdale Street. He also looked back several times.

I could smell the alcohol in his breath.

I was really tired.

Greg was pretending he was a passer-by and asked me what I was doing.

I was holding back my nasal mucus.

I was really sick.

At one point Joel hugged me. And he wrapped me with the blanket. Then Joel wrapped me in the sleeping bag.

I was very weak.

It was a twisted feeling. If I could, I would just sleep there.

I couldn’t breathe properly.

After I got out of the cocoon, someone, probably Jordan, pushed down the front of my head. My nose and mouth were fully covered. It made breathing a lot easier, it also meant that I couldn’t see anymore.

I walked the whole way being blind on Lt. Lonsdale with everyone’s help. And I rode on a trolley for quite a while. After we came back to the flat ground, Clinton was trying to help me walk, especially with the stairs. I remembered being stubborn about not wanting any kind of help, and pushed him away.

I guided myself by kicking my left foot first so that I would know if there were stairs ahead of me.

Flat ground, base of the statue, the light on the ground permeating into my hat. Traffic, water sprinkler. Jordan lifted my hat.

The sky had turned white.
A security guard came by and asked us what we were going to do. I said that we were doing nothing, and we’ve finished. He was good about it and reminded us that there was no videography. We shook hands.

After that everyone went to Stalactites for coffee and some food. We were all tired. When I went back to Clinton’s car to get my bag, we realised he didn’t lock the door.

Joel and I took an express train from Flinders Street that went to Mooroolbark. We didn’t know that train would stop at Box Hill and it was a nice surprise. I slept on the train with my hat over my face, until Joel lifted my hat and woke me up.

Now, I was home, I showered, and I was in bed. The sky was cloudy, and I could hear the bird.

Everything felt very much like a vague memory. We started End of April on Sunday, but to be honest it felt like last year.

It was now 08:30.
I wish I Carry Another Passport, the One that gets me everywhere

I wish I were born in another country,  
With another passport.  
The kind that gets you everywhere,  
And the kind that people would not suspect you for  
Intention to work illegally,  
See you as a thief initially,  
Wondering if I am prostituting,  
Mistaking me as Chinese.

I wish that the ISO system would stop adding the colon of  
“Province of China” after “Taiwan.”

I wish that I did not bring my passport everywhere I go.  
No one would protect me if I got into trouble.

It’s just the risk,  
going to another country,  
Paying 100 times more of the tuition than a local student,  
Knowing that intellectually my IQ is no lower and probably higher,  
Well, compared to some, maybe.

It does not matter.

I carry my passport everywhere I go.  
For there is never home.

It is only possible  
To be a global citizen  
When your passport is  
Powerful.
Appendix 1: Huashan Surprise Attack

– Huashan Surprise Attack 15 January 2015

  Collaborators: Chole Lin, Chun-liang Liu, Jane-Jane Wei, Wanting, Vitti Hung
  Companion: Leur, Leslie
  Videographer: Peipei
  Photography: Ogawa Lyu

– Huashan Surprise Attack 17 January 2015

  Collaborators: Tin-yi Wu, Vitti Hung, Jane-Jane, Max, Chun-liang Liu
  Videographer: Zhi-yu Jie
  Editing: Chun-liang Liu

– Huashan Surprise Attack 25 January 2015

  Collaborators: Bill, Chole Lin, Chun-liang Liu, Jane-Jane Wei, Lulu,
  Michelle Chen
  Videographers: All Collaborators

– Huashan Surprise Attack 19 July 2015

  Collaborators: Chun-liang Liu, Lulu, Michelle Chen

– Huashan Surprise Attack 1 August 2015

  Collaborators: Hsieh, Feng-Chen (Pineapple), Lulu, Vitti Hung, Chun-liang Liu

– Huashan Surprise Attack 2 August 2015

  Collaborators: Ali Yu, Chun-liang Liu, Jane-Jane Wei, Vitti Hung

– Huashan Surprise Attack 14 August 2015

  Collaborator: Chun-liang Liu
  Videographer: Ali Yu
– Huashan Surprise Attack 17 August 2015

    Collaborators: Chun-liang Liu, Lulu, Yi-chun Chun, Yi-ling Lin, Vitti Hung

– Huashan Surprise Attack 22 August 2015

    Collaborators: Michelle Chen, Lulu, Chun-liang Liu
    Videographer: Chun-liang Liu, Michelle Chen
Appendix 2: Schedule and Collaborators of End of April, Beginning of May

- Sunday 3 May, 3pm
  Collaborators: MoeChee 默契 (Clinton Green+Chun-liang Liu)

- Monday 4 May, dawn
  Collaborators: MoeChee 默契 with Anonymous Artist

- Tuesday 5 May, 9am
  Collaborators: MoeChee 默契 (Clinton Green+Chun-liang Liu)

- Wednesday 6 May, 12pm
  Collaborators: MoeChee 默契 with Ren Walters

- Thursday 7 May, 3am (Friday morning)
  Collaborators: MoeChee 默契 with Gabriela Green

- Friday 8 May, 11pm
  Collaborators: MoeChee 默契 with Jennifer Callaway

- Saturday 9 May, 4pm-sunset
  Collaborators: MoeChee 默契 with Shani Mohini-Holmes, and picnic for guest artists and audience.
Appendix 3: Guiding Principles of MoeChee (默契)

– We are guided by the idea of默契(in sync).
– We perform every day for 7 consecutive days, at different times of the day/night
– We perform without permission
– We perform rain, hail or shine
– We seek interaction with audiences/passersby, but we do not force it.
– We embrace potential confrontations without provoking them.
– We improvise within pre-agreed structures, rules, and concepts.
Appendix 4: Methods for Stay and Move

■ Body-Mind Centering

I take the practice of Body-Mind Centering as a method to perceive. I am drawn to the directions regarding the relation between the body and the world, that my body does not necessarily have to reach the world intentionally. On the contrary, the world comes to my body. This practice also helps me better reflect upon Iris Marion Young’s discussion of the feminine body, as the world coming upon us in Young’s description may be a fearful event, but in Body-Mind Centering, it is another means of perception.

■ Mobius Kirhuho Movement

Kirhuho Movement is a mild exercise that requires concentration. It is repetitive in the shape of the movement yet infinite in terms of the scale, speed, rhythm, and idea of the movement. For anyone who can freely move their hands, the Kirhuho Movement is easy to do.\(^{219}\) The range of the movement is wide. In my practice, it was implemented as a tool for initial field observations and interactions. Later it became a duet practice for my performance group MoeChee and collaborative practice in H.S.A.

■ Breathing Exercises

The breathing exercises are applied with the following procedure:

\rightarrow Close the eyes and breathe,

Focus on imagining the air flowing through the body.

\rightarrow Repeat the exercise; imagine the air connecting the ground and the top of the head.

\rightarrow Open the eyes and repeat the breathing exercise.

The purpose of this method is to investigate the surroundings, first without the visual information, and gradually increasing the visual element. It is also regarded as a means to interact with others and the surroundings.

■ Trisha Bown Early Works

\(^{219}\) I was doing Kirhuho Movement on the bus before sitting down to write this passage.
I am sharing two practices from Trisha Brown Dance Company Early Works workshop, taught by Stuart Shugg in 2014. One is the *Roof Piece*, and the other is a practice to improvise based on the architecture. *Roof Piece* was used to explore Huashan, to understand my fellow dancers bodily, and to facilitate discussions. The structure was to stand at various locations where each dancer could only see one other dancer; the dancers copied the movement of whom they saw at the same time. Therefore, it required simple, slow movements and an understanding of communication. For the improvisation based on the architecture, it was an exercise to improvise with a wall. The movement came from what I was visually informed with the details on the wall.

- **Other Improvisatory Principles**
  
  Respond to the social situations, i.e., public protest.

  Respond and seek connection with other elements, such as the state of the weather, the movement of public transport, pedestrians, and other activities.

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220  Stuart Shugg shared an original recording or *Roof Piece* in 1971 during the workshop. It became one of the performances in the final presentation.
Appendix 5: A Walking Observation in Melbourne

The difference in the pace of pedestrians marks the first cultural difference between Melbourne and Taipei. As a Taipei girl, I often find myself to be the fastest walker on a Melbourne street. I walk with a downbeat that suggests more force into the ground. On the contrary, in Melbourne, there are more people walking with an upbeat as if they are not chased by time. However slow a pedestrian may seem, he/she does not stop walking on the street. In Melbourne, most pedestrians apologise before they are in each other’s way. There are two types of people who “stay” on the pavement in Melbourne, the consumer and the homeless. The pavement in Melbourne is mostly flat and spacious. What occupy the pavement are consumer-based objects and activities, e.g., newsagents and outdoor tables from a restaurant or a coffee shop. Most artifacts benefit the moving body that only pauses on the pavement for a very short while to, say, buy a cup of coffee. The consumers sit on the chairs and dine on the tables while the homeless population sits on the floor or benches.

When I live in the city, I mostly run into two homeless men; one sits on Elizabeth Street, the other sits near the Queen Victoria Market. When pedestrians throw their coins in the coffee cup or cap/beanie, it creates a small metallic sound (if there are other coins in it). The walking does not pause for the throwing. That clicking sound troubles me. To partially solve my guilt, whenever I give a homeless person money, I always kneel down and put the money down as gently as possible. Sometimes they offer me a handshake, mostly they send me their blessing. At times I worry that it may not be hygienic, but on the other hand, that handshake is often the first touch I ever receive in a day (and sometimes, the last). There is barely “touch” between pedestrians and their surroundings. If there is, it mostly occurs with the friction between foot and ground, and the touch of air to the skin, especially in the winter when the wind is biting. Sounds are everywhere with private conversation and music from the store. However, there is a silence between strangers.

Compared to a silent walker, a skateboarder creates more sound. The flat pavement encourages activities that require wheels. Skateboarders are not the only

\[221\] In Melbourne, people typically stay close to the wall on the pavement when they stay in one spot.
\[222\] In Taipei, human contact happens a lot more. Female elders in Taipei would often grab my arm without acknowledgement to ask for directions.
\[223\] The silence usually breaks with people interacting with children.
users who benefit from or take advantage of this architecture fact. The street cleaners in Melbourne on the pavement use vehicles to suck in the fallen leaves and litter on the floor. Both the cleaning vehicles and the skateboards create noises. However, the speed of the skateboards and the friction between the ground and the wheels make the sounds a lot more violent. It is as if the skateboarders live in an enclosed world. When I react to their movements, such as making a small, half turn towards their direction, I witness the surprised look of the skateboarders. A tacit exchange is made.

Compared to Taipei, Melbourne is spatially friendly. In Taipei, the pavement is mostly illegally privatised, e.g., the shops occupy them with trolleys. Scooters are often parked on the pavement. The pavements and verandas are uneven, in different heights from store to store. Some electronic wheelchair users would risk their lives riding on the road for its flatness. The architecture and urban design in Melbourne is disability-friendly but with limits. The chances of encountering a wheelchair user in Melbourne and in Taipei are roughly the same. It is possible that other public services such as the public transport are not friendly enough in Melbourne. No matter what, an abled body would move much more easily in Melbourne.

The skateboarders practice in public spaces with stairs and other installations with a flat surface and height difference. SLV is popular for skateboarding. The skateboarders I witness in SLV are all male.\textsuperscript{224} They project their presence with an unstoppable speed. They use the stairs often. The sculpture “Architectural Fragment” on the pavement of Swanston Street provides a tilted surface that requires more advanced skills. The pedestrians and the library users at the forecourt often give way to the skateboarders. Another species that people give way to are the birds, especially seagulls forming a group. The birds, not being confined by gravity, often excrete when they start to fly. While the forecourt seems tranquil, the smell in the summer at times would drive me away. The excretion is an unwanted gift. If I receive such gift, the best solution is to use the soap and hand dryer of the toilet in SLV. It is another example for improvisation in a public setting. The excretion of the birds is a humble reminder that human beings co-exist with other beings.

Comparing the motility between men and women in Melbourne, men seem to see themselves as the legitimate users much more than women, in that they project their voices and occupy the space a lot more confidently than women on the street.

\textsuperscript{224} I have seen a few girls practicing skateboarding at parks or carrying their boards at the train station. But comparatively, it is still a male-dominated sport.
regardless of their age and class. While career women walk with an uprightness that broadens the spatiality of the body, they also walk with a smaller stride if the clothing poses restrictions. Athletic women, on the contrary, seem to be as active as men in Melbourne. Compared to my experience in Taipei, there are more women doing yoga, jogging, and boxing in the public. My first cultural shock was that women were unaware of the shape of their pubic bone and labia majora showing with their tight sportswear. My cultural shock indicates how aware I am of being gazed at or potentially harassed if I expose my body too much in my own culture. However, there is still a difference between men and women regarding nudity. In Melbourne, I often see men topless on the lawn. But I have not seen any woman doing it.

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225 My impression of pavements in Melbourne often occurs with male activities and rhythms, such as the upbeat of their walk, the masculine form of construction workers with their wider gait. At times, I would hear the construction workers joking at each other with whistling.
Appendix 6: To Glance On the Way to School

Walking destination: Victorian College of the Arts

Frequency: two to four times a week
Distance: 2.5 km
Average time on Google map: 33 minutes

Two major paths (if walking along Elizabeth Street)

Path No. 1:
From the underground passage, walk towards the bridge; pass the bridge, turn left, walk along Yarra river and walk up the stairs/go into Southgate shopping mall. Take the escalator to level 2, turn left, walk to the Arts Centre and turn right again; go all the way past NGV (the trees are mostly hurt by nails for the lights), listen to the fountain, stand at the intersection, and wait for the tram to pass.

Path No. 2:
Turn left, walk along the pavement at Flinders Station (will see one or two stolen bikes), and turn right on St. Kilda Road. Walk along the bridge, go all the way past NGV (the trees are mostly hurt by nails for the lights), listen to the fountain, stand at the intersection and wait for the tram to pass.

Mission accomplished.

Things I notice the most

Underground passage:
Dirty wall, vibration above heads when the train comes, buskers either with instrument or chalk, mostly guitar players.

Homeless population:
At least one homeless person after the underground passage, mostly sitting at the end of the bridge, back to the wall. None near NGV, a lot at Elizabeth Street.
Recognizable faces: one has a regular spot about 200 meters from my place (only has a black hat, doesn't speak to people, red rims around the eyes, smoking occasionally).

Buskers near NGV:
Mostly musicians, one frequently on the bridge at St. Kilda Road (need to check the name), with his balaphone.
People don't stop on the bridge for the players.
Buskers on Bourke Street:
Mostly musicians, a few performers with static postures.
The distance between the audience and the performers.

**Nature**

Animals:
Always see seagulls washing their heads in the fountain in front of NGV, repetitively. Once counted the sequel having its head in the water and out for more than 40 times.

Trees:
More along the river, still a few on Elizabeth Street on both sides.
Very uncomfortable about the trees in front of NGV for most of them are wired to lights with nails on it.

**People (as part of nature in an opposite manner)**

White-collars and blue-collars
The most distinctive difference for me: the fluorescent vest
White-collars: difference in gender (shoes, path, gestures, back, suit jacket and pants)
Bike riders (Yarra River especially)
Skateboarders (haven't met a girl yet, mostly on Elizabeth St.)
Tourist (weather influenced, family influenced)
The deciding factor for working population: physical time
Don't see much difference in food consumption (coffee, breakfast).
Do see difference in pace (and their interactions with their cellphones).

**Alternative path in winter**

The path between shopping malls at level 1 or 2 from Melbourne Central to Myers or David Jones.