

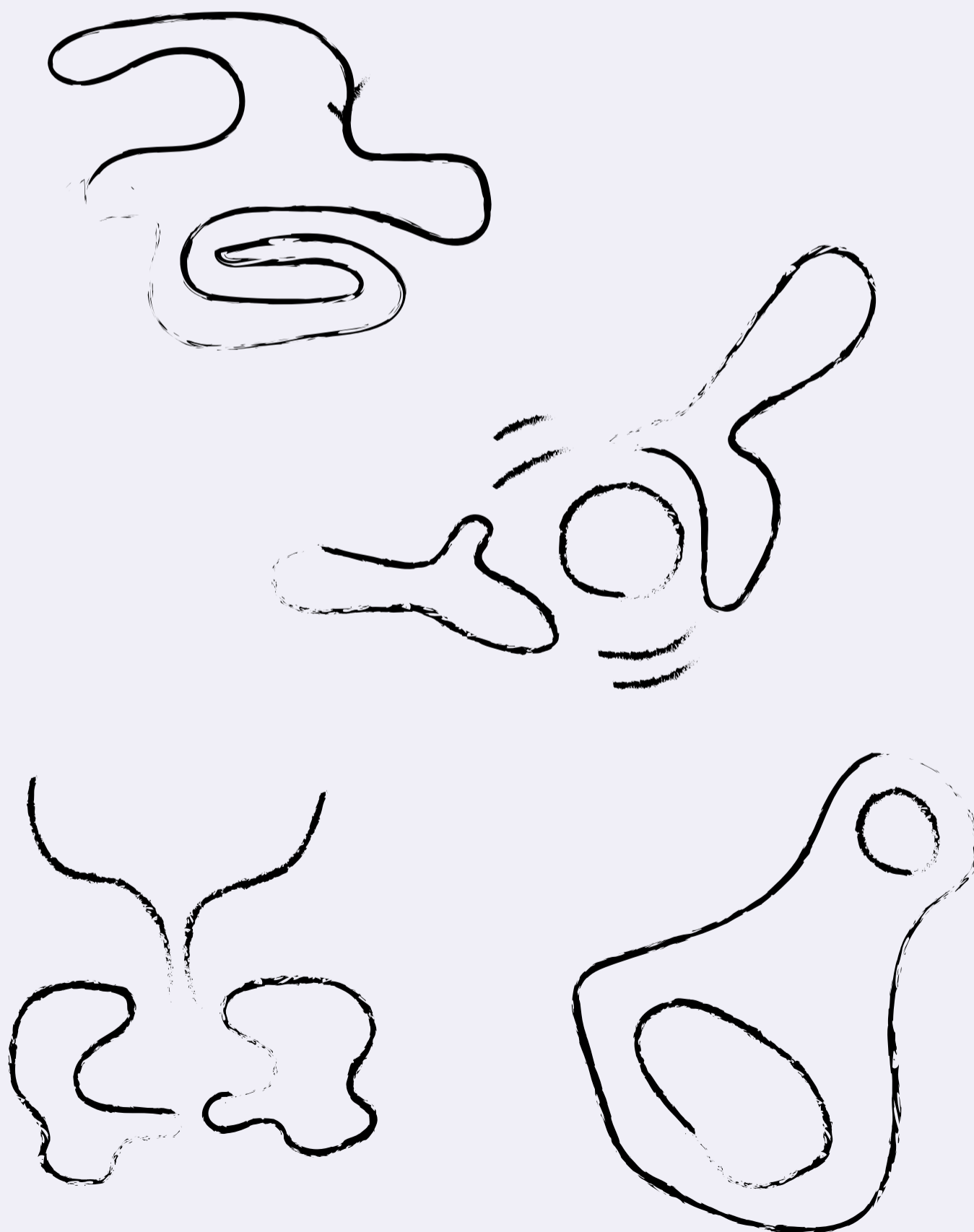
Body as a Portal

Inhalation – fill your lung with sufficient oxygen,
take your time,
and in exhalation – let it go.

Imagine you have a small bouncy ball in your hands,
try to carry it gently to the sides,
and shake your wrist, elbow, and shoulder
as if it's oscillating in your palms.

Make a triangle with your thumbs widely stretched out,
breath in and out while you are drawing an imaginative funnel of *chi* (气 or 氣, energy)
in front of your chest.

Step forward your left foot, make a fist on your right hand – jammed with chi,
as if you are holding on an arrow,
and transmit the chi to your left hand through an invisible elastic band.



These are a few citational analogy from the weekly *Chi Kung* movement workshop (convened by Jellichje Reijnders) at de appel. I learned them by osmosis. This site of breathing and poetic observation was amplified as a group of us started to warm up the blue aula, submerged in body x-ray moving images by Kate Cooper, on one Wednesday evening.

Investigating my comfort zone of respiration in aids with a visual journey of dissecting the sweating and metabolising body, stimulated such a sensorial and interactive experience. A constant movement to erase toxic habits of using misfit muscles and forces had slowly led me to revise the process of breathing and realign the channel of energy. Synchronicity of our movements and sounds from Kate Cooper's multi-channel video, from time to time. Asynchronicity in my moves and moves of a person next to me, on occasion. We were reading our own bodies through obtaining internal and external, visible and imaginary sights and senses.

Unloading the burdens and relieving the strains, you gradually alienate your own body from your consciousness. A continual exercise of opening up the hollow drains to leak out toxicity and vacuum in new composable substances. Especially now that I'm suffering from chronic back and shoulder pain, I perceive these breathing and moving practices as strenuous rehabilitation rather than a tranquil meditation. Such perspective resonates with 'stimming' action articulated through Kate Cooper's work – which is a counter action taken by our body in response to uncomfortable conditions and an unpleasant environment. Demonstrating movements with being surrounded by resilient movements of digital bodies on the screens, plunged my senses into a deeper abyss. As I let myself flow in these repetitive practices, I was hoping to stay longer, refusing to make my way back to the daily norm of physical conditions, and willing to remain in the space of encapsulated parameters. Indeed in that moment, my body was morphed as a portal to escape from the skin and shell. It became a temporal tool to cope with physical misalignment and imbalance of the real world.

Note;

This piece is written as a witness report for episode 4: Kate Cooper – *Sanctuary Sites* in an exhibition entitled *super feelings*. Trails of myself as the audience and an observer, bathing in a fluid way of stories that have been told, lie in this report.

일러두기

이 글은 드 아펠의 푸른 강당에서 이루어진 전시 «super feelings»의 네 번째 에피소드 'Kate Cooper – Sanctuary Sites'에 대한 목격자 진술서의 일환으로 작성되었음을 밝힌다.

Miji Lee

As a visual thinker and a researcher, she reads, writes, and observes with her interest in translated languages, unfamiliar relationships, and entangled contexts. Her focus is on the reciprocity in art and dialogues generated by the transferring and crossing between different stratum.

이미지

시각적으로 사고하는 기획자. 낯선 관계와 뒤얽힌 맥락, 번역된 언어에 관심을 가지며 읽고 쓰고 관찰한다. 서로 다른 지층의 이동과 횡단(trans/cross)으로 인해 생성되는 대화와 예술에서의 호혜성에 주목하고 있다.