

M-AAA INNOVATION 2017  
VIOLENT/BREAK: VOL II

**Artist Statement** (125 words):

My performances build on the rich and layered history of my body stemming from my archive of research and physical training with the intent of manifesting a critical and informal legacy through practice, production, and documentation. My research and movement projects explore the connectivity between culture, sociopolitical behaviors, and aesthetic processes. The works are devised in a spectrum of intersectionality, non-hierarchical movement and performance exploration, and centralize African trajectories. Each project has multiple iterations, in a range of different media, grouped according to themes. Determinations of process materials are intricately tied to the subject matter. the solo mixtape series Violent/Break subject and material is tied to movement practice of tai chi martial arts, and krump street dance.

**Project Title:**

Violent/Break: Vol II, a solo mixtape series

**Project Primary Discipline**

Multidisciplinary

**Project Start and End Dates**

9.3.2017 - 10.30.2017

**Project Description** (limit 1,000 words)

The solo mixtape series Violent/Break: Vol II is an interdisciplinary solo performance about positioning of violence across gender, language, race and cultural processes through movement, music, and interactive media. It features collaborations of composer/musician Kerwin Young and new media designer/performance artist Cat Mahari. Vol II begins September 2, 2017 with an artist exchange residency in Chenjiagou, China, followed by a process and performance residency at 31st&Brklyn. Beginning September 2nd 2017, I will participate in an artist exchange residency in Chenjiagou, China, at the ancestral village of the Chen tai chi chuan martial arts family. Following this is a public engagement and performance residency with 31st&Brklyn for the solo mixtape series Violent/Break: Vol II. 31st&Brklyn is a community resource developed for artists of color, and their unique and varied performance art practices. 31st&Brklyn is a new contemporary performance art platform in Kansas City, which reaches out and connects with artists of color, to provide impactful residency, development, and reasonably cost production opportunities.

Public engagement for Violent/Break: Vol II includes two public workshops on its main movement practices, a post-show key collaborator Q & A, a pre-show presentation by

Cat Mahari on her international and local residency experiences, and a four show production October 26th-30th 2017. This project explores violence as a relational process that can contain spiritual, martial, and transcendental points of revelation. My lived experiences, of being educated in the black body as violent, creates dissonance with my lived experiences of my body as site on which is enacted a wide range of violence - across points of gender, sexuality, cultural capital, and movement practice. Yet, there is a third understanding, that awareness of violence and violence as ideation, is no more a settled matter than anything else in this world. This project centralizes African descendant cultural technology of KRUMP, a form of street dance, with energetic, powerful, and controlled movements. KRUMP development included recognition of the arts transcendent capabilities, and so was for time known for its acronym: Kingdom Radically Uplifted Praise, developed by the Black artist Tight Eyez and Mijo. I am a member of GOOL, a Kansas City-based KRUMP family, whose head is highly respected multidisciplinary artist, Quintin Hammons. And I study Chen tai chi chuan under the guidance of 12th-In-Room Disciple Chen Huixian in Kansas City, MO. Within KRUMP the interaction of power and praise process a yin-yang understanding of the interplay of violence and transcendence through movement and performance. Chen-style tai chi chuan, a martial art practice, renown for its gentleness and development of inner well being has a historiography that includes its translated name as Ultimate Supreme Pugilism. Both KRUMP and Chen tai chi chuan forms bear resemblance in their wide legged stance, arm control, and power, as well as inner path focus on change and transcendence, while flowing through and carving space. While researching historical origins of tai chi chuan, the story of Bodhi Dharma, took on politicized, mythic, and personal resonance. The story posits Bodhi Dharma as a south Indian Buddhist monk, who is credited with founding martial arts at the Shaolin Temple in China. In contemporary times dark south Indian people, are categorically and systematically oppressed. At one time, this led to the formation of a chapter of the Black Panther Party in India. Just like an audio mixtape Violent/Break: Vol II physical, social, and political materials are worked for Afrofuturist inspired activation for performance as a site for creating and deconstructing cultural and cross-technological influence. This solo performance serves as an emancipatory mode of mobilization of self-awareness for sharing new information. It is an inter-disciplinary project exploring violence across cultures, traditions, and historical times in a contemporary relational process. A focus on intersecting cultural framing, including the dynamic inter-relationship of KRUMP and Chen tai chi, or contemporary Black America and contemporary China, is conceived in collaboration with accomplished and acclaimed composer, educator, and musician Kerwin Young. Kerwin Young received a degree in composition, under Dr. Chen Yi, at the Conservatory of Music and Dance in Kansas City, MO. His oeuvre blends Chinese and Western traditions, pushing cultural and musical boundaries. His contribution in sound design, artist conversation, and cultural awareness is a key interdisciplinary component of Violent/Break: Vol II. October 2nd - 21st, Kerwin Young is committed, pending full funding by June 2017, to sonic composition for this iteration of the solo mixtape series. Violent/Break explores how violence as subject, object and relation is recognized and dealt via archival body memory and meditations on the experiences of my life. Kerwin

Young's contribution and collaboration, undergirds and supports Violent/Break: Vol II's signification and strength. Cat Mahari is responsible for scenography and the scenographic design centers on an interactive and immersive environment. Interactive media applications in the project are reflective stimulus that provides traces of familiarity through their ability to further define, direct and shape movement performances. In addition this design serves as an investigatory stimulus between performer and audience. Violent/Break: Vol II look at repetition and change through cultural connection and differences in lived experiences of gender, race, life. It does this through an African Diaspora lived experiences and critical reflections of one Black woman, whilst crossing and remixing paths of intersection.

**Major Project Activities** (limit 1,000 words) Be as specific as possible about the activities that will take place between the start and end dates noted in #14. Include information about educational components or outreach activities and the premiere feature presentation. Do not describe unrelated programming.

Beginning September 2nd 2017, I will attend an artist exchange residency in Chenjiagou, China, at the ancestral village of the Chen martial arts family. There I will participate in a 4-week exchange and practice of GOOL-style KRUMP dance (US-based street dance), and Chen style t'ai chi chuan. I will be directly exchanging learning with practitioner Tian Gan, a student of master Chen Huixian. Chen Huixian is an Overland Park, Missouri-based tai chi chuan practitioner and lifelong learner, born and raised in China and Chen tai chi chuan. This international residency is funded via a Lighton International Artist Exchange Program grant. A process and performance residency at 31st&Brklyn is set to commence October 2nd, 2017. Between the dates of Oct 2nd and Oct 21<sup>st</sup> there is a collaborative engagement with Violent/Break: Vol II composer/musician Kerwin Young. October 24th 2017 a free public KRUMP workshop led by Quintin Hammons at 5pm will also be held. Both cultural movement technologies workshops will be held at 31st&Brklyn in Kansas City, MO. This inclusion of teachers is a way of paying respects to the guides that have shaped my path, and is an honored aspect of some traditional approaches to martial arts. An October 25th dated pre-show talk: Meditations and Prayers in Tracing Black and Performance will focus in overview of my international and local residency experiences. In this pre-show talk I share information on application processes as well as ruminations of the applied practices of my experience on future development. the solo mixtape series Violent/Break: Vol II, preview performance excerpt is held in conjunction with the pre-show talk, and is a free open to the public event from 6pm-7pm. Oct 27th - 30th 2017, Violent/Break: Vol II is in performance production at 31st&Brklyn, for a total of five performances. It goes into full rehearsal Oct 24th - October 26th 2017, with a final performance and technical rehearsal on the 26th. Performance dates and times are October 27th 9pm, October 28th 9pm and 11pm, October 29th 7pm, and October 30th 7pm. A post-show Q&A featuring Cat Mahari is scheduled for the October 29th 7pm performance. the solo mixtape series

Violent/Break: Vol II world premiere in Kansas City, Missouri at 31st&Brklyn closes October 30th, 2017.

**Selection of Key Individuals** (125 word limit) Briefly describes the process and criteria for the selection of key individuals that will be involved in this project. Where relevant, describe their involvement in the development of the project to date.

Violent/Break: Vol II is an attempt at transcultural meaning and Afrofuturist communication. As such, what is key the selection process of the key collaborators is their understanding, experience, skills, and passion for creating dynamic performance art. In addition, its specificity on socio-political and contemporary art traditions firmly requires that its collaborators commit to cross-cultural practice. Both key individuals have art practices that have some grounding in this social and professional dynamic.

Kerwin Young is an amazing composer, and accomplished musician. Kerwin Young is known for developing and presenting art projects are known for blending Chinese and Western traditions, transcending cultural and musical boundaries. His collaborative engagements with this work of contemporary interdisciplinary performance will further his exemplary work in transcendence and tradition.

**Bios of Key Individuals:** (Upload document) Include brief, current biographies of the key individuals. Be sure to note whether each is proposed or committed to the project. You may include up to ten (125 word limit for each bio).

**Selection of Organizational Partners** (250 word limit) An organizational partner is an outside entity that will provide resources (other than money) to support the project. Funders are not excluded from being partners, but they must also provide human resources or information capital, or actively participate in some other way. Where relevant describe their involvement in the development of the project to date.

**Description of Organizational Partners** (Upload document, if applicable) Include brief, current descriptions of the key organizational partners. Be sure to note whether each is proposed or committed to the project. You may include up to ten. (125-word limit for the description of each organizational partner.)

Lighton International Artist Exchange Program  
31st&Brklyn

**Total Project Budget**

\$12,000.00

**Grant Amount Requested** (\$15,000 maximum)

\$6,000.00

