Un-Splitting: Developmental Processes and Methods

Young In Hong

The starting point for **Un-Splitting** was a need to respond to global extreme social inequality and division now and historically and an impulse to explore an entirely different way of communicating. Human modes of communication seemingly in deadlock, Young In Hong turned her attention to animals, and started to develop a performance that explored the human - animal boundaries, in order to contest the oppressive hierarchies that have long subjugated women engaged in domestic labour as well as in the Textile industry.

Having researched and collected archival photographs of low waged female workers between the 1950s and 1980s from Seoul Museum of History, Young In then filmed, recorded and studied the behaviour patterns of birds and animals at the zoo and local farms in Bristol, with a particular focus on communication between birds and animals of the same species. The body poses of the women in the photographs were drawn together with movements of the animals and in collaboration with choreographer Stephanie Scheulbeck, Young In began to develop the ideas for Un-Splitting.

Themed workshops were conducted with students at Bath Spa University, as well as with the public through an ‘I Am Making Art’ workshop at Spike Island under the theme of **Un-Splitting** which further developed movements and props for the performance. As well as further research into feminist texts on the use of female labour both domestic and industrial, Young In collected the testimonies of the workers themselves which highlighted the derogatory terms used by their employers, and which in turn informed the script for the performance.

Once the movements, props and script had been developed, an online open call via was made for participants. Just 2 months before the performance 15 participants were recruited - a mixed group from diverse backgrounds with no particular expertise, only an interest in participation in the project. All participants had to learn the movements before they took part in the performance via a You Tube tutorial. This mechanism utilised the logistics of the flashmob in order to encourage the project’s autonomous manifestation and to minimize the artist’s authority in the work.

**Un-Splitting** was performed by Flashmob on 4 occasions at different locations and in close proximity to the audience during **Sadang B** at the Museum of Modern and Contemporary Art in Seoul, Korea, which was part of the Korea Art Prize 2019.