

24.6 PechaKucha Presentation IV Abstract

Sensory warm up for participants with mixed disabilities

By Cheng wai Kwan, Scarlett

Dance classes usually start with a set of warm up exercise to prepare the body to dance. However, participants of mixed disabilities may not be able to follow regular warm up routines. This presentation would share warm up exercise which participants with various body conditions could also be benefited. It is designed with modification on sensory stimulation with reference to Plastique of 'Acrobat of the Heart' developed by Stephen Wangh. The warm up exercise is about attention to physical sensation on various part of the body. Sensory stimulus are applied especially for participants with severe body limitation.

The author Scarlett Cheng is a Certified DanceAbility Master Teacher and registered social worker. She is experienced in teaching participants from toddler to elder with mixed abilities such as visually/hearing impairment, physically/mentally disability, autism features and chronic diseases.

CO-staying Cave

By Ke Yu Fang

It is a project from the work, Wade In Time in 2021. This work is from a stay-at-home experience in Taiwan. It describes sense of body moving in a limited space until precautions were lifted and the city opened up. Besides, the creator used second-hand shoes and clothes as the main sensory object to express the feelings about declutter and relocate.

Then CO-staying Cave is an immersive experience idea. It builds up by choreographer, costume designer, video and visual artists at a public place, which provides participants a comforting cave.

A study on the interrelationship between rhythm and movement based on Dalcroze Theory in a multi-disciplinary work

By Irene Lo Hiu Yan

This research project studies the interrelationship between rhythm and movement grounded on the Dalcroze method. It is focused on how the expressiveness of the performers as applied within in a multi-disciplinary project is impacted. It is built upon earlier research that examined the relationship between music and dance, and movement effort from Laban Theory. This Case Study on a multi-disciplinary project, Report i & ii performed on 28 to 30 October 2021 in the New Vision Arts Festival 2021 where I adopted the role of a choreographer's assistant. The research method

also included four interviews with four performers - the musician, the actor, the parkour, and the dancer. I aim to obtain a deeper understanding of the central principles of the Dalcroze method and contextualise the interrelationship between rhythm and movement, critically evaluate new information, concepts to enhance teaching methods and enrich my knowledge as a rehearsal director.

Looking for the Meaning of the choreographic work, "Under the Light"

By 曾文譽

The paper is to search into the relationship between the creative process and how it impacts the dance work entitled, "Under the Light", a 45-minute choreography that is required to fulfill my MFA degree.

I have collected the recorded materials through the creative process including the movement selections and the self-evaluation process before and after each rehearsal. The concepts from Laban Movement Analysis specifically the Nine Movement Principals is applied as a tool to assist me in seeing the work in micro and macro views. What fascinating me is the essence of the connection between my thought and the movement that brought out the meaning connected with the idea; and how I can find the meaning throughout the rehearsal process. Through analyzing, I hope to share and to improve my choreography in the future.

Catfish Effect

By Zhu Xinyun Juliana

The catfish effect is a Chinese proverb that stemmed from the Chinese fishery practice in which people put a catfish in a sardine shipment to stir up the ecology and increase the survival rate of the sardines. The catfish effect is closely related to social issues such as ethnic divisions, competitive relationships, and identity belongings because it describes a common rule in modern society: the emergence of an outsider will cause fluctuations in an established habitat in a given environment. On the one hand, we are catfish which disrupt others' status and stimulate their competitive desires. On the other hand, we are sardines which root ourselves in the fish tanks of social tags such as ethnicity, class, and employment. This identity overlap indicates the core of our social relations and is full of dramatic tensions.

Commissioned by the Shanghai International Dance Center, I reconstruct the catfish effect with an illusory dance theatre that combines online creation, architectural installation, live performance, and Swiss composition. Through dance, I create a mysterious seaside restaurant to explore the diverse facets of the catfish effect among people. The Catfish Effect is an experiment where I make a play-within-a-play

following the style of The Truman Show. The rehearsals are parts of my experiment and are fully documented as materials of the work, deconstructed, reorganized, and finally presented on stage. Body movement is an irreplaceable artistic language in the dance proper and the subject of my academic research. In this piece, I study the elemental development of movements quality from the following two perspectives: 1. Breathing method with a sense of hypoxia; 2. The unconsciousness of the brain in the extreme transformation of postures.

In the pandemic and the consequent "new normal", I use Catfish Effect to suggest that, whether we live alone or together, fate does not always turn out the way we envisioned. I choose a joyful, humorous, and absurd way of narrative and performance to portray both the physical and social quarantines in which we live, and I propose that confrontations and compromises are one way in which we transcend the limitations of life. Despite the fact that the pandemic has confined our physical movements, it is an opportunity for reflection and self-development. While life may not always take the course we expect, we can still meet its challenge with optimism and hope.

感「性」之身：性舞交觸的田野與實踐 A Sensual/Sexual Body: The Field and

Practice of Sex/Dance in Contact

By Jiang Feng

This research starts from the question of "what is sex," through field research, (self-) ethnography, and Practice-as-Research (PaR) of contact improvisation and the

researcher's somatic practice "性與愛 Sex and Love," and moves on to the

intersection of sex/dance in the body, constructing a new state of being within bodily epistemology. Starting from the androcentric epistemology of (heterosexual) men behind the "forms" of the body, through PaR, the research foregrounds the feminist epistemology to reconstruct sex/dance through each other. Using opacity and intertextuality to explore how the two are intertwined, this paper aims to deconstruct the universal discourse of both and to bridge the gap between theory and practice from the perspective of cross-disciplinary dance/body research and bodily writing. Finally, it is to find a new understanding and existential status that bodily and somatic practice can provide through the sex/dance lens.