

22.6 PechaKucha Presentation I Abstract

Sustaining self with community

By Srabasti Ghosh

The presentation is going to focus on the ways in which an individual and a community can find possibilities of sustaining wellness and creativity under "new normal". It will take the instance of 19 dancers who met at Cox's Bazar for WDA choreolab, kept meeting online and holding each other during the pandemic. As a result, the trans-continental collaboration through the virtual medium has created a new performance. At this stage, as they worked as a group, the process also helped them to connect with own self. In the process of negotiating with changing scenarios and focusing on well-being, self-touch has taken one of the major roles to nurture self and generate self-care processes during the pandemic, when deterioration of mental health has become one of the major concerns. Self-touch starts with the concept of connecting with the self which leads to self-care and also self-empathy.

Overlab - An initial dialogue for Traditional Cantonese Opera and Contemporary Arts

By Iris Lau and Cyrus Hui

The research that was conducted by Cyrus Hui, artistic director of local contemporary dance group, Siu Lung Fung Dance Theater, examines the potential collaboration between two performing arts forms, Tradition Cantonese Opera and Contemporary Dance in the 21 century. The aim of this research is to provide an open space for dialogues through collaboration between artists and document their changes after near a year rehearsals.

This Pecha Kucha addresses that the balance between freedom and restrictions in these two distinguishing art forms, and how it results in a presentation that the identity of artists, freedom of the performing bodies and the core of performing arts was. We would exhibit the struggles of both traditional and contemporary arts practitioner through the essential of these two art forms. The presentation would navigate the next stage of our research in order to explore a better merge style for tradition and contemporary performing style.

《以身為名》美術館版本 “Identity Series - gallery”

By Dominique Feng-His Yen and Koala Yip

以身為名 Identity–In the Name of the Body

"Identity–In the Name of the Body" is an eight-hour long performance per day at the Tainan Art Museum, which is virtually different from ordinary dance performances. By infusing dance and media installation, this work asked the gallery viewers to contemplate on their own undiscovered approaches. There were times that the dancers imprinted their “presence” with sculptural poses and frozen gazes, expressed different levels of spiritual rendering over time. There were also moments that dancers took charge the space and narrated the thoughts of identity enquiries with their nude bodies covered with ink patterns on their bare skin.

The 2-channel video installation created constant visual conversation with dancers and viewers’ bodies. One large scale video projection shows human events across the world about identity crisis and human sufferings. Another projection panel rolled out the full text of Universal Declaration of Human Rights.

Fostering Wellness Among Dancers Amidst the Pandemic Featuring: HKAPA's Fit to Train Program

By Jan Mikaela Villanueva

The official website of Johns Hopkins Medicine (Deu, R., Greene, A., Lasner, A., n.d.) states that overuse injuries occurring around the hip, foot and ankle, knee, and lower back are most prevalent amongst dancers. Dance is a physically demanding activity, yet many dancers often have inadequate resting periods for the body to recover from rigorous training. The Fit-to Train program of the Hong Kong Academy for Performing Arts' School of Dance is designed to temporarily replace regular dance training for injured students and assist them to return stronger and fully recovered. Fit-to-train incorporates a mixture of Pilates, strength and conditioning, and dance-specific programs that support injury recovery. The program was launched in 2019 and cannot arrive at conclusions regarding its long-term effectiveness. However, this presentation will focus on how it continued to be implemented and provide valuable support to dancers during the periods of lock down and the pandemic.

創造性舞蹈在精神疾患支持團體的應用

By 黃香菱

This article aims at applying the elements of Creative Dance to support my teaching of a group of people with mental illness and hopes to explore the benefit of Creative Dance to increase their mobility. As the medical evidence showed that the causes of mental illness are interwoven with physical and psychological factors. The traditional method of rehabilitation is to use medication and group activities to relieve the symptoms. I would like to apply Creative Dance to form my group activities. Creative dance integrates body movements, feelings, and cognition through conscious and structured guidance, and the learner-centered concept allows learners to enhance their sense of self-efficacy in activities. Through the cycle of planning, teaching, observing, and reflecting, I hope to gain a better understanding of methods of integrating Creative Dance into my group activities. I hope that the integration of Creative Dance will shape my future teaching.

Supporting Student wellbeing

By Baptiste Bourgougnon and Elsa Urmston

This presentation will introduce the research and findings conducted by London Contemporary Dance School around student wellbeing and motivation. Our Student Wellbeing questionnaire revealed that the students tend to be at their lowest level of motivation during the first two weeks of January.

During the design process of our programme we took these findings into consideration and decided to plan these two weeks differently. They now consist of enrichment projects that are not assessed. For the first time this year, the first-year students worked with the Artist Collective “The Yonis” exploring and playing with creative tasks. They also worked with a singer who introduced them to the joy and pleasure of singing. The sessions were all centred around self preservation and self care.

The presentation will include reflections from students and staff following from the first year of implementation of this idea and explore the way forward for this research.