Proposal: Choreography
Name: Cathleen Atkinson
Number of Dancers: 5-7, plus 1-2 understudies
Semester of Presentation: Fall, 2016
Title ideas: (working title) Bound Elasticity

I. The Seed: Project Inspiration/Intention
- Inspired by feelings of being stuck and E.E. McCollum’s Cocoon Series, I wish to investigate movement intricacy through restriction, by utilizing the image of being trapped inside an invisible box. In seeing how small I can confine the space around the dancer, I hope to create an air of suffocation for both performer and audience. This asphyxiation is not indefinite as the dancer comes to realize the malleability of their boundaries. By discovering the ability to press, stretch and mold the walls surrounding them, the individual finds the potential for space, capacity for expansion, and availability for connection with others.
II. The Roots: Research Process – Investigate Your Inspiration


- This exhibit is explicitly about the idea of invisible boundaries set around the individual by both society and self. The emotion evoked by the figure caught inside the glass boxes shows exactly how I want my dancers to feel and project within my project. The figure is shrinking back into the corners of the space, holding themselves in fetal position, and reaching up, almost pleading to be released. This physicality is what I want to explore during the first half of the piece in dealing with constriction.


- I am specifically interested in the photographs of dancers encased in fabric, how they stretch, shape, and pull it to create tension and space. Similarly to the *Cocoon Series* (see below), I like how we can see the suffocation created by being so tightly wrapped in the fabric. This is the same feeling I wish to convey in my work, the pushing, the stretching, and the grabbing that is showcased from the individual in the fabrics.


- I like how Heltne finds interesting ways to wrap the human form in cloth. These images, again, help to further how I see the trapped individual within space and how I will represent that on the stage. It is unsettling seeing these humans encased in fabric and not being able to see their faces. You can’t tell how they are feeling other than by body language. Many are standing upright but with no movement at all and sometimes that is more powerful than the pressing. It feels like a compliance and acceptance of the fact that one cannot move. I want to work with the idea of acceptance in some aspects of my work, the giving up of making space and compliance with the boundaries holding us.


- Although this piece discusses the idea of grief trapping the individual, its image is that of being trapped both metaphorically and choreographically. The use of the fabric surrounding the dancer shows the ability to create movement even with extreme restriction, which is what I will be exploring within my process.

Very specifically, I am looking at the ability of the mime to clearly show a box that is not there. The use of exactitude in where the hands and body goes is what I will be investigating within myself and my dancers.


The movement intricacy and use of focus created by this choreographer is what I am striving to accomplish within this project. His way of connecting emotionally and with such specificity to the music is fascinating. It is quick but clear to each beat and moment in the music and I want to specify that quality in my own movement as it requires the audience to pay close attention.


These images evoke exactly how I am feeling currently about being stuck and needing to be freed from whatever prison I am confined in. The pushing and pressing out of the fabrics is how I see myself internally, trying to make space within my walls.


These sculptures capture the escape from confinement through images of actually reaching, pressing, and stepping out of a wall. With only partial bodies emerging from the wall, Pugliese showcases the struggle but also the potential for freedom.


The dancer is physically trapped within a box exactly her size and the way she creates both tension and space within such a small area is phenomenal. Although, I will not be using a box, I want to create the same feeling with the idea of an invisible “box” or boundary.


Trisha Brown’s choreographic style is exactly how I see my body in space: loose, free flowing, but with underlying level of specificity. I am also greatly inspired by how she uses the individual in the midst of a group and in partnership, so I want to incorporate some of her movement theories into my process.

1. Aesthetically, I will be working through the lens of post modernism in the sense of considering the human within the dancer and the individuality of each as being someone with a
life outside of dance. I also am going to be focusing on accent and resolve as it relates more similarly to Hip-Hop’s, Pop and Lock style.

2. I am particularly inspired by Trisha Brown’s work and her pedestrian, everyday style of movement. It is beautiful how she can make what seems simplistic be extremely intricate, both in movement and in how she molds the space.

3. The photographer, E.E. McCollum really touched me with his Cocoon Series. His work with tension and the use of the fabric, helped solidify how I want my project to feel and look. I also am drawing a lot of inspiration from the works of the sculpture’s Matteo Pugliese (Extra Moenia) and Angelique Brickner (Transparent Barriers [Perceptions].)
III. The Flowering: What do you see/hear/taste/smell when you envision the work?

A. Pinterest:

Sound Ideas:
   https://www.youtube.com/watch?v=wsKZtKeM1oY
   https://www.youtube.com/watch?v=ElI0KVk_QVM
   https://www.youtube.com/watch?v=g1QEe-Oku3k

B. 
   i. I want to work with music that creates an atmosphere of open space, this includes elements of
echoes, foreground and background sounds, and subtle tones. I want the music to support the
piece by carrying the choreography through the environment it creates, rather than driving the
movement to fit into the environment.
   
   ii. I want to start with conversation and improvisation. I wish to know what each individual
believes traps them, how they feel toward those boundaries, and then, how their bodies move
organically with full spatial potential and restriction. I will then be producing specific phrase
work that I will manipulate for each individual body within both the confines of the “box” and
the expansion of that space. The piece will begin in confinement of the individual separated from
the group but as each individual finds the ability to push and press their own box, they will then
be able to make connections with others. Although, I am inspired by the images of the cocoon
and the freedom that comes afterward, my piece does not hold the theme of maturation. There is
a growth that occurs but the theme deals with the psychological aspects of self-imposed and
externally imposed boundaries that keep us from reaching our potential through holding us
down, asphyxiating us with thoughts of never being good enough. This piece deals with how we
will get out of that bind and how we can be comfortable within the barriers we cannot break
from.
IV. Reflection:

- Do you feel more confident in your ability to choreograph?
- Do you feel you accomplished what you set out to do with your project and image?
- In what ways did your idea shift? And what did it add to the overall choreographic process?
- During the process, what do you wish you could have done better? What are you proud of?
Proposal: Performance
WHO: Candice Christopher
WHEN: Fall, 2016 (I am looking into studying abroad in Korea, Spring of 2017)