

The Role of "Space Cutting" in Improvisation

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Abstract: In this research, the improvisational dance creation was explored from the direction of choreography practice. In the study of improvisation, it is meaningless to have an idea without examples. Choreography is used to study this theme because through the practical study of dancers, the survey results can be obtained more intuitively, accurately, and in detail. Therefore, the article will focus on the practical research of the method of space design to stimulate the dancer's "vitality effect", and explore the role of this method in improvisational dance.

Key words: improvisation; choreography; dancer

Improvisation, which has always been part of dance and theatre, is common in postmodern dance, especially modern dance master Steve Paxton, Yvonne Rainer, Theresa Brown and Anna Halperin's work can be seen impromptu shadow. Improvisation altogether is often different from the usual choreography. Dancers perform and create at the same time without pre-arranged, so it is an instant creative action (Lynn,2016). Improvisation altogether is not only an important method for dancers to train and create dances on a daily basis, but also dance material created through improvisation has even become a direct part of the dance work. Therefore, how to stimulate improvisation of dancers is the main issue of this research.

1. Theoretical Analysis of Space

Space and dance are inseparable, and it is an important factor for dancers' improvisation. From a dance perspective, choreographers have been involved in researching the concept of choreography space since at least the 1950s, such as the first time by Cunningham to decentralize the space by re-configuring the stage space paved the way for the expansion of the dance space (Rubidge,2012). Dancers can create without music or partners but cannot improvise without space. Space is a playground without games. Space is both a container of practice and a participant in a generation of movements and meanings. Space provides stimulation, constraints, positionally, power, and so on which can affect improvisation (De Spain, 2014). A survey of the dancers participating in this improvisation showed that in a large number of improvisation practices, dancers are usually simple given music or theme, improvising through different music or themes. Most dancers argue that after a long, single improvisational training, their bodies and consciousness are in a state of gradual rigidity, creativity is getting lower, and their perception of space is extremely weak. The purpose of improvisation training is to help dancers expand the relationship between body and space, thereby stimulating the dancers to perform creative physical movements in fleeting moments. How to widen the dancer's perception of space in improvisation, to stimulate the dancer's inspiration, how can the infinite space be explored and used by dancers, how can dancers better present space in improvisation, and how to make the dancer's body and space have different relationships, is today's improvisation needs to think about the

important issue. Therefore, this practice adopts the method of spatial design to stimulate the dancer's "vitality effect" and explores the role of this method in improvisational dance.

The design space method used in this impromptu practice is "space cutting", which refers to through the different physical way. The original large space is cut into multiple spaces, so that the dancers in the space after the "cut" improvisation. The purpose is to let the dancer focus on their own relationship with the space, and in this way to stimulate the dancer's creativity and perception of improvisation. This practice adopts three "space cutting" methods: white cloth, human body and straw rope to "cut space", so this essay tries to explore the role of "space cutting" in improvisation. The following essay will discuss how the dancer's improvisational space is "space-cutting", how the dancer feels about the improvisation, and what effect this method has on improvisation.

2. Different Sections of the "Space Cutting" Method

In practice, the whole improvisation is divided into three parts, allowing dancers to improvise in the stage space after "space cutting". The first part chose white cloth as the first physical "space cutting" method. Two white cloths about 10 meters in length and about 0.2 meters in width were used. Two groups of two people pulled the two ends of the white cloth so that the white cloth crossed three-dimensionally. In the stage space, under the staggering of the white cloth, the original stage space was cut into four geometric spaces visible to the naked eye from the original large space, and the dancers were required to improvise in the "cut" space of the white cloth.

The second method is to use the dancer's own body to perform "space cutting". Five, three, and two dancers are required to be combined and distributed on the stage as an "integral space". Dancers grouped together as a whole space that can be gathered together or distributed in different positions in impromptu dances. Due to the prescribed spatial integrity, it is necessary to always maintain the overall space of each other. Individual dancers can arbitrarily distribute in the stage space after the combined dancers "cut" the stage space but informed the dancers that their bodies are used as tools, also everyone and the people around them are mutually "space cutting" relationship. With this requirement, each dancer is both an independent individual and at the same time a tool for cutting space from each other. Therefore, the space is "cut" between the whole of the combined dancer and the individual of the individual dancer.

The third way is to use a hemp rope for "space cutting". In the third part, a dancer is asked to pull the twine at an angle from one side of the stage to the ground on the other side of the stage. This way of "cutting space" of hemp rope is different from the white cloth staggered in the middle. Hemp rope is laid on the stage in a tiled manner, allowing dancers to improvise in a way that hemp rope cuts the space. The dancers improvised in practice in these three different "space-cutting" ways. In practice, there are no other requirements for the dancers, just let the dancers improvise in three different ways.

3. Different Sections of the "Space Cutting" Practice

After the practice was completed, 15 dancers were interviewed and recorded during the improvisation process. The dancers first made a comparison between this and previous improvisations. They generally believed that in previous improvisations, there was no deep connection between the perception of body and space, and they usually just followed music or improvised in certain themes. In the improvisation process, the relationship between body and space is relatively blind, without triggering more inspiration and creativity. This impromptu exercise is carried out through a spatial "cutting" method, which allows dancers to begin to "feel" during the improvisation process.

Secondly, most dancers said that they could stimulate their imagination after seeing the space cut off visually. Images can be recalled from past experiences to the present of improvisation, stimulated by thought, action or environment. It is usually a comprehensive process from memory to creativity. If the image is close to the previous experience, then memory

dominates the interaction. On the other hand, if this image is a newly created mutation, or a mutation of ideas and experience, but merged into the new form now, then we are closer to the end of creativity. Some dancers imagined the space cut by the white cloth as a multi-dimensional cube. Some dancers were concerned about the elasticity of the white set and imagine that the external space is a branch that extends from the inside of their body. The dancer imagined that he is a cell in the human body, and the surrounding dancers are all different connected cell particles. Some dancers saw the space cut by the rope and imagined that the space cut by the rope was two completely different spaces. They were unwilling to touch the space on the other end of the rope, and even unwilling to touch the rope. An untouchable boundary. Imagination opens up Pandora's box, allowing us to change the quality of space and our relationship space.

Therefore, after the space is cut, the dancers not only have a variety of spatial relationships with the "outer space", that is, the stage space of the practice location, but also the "inner space" of the body during the improvisation process. After "space cutting", each dancer's perception and presentation relationship is different. According to De Spain (2014), the idea of the body as a "state of the imagination" is a powerful tool that breaks the deep-rooted habits and consciousness of the body in individuals or cultures. If our sense of "oneness" is conceptual and a hybrid way of operating in a more complex system, then we can also use our imagination to reconfigure our understanding of the components.

Obviously, different "space-cutting methods" have brought imagination to the dancers, so that the dancers' "inner space" and the external space presented have a variety of creative effects. Therefore, through the experience of "cutting space" in this impromptu dance creation practice, it can be found that the dancers participating in this process have explored a variety of spaces and body perception.

Furthermore, each method's "cut" space is different, which improves the dancer's spatial awareness, and the "cut" space of the dancer's body allows the dancer to focus on the space and surrounding dancers. The relationship of their own space, which makes all dancers consciously focus on the space. Dancers believe that, unlike improvisation before, dancers no longer just blindly improvise in empty spaces. This time they began to realize the connection between their body and the part of the space that was divided, and the spatial relationship between themselves and the dancers around them.

For example, during the improvisation of the white cloth, the space after the "cut" of the white cloth caused the dancers to pay attention to the second space where the white cloth was located. The entire stage was divided into four large areas. The dancer felt that the space had changed from infinity to a "limited" space. In such a space, dancers will want to have a relationship with the space made of white cloth. The dancers flow in different spaces and conduct physical explorations of different spatial dimensions. In the large and small spaces formed after the stage is "cut", the dancers are interested in interacting with the space. Through the improvisation of different spaces in the stage, the dancers feel more and more strongly about the relationship between body and space. The dancers felt that in this impromptu dance creation, they had a high degree of awareness of space, and many new ways of movement appeared in the body. The stage space after "cutting" gave dancers a completely different presentation effect.

Finally, dancers stand in different positions during the improvisation process, and different "cutting" methods allow them to feel obstructed in the space, which strengthens the dancer's physical activity. No longer impromptu as before, dancers can improvise in any original space. This time, the dancers felt that the restriction caused by the "cutting" of the space had hindered the perception and initiative of the space in the improvisation. In the improvisation of the dancer's body "cutting" the space, they felt that in such a space, because of the requirement of "integrity" with the surrounding dancers, the dancers were limited in the space.

Under the restrictions, dancers instinctively pay attention to the movement of themselves and the surrounding dancers in the space. In a small space, the creativity of the dancers is improved. They began to explore which physical methods can

be operated in the blocked space, and what were the previous ways. The space that has not been explored and what spatial relationships can be generated with the surrounding dancers. This "hindering" allows the dancers to pay more attention to the spatial relationship between the dancers who are integrated with the surroundings and the body movements of the surrounding dancers. Have a clear perception of the common space formed with other people, and clearly know the movement trajectory of your body and the movement trajectory of dancers in the same space. In this obstructed feeling, dancers began to highly focus on the relationship between their body and the limited space around them. Such a spatial relationship allows dancers to start instinctively searching and experimenting with different spaces, and improvisational inspiration has been enhanced.

4. Conclusions

The relationship between space and dance has always been an important area that dancers have been exploring. Through this practice, "space cutting" can be used as a training method to improve the dancer's perception, focus on space, and guide and stimulate the dancer's own creativity. Improvisation has also led to deeper thinking. Dance creation is the DNA of dance development. We are there to connect with the world and people around us. In the current dance creation, the role of improvisation is increasingly important. This also dancers are required to be guided and inspired through different impromptu dance methods. Dance, like the times, also needs to explore new ways in a new era environment and explore diverse and unique dance elements.

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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