

Examining the Cultural and Artistic Elements of Dance Work “Water,
Disappearing in Water”: A Comprehensive Analysis

by

Ying Ma

A Bound Document Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Approved April 2023 by the
Graduate Supervisory Committee:

Becky Dyer, Co-Chair
Carley Conder, Co-Chair
Marianne Kim

ARIZONA STATE UNIVERSITY

May 2023

ABSTRACT

For my MFA project, I aimed to explore the differences between Chinese and Western dance cultures and investigate strategies for integrating them. This thesis reflects on the process of creating my original dance work, "Water, Disappearing in Water," and how it informed my understanding of choreography and creation. Through a combination of theoretical knowledge and practical experimentation, I have gained new insights and techniques for choreography. My work, which draws on Tai Chi, calligraphy, somatics, and modern dance, exemplifies the potential of cross-cultural collaborations to inspire new forms of artistic expression. Under the umbrella of integrating Eastern and Western cultures, my goal was to extract elements of Chinese traditional culture to make modern dance more open and inclusive, while also exploring new possibilities for incorporating traditional culture. The first chapter investigates the construction of the narrative text of dance works by examining the pre-choreography and creation stages. It also examines the transition from narrative text to feasible dance work structure, which poses a significant challenge in the practice process. The second chapter delves into the possibility of integrating Eastern and Western cultures in dance from a theoretical and practical perspective. Using the first and second parts of the work as examples, I analyze the "force" of modern dance, the "shape" of Tai Chi movements, and the

relationship between emotion and the lines of Chinese calligraphy. The third chapter centers on exploring the significance of imagery expression in somatic choreography. The fourth and final chapter of this thesis sets a new goal of combining dance and multimedia technology to challenge the limitations of traditional dance performance. Overall, this thesis showcases how my original dance work combines theory and practice to explore new possibilities in future dance works.

TABLE OF CONTENTS

	Page
LIST OF FIGURES	v
CHAPTER	
INTRODUCTION	1
RESEARCH QUESTIONS FOR MFA PROJECT	2
SIGNIFICANCE OF THE WORK	3
LITERATURE REVIEW	5
Section 1 Martha Graham	5
Section 2 Apply Narrative Text in the Creation of the Dance Work	6
Section 3 Visual Work and New Media	8
1 PREPARATIONS BEFORE CREATION-DANCABILITY IN NARRATIVE TEXTS	11
Section 1 Preparations Before Creation--Dancability in Narrative Texts	11
2 THE POSSIBILITY OF THE COMBINATION OF CHINESE AND WESTERN CULTURES IN DANCE.....	17
Section 1 The "force" of modern dance and the "shape" of Tai Chi movements	19
Section 2 The "line" of Chinese calligraphy and the "emotion" of dance	29

CHAPTER	Page
3 IMAGERY EXPRESSED IN SOMATIC CHOREOGRAPHY	38
4 THE INTERACTIVE CONNECTION BETWEEN DANCE VIDEO AND STAGE PERFORMANCE.....	46
CONCLUSIONS	49
REFERENCES	50

LIST OF FIGURES

Figure	Page
<i>Figure 1 Photograph of Martha Graham in Three Poem's of the East (1926).</i>	5
<i>Figure 2 Le mouvement de l'air / The movement of air</i>	10
<i>Figure 3 Le mouvement de l'air / The movement of air</i>	10
<i>Figure 4 Draft text for the work "Water, Disappearing in Water".....</i>	14
<i>Figure 5 Tai Ji Quan</i>	21
<i>Figure 6 An illustration of dualism (Art from LoveToKnow)</i>	21
<i>Figure 7 The first part from Water, disappearing in water.....</i>	24
<i>Figure 8 Tai Chi Exercise</i>	24
<i>Figure 9 Tai Chi and Yin Yang.....</i>	27
<i>Figure 10 The first part from Water, Disappearing in Water</i>	27
<i>Figure 11 Three different Chinese calligraphy about the word "dance".....</i>	31
<i>Figure 12 The second part from Water, Disappearing in Water.....</i>	32
<i>Figure 13 The second part from Water, Disappearing in Water.....</i>	35
<i>Figure 14 The third part from Water, Disappearing in Water.....</i>	40
<i>Figure 15 The third part from Water, Disappearing in Water.....</i>	44

INTRODUCTION

All art forms have a unique national and cultural personality, and each nation has its own traditional culture. "Tradition" is an inevitable topic for modern dance, especially in China, where the traditional cultural heritage is profound. The development of modern dance in China, which has always been considered to have 'anti-traditional' characteristics, is undergoing a transformation—returning to tradition. In my MFA project, I was interested in studying the differences between Chinese and Western dance cultures while simultaneously finding ways to combine these two cultures, such as Tai Chi and calligraphy. My aim in this MFA project was to explore the possibilities for integrating traditional Chinese cultural elements and modern dance with each other to enhance cross-cultural accessibility in dance. To achieve this, I created a series of 20-minute dance pieces and 15-minute dance videos that focused on the similarities and differences between Chinese and Western aesthetics, as well as the convergence of Chinese and Western movement languages.

RESEARCH QUESTIONS FOR MFA PROJECT

1. How can narrative texts be translated into choreographic practice?
2. How can I integrate the elements of Tai Chi into the work?
3. How do the symbolic symbols of calligraphy manifest in dance?
- 4, How can I express emotional imagery to the audience through dance work?
5. How can I make multimedia technology and dance combinations together?
6. What is the physical texture of Chinese modern dancers? Why?
7. What is the difference in the texture of movement between Chinese and Western dancers?
8. How can I develop a new way of choreography to combine Chinese and Western dance cultures?
9. How can I use somatic practice in physical training for dance work?

SIGNIFICANCE OF THE WORK

"Water, Disappearing in Water" is inspired by the movie *Coco*. The significance of the work is to heal people's fear of death. According to David Eagleman (2021), this work is divided into three parts. He explains, "there are three deaths: the first is when the body ceases to function. The second is when the body is consigned to the grave. The third is that moment, sometime in the future, when your name is spoken for the last time". Through stage performances and dance films, I sought to acknowledge these three distinct deaths and to elaborate on the nuance of the third death by making a statement that "death is not the end, forgetting is". As a choreographer, it is my responsibility to promote works that reflect social issues to the public, while also incorporating positive energy and enhancing the value and artistic quality of my works. In addition to being appreciated aesthetically, the art of dance has the potential to convey a deeper meaning through its movement language and structural composition. The cultural differences between the East and West have motivated me to explore the possibility of incorporating diversity in choreography through modern interpretations of traditional dances. Based on dance as imitation, dance as expression, and a formalist approach to dance, my research explored the modern choreography of traditional dances and broke the boundaries while preserving the essence of tradition. My work demonstrated that traditional culture could be

expressed in innovative ways beyond specific dance styles, and was relevant to contemporary society. Furthermore, I explored the integration of post-modern Western aesthetics to enrich and enhance the traditional layers of cultures, resulting in a more diverse and dynamic dance form. This new choreographic approach serves as a model for other cultures to create innovative dance works while preserving their own cultural heritage.

LITERATURE REVIEW

Martha Graham

My research aimed to investigate the integration of Western modern dance into choreography while preserving Eastern cultural heritage and artistic individuality. I was inspired by an American modern dancer and choreographer, Martha Graham. Her training system and artistic philosophy suggest Eastern influences in their origins. Graham's study of Eastern philosophy is evident in her engagement with themes of disease, death, fate, and other cultural motifs, which she channels into her art. As shown in Figure 1, her well-known work "Three Poems of the East" was first performed in New York in 1926. She draws inspiration from Eastern culture and philosophy and utilizes abstract dance movements to depict the essence of Chinese poetry, which is the never-ending cycle of life and death.

Figure 1

Photograph of Martha Graham in Three Poem's of the East (1926).



Note. <https://artsandculture.google.com/asset/martha-graham-in-three-poem-s-of-the-east-1926/oAFblsnlz3LitA?hl=en> , Photograph by White Studio, NY

In Graham's book "Blood Memory" (1992), she extensively discusses the interpretation of energy in Eastern philosophy, stating that "The chakras awake the centers of energy in the body" (p. 122). By incorporating Eastern philosophy into her artistic practice, Graham creates a unique and influential approach to modern dance that still resonates today.

Throughout her artistic journey, Graham gradually incorporates Eastern philosophy as a source of inspiration, culminating in her training system that incorporates a range of Eastern practices, including energy use, interpretation of yoga breath, and Zen ideas from Buddhism. Graham's technique emphasizes the dynamic process of energy accumulation through contraction and release. She views contraction as an outburst of emotion and spirit, contrary to the traditional notion of contraction as a specific position (p. 251). This perspective aligns with the concept of holding the ball in Tai Chi, which emphasizes the gathering of energy during contraction and its release through stretching. The alignment between Graham's technique and Tai Chi's energy concept reflects the influence of Eastern philosophy on Graham's artistic approach.

Apply Narrative Text in the Creation of the Dance Work

For the methodology used in creating this work, I drew inspiration from Peter Dickinson's (2014) paper entitled "Textual Matters: Making Narrative

and Kinesthetic Sense of Crystal Pite's Dance-Theater," published in the *Dance Journal*. In this paper, the author delves into the historical, political, and emotional significance of text in dance-theater as a signifier of the form. He analyzes the textual development, adaptation, and fusion in movement works, emphasizing how the text re-embodies and dramatizes remedial movement, eliciting a sensory, kinesthetic response from both the audience and dancers. His work provides a nuanced understanding of the interplay between narrative and kinesthetic elements in the choreography of Crystal Pite, which serves as a valuable resource in the preparation stage of my MFA project.

The author utilizes *Dark Matter*, *The Tempest Replica*, and *The You Show* as examples to illustrate how narrative text and conceptual actions are transformed into each other and play an essential role in Crystal Pite's emotionally charged and visually stunning performances. Through interdisciplinary approaches, Dickinson analyzes the relationship between text, movement, and narrative, demonstrating how the narrative medium facilitates kinesthetic empathy and broadens the perspective of choreographers and audiences temporally and conceptually, thus intensifying the emotional impact of the movement.

Moreover, Dickinson emphasizes the significance of the textual element in strengthening connections with other artistic disciplines, adding

complexity and depth to the performance (pp. 63-80). Informed by this research, my current study employed narrative texts from movies and secondary creations to express the most resonant concepts and feelings with moving bodies, emphasizing the inherent danceability and emotional characteristics of the chosen narrative texts.

In conclusion, the current literature review provides an academic overview of Dickinson's analysis of the significance of text in dance-theater and its role in the choreography of Crystal Pite. The review emphasizes the importance of interdisciplinary approaches and the value of utilizing narrative text in the composition of dance performances to enhance the emotional impact and deepen connections with other artistic disciplines.

Visual Work and New Media

If given the opportunity to improve "Water, Disappearing into Water", I would like to combine multimedia technology and dance works in future choreography, to break through the limitations of traditional dance performance forms.

Multimedia refers to integrating information transmission carriers in the form of images, sounds, and videos for technical presentation. It is a new form based on digital media technology and computer technology. The application of multimedia technology in dance art can change the performance form of the

stage, and is widely designed and applied to all aspects of stage performance. It brings a broader space for artistic creativity to the creators of dance art, and builds a bridge of emotional interaction between artworks and audiences.

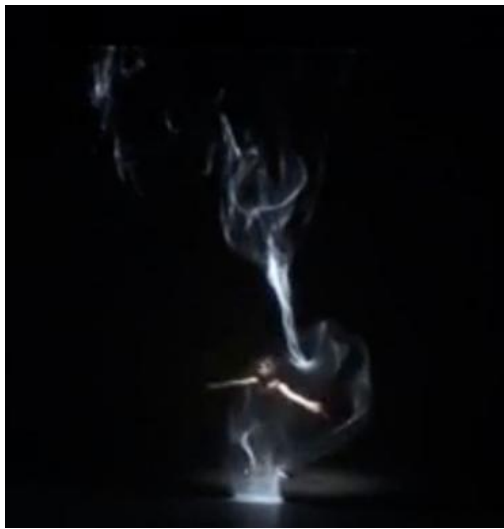
One good example is the company Adrien M & Clair B which created the work in 2015, *The Movement of The Air*. This work gives the audience a stage with super impact and expressive force, so that the audience can get a better sensory experience in the process of appreciating the art of dance. Jordan Backhus (2015) writes in his article, “The choreographed performance installation combines video projection mapping, CGI, and sensors to dynamically respond to the movements and proximity of its performer. Its visuals and sounds are generated and animated live, offering a uniquely different performance for each and every iteration.”

As shown in Figures 2 and 3, the choreographer shines the projected light and shadow on the dancer's body, and uses the change of the aperture to enhance the tableau and three-dimensional sense of the dance. These virtual halos surround the dancers all the time, and move, exaggerate, and release along with the dancers' movements. The aperture sometimes expands from a line to a square; sometimes it forms a right-angle shape with the dancers who stay in the aperture, forming a framework of points and lines. Finally, it merges into a circle of light until it disappears (Adrien M & Clair B, 2015).

In conclusion, my observations suggest that life follows a process of continuous change from birth to death. Through the incorporation of projected three-dimensional animation in dance performances, I have found that this combination offers dance art a second life, revealing the essence of dance works and making them more expressive.

Figure 2

Le mouvement de l'air / The movement of air



Note. Adrien M / Claire B, 2015, (<https://vimeo.com/145201272>)

Figure 3

Le mouvement de l'air / The movement of air



Note. Adrien M / Claire B, 2015, (<https://vimeo.com/145201272>)

CHAPTER 1

PREPARATIONS BEFORE CREATION-DANCABILITY IN NARRATIVE

TEXTS

1.1 Preparations Before Creation--Dancability in Narrative Texts

My dance work, "Water, Disappearing in Water," was inspired by the widely circulated classic film, *Coco*. I believe that the DNA of film is closer to that of dance than any other art form, as movies complete narratives through visual images, providing audiences with prior experience in understanding dance works and giving choreographers more intuitive references to visual images. The Lucas Museum of Narrative Art (2014) states, "it uses the power of the visual image to ignite imaginations, evoke emotions and capture universal cultural truths and aspirations. What distinguishes narrative art from other genres is its ability to narrate a story across diverse cultures, preserving it for future generations." In the preparation stage of my MFA project, I adopted the method of narrative research to accumulate ideas, write scripts, and look for inherent danceability in the narrative. For instance, I transitioned from writing literary scripts to analyzing and practicing the structure of dance works from a choreographer's perspective. I believe that the narrative concept occupies a position that cannot be ignored in literature or art and that it also shows the characteristics of mutual integration with related disciplines.

Brett Davidson (2018) writes on his blog that "narrative change work rests on the premise that reality is socially constructed through narrative, and that in order to bring about change in the world we need to pay attention to the ways in which this takes place." The essence of the narrative is storytelling, which can be expressed through various methods, not limited to the medium of expression. According to language strategist and speaker Mackenzie Price (2018), "there are a myriad of ways that narrative, as a way to conceptualize establishing reality, can be brought to bear strategically to help guide discourse..." As a choreographer, I used narrative to interpret the set theme and connect different contents. In creating my work "Water, Disappearing in Water," I independently understood the story of *Coco* and infused it with my own inspiration to create a new story. I believe that it is essential that the reconstruction of the story be a process that transforms the text while visually staying true to the emotions of the story. The reframed story may not objectively restore the scene of the story as it has the narrator's own subjective intention in the reconstruction process. However, I hope that my choreography reflects the shared human experience of grief and memory, and adds to my perspective that death is not the end. The concept of reframing narrative can be applied to artistic creation. Its essence is to integrate the existing inspiration materials. The narrator chooses independently, organizes social situations and cultural contexts,

and expresses events or phenomena in a specific way to materialize the subject into objective existence. When I choreographed using the concept of reframing narrative, I combined existing film inspiration and my own personal feelings. Then I selected the narrative theme of death, and organized the social situation and cultural context utilizing the three ways Coco explains death. Finally, through artistic creation, I materialized the three views about death from the writing text into dance piece. For the choreographer, it can be seen that the first step in dance creation is to integrate the existing materials. Then determine the topic and concept of the work after integration, start to write the narrative text, and after repeated inspections, ultimately form a possible dance structure.

As a choreographer, I have always believed that the presentation of the theme of the work needs to be reflected in a good script. Susan Leigh Foster (1998), a choreographer and scholar at UCLA, writes in her book *Choreography and Narrative: Ballet's Staging of Story and Desire*, "the organization of the descriptives narrative can trace out the patterns and shapes that moving bodies make" (p. 87). I am used to recording all my thoughts during the narrative process. I noticed that narrative text was a procedural concept when I reviewed my writing. When integrating the previous materials, I could not directly write out a practical and operable dance structure due to immature creative ideas. There was only one outline from David Eagleman's dictum (2021), "there are

three deaths: the first is when the body ceases to function. The second is when the body is consigned to the grave. The third is that moment, sometime in the future, when your name is spoken for the last time". This outline divided the work into three parts, and some possible and imagined stories were created under subtitles. I observed that I had already processed the existing materials with a dance mindset during the writing stage of the narrative text. However, because I was still in the conception stage of dance works, I could only formulate the creative concept first through a written narrative, then implement it in creative practice. According to Alessandra Lopez y Royo (2004), "If we conceive of choreography as theory and as 'bodily writing,' qualitative description is no longer condemnable--it becomes instead a recognition of body agency, the opening up of a space" (p. 73).

Figure 4

Draft text for the work "Water, Disappearing in Water"

When I can no longer piece together your complete appearance in my mind and slowly forget everything in my life and my dearest one, I still remember loving you.

And all children have to face is this: one day, the parents will be old like a child. They will no longer talk to you about the glorious past of their youth, but just sit blankly on the wicker chair in the sun; Lost at the door; they don't remember what they've lost or what they're about to lose.

Alzheimer's patients may build a world of their own in their minds, which contains everything they remember and love in the deepest memory, going back in time to the stubbornness and stubbornness of children.

True aging may begin when an old man who has lived most of his life becomes childish again.

3. Death is not the end, forgetting is. (Ultimate Death of Life)

Please remember me before the memory of love disappears.

About Alzheimer's.

In fact, although I have finished extracting the main elements of the plot from *Coco* and elaborated on them emotionally, the extraction and reconstruction of plots in this genre of the movie still stay in the superficial conception of dance work. While working on the third part of my piece entitled, "Death is not the end, forgetting is," I realized that maybe inviting an elderly dancer could represent the grandmother in the movie *Coco* and leave a more profound impression on the audience. When I rehearsed in-depth, I found that it was not enough for me to have this kind of danceability with external plots and characteristics because it would too easily fall into mere pantomime, which would lead to the loss of meaning. Therefore, I needed to look for the inherent danceability in the narrative, to more fully take advantage of the noumenal advantages of dance and enhance the ideological connotation of the work.

A renowned American semiotic esthetician, Susanne K. Langer (2016), explains that "if self-expression is the aim of art, then only the artist himself can judge the value of his products. If its purpose is to excite emotion, he should study his audience and let his psychological findings guide his work, as advertising agents do" (p. 18). According to the artistic characteristics of dance, the only thing that can deepen the connotation of dance works is to deepen the emotional expression. I noticed that this deep emotion and psychological state does not appear throughout my designed narrative text and is usually passed in

a few sentences. When I revised the text and choreography in the later period, I chose the psychological and emotional state of Alzheimer's patients to map the theme. Therefore, as the psychological state is an essential part of the inner danceability of dance works and an important carrier of the theme of the work, I should imaginatively dig deep into the hidden psychological activities of the characters on the basis of the narrative plot. Foster (2006) also states in her book *Choreographing History*, "to feel what another body is feeling" (p. 174).

CHAPTER 2

THE POSSIBILITY OF THE COMBINATION OF CHINESE AND WESTERN CULTURES IN DANCE

My MFA research aimed to investigate the integration of Western modern dance into choreography while preserving Eastern cultural heritage and artistic individuality. As in the initial dissemination of Martha Graham's technique in China, the imitation and borrowing of the system gradually sublimated into the conflict and fusion of cultures. Some questions drove me to explore more about the relationship between modern dance and Chinese dance culture. How did the Chinese embrace modern dance and develop it? Is there any collision or connection between modern dance and Chinese culture? Just like Graham's training system and artistic thought also confirmed that it has some kind of origin in the East. Graham's study of Eastern philosophy is evident in her engagement with themes of disease, death, fate, and other cultural motifs, which she channels into her art. Throughout her artistic journey, Graham gradually incorporates Eastern philosophy as a source of inspiration, culminating in her training system that incorporates a range of Eastern practices, including the use of energy, interpretation of yoga breath, and incorporates Zen ideas from Buddhism. The incorporation of these elements shows that Graham Technique has common points of convergence with Chinese culture, and the beneficial

physical development and creation of the dancing body through cross-cultural integrations. I planned to continue researching and developing these discoveries for my MFA project. I had found more similarities between Western modern dance and Chinese culture, and I intended to integrate the differences subtly to discover and choreograph new dance styles and techniques. One example of this was to explore the medium of Chinese calligraphy to discover and create new choreography.

Chemical elements have the ability to form new components or results through various experiments and combinations. Similarly, in dance, some new artistic effects can be obtained if they are skillfully combined with other elements. According to the Yale Dance Theater blog, "one astounding revelation from something Meg said was the ways in which Cunningham's technique is influenced by Eastern body techniques like Tai Chi and yoga, both of which he practiced regularly" (2012). Inspired by I Ching, Merce Cunningham integrated Martha Graham's contraction and release system to develop the Cunningham Technique, which gained significant popularity. I believe this is because traditional culture has not set obstacles to the anti-traditional art form of modern dance, but has provided rich nutrients for its development. In the first part of my choreography, my inspiration came from the principle of Tai Chi, which is an integral part of Chinese Taoist culture. Tiziano Terzani, an Italian journalist and

writer, states, "nothing is better than a great symbol of China, the Tao, the wheel of yin and yang that represents life. The universe is the harmony of opposites, because there is no water without fire, there is no female with no male, there is no night without day, there is no sun without the moon ... there is no good without evil! This symbol is perfect since the white and black are embracing each other; inside the white there is a black point and inside the black there is a white point" ("azquotes", n.d.).

2.1 The "force" of modern dance and the "shape" of Tai Chi movements

According to Li et al. (2001), Tai Chi is considered "a moving mind-body exercise characterized by circular, slow, and smooth movements that originated in China more than 1200 years ago" (p. 148). The so-called "shape" of Tai Chi refers to the rigorous and incisive movement system formed by Tai Chi for hundreds of years. It consists of a series of spiral and winding movements, which require the waist to be the axis and ideas to guide the movements, in order to achieve unity between humans and nature. It means that human beings are a part of nature, and human activities should follow natural laws. The exercise of Tai Chi is taking control of all changes in the most natural way within every activity of the mind and every movement of the body. It is similar to modern dance, using body movements to seek self and freedom. Similarly, Lawrence (2020) states that "dance can be used as a tool to create an experience of freedom

translated as confidence and the feeling of expanded possibilities and growth" (para. 2).

In the combination of Tai Chi, almost every posture has the exercise of "holding the ball," but the size and shape are different. The Tai Chi movement starts with Wu Chi, which means that there are no distracting thoughts in mind, and there is only a mass of vitality in the body. As the movement rises and falls, opens and closes, the vitality in the body is divided into yin and yang. Confucius (c. 551 – c. 479 BCE), China's most famous teacher and philosopher, explains, "Taoist cosmology says Tai Chi is born out of Wu Chi. In stillness, Yin and Yang unite, and Tai Chi is born. In movement, they separate, and duality arises, and reversal occurs" (Tai Chi background and theory, 2020). Just like the stretching, compression, and restoration of the spring are only the changes in the shape of the spring, which is motion. In contrast, the inherent elasticity of the spring is constant, which is stillness. Between this movement and stillness, there is gathering and dispersing, rising and falling, and opening and closing. These elements are inseparable from "holding the ball" as they can play a role in gathering energy. If "holding the ball" is neglected, then the movements of Tai Chi will only open but not close. Without the power of gathering and dispersing, it is not Tai Chi.

When I was choreographing the first part, I used real ball-shaped props to materialize the "holding the ball" action in Tai Chi. This can help dancers have a real sense of the ball between their palms and fingers, and can assist with the changes of different "holding the ball" movements. The breath within the dancers' bodies gathered, assisting their muscles and internal sensations to form a true spherical feeling. This choreography technique assisted dancers in achieving a motion where the outside had its image, and the inside had its quality. On the one hand, my inspiration came from the shape of Tai Chi, and on the other hand, it also coincided with the meaning I wanted to express.

Figure 5
Tai Ji Quan



Note. <https://gods-and-demons.fandom.com/wiki/Yin-Yang>

Figure 6
An illustration of dualism (Art from LoveToKnow)

What Does the Yin Yang Symbol Mean?



Note. <https://gods-and-demons.fandom.com/wiki/Yin-Yang>

The shape of Tai Chi draws its significance from the symbol of yin and yang. In the Yin Yang symbol, the first part of the work showed a series of arc and circular movements through dancing movements, including flat circles, vertical circles, inclined circles, etc. These movements are all transformed from Tai Chi's "holding the ball", which makes the dance movements more smooth and sharp, combining hardness and softness. In terms of perception, the combination of different circles made the dancers' movements natural and spontaneous, and the emotions conveyed to the audience were also calm, curious, and thoughtful. Due to these circles' motion paths being different, there were innumerable variations possible in each case. I extracted the elements of force in Doris Humphrey's training system to complete the design of dance movements, who is an American dancer and choreographer of the early twentieth century.

Langer (1950) explains that "the forces presented in dance may be physical, psychic, mythic or magical, but they are always felt, not computed or

inferred. They are not the actual forces that move the dancers, bodily energies limited by gravity and friction, but lures and excitements, prescribed paths, engulfing rhythms, [and] personal wills" (p. 226). According to Langer, the dance force is not limited by the dancers' bodies; it can be conveyed through their energy and feeling to create meaning. Instead of exploring the movement within the body, Doris Humphrey connects the body with space. Inspired by Humphrey, I looked for ways to connect the body with circles in different spaces in the first part of my work.

Humphrey discovered two basic force elements that exist in opposition. The article about Doris Humphrey writes, "All movements in dance occur in the range between motionless balance and the complete loss of balance" (Britannica Kids, n.d., para. 1). Humphrey called this "the arc between two deaths." Her technique theory is based on Nietzsche's philosophical thoughts: the contradiction between Apollo and Dionysus always exists in individuals or groups, symbolizing the fundamental strength of human nature. Matteo Mascol(2019) explains that "the arc between two deaths includes and describes attentively everything happening during the natural motion action of the human being and the universe. It comprises the interlacing of physical scanning and psychological response, representing also their various degrees of intensity, called by Doris quality of movement" (para. 8).

There is an infinite possibility of movement between this arc, just like the infinite divisibility of the yin and yang poles in Tai Chi. A poet and freelance writer with a passion for Eastern philosophy, Elizabeth Reninger (2020) writes in her book *Taoism for Beginners*, "Tao gives birth to One; One gives birth to Two; The Two gives birth to Three; The Three gives birth to all universal things. All universal things shouldered the Yin and embraced the Yang. The Yin and Yang mingle and mix with each other to beget the harmony" (p.12).

Figure 7

The first part from Water, disappearing in water



Note. Photography by Tim Trumble.

Figure 8

Tai Chi Exercise



Note. Photography by Tim Trumble.

When I incorporated these concepts into my works, the white balls in the dancers' hands followed the circular route, disappeared into the darkness for a while, and recombined in new ways pushed by different forces. The dancer's body was in an extreme state of stability and instability, reflecting that the struggle for balance is a kind of struggle to maintain life itself. This came from a tenacious impulse within the body and a daring temptation to venture into the unknown. The movement of the circle falling to the ground and recovering created different changes in time, space, and energy, showcasing the naturalness of life. When considering the naturalness of life, we arrived at my definition of "death," which was the moment when the molecules and particles in the body were no longer assembled in the same way they were currently. This also more comprehensively interpreted the first biological death proposed by David Eagleman in the film *Coco*, that is, "when the body ceases to function". Therefore, when humans "die", they just return to nature and the universe in another form,

so we will exist forever. As the performer and writer Jon Spelman says in my interview video, "my physicality is not dying; it's changing its form. It is becoming energy and light and movement. Maybe it is the part of gravity or not gravity" (2022).

I expounded the regularity, relativity, and interlinkage of things and phenomena in the Yin and Yang of Tai Chi and Doris Humphrey's fall and recovery. Any interrelated things in nature can be summarized as Yin and Yang, and anything can be divided into two aspects: Yin and Yang. The phenomenon of mutual opposition and the interrelationship of things is endless in nature. I believe this Yin-Yang attribute is connected with Humphrey's falling and recovery. "Every movement a dancer makes away from the centre of gravity has to be followed by a compensating readjustment to restore balance and prevent uncontrolled falling; the more extreme and exciting the controlled fall attempted by the dancer, the more vigorous must be the recovery" (Britannica, 2022).

In this part, I wanted to incorporate my practical progress, to integrate these concepts into the creation of movements, and I noticed that new movements have infinite possibilities. Different forces moving in the same direction will lead to different motion changes; if different routes are added, the possibility of innovation will increase geometrically. As shown in Figure 10, dancers encountered significant challenges when attempting to move while

holding balls of different sizes. Small balls may slip from their grasp, while large balls can limit the fluidity and range of their movements. However, by incorporating Tai Chi's ball-holding pose, dancers can utilize spiraling movements to enhance their range of motion, gather and release their energy and muscles, and explore new possibilities for movement. Furthermore, by combining Humphrey's force principle and seeking the balance between the two ends of the pole during the spiral rising and falling arc, different circles with the ball-holding can become a tool for achieving smoother and more natural movement. Suppose dancers make some impromptu changes in accordance with the natural trend of body weight. In that case, there will be infinitely rich dance modeling materials. At the same time, these movements also reflected human submission to natural phenomena and the desire for a person to transcend gravity and his/her own power.

Figure 9
Tai Chi and Yin Yang



Note. Photography by Tim Trumble.
Figure 10
The first part from Water, Disappearing in Water



Note. Photography by Tim Trumble.

In my work, the dancers created a continuity of emotional and physical activity in the interchanging process of black and white and movement and stillness. Langer (1976) believes that "in the dance, they disappear; the more perfect the dance, the less we see its actualities. What we see, hear, and feel are the virtual realities," we see, "the moving" (p. 79). I did not add too many storylines or heavy emotions in creating the first part, but instead hoped the audience could have a powerful emotional experience in the simple forms of "force" and "circle." The moment the body falls down, there will be an instinctive response: a feeling of calmness and serenity after a dangerous experience. It is an unspeakable and deeply meaningful inner feeling.

I hoped the audience see not the strength, bounce, and flexibility of the dancer's muscles but the image rendered by the dancer's movements. In the concept of "holding the ball" in Tai Chi and Doris Humphrey's concept of fall and recovery, I found a point of convergence between them, and integrated Tai Chi

elements into the art of dance, making it generate a new visual impact and art experience.

2.2 The "line" of Chinese calligraphy and the "emotion" of dance

In a blog post celebrating UN Chinese Language Day, Jia Zhong (2022) quotes Stanley Baker, stating that "calligraphy is sheer life experienced through energy in motion that is registered as traces on silk or paper, with time and rhythm in shifting space its main ingredients" (para. 3). I have always believed that the movement of dance is calligraphy in motion, and that dance in static is much like the characters of calligraphy. Chinese calligraphy is a malleable art based on Chinese characters. Each unique abstract shape is composed of points and lines which occupy a certain space. This gives calligraphy a particular spatiality. The process of calligraphy modeling is completed in continuous time, in a one-time movement of points and lines, with a fixed sequence. Therefore, calligraphy has a certain temporality. Moreover, viewers can truly feel and experience the timelessness as they reversely trace the calligrapher's creation process from the lines of the completed works, and feel the emotions conveyed by the calligrapher. Thus, calligraphy, as a malleable art, differs from other arts. It is an organic combination and harmony of space and time. It not only has the beauty of the spatial shape but also has the beauty of the flowing time, just as the dancer's body forms different movement languages

in time and space and conveys emotions. According to Arita Koho (1953), ink lines in traditional Eastern art are key to everything, and the time quality of a line can clarify and simplify the depicted object, forming a space (p. 124).

I have been researching how to apply emotions in calligraphy to dance works. While choreographing the second part, I merged and innovated some new aesthetic experiences from the similarities between calligraphy and dance. Dance creates an artistic image through the modeling of body movement, and dance modeling includes both static and dynamic images. Static modeling emphasizes the visual effect of dance postures. In contrast, dynamic modeling is divided into body movements and formation changes, that is, the movement composition and stage composition in three-dimensional space.

I believed the static dance posture and dynamic changes of dance can be understood as the relationship between the point and line of calligraphy. The static dancing posture is the "point" of writing, and the dynamic changes are the "line" of brushwork. The connection between the points can form flowing lines, just as different static postures can be organically combined into a dynamic image of the human body. Chinese traditional calligraphy is a typical "line art", which outlines a vivid freehand brushwork between points and lines. Sheng K. Chung (2006) discusses the importance of breath in Eastern calligraphy and cites Jean Long (2001) as an example of describing lines in calligraphy. Long (2001)

emphasizes that "each 'line' should be an entity in itself. It should be solid and strong, conveying an impression of living bone structure, with muscle, flesh, and blood, so that it has the tension of vital movement" (p. 35). The dance gestures are compared to the points and lines of calligraphy, both having the extension and energy conveyed through the movement of the brush and ink. The expression of lines and aesthetics in calligraphy and dance share similarities, as well as a common way of conveying emotions. Sheng also notes that "calligraphers use dots and lines to dramatize or convey feelings, emotions, and ideas" (p. 36)

Figure 11

Three different Chinese calligraphy about the word "dance"



The theme of the second part was to convey the emotional changes when people participate as mourners at a funeral. Funerals are always considered to be held for the deceased, but they are also held for the loved ones and friends of the person who has passed away. We say goodbye to loved ones with full ceremony, accept the days when he/her will no longer be in our lives, and let go of all the sentimentality and move on. Based on this meaning, I directed the dancer Demi Delisa draped in a layer of black fabric. She slowly

walked out from the stage side and curled up in the center of the stage. She struggled with the black fabric as if enveloped by grief. The black fabric was inspired by calligraphy ink. I used the solid black fabric to represent the liquid ink, and the dancer's body was the brush in motion. When all the dancers moved in the black fabric, they were actually writing calligraphy works full of emotion with their own bodies. The inspiration for my work derived from the cursive script in calligraphy, aiming to convey the sense of despair and confusion of emotions. As the most lyrical, abstract, and expressive of the five calligraphy styles, cursive script contained lines with significant visual impact, and spaces filled with exaggerated shock. Xintong C. (2014) highlights that "entire characters may be written without lifting the brush from the paper at all, and frequently flow into one another. Strokes are modified or eliminated completely to facilitate smooth writing and to create a beautiful, abstract appearance. When writing in this script, the calligrapher has more freedom to express their feelings."

Figure 12

The second part from Water, Disappearing in Water



Note. Photography by Tim Trumble.

Calligraphic lines are completed at once and cannot be repeated, modified, or traced. The thickness of the lines, turning, and lifting should show a rational and natural atmosphere in a swift state. That is to say, this choice of lines is accurately expressed under the consideration of reason and aesthetics. Based on this feature, I applied it to the development of dance movements, and the expression of emotions, and extended the features of cursive writing. Covered in black fabric and struggling against it, the dancers incorporated the cursive script into their movements and express the strongest emotions. When dynamism and abstraction come together, it is more conducive to passionate subconscious creativity for choreographers and dancers, and the information and emotions conveyed are stronger. Richard Barnhart (1972) emphasizes that "perhaps no other traditional art of the world is so excitingly kinesthetic, abstract, and spontaneous" (p. 235).

Clive Bell, the English art critic, describes that "in each, lines and colours combined in a particular way, certain forms and relations of forms, stir

our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call 'Significant Form'; and 'Significant form' is the one quality common to all works of visual art" (2015, p. 5). Although Bell referred to Western post-impressionist Paul Cézanne's paintings, the concept of "Significant Form" can also be found in Chinese calligraphy and dance.

"Significant Form" is composed of surface form and deep form. The surface form can be understood as lines and colors, and the deep form can be the relationship between some specific forms, such as music and emotion. In dance creation, I pursued the line's shape, texture, and rhythm, and how they interacted.

Specifically, the fixed shape of cursive lines includes three aspects: length, thickness, and arc, which form the benchmark for the structure of Chinese characters. The length refers to the spatial unit composition of body movements; the thickness refers to the change of the formation on the stage space; and the arc refers to the spatial direction and energy extension reflected by the combinations of movements and formations. When choreographing, I preferred to enhance the cursive lines with body movements. The space-filling of the changing formations on the stage is reinforced in different phrases, which guide by rising, moving, and pausing the dancers' bodies.

Between minutes 5-6 of the second part in my dance work, the formation changed from diagonal to horizontal lines, to two rows, to double

diagonals, and finally broke the line and scattered to the stage. All transitions were soft and imperceptible. When the dancers formed a new formation, the unified and powerful group dance movements pushed the emotions to a climax. These changes were like calligraphers pouring emotions into the brush and ink. In the process of writing, the contact and friction between different positions of the brush and various angles of the paper surface formed the internal movement of the line itself and the different textures of the outline, expressing emotions and spiritual character. As Ryuurui (2013) suggests, the fluidity of writing can be compared to the natural flow of water, which moves freely and without desire, adapting to the geography of the land. Whether wet or dry, ink on paper reflects a gradual progression in the relationship, conveying an emotional advancement. The use of thick and wet ink creates a sense of foreground, while dry and light ink recedes, forming a three-dimensional space that enhances the spiritual significance of the work.

Figure 13
The second part from Water, Disappearing in Water



Note. Photography by Tim Trumble.

In Chinese culture, people feel uncomfortable talking about the body being consigned to the grave or funerals in general. For this reason, in the second part of my dance work, I hoped that the tension of the dance movements could express suppressed emotions, whether they are joy, sadness, excitement, or depression. The interpenetration of lines and emotions in Chinese calligraphy and dance reflects the construction of lines and shapes, as well as the flow and changes of writing with the language of movement. In the book "Analysis of Beauty," William Hogarth (1753) states that "the serpentine line, or the line of grace, by its waving and winding at the same time different ways, leads the eye in a pleasing manner along the continuity of its variety" (p. 39). When these lines and shapes are built with the body and flow and change, they could make the

audience feel different emotions and resonate with them. To a certain extent, calligraphy and the emotion of dance have something in common. They often have their own independence in artistic form, and unique consistency in artistic quality.

CHAPTER 3

IMAGERY EXPRESSED IN SOMATIC CHOREOGRAPHY

The expression of imagery in dance is also a process of emotional transmission, that is, a process of perception, construction, expression, and appreciation. The choreographer takes the inner emotion and spiritual connotation that he/she wants to present and uses specific objects that exist objectively in real life as the medium. Artistic conception, aesthetics, precision, organization, and arrangement form the emotion in the dance and create dance imagery with profound connotations to convey feelings. According to Tovey (2022), in her article on *The Language of Dance, the Dancer's Eye, and Aesthetic Experience in Mary Wigman's Hexentanz II*, "succeeds in creating a new experience through the dancer's gaze, which aids in the communication of complex movement metaphors and significant forms as well as guiding the audience to an understanding of, even teaching them to participate in" (p. 181). Therefore, when creating dance imagery, it is necessary to make the imagery in the dance work reflect the inner thoughts and emotions of the choreographer. More importantly, the audience can deeply feel the inner meaning of the work while appreciating the external work.

In the third part of the work, I wanted to convey to the audience that "death is not the end, forgetting is" through the characters of Grandmother

and Granddaughter. This is the last part of the whole work, and it is also the core part and main soul that echoes the theme. I chose the characters of Alzheimer's patients and their family members to express that love is the strongest force against forgetting. Dance works convey mental imagery to the audience through artistic images, which come from emotion. In the creation process, I transformed this spiritual perception into body language, gradually reaching the audience as a familiar emotional feeling in the confrontation and fusion of two different emotions.

This theme is also relevant to social life. People with Alzheimer's disease gradually lose intelligence and memory, and time is chaotic in their world. As a family member of an Alzheimer's patient, taking care of a dementia patient requires a lot of energy and physical strength. I invited the 86-year-old professor Ann Ludwig to play "grandmother". The image of an older adult can provide the audience with a vivid and meaningful artistic aesthetic object, to resonate with the audience, give them a place to invest their emotions, and help them associate the feelings of the performance with their own lives.

On the one hand, although the external character image of the 86-year-old professor Ann already aroused the audience's curiosity, I still needed to strengthen and shape the external image. In dance, "mental imagery can be defined as a psychological activity which evokes the physical characteristics of an

absent object or dynamic event” (Krasnow et al., 1997, p.44). I strived to create dynamic events that convey imagery from multiple aspects, such as dance movements, composition, props, lighting, costumes, etc. I did this so that the emotional transmission could range from pain and struggle to companionship and relief. For example, in the beginning, the disheveled "grandmother" stood in the dim light with a cake, muttering "why am I here" and "I want to go home". Then throwing the cake on the ground, the "grandmother" was disturbed by her behavior beyond her control. When the 86-year-old "grandmother" stood on the stage, the character image gave the audience unlimited imagination. I noticed that a series of movements and forms are endowed with meaning through a highly abstract summary of the character's external image and inner emotions.

Figure 14
The third part from Water, Disappearing in Water



Note. Photography by Tim Trumble.

Carrie Noland (2009) explains how choreography is not "an aesthetic practice" but rather "the production of puzzles for the body to solve, puzzles that require it to cope" and "to enact its kinesthetic and proprioceptive capabilities in unusual and taxing condition" (p.1). In this part, Ann added much of her own understanding and feelings, thus creating a unique and personalized image of Alzheimer's disease. Many of her movement elements incorporated trembling hands or looking up into the distance, which further strengthened the imagery of *memory confusion* that Alzheimer's patients experience. This work was a unique and highly personalized creation, which contained the helplessness and struggle of many families with Alzheimer's patients, as well as the healing from the fear of death. In the choreography of the third part, Ann did not completely imitate the movements I designed but added a lot of her personal understanding and emotions on this basis, which was also one of the most important aspects of somatic choreography. Barbara Mahler (2011) mentions in her article Somatic basis for choreography, "one of its fundamental goals is learning movement without copying shape and form, but to know, on a deep body understood level, (kinesthetically), the pathways to achieve the choreographer's goal, realizing his or her vision. It works the same way from the perspective of improvisational processes – the dancer must be connected, grounded, with and in their own body". The depiction of an Alzheimer's patient by Ann through the

medium of dance created a vivid image, which, when combined with the physical and psychological perception of dance imagery, generates significant vitality. This vitality is perpetually evocative and stems from a fusion of individual comprehension and improvisation.

Secondly, in dance creation, I should not just stay in shaping movements, environments, and characters, but ignore the expression of their meanings. According to Sklar (2007), "words in the intimate space of sensual aliveness reverberate with somatic memory. One feels their meaning as rhythm, texture, shape, and vitality as well as symbol" (p. 44). Dance creation is not the imitation and reproduction of objective things, but the externalization of the creator's emotions and thoughts. I believe the imagery in dance emphasizes the perfect integration of the inner thoughts and emotions contained in the work and the outer images, and conveys infinite meaning from the limited visualization and kinesthetic.

Cumming and Williams (2013) state that "while using visual imagery, the dancer is able to see through the mind's eye either from first person perspective (internal) or third person perspective (external) depending on a desired outcome" (p. 70). Imagery is concrete when it is used as a dance movement, but it is abstract when it is used as a symbol. As dance emotion, imagery is concrete, but the inner implication is abstract. It is a high degree of

abstraction of the figurative, and endows it with more content and deeper connotations. Abstraction makes concreteness richer, and concreteness makes abstraction easier to understand, and they complement each other.

I tried to transform and combine abstraction and figuration. I visualized the psychology of Alzheimer's patients in real life. But in a non-narrative dance, this kind of psychology is difficult to express, so I tried to show each other's struggle and misunderstanding by having the grandmother and granddaughter hold an elastic band between them. This elastic band did not represent a concrete object; it was abstracted and symbolized the fear of death in people's hearts. When the music reached its climax, the elastic band suddenly broke off from the wrists of "grandmother and granddaughter". This strong contrast could show the grandmother's panic and the granddaughter's regret. The elastic band was like a switch that suddenly opens the love for each other. It also reflected the theme I want to express: please remember the person you love and the person who loves you. Remembering and loving may be the most powerful force against forgetting.

The third part of the work was not a simulation of the external form of a specific character, but the inner emotional feelings condensed under the influence and constraints of real society. In the works, the body movements and elastic bands of the duet showed tension and relaxation, balance and imbalance,

sometimes fast, sometimes slow, sometimes harmonious, sometimes conflicting, and there were no difficult techniques involved. These coordinations weakened the specific meaning of the movements themselves, and presented imagery through the integration of these movements and the work's overall structure. Peter J. Aronld (2005) suggests that "it provides dancers with the opportunity to feel the movements they make as lived-body ones, rather than ones that are merely well-drilled but without feeling" (p. 60). More importantly, emotion, the movement's expressiveness, and the work's inner meaning could be improved and deepened.

Figure 15

The third part from Water, Disappearing in Water



Note. Photography by Tim Trumble.

The existence of imagery endows dance with life and significance, and it is the choreographer's self-expression, a process of spiritual dialogue and

communication with the audience. It enables dance to express a deeper meaning, giving it a vivid life experience and rich artistic value.

CHAPTER 4

THE INTERACTIVE CONNECTION BETWEEN DANCE VIDEO AND STAGE PERFORMANCE

One objective of my MFA project was to present a variety of perspectives on the theme of "death" and enrich the form of the work through the integration of video interviews and dance films. I initially intended to create three videos to provide a more comprehensive interpretation of the theme. However, after the performance, I realized that the video and stage performances were not as interactive as I had envisioned. While they were meant to complement each other and enhance the innovation of the dance work, I found that they appeared as separate entities when I viewed as an audience. Seeking feedback, I approached Professor Mary Fitzgerald, who suggested having dancers improvise during the beginning of the video interviews to create a more vivid atmosphere and strengthen the meaning of the entire work. This addition would make the traditional performance more creative and enhance the overall effect of the stage performance.

This experience has led me to conceive a new idea for future choreography, which seeks to combine multimedia technology and dance works to break through the limitations of traditional performance forms. If given the opportunity to improve "Water, Disappearing in Water," I would design a new

cross-media work that features calligraphy and Tai Chi images as the main body and multimedia dance as the means of expression. The dancers would animate the ink fonts in two-dimensional space, using their movements to create a new vitality in a three-dimensional and four-dimensional space. By combining various art forms such as music, projection technology, installation art, and stage performance, I aim to create a multidimensional space and time experience that is relevant to contemporary life and transcends any single tradition.

As Cunningham (1999) writes in *Four Events That Have Led to Large Discoveries*, "camera space presented a challenge. It has clear limits, but it also gives opportunities of working with dance that are not available on the stage. The camera takes a fixed view, but it can be moved. There is the possibility of cutting to a second camera which can change the size of the dancer, which, to my eye, also affects the time, the rhythm of the movement. It also can show dance in a way not always possible on the stage: that is, the use of detail which in the broader context of theatre does not appear" (p. 276). Cunningham also explained that "Working with video and film also gave me the opportunity to rethink certain technical elements" (p. 277).

Moreover, to achieve interaction and integration between dance films and stage performances, cross-montage will be used to reorganize the space by linking virtual and natural areas. For instance, the dancers in the video and

on stage will interact or use movements to complement each other, thereby creating a sense of spatial change. This approach will give the audience the impression of constantly switching between spaces in the video and the theater. Combining the two forms of creation and expression through cross-screen display of movies and live stage performances, it enhances the creativity and presentation. The same thing is mainly about the dance itself; the difference is in the space of expression.

CONCLUSIONS

This thesis reflects on the process of creating my original dance work, "Water, Disappearing in Water," and how it has informed my understanding of choreography and creation. Through a combination of theoretical knowledge and practical experimentation, I have gained new insights and techniques for choreography. As with most art forms, changes and updates are usually produced by continuous collisions and bursts in the sharing process of different works, and the same is true for the self-renewal and diversified development of dance works. My work, which draws on Tai Chi, calligraphy, somatics, and modern dance, exemplifies the potential of cross-cultural collaborations to inspire new forms of artistic expression. Moving forward, I aim to continue exploring traditional culture and contemporary art, integrating different approaches to further expand the boundaries of traditional dance forms. By connecting the audience real experiences with the elements of my work, I strive to create emotionally resonant multi-art works that transcend traditional boundaries and focus on cultural diversity.

REFERENCES

- AJV9. (2012). BACK TO THE BODY. Retrieved March 19, 2023, from <http://campuspress-test.yale.edu/ydt/back-to-the-body/>.
- Arnold, P. J. (2005). Somaesthetics, education, and the Art of Dance. *The Journal of Aesthetic Education*, 39(1), 48–64. <https://doi.org/10.1353/jae.2005.0002>
- Backhus, J. (2015, March 30). *Dancer bends light in stunning projection-mapped performance*. VICE. Retrieved March 19, 2023, from <https://www.vice.com/en/article/599y7q/dancer-bends-light-in-stunning-projection-mapped-performance>
- Barnhart, R. (1972). Chinese calligraphy: The inner world of the brush. *The Metropolitan Museum of Art Bulletin*, 30(5), 230. <https://doi.org/10.2307/3258680>
- Bell, C. (2015). Significant form. In *Art* (pp. 5–6). essay, Jefferson Publication.
- Bogdanova-Kummer. (1953). The Line Between Calligraphy and Painting: A View from Post-War Japan, 124.
- Britannica, T. (2022). *Doris Humphrey*. Encyclopædia Britannica. Retrieved March 26, 2023, from <https://www.britannica.com/biography/Doris-Humphrey>
- C, X. (2014). *5 basic script styles in Chinese calligraphy*. Retrieved March 21, 2023, from <http://www.columbia.edu/~xc2282/calligraphy/calligraphy.html>
- Cumming, J., & Williams, S. E. (2013). Introducing the revised applied model of deliberate imagery use for sport, dance, exercise, and Rehabilitation. *Movement & Sport Sciences*, n° 82(4), 69–81. <https://doi.org/10.3917/sm.082.0069>
- Cunningham, M., & Vaughan, D. (1999). Four Events That Have Led to Large Discoveries. In *Merce Cunningham: Fifty Years* (pp. 276–277). essay, Aperture.
- Davidson, B. (2018). The role of narrative change in influencing policy. Retrieved March 19, 2023, from <https://www.comminit.com/content/role-narrative-change-influencing-policy>.

- Dickinson, P. (2014). Textual matters: Making narrative and kinesthetic sense of Crystal Pite's dance-theater. *Dance Research Journal*, 46(1), 63–80. <https://doi.org/10.1017/s0149767714000047>
- Eagleman, D. (2021, March 10). *Excerpt from sum*. David Eagleman. Retrieved March 19, 2023, from <https://eagleman.com/excerpt/>
- Encyclopædia Britannica, inc. (n.d.). *Doris Humphrey*. Encyclopædia Britannica. Retrieved March 19, 2023, from <https://kids.britannica.com/students/article/Doris-Humphrey/326834>
- Foster, S. L. (1998). Staging the canvas and the machine. In *Choreography and narrative: Ballet's staging of story and desire* (pp. 85–87). essay, Indiana University Press.
- Foster, S. L. (2006). In *Choreographing history* (pp. 174–175). essay, Indiana University Press.
- Graham, M. (1992). *Blood Memory: An Autobiography*. Washington Square Press.
- Hogarth, W., & Woodfield, R. (2001). Lines. In *The analysis of Beauty: 1753* (p. 39). essay, Olms.
- Krasnow, D. H., Chatfield, S. J., Barr, S., Jensen, J. L., & Dufek, J. S. (1997). Imagery and conditioning practices for dancers. *Dance Research Journal*, 29(1), 43–64. <https://doi.org/10.2307/1478236>
- Langer, S. K. (1950). The primary illusions and the Great Orders of Art. *The Hudson Review*, 3(2), 219–226. <https://doi.org/10.2307/3856641>
- Langer, S. K. (1976). The Dynamic Image: Some Philosophical Reflections on Dance. *Salmagundi*, 76–82. <https://doi.org/http://www.jstor.org/stable/40546920>
- Langer, S. K. (2016). The Art Symbol. In *Feeling and form: A theory of art developed from philosophy in a new key* (pp. 3–18). essay, Charles Scribner's Sons.
- Lawrinnee, Y. K. (2020, April 20). *Get Yer Ya-Ya's out: How dancing creates freedom in the body and mind*. Brain World. Retrieved March 19, 2023,

from <https://brainworldmagazine.com/get-yer-ya-yas-dancing-creates-freedom-body-mind/>

- Li, X. J., Hong, Y., & Chan, M. K. (2001). Tai Chi: Physiological characteristics and beneficial effects on health. *British Journal of Sports Medicine*, *35*(3), 148–156. <https://doi.org/10.1136/bjism.35.3.148>
- Long, J. (2001). The art of Chinese calligraphy. *Mineola, NY: Dover Publications*, 35.
- Lopez y Royo, A. (2004). Issues in dance reconstruction: Karapas as dance texts in a cross-cultural context. *Dance Research Journal*, *36*(2), 64–73. <https://doi.org/10.2307/20444592>
- Lucas, G. (2014). *Narrative art*. The Lucas Museum of Narrative Art. Retrieved March 19, 2023, from <https://lucasmuseum.org/narrative-art>
- Mahler, B. (2012, January 3). *Somatic basis for choreography?* Barbara Mahler. Retrieved March 22, 2023, from <https://barbaramahler.net/2011/03/15/can-choreography-really-be-defined/>
- Mascolo, M. (2019). *The dance technique of Doris Humphrey*. Matteo Mascolo. Retrieved March 19, 2023, from <https://en.matteomascolo.com/la-tecnica-di-danza-di-doris-humprh>
- Mondot and Bardainne, A. and C. (2015). *Le mouvement de l'air / The Movement of Air*. Vimeo. Retrieved March 19, 2023, from <https://vimeo.com/145201272>
- Noland, C. (2010, January 28). *Coping and choreography*. eScholarship, University of California. Retrieved March 22, 2023, from <https://escholarship.org/uc/item/0gq729xq>
- Price, M. (2018, January 28). *Reframing narratives, resetting reality: A conversation with Mackenzie Price of the Frameworks Institute - Non Profit News: Nonprofit quarterly*. Non Profit News | Nonprofit Quarterly. Retrieved March 19, 2023, from <https://nonprofitquarterly.org/reframing-narratives-resetting-reality-a-conversation-with-mackenzie-price-of-the-frameworks-institute/>
- Reninger, E. (2020). In *Taoism for beginners: Understanding and applying Taoist history, concepts and practices* (pp. 1–18). essay, Rockridge Press.

- Ryuurui, P. (2013). *Be like water*. ryuurui's art studio. Retrieved March 21, 2023, from <http://www.ryuurui.com/blog/be-like-water>
- Sheng, C. K. (2006). Aesthetic practice and spirituality: *chi* in traditional East Asian brushwork. *Art Education*, 59(4), 33–38. <https://doi.org/10.1080/00043125.2006.11651601>
- Sklar, D. (2007). Unearthing Kinesthesia: Groping Among Cross-Cultural Models of the Senses in Performance. In *The Senses in Performance* (Sally Banes and André Lepecki , pp. 38–46). essay, New York: Routledge.
- Stanley-Baker, J. (2014). In *Japanese art*. Thames & Hudson.
- Studio, W. (1926). *Photograph of Martha Graham in Three Poem's of the East (1926)*. Google Arts and Culture. Retrieved March 16, 2023, from <https://artsandculture.google.com/asset/martha-graham-in-three-poem-s-of-the-east-1926/oAFblsnlz3LitA>.
- Tai Chi background and theory*. The Tai Chi Effect. (2020, July 14). Retrieved March 19, 2023, from <https://thetaichieffect.com/tai-chi-background-and-theory/>
- Terzani, T. (n.d.). *Tiziano Terzani quote*. AZQUOTES. Retrieved March 19, 2023, from <https://www.azquotes.com/quote/1409748>
- Tovey, C. (2022). The language of dance, the dancer's eye, and aesthetic experience in Mary Wigman's *hexentanz ii*. *Seminar: A Journal of Germanic Studies*, 58(2), 180–182. <https://doi.org/10.3138/seminar.58.2.3>
- Zhong, J. (2022). *The Chinese language and Calligraphy*. The UNISVerse. Retrieved March 20, 2023, from <https://theunisverse.com/2580/showcase/the-chinese-language-and-calligraphy/>