

접촉즉흥(Contact Improvisation)

- 그 실체로의 접근

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Abstract

Contact Improvisation

-Approach to Substance

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The thesis is to look into the form of approach to the real substance of contact improvisation. The social and cultural background of the 1960s to early 1970s made the type of dance possible in United States, and it was reflected in certain ideology and practices of the 60s which were refined by excellent sensitivity and talent of the founder of contact improvisation, Steve Paxton.

Contact improvisation is a unique form of improvisation with a limitation which serves as a starting point of investigation into contact points with other dancers. And the component elements of contact improvisation form, the body, contact and improvisation decide the nature of improvisation. And its semantic is term that produces open form evolved from the Post Modernism. The body appears not as a separate entity from the mind but as the subject referred to as self which responds to all equally as the unified body.

Contact brings about restoration of humanity as open conversational medium that recognizes mutual bodiliness as the subject from altruistic point of view.

Improvisation guides the communication of social system as the subject of open preceding which produces movements, newness, and challenge through physical examination of the body, concentrating on momentary energy. Contact improvisation appears as a form of modern art an attribute of which is social communication of the current time.

And each component of the form produces fundamental basic characteristic to real substance of the contact improvisation.

1. The body needs relaxation and has equal freedom within physical law of nature, that is, it acts neutrality and in reality, the act itself becomes a performance, and all the actors become dancer, choreographer, and examples.

2. The flow of movement is allowed to produce natural movement based on interactive experience which depends on honesty and spontaneity; therefore it does not stick to fixed techniques, but comes with natural occurrence of life.

3. When a toddler learns standing up on its feet, it can be sensitive to the feeling of its standing up, and meets the subject of its self by sensing spherical special sensation with its backbone straightened.

4. It focuses on bodily movement and internal sensitivity, rather than physical appearance. And in this aspect, it defines self (ego).

5. It can be a tool through which internal condition can be presented as external experience, help meet other subjects while becoming aware of the world beyond itself. And foundation of creativity and the remedial value element of art, education, socio culture, special group can be derived from these characteristics.

So the investigation is to provide practical source material for specific area of element.

And it is also proposed here that more vigorous investigations into each respected area will surely be appreciated.

Keywords: body(몸), contact(접촉), improvisation(즉흥), post-modern dance(포스터 모던댄스), Steve Paxton(스티브 팩스톤)

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