

# Cat 's Cradle Don Tingling and Jinglin Liao

(by Francesca Penzani) CalArts April 25th 2018

It is not a surprise when we see dancers movement captured by a photographer or a filmmaker.

But it is very unusual when during a performance we see photographers on a line co-participating in the performance as one of the protagonist of a play.

Playing, a word used in the context of music and that of a game.

And we forget that once we participate, playing in life, we all are involved in the magic of participating into an ecstatic moment of inclusiveness and creation. Playing with the gods and goddesses of allowing the subconscious to its full expression in its engagement of ...play.

The Dancers are intertwined and with a rope that connect their bodies. The bodies transfer their information through the rope.. through invisible waves that remind me the old telephone game...when as children we communicate from a cup to another cup through a string.

The purpose of the photographers was to stay separate from the dance and yet they became part of the dance, breaking the boundaries of what is culturally expected of the places that a photographer "documentarist" is expected from society.

The live projections that surrounded the space was including the boundaries illustrating the presence of a performance in a particular moment. The presence of the screens we are surrounded by the spaces we occupy in society..bars, gas station, doctor offices. The information is always present....and what connect us the invisible rope that intertwines in our lives.

Jinglin and Don's collaboration has develop in the past 2 years in a synergy, of connectivity that like an invisible rope is always present and will continue to reverberate through infinity.



## **IM proposal-- Invisible**

**Jinglin Liao**

Invisible, which inspired by ancient game cat's cradle is a project that collaborates with a choreographer, dancers, photographers, musicians and a producer. Instead of playing the game on fingers, bodies will explore their possibilities in limitation and find their relationship based on the rope. In addition, they will also encounter photographers' camera, which may change the game's rules. My inspiration of the past works start from a game that helped me to create a kind of structure and from there, to excavate body's potential. In this project, I'm more interested in how to deal with the relationship between dancers and photographers. Since photographers have the access to get close to the bodies, their point of view will change dancers' intentions, break dancers' inertial thinking and challenge dancers' limitation and creativity.

Invisible will be an improv-based work that needs at least 6 dancers to complete. Although we rely on traditional shapes as our structure, when the work develops, we will break the tradition, make mistakes to seek new forms.

### **1. Tension (Sharing Weight)**

In order to keep the rope in shape, dancers need to have tension between each other. In other word, sharing weight is necessary. Learning from last year's preview, I realize tensions can be more various. I want to try the extreme of the weight sharing in rope and see what dancers can do in this extreme. The extreme may be a limitation, dancers cannot move as free as they want normally. But it opens an opportunity to move as one person, explore another quality that can only achieve with each other's help. From here, we will go deeper to play the contrast between shape and mass, tension and release, and use that moment of release to generate movements, travel and bounce.

### **2. Improvisation method**

Although it is an improv-based work, it is not free to do what you want. I will use tasks, shapes and camera to stimulate their imagination and find possibilities in limitations. I will also choreograph a phrase and dancers can play with their creativity based on the phrase under the structure.

### **Task**

A. A verb. For example, avoid.

B. Description of a space that is virtual, a space you cannot be in it in the real life. For example, in a glass of coke. The glass is S shape, very thin and narrow.

So the dancers will not only use their body to describe how they 'avoid' in the shape but also express coke's sparkling quality.

The collocation of the verb and the space can be random. For example, if I have 3 verbs and 3 space, I will mess them up and let dancers to pick. 1 verb-1 space. The combination may be weird, but I'm curious to see how they interpret it.

### **Shape**

Use the rope's shape they create as an inspiration to generate movement. Use their different body parts to draw in different planes. For example, use elbow to draw shape 2 in a diagonal plane in high level.

### **Camera**

A. Camera fragmentize the phrase

Because photographers have the access to get close to dancers' bodies, their point of view will change dancers' intention, break the coherent phrase to fragments or break dancers' inertial thinking and challenge dancers' creativity in limitation.

B. Camera becomes the instructor of movement.

Each time when photographers press the shutter, dancers move. Dancers' movement depend on which part photographers take. Ideally, each dancer has a photographer. We can invite audiences that have some physical training background to involve in this moment. Preliminarily, I plan to use this idea in shape 3.

The performance will take place in Main Gallery.

List of equipment

A. Rope

B. Costume

C. Cameras

D. Lights

E. Projectors and screens

F. Umbrella

## Production Schedule

Jan. 8 <sup>th</sup>	Start rehearsal
Jan 8 <sup>th</sup> - 12 <sup>th</sup>	Beginning, transition to Shape 1, Shape 1
Jan. 15 <sup>th</sup> - 19 <sup>th</sup>	Transition to Shape 2, Shape 2
Jan. 22 <sup>nd</sup> - 26 <sup>th</sup>	Shape 2, Transition to Shape 3
Jan. 29 <sup>th</sup> - Feb. 2 <sup>nd</sup>	Shape 3
Feb. 5 <sup>th</sup> - 8 <sup>th</sup>	Shape 3, Transition to Shape 4
Feb 19 <sup>th</sup> - 23 <sup>rd</sup>	Transition to Shape 4, Shape 4
Feb. 26 <sup>th</sup> - Mar. 2 <sup>nd</sup>	Shape 4, End
Mar. 5 <sup>th</sup> - 9 <sup>th</sup>	End, Practice whole.
Mar. 15 <sup>th</sup>	Show at Main Gallery.