

Performance

Mobilize *to put into motion. to make mobile or movable. to bring into readiness for immediate active service in war. Movement as a means to an end.*



Kara Logan

Photographic





I will create a series of dances to be performed. It will be influenced by various elements of these photographs. Each dance will be different and documented in various ways, photography being one of them.



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James Rowbottom Dance Photography 2013

Kara Logan

Graphic/ Typographic

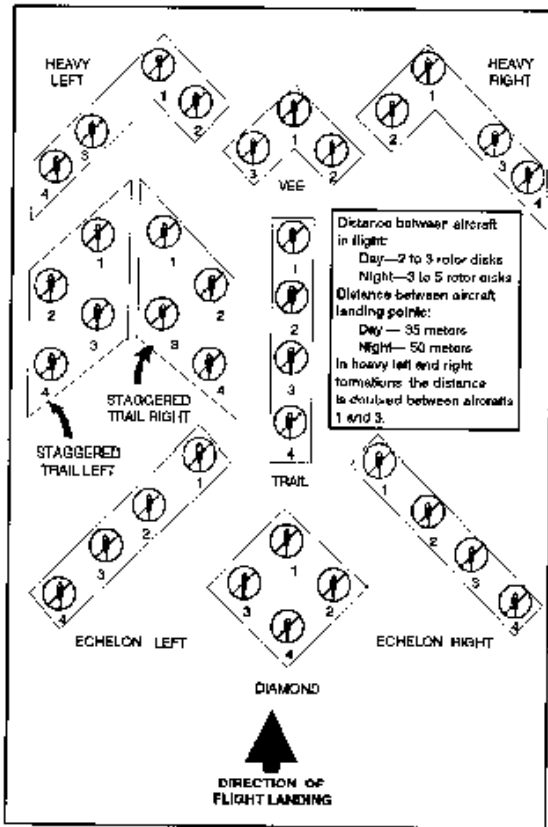
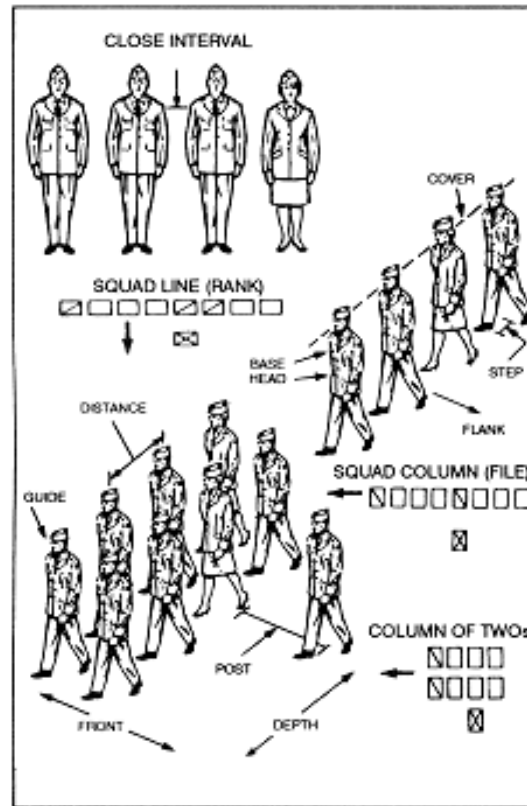


Figure 4-1. Standard flight and landing formations.



In the final documentation of the 11 dances, I will do a mapping showing the mobilization of the dancer. It will hopefully have a similar aesthetic as the images above.

La Bourgogne 25

This page features a single line of musical notation at the top. Below it is a detailed floor plan of a dance area, consisting of two large, vertically oriented oval shapes. Each oval contains a smaller, more complex pattern, likely representing the starting positions and movements of dancers. The entire page is enclosed in a decorative border.

64 *Entrée*

This page contains two lines of musical notation at the top. Below the notation is a floor plan for a dance. The plan is divided into four vertical sections, each with its own musical staff. The floor plan shows two large oval shapes, similar to the one in the first page, with intricate paths and markings inside. The page is numbered 64 and titled 'Entrée'.

*Entrée de deux femme dancée par M. le prouost
et M^{lle} Guist au festin ontienne*

L'ART DE DECRIRE
LA DANSE 51

Le Contre pied des marches de côté précédentes.

This page is titled 'L'ART DE DECRIRE LA DANSE' and numbered 51. It features a floor plan for a dance, divided into four vertical sections. Each section contains a circular diagram with arrows indicating the direction of movement, and a corresponding musical staff. The diagrams show various circular and semi-circular paths. The page is titled 'Le Contre pied des marches de côté précédentes'.

Fig. 3. Fig. 4.

Fig. 3. Fig. 4.

FINIS.

Detailed description: This page shows two musical figures, Fig. 3 and Fig. 4, each with a staff of music and corresponding diagrams for fingerings and bowings. Fig. 3 diagrams show complex, overlapping bowing patterns with arrows indicating direction. Fig. 4 diagrams show simpler, more linear bowing patterns. The word 'FINIS.' is centered at the bottom.

64

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Detailed description: This page contains six measures of musical notation, numbered 1 through 6. Each measure includes a staff with notes and rests, and a diagram below it showing fingerings (numbers 1, 2, 3) and bowing directions (arrows). A 'v' symbol is present at the start of each measure. The word 'FINE' is written at the end of the sixth measure. Copyright information is at the bottom.

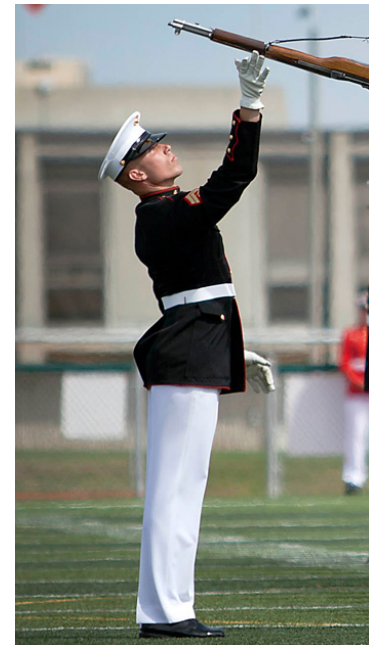
Primo. Gruppo.

Detailed description: This page features a musical score for a group of instruments, labeled 'Primo.' and 'Gruppo.' at the top. The score consists of multiple staves with notes and rests. Below the staves are detailed diagrams showing fingerings and bowing patterns for each instrument, with arrows indicating the direction of the bow. The diagrams are arranged in a way that suggests the spatial layout of the instruments in an ensemble.

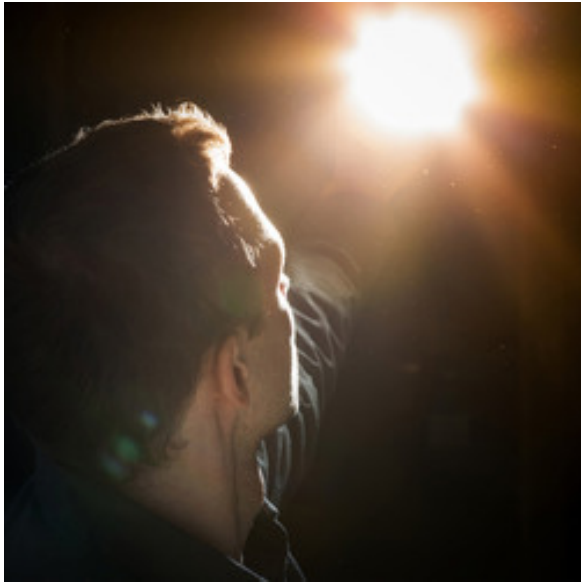
Material/Spacial



I will have her wear a morphing of two ideas. A black leotard and shorts with a male white button up. Bringing simplified ideas together.



Kara Logan



Ideas for lighting, intense and powerful, just like dance and mobilization.

Kara Logan

Inspiration

Dance 1: Drill
A dance inspired by/
embodying the move-
ments of a soldier in a
drill formation.

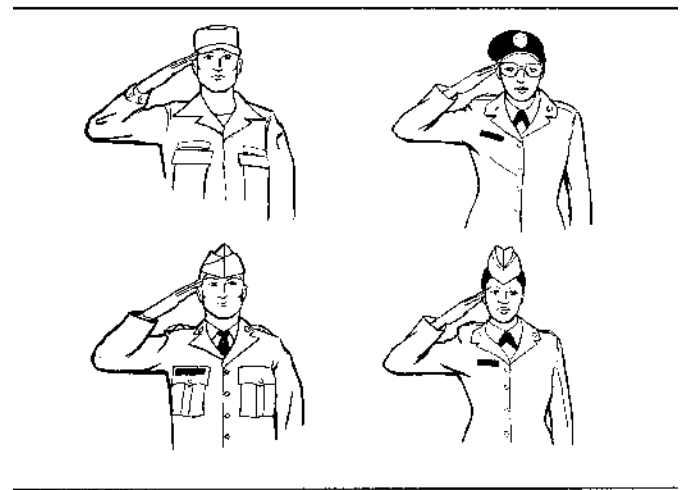


Figure 3-5. Hand Salute

Dance 2: Gun

In drill guns are thrown in the air. Also in war there is the mobilization of a bullet being shot through the air. I will choreograph movements that demonstrate these ideas.



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Dance 3: Expression

There is a major contradiction in the expression of these two ways of mobilizing. Dance encourages self expression and military wants you to be expressionless. This dance will highlight these characteristics.



Dance 4: Collective vs. Personal

There is a contradiction between personal expression and being apart of a unit. This dance will show that struggle.



Dance 5: Move

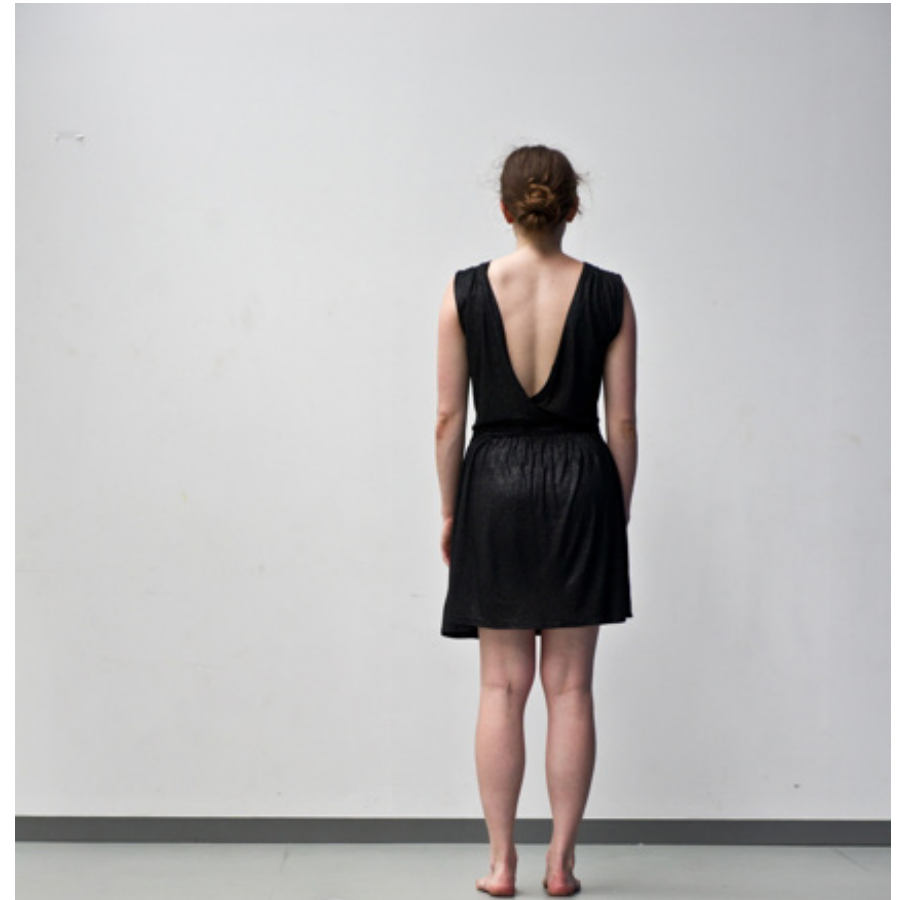
Movement determined by the definition "to become movable."

Dancer will start immobile then slowly become movable.

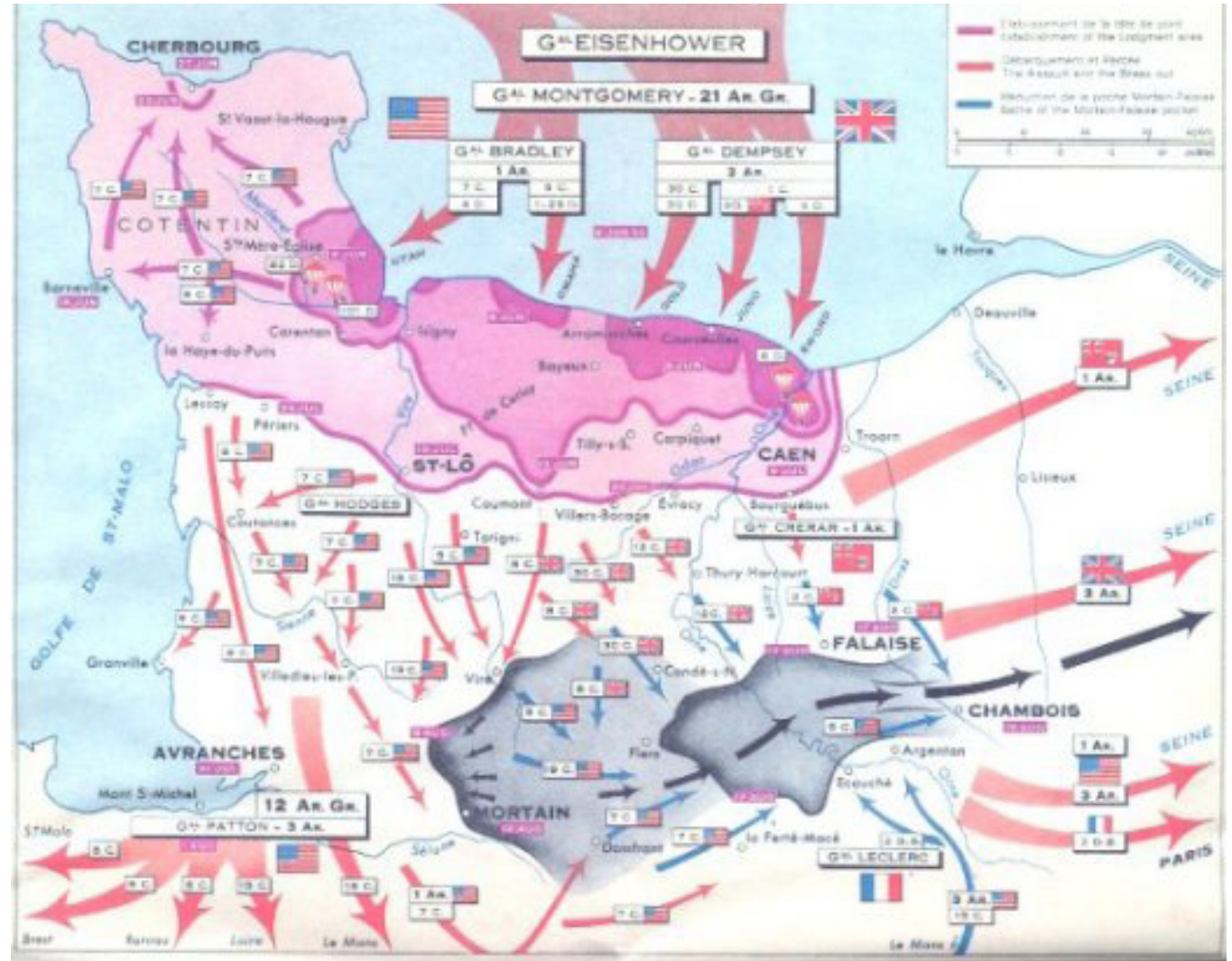


Dance 6: Sudden

A rapid change in mobilization. Goes from nothing to something quickly. Examples falling, running, etc.



Dance 7: Normandy
A dance inspired by a
map of the movements
of the Battle of Norman-
day.



*Dance 8: Discipline
Ballet juxtaposed with
the discipline of the mil-
itary. Two similar prac-
tices molded together in
one dance.*



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Dance 9: War
Mobilizing is preparing for war and becoming mobile. What does war mean? What does it look like? This is an abstract interpretation of war.



Dance 10: Call and Response

The dancer will react to the things that I yell at her to do. Loosley mimicking the way the military operates.



Kara Logan

Dance 11: Manipulation

Improvised dance, involving myself and the dancer. I will manipulate her by moving her like a puppet. It is a form of contact improvisation in dance that can be symbolic of military operations.

