

รูปแบบการสร้างสรรค์นาฏยศิลป์ จากทฤษฎีสมัยใหม่และหลังสมัยใหม่ทางด้านนาฏยศิลป์ A FORM OF DANCE CREATION FROM MODERN AND POSTMODERN THEORIES

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บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อค้นหารูปแบบการสร้างสรรค์งานนาฏยศิลป์จากทฤษฎีสมัยใหม่และหลังสมัยใหม่ทางด้านนาฏยศิลป์ ใช้วิธีการศึกษาวิจัยเชิงสร้างสรรค์และวิจัยเชิงคุณภาพที่ผ่านกระบวนการวิเคราะห์ข้อมูล ด้วยเครื่องมืองานวิจัย ประกอบไปด้วย ข้อมูลเชิงเอกสาร การสัมภาษณ์ การสังเกตการณ์ สื่อสารสนเทศ การสัมมนา เกณฑ์มาตรฐานศิลปิน และประสบการณ์ส่วนตัวของผู้วิจัย ผลการศึกษาวิจัย พบว่า รูปแบบการแสดงประกอบไปด้วยองค์ประกอบทางนาฏยศิลป์ทั้ง 8 ประการ ได้แก่ 1) บทการแสดงให้ความสำคัญในเรื่องของศิลปินที่เกิดขึ้นในแต่ละยุคสมัย ซึ่งเป็นส่วนสำคัญในการนำเสนอคิดต่าง ๆ มาทคลองและสร้างสรรค์ผลงาน จนเกิดเป็นทฤษฎีทางด้านนาฏยศิลป์ โดยแบ่งการแสดงออกเป็น 3 องค์ ประกอบด้วย องค์ 1 ยุคบุกเบิก องค์ 2 ยุคสมัยใหม่ศิลปินรุ่น 1 และรุ่น 2 และองค์ 3 ยุคหลังสมัยใหม่ 2) การคัดเลือกนักแสดง ใช้นักแสดงที่มีความหลากหลายในทักษะการเต้นร่วมสมัย และแนวเต้นที่ได้รับความนิยมในปัจจุบัน 3) ลีลนาฏยศิลป์ ใช้ลีลาตามแนวคิดนาฏยศิลป์สมัยใหม่ ได้แก่ แนวคิดการใช้ผ้า กับเทคนิคการใช้แสง แนวคิดพรีสปิริต (Free spirit) แนวคิดศาสนา (Religion) แนวคิดวัฒนธรรม (Culture) แนวคิดคอนแทร็กชัน (Contraction) และ รีลีส (Release) แนวคิดกฎแรงโน้มถ่วงของโลก (Gravity rules of the world) แนวคิดการเต้นที่พื้น แนวคิดหมุนแก้วง (Swing) และลีลนาฏยศิลป์ตามแนวคิดคิดนาฏยศิลป์หลังสมัยใหม่ ได้แก่ แนวคิดความเรียบง่าย แนวคิดเรื่องความบังเอิญ ยึดติดความไม่เป็นทางการ แนวคิดคอนแทค อิมเพริวaisez (Contact improvisation) แนวคิดความหลากหลาย การคิดและคำนวณระหว่างแสดง การเพิ่มความเร็วลดความเร็ว 4) เสียงและดนตรี ในช่วงเริ่มต้นของการแสดงใช้เสียง ໄวโอลิน บรรเลงสดเป็นเสียงหลักเพื่อส่งอารมณ์จากยุคคลาสสิคไปสู่ยุคสมัยใหม่ และใช้เพลงที่แต่งขึ้นใหม่ ในแนวหลังสมัยใหม่ด้วยเครื่องอิเล็กทรอนิกส์ 5) อุปกรณ์การแสดง ใช้เก้าอี้ว่างเป็นส่วนหนึ่นในการแสดงและกำหนดพื้นที่ในการแสดง รวมถึงการใช้ผ้าเป็นอุปกรณ์ประกอบการแสดงบางส่วน 6) การออกแบบพื้นที่การแสดง ใช้ขอบเขตของพื้นที่ในวงกลมและนองวงกลม โดยใช้เก้าอี้ว่างเป็นวงกลมกลางวง เพื่อเป็นการแทนตัวศิลปินที่มีความเชื่อมโยงและมองเห็นทุกคนได้ 7) การออกแบบเครื่องแต่งกาย ใช้ชุดที่ใช้ส่วนใส่ในชีวิตประจำวันโดยคำนึงถึงความเหมาะสมสมรรถนะของผู้แสดง และลีลนาฏยศิลป์ของนักแสดงที่ใช้ทฤษฎีตามแนวคิดของศิลปินเพื่อการเคลื่อนไหวที่เหมาะสม และ 8) การออกแบบเพื่อให้เห็นความเป็นมิติและเส้นสายของร่างกาย โดยใช้แสง สี เสียง ให้เหมาะสมกับรูปแบบของลีลนาฏยศิลป์ การคลื่อนไหวร่างกายตามแนวคิดของศิลปินยุคสมัยใหม่และหลังสมัยใหม่

คำสำคัญ : รูปแบบการสร้างสรรค์นาฏยศิลป์, ทฤษฎีสมัยใหม่, ทฤษฎีหลังสมัยใหม่

ABSTRACT

The research aim is to create of dance creation from modern and postmodern theories, using creative and qualitative research methods that have been developed through the data analysis. The research tools comprise documentary data, interviews, observations, media resources, artists' performances, and personal experiences of the researcher. The research results showed that the dance style consisted of 8 sectors: 1) Script that shows the importance of the artist that occurred in each era is essential to bring forth various dance concepts. It is divided into the expression of 3 acts, the pioneer era, the modern era of gen 1 and 2 artists, and the postmodern era. 2) Dancer casting in contemporary and popular dances. 3) Dance of modern dance theory includes the concepts of fabric and lighting techniques, free spirit, religion, culture, and contraction and release, gravity rules of the world, dance floor, swing concept, simplicity and coincidence, contact improvisation, and speed boost and reduction from critical diversity. 4) Add sound and music of violin at live show is a key to engage the dance's emotions to the audience, also composed electronic devices are added. 5) Chair is used in the show, comprising the use of fabric as parts of the display equipment. 6) Stage area is designed to be the boundary of in-and outside the stage in the circle shape. 7) Outfits on a daily basis are used for the suitability of dance and movement. 8) Light and special techniques are used to express the dancer's body and movement in three dimensions.

Keywords : Dance creation, Modern theory, Postmodern theory

INTRODUCTION

"Theory" is a description and expression of the interpersonal relationships, which it is difficult to discover and measures of control over time to create its understanding. Dance is a part of the dynamic culture, which needs to be developed from time to time, and then a creative dance occurs in order to create new dance or performance. Previously, it was unavoidable to bond the modern and postmodern dance theories. They can be used to form a dance creation, which blocked the creativity, because each type of dance had a framework as a principle for dance creation.

Because a phenomenon of a dance theory can be like the daily basis art form, together with philosophical knowledge in various fields, each dance creation may not go outside of the box that has been set by its diversity. In addition, it cannot avoid using modern dance theory as one aspect to emphasize harmony and abstraction, as same as converging on the movement of modern and postmodern dance theories with emphasis on simplicity. Different ideas in art transitioning can be argued; on the other hand, they have been clearly explained from a period of time through the accumulated tastes. The new ideas replace the old ones in escaping the boredom, which might become a conflict between the two different eras. Consequently, creating an understanding of the modern and postmodern dance theories can be a way to shrink a dramatic way of dance.

The researcher was stimulated by the modern and postmodern dance theories to create a dance performance that has not previously appeared in the academic theory, combined with the researcher's direct knowledgeable experience as an artist and a choreographer. The researcher's proficiency in Thai dance, classical dance, Western dance, and contemporary dance, incorporating with her teaching experiences and creating many dances can be applied in this research results. As it was mentioned above, the modern and postmodern dance theories draw the researcher's intention in applying knowledge in these theories to the clearer understanding of dance creation. It is expected that a dance creation can simply be a tool to transfer the communication of dance theories that finally challenges those who involve with the modern and postmodern dance theories through a dance creation. Correspondingly, the researcher also hopes that a dance creation will be advantageous to those who will choreograph new dances by applying this research result to be more productive in the future.

RESEARCH OBJECTIVE

To investigate the dance creation in modern performance through modern and postmodern theories.

SIGNIFICANCE OF RESEARCH

1. Be a guideline for the dance creation by using modern and postmodern dance theories.
2. Create the research that will be useful and be the starting point for further dance creation.
3. Provide the research results for artists, academics and new generations who realize the importance of dance creative principles, that can be extended in both creating new art form and educating academic knowledge in order to continue devouring the future dance creation.

Literature Review

The researcher focused on modern and postmodern theories of dance creation, body movement theory, and dance theory. Besides through this study, creative aesthetics are the basis to create dance that contain specific characteristics. The summary reveals as follow;

Theory is the academic principle that has been established from experimental research to enhance the foundation for phenomena or practical information (Thai Royal Institute, 2013, online). It is a set of theories that describe rational and systematic relationships as a process between at least 2 concepts in order to be presented as a system by specifying the relationship between concepts and aspirating the explanation and prediction of the phenomena (Pitakthepsombat, 2007, p. 39-40). The modern theory is the result of the acceptance of scientific methods in adhering to the principles of empirical verification that effects the development in all aspects in society, including various artistic subjects (Klages, 2003, edited Wongchaisuwan, 2007, p. 41). Furthermore, the postmodern theory is a new technique in art, philosophy and political society (Lyotard, 1993, pp. 47-50). In contrast,

modern one criticizes modernism, consequently, explaining social phenomena based on the modernization may create more varieties of holistic knowledge, which requires a critical method and established on the various techniques of analysis (Chudum, 2008, p. 62).

Theoretical concepts that are used in dance creation in general, describe other sub-divisions of arts. Nevertheless, dance creation can be practical to describe the concepts inventively (Chanthanasaro, 2014, p. 49), as the important content designs its elements; this study classifies those elements in modern and postmodern theoretical concepts.

1. The concept of modern theory can be seen in impressionism. The important implications are the process of using colors, lights, and solar-lights (Sunpongsri, 2013, pp. 23-24). The anatomical pattern by attaching the image is considered to mechanically reflect the body, which is shown in the ideal human being that self-grows above the ethical system (Krauss, 1981, p. unpage). Likewise, to create and identify the new idea into the system is also intended (Rosen, 1995, p. unpage). Abstract art form separates feelings or emotions from shapes and shows the aesthetics art in themselves (Wongphaisan, 2007, p 2). In particular, the imitation of two natural forms is to reduce their practice and create more shapes that distinguish or emphasize the special creations as a romantic and classic predominance (Sunpongsri, 2015, pp. 288-289). Besides, morally inserted idea behind the creation is conducted (Phattanapas, 2017 pp. 76-77). On the other hand, expressionism focuses on concepts, procedures, patterns and strategies to express the anticipated purposes, and an exaggeration of emotion firmly shows twists and turns, various shapes, and lines. Fresh colors naturally appear to be more intensive and more contrasting; being a naturalist shows the intense patterns of emotion severely received through the dance, such as " A Temperament Form" (Sunphongsri, 2015, pp. 187-188). New dance creation can be based on the Bauhaus Institute, where uses the main medium tool in appreciating the pattern which is related to the fact of criteria development on the beauty can be consistent in all creative arts and can be interrelated to the needs to cooperate each other through practice, with principles, knowledge and wisdom reveal the concepts of character and usability. They are based on human anatomy, considering the suitability more than the popular character of beauty in the Gestalt theory (Ambrose & Harris, 2009, p. 58), which only a psychological theory is weighted by the perception. The main responsiveness is the form of recognition system, focusing on "public awareness rather than sub-division one". The similarity principle contains the proximity, closure, continuation, figure and ground (Aranyanak, 2018, pp.69-73). The perception of the figure and ground has an influence in both positive and negative spaces, which depends on each figure (Nunphakdee, 2012, p. 97-98).

2. The concept of postmodern dance includes a conceptual art, using the core perception to create rather than skill and beauty in any media. It is exposed and unlimited in all expressions of installation (Tansatia, 2014, pp. 246-247). Additionally, postmodern dance namely has an importance of basic, time, space and relationship between dancers and audience in the unique characteristics and approaches. Occasionally, the audience might be unaware in becoming parts of the meaning

message inside the performance (Sophle & Llsa, 2011, pp. 9-10). However, the expression art or "The Art of Borrowing" is to create a new form and revolute from the original one (Kan, 2015, p.3). There are two main factions that are created by joining and expressing the borrowed shapes into their own dances, then presenting them exactly as the original prototype, however, expressing hidden thoughts is originated (Stokstad, 2002, p. 1166), such as the dance through sculptures and painting for architectural characteristics (Kan, 2015, pp. 340-341). At that point, the pattern of dance uses more fresh colors, comparing through the previous or postmodern dance, as a result, borrowed or mixed pattern of dance from other cultures can explain the various complexed developments of dance creation and other visual arts. The outstanding feature of postmodern dance is the contrast of objective concept against the modern one as anti-modern dance (Suieontharameti, 2014, p. 266), so the concept of the postmodern dance theory is to create a new perspective on architecture (Venturi, 1977, pp. 58-59) and learning from commercial marketing that has been successful in being able to communicate with others (Venturi & Brown, 1993, p. 17). More importantly, for places and phenomena in that area, it has been emphasized that our world consists of concrete things. The meaning of "Thing" is to gathering the coexistence of 4 elements, namely; 1) Bridge for the identity of self-disclosure, 2) House of being, 3) Architecture, and 4) Boundary, which each form is conducted by threshold, deconstruction and process. The flowing of these elements can normally and controllably direct the relationship between signs, that is the key is for questioning, reviewing and establishing the system (Kanitphan, 2009, pp. 114-118), and theoretical issue is a form of knowledge in architecture that can create new encounters, such as space and events, interested in art, and conceptual and performance art by experimenting with the methods of other disciplines to dance creation methods and by expanding the scope of idea into the film of philosophy without limiting to a new perspective or concept of the creation of architecture (Kanitphan, 2009, pp. 124-125, 127; Tansatia, 2014, p. unpage).

3. Dance concepts of modern and postmodern theorists as shown in Table 1.

Table 1 Dance concepts of modern and postmodern theorists

Theory/ Artist	Concept	Style and performance
Loie Fuller's Modern Theory	Concepts of using fabric and light	It is presented with concepts of using fabric and light, the power of the strength of the dancers, who play with colored fabrics; to create beautiful movement and a harmony with the techniques, which show the exquisite unique
Isadora Duncan's Modern Theory	Free spirit	It is systematic and simply shows the repeating position to express the emotions.

Table 1 (Cont)

Theory/ Artist	Concept	Style and performance
Ruth Saint Denis' Modern Theory	Religion	A taste of mystery, with magic and lust by a natural and elegant dance. Waving, flipping over the scarf to cover the face and hide the softness follows the body expression.
Ted Shawn's Modern Theory	Culture	Dancers and choreographers show their sharp dance position, lack of ditties, together with performance that is based on the culture; there is a dance experiment with poetry. Percussion instruments are used without using sound effects.
Matha Graham Modern Theory	Contraction and Release	Strictness and firmness reflect in the dance, between responsibility and personal desire. Invite the audience to the truth of lives through the powerful dance.
Doris Humphrey's Modern Theory	Gravity rules	Giving a sense of dance to convey the feeling of being small, but strong, polite and elegant person, according to the principle of the difference, this shows the techniques related to the motionless and law of gravity.
Merce Cunningham's Modern Theory	Floor exercises	Dance on the floor exercises and the details of movement of hands and fingers.
Jose Limon's Modern Theory	Swing	Specializing in play and drama can present a romantic person, attracting the eyes of the audience, shows the enjoyment in dancing with people.
Lucinda Childs' Postmodern Theory	Simple movements	The simple movements are focused, which often walk, run, and swing, involving the rhythm of geometry.
David Gordon's Postmodern Theory	Informal way of dance	It presents informal way of life; the use of daily life equipment in creating the concept of sitting in a chair.
Steve Paxton's Postmodern Theory	Contact improvisation	Creative ideas are used to present the nature of the freshness in the dance movement.
Twyla Tharp's Postmodern Theory	Speed reduction and production, and rhythm calculation	Dance often shows the comparison speed, speed reduction and production, and rhythm calculation.

Source: Charatsri, 2016, pp. 109-113, 116-120, 130-133, 138-140.

4. Esthetic creation is a visual experience that can be sensed in hearing, and movement awareness. To enhance the life of human beings, the value of beauty can be perceived to turn the dancer to be a tasteful person, which leads him or her to gain a consciousness in the value of aesthetics, in order to satisfy his or her mind and spirit towards having independence thoughts as a human being (Inthanee, 2017, p. 3). Aesthetic art shows the popularity of audience, according to the context and concept of society at various eras since ancient times, dance aimed to be a movement that expressed worships, beliefs, and social statuses by separating varieties of dance as social classes. The development of dance creation from the upper class to the lower one, and then to several areas into the modern era which both dancers and audience in society gratified to express freedom according to their natural and humanistic concepts which was the center of knowledge and led the future on their own. Developing a fast and various growths of dances, currently, the concept of the postmodern era comes to challenge the artistic hierarchy through media and technology. It challenges the audience to play a role in the connection between dancers and themselves through the form of western dance, which can spread without interruption (Sanvaraphiph, 2017, p 107). Dance creation and the artistic value appear through a valuable experience or a gene based system with aesthetics experience of art forms as human beings, both imitating nature and emotional expression, which is an abstract expressionism. The value of expression appears in various performances from a presentation to a model. It reveals a realistic imitation, visual accuracy or visual sensation or visual impression, as well as abstract emotional expression (Inthanivet, 2016, pp. 27-28), as Professor Bhirasri once said; "the sense of beauty is aesthetic taste, which follows the training and education habits of individuals, that is called the taste. Therefore, the feeling is very different" (Sunphongsri, 2013, p. 83).

RESEARCH METHODOLOGY

The dance creation that reflects modern and postmodern theories is a creative research in order to present creative dance forms by using qualitative research and documentary research methodology, which is found and obtained in the literature review, with the methods are followed;

1. Secondary data collection is from research articles, books, teaching materials and various academic documents together with the information from the internet related to modern and postmodern theories, the concept of modern and postmodern, body movements and creative aesthetics are used as a research tool to guide and operate as a form of dance creation that refers to modern and postmodern dance theories.

2. Data analysis from various document research obtained are as follows: 2.1) the data are classified according to the events analysis. Theoretical events by adhering to the theoretical concept of the phenomenon, including dance creation and concept of performances, then grouping data, 2.2) Constant comparison, creating an analytic induction by making a summary of the relationship characteristics and the different ones. Modern and postmodern theories and the concept of using the theories of dances are classified by dance elements.

3. Dance creation is designed through the creative process as follows: 3.1) Creation into 8 elements: (1) Visual, (2) Casting, (3) Dance style, (4) Sound and Music, (5) Display equipment, (6) Stage space and Scenes, (7) Costume, and (8) Lighting and special effects, 3.2) Standard criteria from the master, including (1) Spirituality and Artists, (2) Skills and Experience, (3) Capability, (4) Being a pioneer and a leader, (5) Philosophy, (6) A variety of creations, (7) Harmonious taste, (8) Passion, (9) Wisdom, and 10) Morals and Ethics " (Wuthathit, Interview, 12 December 2018).

RESEARCH RESULTS

In this study, dance creation is unique to be presented as the form of body movement, according to the artist's concept in the pioneering Modern and Postmodern era, which influenced by modern and postmodern theories by classifying into 8 creative elements as follows;

1. Plays are divided namely into 3 acts; Act 1: Pioneering, Act 2: Modern Era of artists in Gen 1 and 2 and Act 3: Postmodern play.
2. Dance creation consists of contemporary dance techniques, daily dances and lives.
3. Costume designing is set to be easy to wear in everyday life.
4. Music composing is new for the modern day with using of an electronic device.
5. Casting with a variety of dance skills, such as contemporary dance and popular dance moves.
6. Floor or stage designing uses the boundary of the fashion show stage.
7. Equipment designs by using fabric as a display device.
8. Lights are designed to present the three dimensions of the dancers' body. Consequently, dividing as acts shows the body movements for the concept of modern and postmodern dance.

Act 1: The pioneering era is in which the dance concept initiates the modern dance that represented the land that allows the next generation to grow, divided into 4 scenes, namely;

Scene 1: The concept of Loie Fuller presents the style of waving, according to the technique of using light to strike on the floor and the fabric to flick. The performance starts with a male dancer walk into the first spot in the middle of the stage, which has a display platform that rises up from the ground. The dancers waved their fabric in the various directions and moved from the same spot to the other spaces of the stage, then returns to the first spot in the center of the stage, and used different light techniques from the beginning.



Picture 1 Waving the fabric as the concept of Loie Fuller

Source: January 7, 2019 at Bangkok University (Rangsit), Pathum Thani Province.

Scene 2: The concept of Isadora Duncan, presented a free spirit movement through the style of 3 couples of dancers. They skipped from one side to the middle of the stage and spread to various points with freedom or Gallop, in response to its concept that is not attached to the gravity of the world.



Picture 2 Free-spirited movement as the concept of Isadora Duncan

Source: January 7, 2019 at Bangkok University (Rangsit), Pathum Thani Province.

Scene 3: the concept of Ruth Saint Denis is divided into 2 phases: Phase 1) using one female dancer shows the bumbling foot in the form of Indian dance, then, moves the posture using facial and eyes expressions as shown in the East. Also, using the swinging of arms and tiptoes that are unique in Indian dance.



Picture 3 Footsteps of Indian dance as the concept of Ruth Saint Denis

Source: January 7, 2019 at Bangkok University (Rangsit), Pathum Thani Province.

Scene 4: A continuous dance using the concept of Ruth Saint Denis and Dennis-Shorn, a pair of male and female dancers show walking to reach to the center stage. The dance influences by the main image in the Egyptian arts, which offers a pair of postures that acts on the right side of the stage, with male dancers turning around and follow the same direction.



Picture 4 The influenced dance as the concept of Ruth Saint Denis

Source: January 7, 2019 at Bangkok University (Rangsit), Pathum Thani Province.

Act 2: The era of the modern artist's in gen 1 and 2 is divided into 4 scenes as follows;

Scene 1: The concept of Martha Graham, using a pair of male and female dancers, who slowly walk out of the stage until reaching the middle of the stage. Dancers begin to show the body lines in a square and angle shapes. Male dancers use gestures to move around in a circle to return to contraction, floor exercises, and the spiral dance together.

Scene 2: The concept of Doris Humphreys, transmitted by a male dancer walking out of the stage with dance moves with breakdance to the middle of the stage in the center of gravity.

Scene 3: The concept of Merce Cunningham is presented through a male dancer who shows the dance from the ground and has freedom of hands and fingers, and moving with a somersault techniques to the right side of the stage and leaves the floor in the form of lying down and stretching as the dance floor exercises and detailed hands and finger postures.

Scene 4: Two female dancers convey the concept of Jose Limon. The leap in rhythm to the center of the stage both dancers show their style together by swinging their arms. The foot interlocks into a continuous posture from beginning to ending in swing.



The concept of Mata Graham



The concept of Doris Humphreys



The concept of Merce Cunningham



The concept of Jose Limon

Picture 5 The 2nd generation of Modern Dance

Source: January 7, 2019 at Bangkok University (Rangsit), Pathum Thani Province.

Act 3: The postmodern concept is divided into 4 scenes as follows:

Scene 1: The concept of Lucinda Childs was presented through five dancers. According to the rhythm in reaching the center of the stage, the style of walking was designed through the counting of numbers and dancers step in different directions. Then, move forward and backward until leaving the stage.

Scene 2: Using the daily posture with the device by the dancers conveys the concept of David Gordon. The actor started dragging the chair into the center stage and show the gesture of sitting comfortably on the chair. Next, the dancer walked in a daily routine to walk to the left corner of the stage. After that, the male dancers pulled the chair to sit showing the relationship with the utility of the chair to the end.

Scene 3: The concept of Steve Paxton presented through a pair of male dancers each shows the body contact improvisation in the form of live that the body is an important element.

Scene 4: The concept of Twyla Tharp in the varieties of dance from the previous to the present-day and popularly designed using nine dancers with different styles of dance, such as Egyptian style in the daily routine and so on. The concept in the postmodern era preformed as the trend to participate in the same stage.



The concept of Lucinda Childs



The concept of David Gordon



The concept of Steve Paxton



The concept of Twyla Tharp

Picture 6 Act 3 shows the concept of the postmodern dance

Source: January 7, 2019 at Bangkok University (Rangsit), Pathum Thani Province.

DISCUSSIONS

This research reveals the dance creation from modern and postmodern theories, then are composed and divided into 3 acts. Each act has different concepts, according to the era and concepts of the artist; Act 1, the concept of using cloth and lighting techniques upsurge the freedom of movement, dance techniques, and creative ideas, in relation to the independent concepts, cultural and religious concepts, Act 2, the concept of emotion, and teasing with the center of the world gravity, and Act 3, the concept of rhythm and techniques of using equipment, chair concept, body

contact, concept of diversity from previous to present-day, which is presented as a fashion show style and focused on body movement. However, this type of performance has never been seen before. In addition, the researcher also arranged the sequence of dance creation of dance techniques to convey the concept of artists from the modern and postmodern era. Creation is considered to give importance and pass on knowledge to the new generation as a respect for pioneering artists. For the knowledge aspect, this research can be seen as good ethics. The researcher has shown that dancing may entertain the audience and have the benefit of knowledge along with amusement at the same time by applying modern and postmodern theories in creative performance.

The substance of the theory is demanding, however, the researcher applied this creative expression to make it simpler to understand. Therefore considered as communication to understand and also gain more knowledge, as Inthaniwet (2017, pp. 27-28) expressed his opinion that "The value of the expression will appear in the art work as the process regardless of whether it is a realistic reproduction of the eye or like the real feeling or like the impression Including abstract expression "

SUGGESTIONS

Dance creation of dance from modern and postmodern theories Is a collection of knowledge about the modern artists' concept are influenced by modern and postmodern theories This research is a part that assistances the general public, new generation artists to understand and realize the value of such theories can be used as a guideline to create more new pieces of performance.

According to the creative research methodology and qualitative research considered as a source of information on modern and postmodern theories in dance, this research result can convey data and develop them as academic documents.

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