

AMELIA DODDS

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LUVA Gallery Proposal

I am inspired by Bob Fosse's choreography, the way he extends and contorts the body's shape, accentuating his own body's quirks. I have been especially interested in how he has dancers perform the sexualised female body. Using photography to trace my movements, I have explored what it is in the subtleties of the dance that makes it sexual. Through comparing his Jazz choreography to today's Commercial dance, I have been able to record a change both in the movement itself and in the viewer's response. Fosse's sexualisation was in the body's nuances. Fosse's choreography was suggestive, whereas today's commercial dance is explicit. Focussing on the hips, shoulders and head, I have experimented with alternating between postures that morph from Fosse's recognisable stances to unrecognisable poses to determine when the movement becomes and un-becomes suggestive. Aiming to push the form of the body from conventionally 'sexy' to 'unattractive' whilst still be holding the audience's gaze.

After relying on photography to capture my body's movements, I wanted to explore how dance can exist in a Fine Art and gallery context. Referencing photographer Antoine D'Agata, I use numerous photos to capture a single movement or change in the body to help me examine, in detail, an action that cannot be translated in a single image. The exhibition will be a combination of printed photographs and a live performance. I will observe and compare the different responses to the same performance, one being live and the other being a documentation of the dance. I am hoping that by performing on an unconventional 'stage', I will be able to engage with an audience that may have different expectations of what dance can be. In a competitive industry, often driven by promiscuity and sexualisation of the female body, I have better understood how dance, for female performers in particular, has evolved and the subtleties that can change a movement from sexualised to un-sexualised and back again.

The female figure has throughout history been the object of male gaze. As a performer, I am competing for an undisturbed gaze. This exhibition will use the moving body as a living sculpture to demonstrate the changes in reception to the female body through precise and delicate changes to my form.

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Stills of the proposed performance



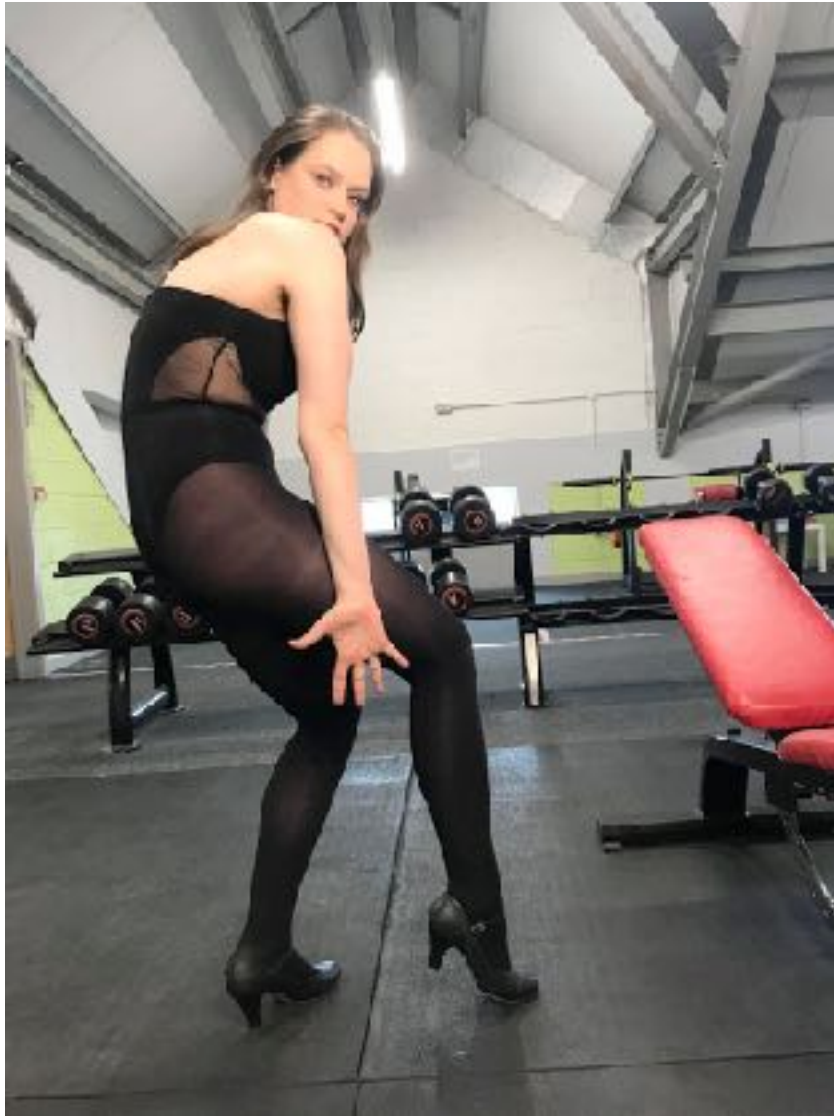
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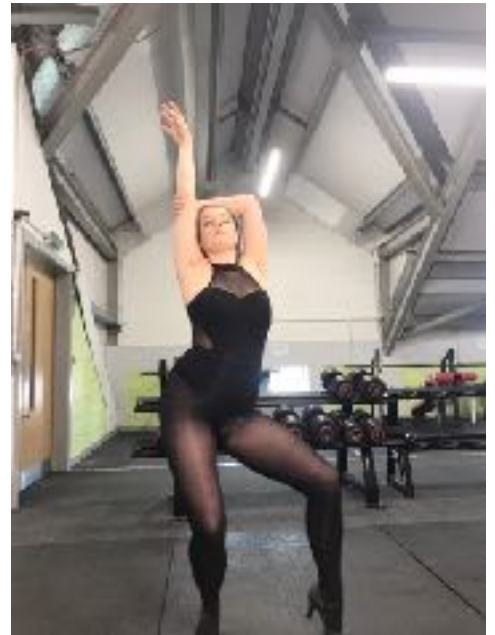
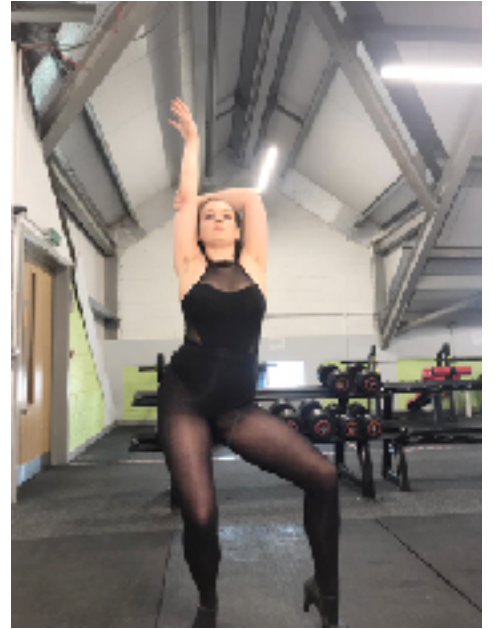
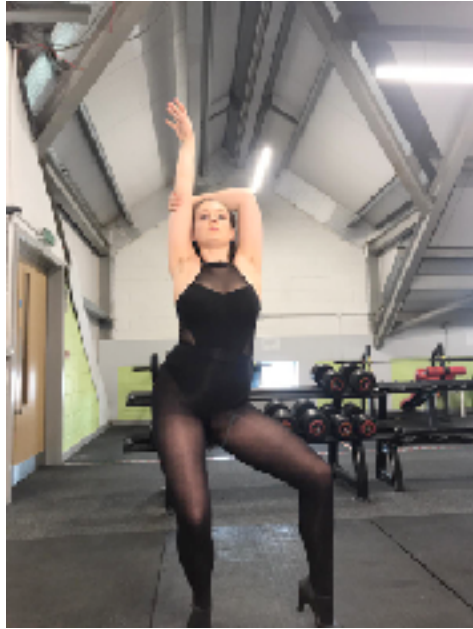


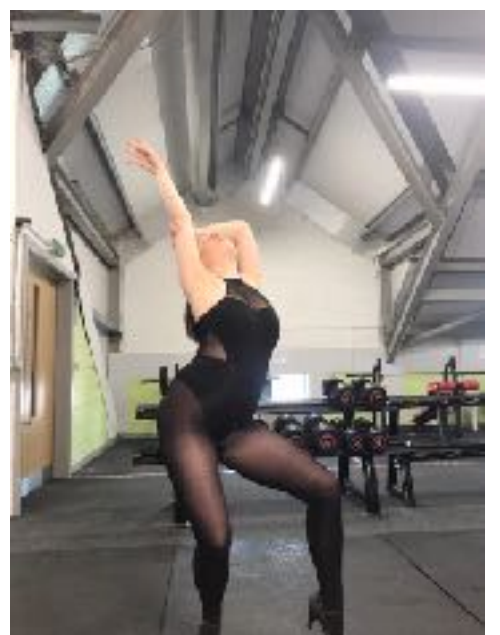
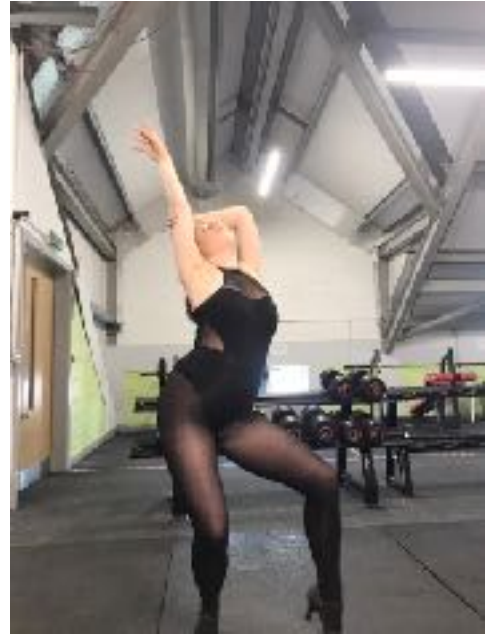
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I will be getting this whole photographic series shot by a professional photographer on Saturday 1st May.



