

How does Nigel Charnock ‘Rupture the Boundaries of Performance?’

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Abstract

Nigel Charnock has come out of a completely different way with his own maverick style. Standing on the stage, he was just an attractive dancer and performing artist. He used different disciplines and media to break the boundaries of performance and redefined dance as a genre. In his performing career, he conveyed happiness and humor to audiences, at the same time, he expressed the state of life that does not compromise the spirit of the performance of the incisively and vividly. On the stage, he expressed his attitude of living and life not only through the dance, but also through singing and different role plays. He has influenced and changed the lives of artists and performers around the world with his dedicated performance and professional attitude.

Keywords

Attractive dancer , Disciplines , Professional attitude , Spirit , Physical performer , Multimedia technology, Boundaries, Choreography.

1. Nigel Charnock

In the independent, Nigel Charnock is described as a body poet and dancer, as well as a bold artist. He was brave and daring, for he dared to speak the truth, and dared to say what people thought and felt which various constraints were. He dared to express himself in a true way, and to break through the barriers of the old rules and break the rules, then creating different artistic styles and challenging rules, conventions and audiences. Of course, his unique and distinguished stage performance acquired him a series of highly praised unique individual performances, including works of “Human Being, Hell Bent, Original Sin, Resurrection” [6] [8].

1.1 Physical Performer

Nigel Charnock was an amazing physical performer, like all improvisers, his performance was very committed to sincerity. As an audience, you can feel his pleasure and pain, and his passion and disconsolate by watching his performance. It was the depth of the physical and mental experience for himself when he completed his solo show on the stage, both artistically and spiritually. For him, his performance is a double challenge to physical and emotional, and usually, his energy is very strong in his shows, and his creativity is unusually rich. Of course, most of the time, we had to be touched by his honesty.

1.2 Creative Beauty and Full Energy

His art works are honest and brave, and he constantly challenge the limits of performance, although this can make a lot of people feel uneasy, but, probably because of his willingness to take risks and dare to take risks, the blade of his works that creative beauty will show incisively and vividly. Of course, we marveled at his great inspiration, and his breathtaking audacity inspired many new performances [10].

Nigel Charnock's works is bold and full of energy again, at the same time crossing the border and taboo, you can hear a cacophony of honesty, feel ironic wit, and see his fearlessness, he can always burst his energy to arouse audiences' laughter and tears, then triggering their thinking. Nigel Charnock is a true dance pioneer, bringing a new attitude to the world of dance and inspiring all of us to jump out of our comfort zone, not just dancers, but all of humanity.

2. A True Dance Pioneer

Nigel Charnock was good at mixing different elements, not just simple dancing, but mixed music, drama and dance. Through his works of stage performance, we can't simply use this word of dance to define his work. We can find that he was versatile by watching his performances, and he was a dancer and a wonderful story teller, at the same time, a person who is a talented actor playing multiple roles, and he could also sing passionately and energetically on his stage. He put different disciplines and various kinds of multimedia technology into stage performance, which enriches the expression of stage performance, at the same time, also completed the maximum damage of traditional boundaries [13].

2.1 comprehensive drama

Nigel Charnock had the unique performance style which is variety. From stand-up comedy to the song and dance performance, and his advances from role playing games, and then to comprehensive theatrical performance, he not only bravely and truly showing the interpretation of his own artistic value, but also provided the audience with a new "comprehensive drama" to challenge the audiences' attitude. Multidisciplinary crossover and the use of media technology are his breakthroughs in the boundaries of performance.

Breaking the rules is a postmodern aesthetic concept. Nigel Charnock is an excellent representative of post-modern dance artist, and he not only broke the boundaries between dance and drama, and political boundaries of the individual, at the same time, in his own stage works, he challenged "the fourth wall", which means he destroyed the established rules and the rule of how to treat audiences. He was free and bold, shuttling between the stage and auditorium, and directed dialogue with audiences, or even to close physical contact in the process of performances [5].

2.2 Create Any Space for The Audiences

He was active in any space in the theater and the stage and in the seats of the audience, and sometimes he even climbed onto the sound stage during the performance. Nigel Charnock wanted his audience to laugh out loud, and he wanted his audience to move, so he could communicate with them most directly. Nigel Charnock said he did not like to think he did something relating to art or acting usually. He did something which was very valuable or had political significance, and he said he entertained his audience in his solo shows, because he hoped he could make them forget time and the pain of their lives in that short performance time. He hoped to stop the audiences from immersing in their terrible lives. By his own sincere performance, and the bold expression of living and life, he could create a space and time to think, or give them a choice to clear an idea or something else for his audiences.

2.3 Break The Rules

Nigel Charnock is constantly breaking the rules in his own expression. Such as saying in an interview that he liked to find the right music or songs to use in his solo shows, as long as he liked the piece after he heard it, or it inspired his feelings. In addition, anything could be used. But, the fact is that in the world of contemporary dance, if work is referred to as the jazz dance that is an insult, however, Nigel Charnock, always regardless of from the jazz music and improvisation of philosophy in the great creative inspiration, and those used by the conventional taboo music works in his own performances [9].

Nigel Charnock courageous with the expression of the arts of the viewpoint, he was convinced that the performance is the most important part in the use of music and could be triggered in the process of creating movement explain emotions, rather than the so-called taboo rules [2]. Nigel Charnock largely improvised the solo of "Frank (2003) and a Dixon road" (2010). He used a lot of "new dance" devices to express that he was sincere and brave as usual, and ordinary people used to think of but always have no courage to tell the truth.

3. Destruction of The Boundaries of Performance

Nigel Charnock's destruction of the boundaries of performance came in many ways, and that was exactly what he was all about. When performing, he used various types of clothing or something else in performing, just like his explanation for the use of music, as long as those were useful for using, especially the inflatable dolls always appeared [13]. Nigel Charnock repeatedly interacted with inflatable dolls in his solo, of course, there were some special definition and expression, such as, women, sex, homosexual, violence, etc. Nigel Charnock had the brave voice to the society, and challenged the limits of their own physical and emotional, at the same time, constantly breaking performance of the border, and challenge the audience's conservative consciousness. He was also brave and true to challenge the injustice of the world, society and life, and he was so free and so real [11] [12].

3.1 Post-Modern Art

Post-modern art wants to blur the boundaries of art and life, and lets the art closer to life through rethinking the drama and considering the problem of performance, therefore, artists choose to use daily actions, gestures, languages, objects or a dancer to bring "real" life into the theatre, or on the contrary to dance outside of theaters, in the attic, gymnasium, galleries and public performances [4]. In the 1980s, new dance in Britain often tried to challenge the universal sex and sexuality in dance. The new dance is politically significant because it attracts and presents traditionally marginalized groups, such as women, gays and lesbians.

3.2 Excellent Representative of the Post-Modernism

As an excellent representative of the post-modernism, Nigel Charnock was never afraid to break any taboo, and his works were always involved with the topic of homosexuality, and sometimes used naked expression. He climbed to the audiences' seats to dance with audiences, sometimes deliberately showing "ballet dancer uplift". His solo performance breaks through the boundaries from a personal, local, political format and through the dance itself. Nigel Charnock is constantly connected to the world, living, life, politics and cross-references more widely. His artistic performance is not separated from the world, but is more closely related to the world [5].

3.3 New Channels for The Expression and Performance of Modern Dance

He danced in Armenia and the British flag, and was accused by Armenian leader who expressed a great dissatisfaction with his behavior, but Nigel Charnock's performance never stopped and he used his courage and steps to break performance boundaries, never giving up for fear of being criticized (Newson, 2018). Many people think that Nigel Charnock's dance is not dance, he was brave to stand up and response to criticism. He criticized dance critic's criticism, he even stopped them go to the theatre to see his work. Nigel Charnock said his work was in the service of the ordinary people, especially for those who did not often go to the theatre. He remained fearless and undaunted by his ideas, breaking taboos and opening new channels for the expression and performance of modern dance [8].

4. Criticized Dance Critic's Criticism

Of course, there is always support and opposition on the road to reform. Some viewers called Nigel Charnock's dance a striptease, and they were uncomfortable watching him perform and seeing him take off his clothes. Indeed, Nigel Charnock's performance on the stage, one by one, took off the clothes in front of the audience, shocked the audience and aroused the audiences. It also takes a lot of courage to break the taboo of watching, so you can take a deeper look at Nigel Charnock's performance and his works. Nigel Charnock has courageously challenged the conservatism of the arts, and at the same time has brought greater controversy to himself. He spoke out his private thoughts and ideas with sharp intellect [1].

4.1 Inner Feeling of Choreography

In a word, the most important factor in modern dance choreography is the inner feeling of choreography, which can find expression in the sharp and subtle satire or black humor [2]. A modern dancer, if you can generate certain special words for the motion in the choreography, and to some extent challenge exploration, utilization, and to find the potential of the human body, the work will be very interesting and meaningful [2]. Therefore, if you can focus on particular behavioral patterns, especially those who challenge the traditional or orthodox model, dance before or beyond the limits, and can break the more established rules, brings a more fresh attempt and change to modern dance, as Nigel Charnock had done [3].

4.2 Different Disciplines Converge Can Provide A New Way

Of course, any transformation is not always easy, because they can damage our existing hypothesis. Traditional beliefs and expression can be a variety of views and values into destruction. However, these changes will create new, and sometimes surprising art forms. They will help workers to create different new states of dance, and will also help them to think again of how to put a form of dance in another form, and then produce more and unique artistic styles [3]. Different disciplines converge which can provide a new way to think about the practice, and the possibility of these disciplines can provide new expectations, even though these may meet expectations may not, however, some valuable experience will happen. This will be a very meaningful artistic creation [3].

5. Conclusion

In conclusion, the study of dance art was developed through the contact with music and the scene, and it is the same to the thoughts and theories of aesthetics, cultural studies, and anthropology and gender studies. Nigel Charnock constantly broke the rules to create brilliance, so now, choreography is increasingly becoming a catalyst for other disciplinary activities, exploration and research, and the perspective of dance practice will continue to be expanded and further deepened (Butterworth and Wildschut, 2009, p379-382).

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