Bodies as signals, nodes, networks

John Bailey

Lucy Guerin's Artic

Wringing dance, perhaps more than other forms of performance, is always an act of translation. In attempting to write about dance, there is often the tendency to characterize it in terms of the thing with which the writer is most familiar—narrative words that subtext, or really broad modes of performance, movement provides a form of expression which is not reducible to language, though it may be possible to use words to approach this expression as an object of analysis. In part, dance is an object of analysis when it comes to writing, even adding something which did not exist in the original.

Lucy Guerin's Artic brings language into the field of dance in a daring way. Holly Hall through the performance there is an introduction, during which one of the artist's moves downstage to deliver a monologue about the work. We are told that the second half of Artic will include dialogue delivered by the performers. The monologue becomes increasingly referential. It is the dancer interiors the language of the dance, explaining how the introduction of language, of dancers speaking, what is a period of concentration during the prepared process. The dancers are told, was uncomfortable with the idea of speaking during a dance work. Moreover, the

performance

3D dance, design, dramatizing 3 weeks of dance performances, video installation a new work by Tommaso Stefani, Claire-Eva Kaylor, Philip Adams with Jada and Phoebe Hampton, State of Fear and Fiona Square Video Paul Receiver, Michaela Pegg
July 6 to August 7

winter program

Int/Act contemporary technique with Nicky Miller & Natalie Curson, Open practice intensive with Vicky Kaya, Emma Stroppa, Jo Lloyd
June 20 to July 1

All Bookings 03 9347 2800
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classes & workshops
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Dancehouse is supported by the Australian Government through the Australia Council for the Arts and the Victorian Government's Creative Victoria, in association with Arts Victoria. Dancehouse is also supported by EPF.

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