

# DANCEHOUSE DIARY

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# Less is more



FIKARIS

**DANCEH**

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The views and opinions expressed in the Dancehouse Diary are those of the authors and do not necessarily reflect the position of Dancehouse.

Dancehouse is the centre for independent dance in Melbourne. Through its programs of residencies, performance, training and research, Dancehouse is a space for developing challenging, invigorating, and socially engaged moving art. Dancehouse aims at being a genuine tool for the dance-maker, a catalyst for developing new audiences, and a facilitator of meaningful alliances and mobility schemes, in Australia and internationally.

The Dancehouse Diary wishes to take you on an intimate journey through dance as art of thinking movement. Connected to and extended beyond our program, it is an attempt to nourish a site for critical discourse and bring a space for sharing the dance artists’ and thinkers’ vision of this world with a wide readership.

less is more

The theme of this new issue of our Diary is directly derived from Ludwig Mies van der Rohe’s precept, who thus invented a wave of minimalism design at a time when the trend was in the opposite. The topic is also very much inspired by the work of the bunch of artists we are presenting in our first Dance Territories program (Melbourne Festival). Doubtlessly, this issue is an overt ode to minimalism, on stage first and foremost, and in life as well. When it comes to artists, one thing necessarily leads to the other. When it comes to us, it is not always obvious that less can really be more.

The artists whom we host in Dance Territories are of that kind who can deploy a single movement over 45 min, or who make movements so imperceptible that one really has to let go of one’s eyes and filter it through other senses. This is the type of work where sometimes nothing really happens (a bit like in Pina’s *Bandoneon*) or quite to the contrary, some simple things do happen but surprisingly enough, it takes long hours of relentless rehearsals to execute those apparently simple movements to perfection.

All these works are far from being easy to watch. Far from being ‘likable’, entertaining, pleasing, they seem to address and to appeal differently to our perception and you will have to mentally go to them rather than their coming to you. They are more for the mind rather than for the eyes. You would argue why bother, if there is so little to be seen?... Indeed, what is it with all these people indirectly advocating a different way of existing on the stage at a time when everyone just loves massive displays of always faster, always bigger, always more?...

We seem to have today some people who strive to reduce everything down to the innate essential quality of things. By eliminating all non essential forms, features and concepts, we do seem to reach in a way an essence of living and a certain idea of freedom. No wonder there are now so many volunteers to take up the *simple living* movement, all individuals who seem to be satisfied with what they need rather than want – just read Samuel Anderson’s article to take a peek at this living option.

Minimalism, as defined in the arts but not only, does aim to expose the very essence of a subject by stripping it of all unnecessary features. In life, it works the same. There is a lot happening when nothing happens. It is a sort of poetical economy of everything. A sort of *Exist less*, as imagined by Kawabata and his new sensationists – to allow time for hints, fragrances, fragments, fleeting sensations is to fathom the fragility of the unseen and the austere tranquility of restrained movements or words. Simplicity is not only an aesthetic value, it is a moral perception that investigates inner qualities for reaching essence.

Many will be unconvinced that less is more, but one thing is for sure – it takes a lot more to see the less. This issue is an invitation to note that the visible is not always enough to see what is visible.

Angela Conquet is the Artistic Director of Dancehouse.

less is more

by anne davier

it’s 1998. i am fascinated by Xavier Le Roy’s solo, self unfinished.

I remember a sort of comic lecture, with table, chair, screen – a set-up that, since Le Roy, has often been used more or less successful in contemporary dance. In *Self Unfinished*, there is a moment when Le Roy lies down on the floor against the back wall and almost stops moving. He is naked, but we see neither his face nor his genitals. In fact, it is hard to tell what you are really seeing at all: shoulders here, buttocks there – or perhaps it’s the opposite. The dancer loses his status of being human, and becomes animal, vegetable, thing. He places himself as if he were a mass of molecules amongst other molecules, plays with his body as an infinitely transformable object, and lets himself evolve in the mechanism he has set up. He allows himself to be looked at (since Marcel Duchamp we know that it is those who are looking who create the picture). Xavier Le Roy does almost nothing, but it is immensely spectacular.

This dance marks for me, the spectator starved of dance, the beginnings of my crisis. It is a crisis of an ideal of the body, of space, of the set-up and of the spectacular. This piece wilfully distances itself from representation, from the perceptible orthodoxy which informs a certain type of humanity. Xavier Le Roy is a biologist: would this partly explain that? Perhaps. Nevertheless, before and after him, others have done away with the ‘figure’ in order to deconstruct and to escape all transcendence and pre-existing imagery. It could be called “conceptual dance” or “non-dance”, it doesn’t matter. During the 1990s, new imaginary arrangements were designed, new constructions of plural identities developed. The monsters that *Self Unfinished* breathed into me opened up before me an almost infinite potential to be myself.

In *Corps 00:00.*, 2002, Cindy Van Aker lets her body fall from a table several times,

without holding herself back, without breaking her fall. It is a spectacular fall made possible by controlling her reflexes so that her body can organise itself into a mass which absorbs the ground. Here, an exploration of the dialogue between the mental and the physical is very systematic, and as such, poetic. According to this Geneva-based, Belgian choreographer, her dance responds to a necessity: to confront oneself. Hours spent fixing one tiny movement, whole days spent immersed in preparing the evening’s show. Thus, absolute presence.

As Rudolf Laban put it, dance is fundamentally a “poem of effort” through which its own matter is continually reinvented. The denuded bodies and the postures of Cindy Van Aker, Boris Charmatz, Gilles Jobin or Jérôme Bel propagate a mysterious ‘pre-language’, a depth, a flowing, that passes through the body and animates it. And responding to this interior process, is a poetic of the skin, of the slowness of breath, of the muscles and of the nerves: Deleuze’s atmospheric reading that allows us to see how the depths of the body flow to surface. The body becomes a scenic space. It is, Merleau-Ponty tells us, “*sentant sensible*”, or “sensing sensed”, which implies that it is both a part of the world and that which brings the world into existence. In other words, there are no longer limits between the body and the world: they are intertwined in every sensation. The radicalism and simplicity of Cindy Van Aker’s set up leads to this infinitely complex intertwining.





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[adc-geneve.ch](http://adc-geneve.ch)



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Debord, Guy, "Théorie de la dérive" translated by Ken Knabb, Situationist International Anthology (Revised and Expanded Edition, 2006).  
[www.cddc.vt.edu/sionline/si/theory.html](http://www.cddc.vt.edu/sionline/si/theory.html)

Masanobu Fukuoka - *The One-Straw Revolution: An Introduction to Natural Farming*,—translators Chris Pearce, Tsune Kurosawa and Larry Korn, published by Rodale Press 1978; re-published by NYRB in 2009.

Hubert Godard, Le geste et sa perception», postface in *La Danse au XXème siècle*, Michel Marcelle et Ginot, Isabelle, 1998.

Michèle Pralong, "Partituurstructuur, les partitions chorégraphiques de Cindy Van Acker", 2012

## I often like to watch what happens when nothing is happening.

*Nothing* in the sense of a poetic economy, of a 'theatre for the less'. Getting away from dance, I am thinking of Patrick Bouchain, the architect for the French pavilion at the 2006 Venice Biennale. Following the theme of the Biennale, the METACITE, he constructed the Metavilla ("Mets ta vie là" – "Put your life here"), conceived as place of exchange and convergence of knowledge, evolving and continuously inhabited by artists and others during the Biennale. Result: half the pavilion was encircled by scaffolding containing a hotel for sleeping around forty people, a collective kitchen, a bar, a reading room, a place for working and, on the roof, a sauna, a mini Olympic swimming pool and a garden overlooking the Venetian lagoon. Visitors were invited to live in the pavilion to talk about architecture. Another example is Masanobu Fukuoka, a precursor in the 1960s of an agriculture of "*non-agir*" – "non-act" – which inspired permaculture and the alternative urban agriculture movements - including the kitchen-gardens which are multiplying in numerous cities in response to the financial crisis. As he explains in his book "The One-Straw Revolution" (1978), his agricultural technique requires no machines or chemicals, and very little weeding. He doesn't work the soil and doesn't use pre-prepared compost, but nonetheless the state of his soil improves each year. His method creates no pollution, requires no fossil fuels, needs less work than anywhere else but still the harvests from his orchard and his fields rival the most productive Japanese farms using the most modern scientific techniques.

These are two exploratory processes. In both cases, architect and agriculturalist appropriate their means of being visible outside of conventional frames. They defy institutionalisation and weave a new relation to the outside world, to the everyday, and to the urban landscape which becomes a material for experimentation. As for the creative gesture, it lies in the setting up of the 'dispositif', the mechanism as a matrix.

Two dances, two choreographers, almost simultaneously, overturned my representation of dance, of the body and of interpretation. Often we ask ourselves thousands of questions about a concert. We try to understand why the writer or the director chose this option or that solution. We dig, we scratch, we give up, we try again. And sometimes, rarely, the show is just there, fluid, imperial, justified from one end to the other, with a quiet determination and powerful sensuality which transport the spectator. And no explanation, no analysis can answer these simple questions: When a dancer such as Cindy van Acker crawls on all fours then rises to her feet in front of the audience, by what miracle does this give me the impression that I am seeing the evolution of man, from primate to civilisation? When Dominique Mercy, a dancer with Pina Bausch, simply opens her arms, why do I have the feeling of revelation that a curtain is drawing aside? How does the Swiss-French Perrine Valli manage to captivate her audience just with the clarity of her arms?

## I cannot underestimate the strength of representation.

nor can I avoid thinking about such an aesthetic and ideological mega-structure. The work of gesture – whether it be Nijinski, Le Roy, Béjart or Van Acker – is marked by a politics of representation. It is because Trisha Brown wondered tirelessly about the modes of (re)presentation of the body in movement that she was also able to have this unending curiosity for what movement does to her and inversely, for what it produces. Let us remember here that the movement of a dancer also puts into play, for the person watching, their own experience of the movement. This kinaesthetic experience is immediate (the *internal sensation* of the movements of one's own body, described by Hubert Godard et al.), the shifts and intensities of the dancer's body finding their reply in my own body. This discovery is, I find, mind-blowing, because it explains very simply why it is sometimes idiotically pleasurable to see superb bodies energetically carrying out amazing movements. But let us return to the point: The visible and the kinesthetic are totally inseparable, and as such the production of sensation during this visual event changes the state of my own body: what I see produces what I feel, and inversely my bodily state develops, without my knowledge, the interpretation of what I see. It's the ba-ba of perception. Excessive coding, exaggeration, theatricality, gestural and spatial bulimia often prevent me from accessing this perception.

## But what is dance today aiming for?

We cannot give ourselves such ambitious missions. It is impossible to direct a theatre to change the world in this or that monolithic or wilful way, either for a better today (the Athenian tragedy), or for harmonious tomorrows (the situationists). Contemporary works do not have a specific frame of reference, nor do the efforts of the public. There is no longer any relation to mimesis or the norms of beauty, and dance qualifiers (neo-classical, modern, postmodern, conceptual, etc) just like the field of possible stagings, have exploded.

The movements (if they exist) which inscribe the artistic field come from the artists themselves. They are personal impulses, sometimes aborted, sometimes fertile. It is only afterwards that theoreticians read what those impulses have produced. Artists themselves, notably through the Internet, fashion their own discourses and take charge of disseminating their own information, without it passing through the critical filter of dance publications. Foofwa d'Imobilite is one example, in terms of the name he has chosen, the function he attributes to himself (researcher in dance practice and theory) and the name he has given to his company: Neopost Ahrrrt. A joke or a new concept? Dance in the 21<sup>st</sup> century will perhaps be anchored in a re-invented vocabulary.

Clearly, when one is the director of a venue, one watches, sees and offers to view artists whom one feels to be working a relation - to the body, the audience, the world – in a way which is promising. But what are these anticipated promises? They are both simple and complex as has been, and still are, the works of Xavier Le Roy or Cindy Van Acker. For me, promising works are those which integrate one way or another human reality in the world as a constitutive dimension of the world. Which returns me to Merleau-Ponty. *Being there (être-là)*, that is, being here on this chair, there at the table or on top of that mountain. Yes, there is a point of view, but it does not overshadow and is not detached from things. It is implicated in those same things. My body is not like the objective body of science: it is lived before being known. And it reveals itself to me from out of my original relation to the world. Or when the simple folding of an arm can open for us the fold of the world.

Translated by Frieda Komesaroff  
Drawing on this page by Alexandra Harrison, for What's coming

# diary entries

SOME SECOND YEAR VICTORIAN COLLEGE OF THE ARTS DANCE STUDENTS AND SOME FAMOUS PEOPLE ON ART AND ITS AFFECT.

I LIKE ART.

ART IS THE THING THAT MAKES LIFE BETTER THAN ART.

TRUST ONLY MOVEMENT. LIFE HAPPENS AT THE LEVEL OF EVENTS NOT WORDS. TRUST MOVEMENT.

MAYBE WE CAN RELATE TO DANCE BECAUSE WE ALL HAVE A HUMAN BODY. YEAH.

THERE ARE, LIKE, INFINITE UNTOLD POSSIBILITIES, THATS WHAT I LIKE ABOUT DANCE.

A MAN'S WORLD IS NOTHING BUT THIS HOW TRICK TO DISCOVER, THROUGH THE DETOURS OF ART, THOSE TWO OR THREE GREAT AND SIMPLE IMAGES IN WHOSE PASSAGE HIS HEART FIRST OPENED.

YOUR FIRST 10,000 PHOTOGRAPHS ARE YOUR WORST.

THE ARTISTIC IMAGE IS NOT INTENDED TO REPRESENT THE THING ITSELF BUT RATHER THE REALITY OF THE FORCE THE THING CONTAINS.

DANCE IS VISUAL BUT MORE. IT SAYS SOMETHING ABOUT A BODY THAT A PHOTO OR A STATUE CANT SAY. ITS IN THE MOVEMENT.

ART DOES NOT REPRODUCE THE VISIBLE; IT MAKES VISIBLE.

WHEN YOU WATCH DANCE YOU GET TO FEEL WHAT YOU'RE SEEING.

MOVEMENT IS EPHEMERAL. IT'S THERE AND THEN IT'S GONE.

THERE IS NOTHING NEW EXCEPT WHAT HAS BEEN FORGOTTEN.

A TREE GROWING OUT OF THE GROUND IS AS WONDERFUL TODAY AS IT EVER WAS. IT DOES NOT NEED TO ADOPT NEW AND STARTLING METHODS.

REMEMBER, LIGHT AND SHADOW NEVER STAND STILL.

A LINE IS A DOT THAT WENT FOR A WALK.

THE ABSENCE OF LIMITATIONS IS THE ENEMY OF ART.

THE HARDEST THING TO DO IS SOMETHING THAT IS CLOSE TO NOTHING BECAUSE IT IS DEMANDING ALL OF YOU.

YOUR MIND IS WORKING AT ITS BEST WHEN YOU'RE BEING PARANOID. YOU EXPLORE EVERY AVENUE AND POSSIBILITY OF YOUR SITUATION AT HIGH SPEED AND WITH TOTAL CLARITY.

CREATIVITY IS AN ACT OF DEFIANCE.

I DON'T BELIEVE IN ART, I BELIEVE IN ARTISTS.

NOW ART SHOULD NEVER TRY TO BE POPULAR. THE PUBLIC SHOULD TRY TO MAKE ITSELF ARTISTIC.

ONE WANTED, SHE THOUGHT, DIPPING HER BRUSH DELICATELY, TO BE ON A LEVEL WITH ORDINARY EXPERIENCE TO FEEL SIMPLY THAT A CHILD, THAT'S A TABLE AND YET AT THE SAME TIME, ITS A MIRACLE. ITS AN ECSTASY.

THE MYSTERY WAS GONE BUT THE AMAZEMENT WAS JUST STARTING.



**Matthew Day** is a Melbourne based choreographer. His trilogy, which started with THOUSANDS and continued with CANNIBAL was recently finalised with INTERMISSION. They are all a breathless display of minimalism, fuelled by wave movement, extreme tension and stillness.

## how i became a minimalist matthew day

### POLITICS AND PRAGMATICS Sustainable Minimalism

In my early 20's, I was surrounded by a bunch of DIY artists, queers and punks who together built alternative worlds in spite of mainstream values and capitalist economies. We carved out our own spaces building temporary utopias; they were improvised, precarious and stuck together with gaff, but they worked. We occupied warehouses, rehearsed in parks, recycled food, built our own stages, made costumes out of trash, begged, borrowed and stole stuff. In short, we were resourceful, entrepreneurs of a type. We turned shit into gold or spray painted stuff gold anyway. We produced culture, we had lots of fun and we were in charge. You didn't have to pay to get in, you could bring your own drinks, it was vibrant and exciting because there was a sense of urgency and resurgence about these times, this needed to happen because we existed and there was nowhere else for us to go.

As a child, this is normal. You make cubby houses out of blankets, pretend that your picture books constitute a library, build castles out of sand. Use your imagination. Choose your own adventure.

When I came back to Australia after living in Amsterdam for a few years in the centre of these alternative spaces and on the edge of the dance scene, I was ready to work as a choreographer to realise the solo work that had been growing inside me for many years. I had very little to work with, no track record, the worst supporting documentation ever, limited access to space and few resources. But I had a sense of urgency and I believed that the body was a medium so full of potential that it was possible to make something meaningful with very little.

I'm often surprised by how much young makers think they need in order to create work. The justification for these requirements is usually commitment to an artistic vision, but I sometimes wonder how sustainable these visions are? Do you wish to perform your work only once? Do you need lots of dancers, loads of lighting changes, a fancy set and elaborate costumes? Do you need a big grant or to launch another fucking Pozzible campaign to make it happen? What do you really need? The answer is always less. Sustainability is not just a catchword, it's a fucking necessity.

# diary entries

Alice Heyward

Albert Adler

Robert Filliou

Jamie McDonough

SELECTED AND DRAWN BY BECKY HILTON.

Ella Meehan

James Baldwin

Henri Cartier-Bresson

Albert Camus

Natasha PAIN

Robert Henri

Marie Antoinette

Stephanie Livingstone

Georgia Rollings

Paul Klee

Banksy

Marina Abramovic

Orson Welles

Paul Klee

Benjamin West

Andy Warhol

Virginia Woolf

Oscar Wilde

Marcel Duchamp

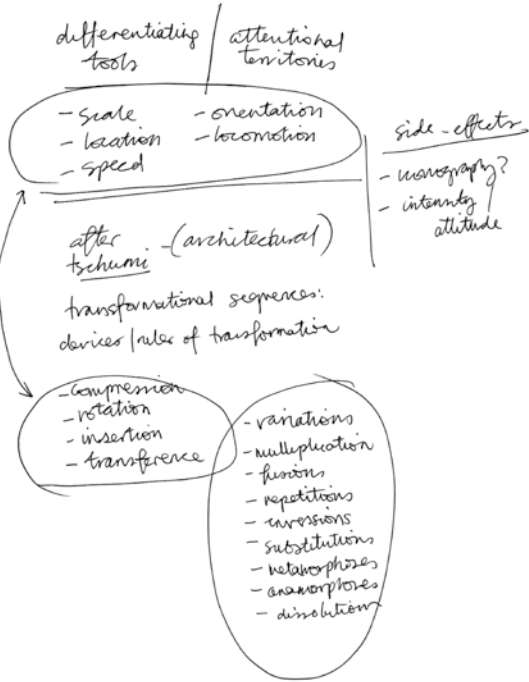
Twyla Tharp



## LESS DOES MORE Minimalism as Choreographic Strategy

Choreographically speaking my commitment to minimalism is about multiplicity; that is, I do less so that more might happen. The question I have asked most often for the past few years is "How little can I do?". This question has sustained three works: *Thousands*, *Cannibal* and *Intermission* that constitute the TRILOGY series.

I am currently remounting *Cannibal* after not having performed it since its premiere season in Sydney in February 2011. Somehow, I had constructed a memory or perception of this work as being overly simple, naïve and in need of fleshing out. My experience in the studio these past weeks has been that the work is much more complex and detailed than I remembered, that what is required is the opposite: "Do less" and "Take more time than you think you need" are what I have been coming back to. What this illustrates is the deceptive nature of minimalism as well as the commitment or investment required in order to make it work. Minimalism requires an open mind. It takes time. While cycling across town recently, I had my iPod on shuffle and Cage's 4'33" came on. Minimalism has the power to reframe reality.



**See more:**  
Dancehouse is presenting Matthew Day's Trilogy:

*Thousands* as part of Dance Territories (Melbourne Festival) Oct 26 - 27, 8pm

*Cannibal*, Nov 14 - 16, 8pm

*Intermission*, as part of Dance Massive 2013, March 17 - 19.



A dance student at Deakin University, **Nick Walters** has performed at numerous cultural events including 'Melbourne International Food and Wine Festival' and 'Cultural Diversity Week'. Nick is currently the Creative Director of artist co-operative '1835 Creative' and is interested in creating opportunities for the next generation of Australian artists.  
[1835creative.wix.com/home](http://1835creative.wix.com/home)

# less is more, more or less, exclusive

nick walters

As has become a trend within the ever expanding arts market, the LESS time you have spent practicing as an industry professional, the MORE likely it is that you won't be allowed a look in. The contemporary dance sector provides no exception, and MORE or LESS, makes no apologies. MORE often is it becoming a common scene, where dance events are not only attended, but also choreographed, performed and curated by a spread of patrons which is significantly bias to an older demographic. Bar a pitiful handful of overly ambitious students (who awkwardly attempt to look as though they are not out of place), the generation of young up and coming dance artists have a LESS than overwhelming presence.

The elephant tramples the room enquiring over the MORE or LESS non-existent last five to ten years of dance graduates. Is it that LESS opportunity to pierce the professional sector exists for these young artists? Perhaps, but then look for example, at the recent partnership between Dancehouse and Deakin University, not to mention the ongoing relations with the VCA. Perhaps then, it is the LESS than receptive welcome received by the radical and challenging ideas of the next generation. Yes, it is important to acknowledge the history and culture on which this industry has been grounded, but now, MORE than ever, it is critical to welcome change and expansion with anticipation, rather than angst. And, let's be blunt; Post-Modern dance has been dwelling on LESS for MORE than long enough.

Understandably, the established practitioners who dominate the sector and whose work we celebrate (look at the 'Dancehouse 20<sup>th</sup> Anniversary' celebrations for example), should be LESS than enthused to embrace these intruders with open arms. Just look at the figures from recent studies, such as the Australia Council's 'Don't Give Up Your Day Job' enquiry, which found that even artists who are considered 'professional', earn on average LESS than \$7300 per annum from their creative practices, with two-thirds of artists holding multiple jobs to support themselves. This is enough for any current practitioner to want to hold off change for as long as possible.

However, the limited scope for the developing artist to get that foot in the door is perhaps not only hindering the nourishment of new ideas in dance, but also preventing the ability for dance to reach broader audiences. This notion is beginning to be explored by recently developed initiatives such as the 1835 Creative's 'Homemade Festival' for debuting artists and the controversial 'Future Future' publication, both of which are seeing graduating artists and dance-makers forcing their ideas into the public eye of the dance sector.

In order for a MORE even spread of artist diversity within the practicing realm, LESS time needs to be spent attributing dances and dance-makers past, and MORE energy focused on redefining and creating new practices. Steve Paxton's 'Satisfyin' Lover' was 45 years ago, the same year of the Australian Referendum. Indigenous politics have seen radical advancements since, surely the time has come for the dance industry to follow suit? This is where the up-and-coming generation of artists is vital; in recruiting MORE bums on seats, the industry itself needs to promote MORE diversity of presenter. It is the fresh faces of the industry who push the boundaries of practices past, and by not only providing them opportunity, but rather encouraging and supporting their ideas, that the current industry could become far MORE all-encompassing.

Perhaps for change and development to occur, LESS time can be spent defending the past, and MORE energy focused on embracing change. Surely this could lead to MORE breadth and richness of practitioner and audience alike, for if LESS truly was MORE, dance would be but a soloist in an empty room.

# on black project 1

antony hamilton in conversation with stephanie han



*Black project 1* is the first work in the *black series*. Each piece is performed in a black space with black costumes, black make-up and a black set. *The black series* proposed that by removing colour and tonal variation, we somehow address a utopian idea of what it might be to escape context. By trying to limit the potential of outside influences or visual references, how much can we view this event on its own for what it is? Can we look at something and think of nothing else? Can a work or image or sound be truly unique? Can it be the subject of itself, escaping derived meaning and the invitation of comparison? Stephanie Han dialogued with Anthony around these interrogations:

SH: *You have spoken recently about Black Project 1 as a starting point and as a strategy to neutralise space, and to start from a place of 'no history'. The inverse of a tabula rasa, which is interesting from a drawing analogy, as you work from black, an artist generally defines the edges. Similarly within sculpting, where artists often talk about 'searching' for the shape/form within the material, which in the case of Black Project 1 seems like the black cube.*

You experienced this paradox within *Black Project 1* in reducing (less) the imagery to black, also had the effect of amplifying the details (more). Could you share with us on this tension between exploring symbiosis, and in searching for the edges (detail)? Similarly, I think the work gestures through action at a broader exchange.

AH: In terms of symbiosis, *The Black Project* is a kind of physicalised treatment on this notion. The symbiosis between the physical matter of the body, its living tissues, of time, space and objects that surround it. Although by definition, symbiosis refers to two species of living organisms completely unable to survive without each other, we can also take the view that time, space and objects are also animated with life, or energy, within a more wholistic view on life, the universe and everything within. So then, we can talk about symbiosis being a condition of all living things, rather than a select few.

Moving from this, I became interested in the value of things. The value of the body, the person, in comparison to the environment which houses it. How could I potentially democratize the actual importance of the body, particularly in performance, which tends to be about people doing things in a theatrical context. People are regarded as the most important thing on stage, and I wanted to challenge this hierarchy, making the space itself and everything else in it one. This opens up the question around where the body ends and where the space around it begins.

The metaphor for this was the reduced visual palette. The blanket tone of black equalised the body and the environment. And yes, as you point out, the paradox is that the reduction itself amplified the range of variation within that single tone.

SH: *And in terms of the choreography, what were some of the strategies you developed to explore this environmental symbiosis?*

AH: The only one was to immerse myself in the set design, and respond instinctively to what kind of physicality felt 'right' so to speak. I think that is actually the point of the relationship I speak about of environment and body symbiosis. It's to enter that relationship without too much conscious analysis, and rather subconsciously respond to the aesthetics, form and functionality of the world.

I liken it to how we behave when walking down the street, navigating around the potholes in the pavement, crossing roads, stepping up from gutter to footpath. The physicality is derived from functionality, but also from creativity. Yes, we are also quite creative with these actions without being particularly aware of it. Take for example the way one might count steps between lines in the pavement. It's a way to navigate distance, but it is also a playful pastime that responds directly to the random peculiarities of any given urban landscape.

SH: *How do you see this in relation to your next work Keep Everything?*

AH: *Keep Everything* sprang from a desire to break free from this reductive process. I had been working in that way on a number of pieces over the past few years ever since the first development of *Black Project 1*. Other works of mine, *RGB* and *Points in Time*, continued to explore the limited palette of visual stimulus for the audience. In *RGB*, I tested my theory of reducing in order to amplify, by using only white. With *Points in Time*, I chose to work within extreme spatial limitations, and the right to left stage journey was even more reduced than that of *Black Project 1*. *Points in Time* had the performers fixed in a horizontal line from centre back to centre front of the stage, and they did not move from this position until the very last moments of the piece.

*Keep Everything* attempted to allow literally everything that I was interested in, even in minute degrees. What resulted however, was a slightly depressing epiphany I had during the creation. This was about humankind's inability to begin a new narrative for itself, one that does not lug around the baggage of history. But to speak about the physicality of *Keep Everything*, it was driven by a larger spatial structure, and how that could be used to create a feeling of a conundrum around order and chaos.

On the question of physical language - the individual 'parts' of the work are difficult for me to talk about in terms of how the physical language can be described, or more importantly, what its intention was. Of course we can talk about the activity, which may propel us on to something else, or describe the physicality that we see that are close to the image. But of course, this is entirely subjective. Words cannot replicate action, or image. No matter how well someone describes something visual to someone who hasn't seen it, it must be experienced. This is true of all abstract ideas, which of course all human ideas and modes of expression are, spoken language included.

I think this highlights, the importance of my process. When I'm making the movement, it is spontaneous, and never premeditated, but intuitively responsive, to achieve a fathomable outcome.

**Antony Hamilton** trained in dance in Sydney, Perth and New York. He performed with the Australian Dance Theatre (Garry Stewart), Kage Physical Theatre (Kate Denborough), Chunky Move (Gideon Obarzanek) and Lucy Guerin inc. (Lucy Guerin) extensively throughout Australia and overseas. As choreographer, he has notably created dances for The Lyon Opera Ballet, Australian Dance Theatre, Chunky Move, Dancenorth, LINK, The Victorian College of the Arts. Antony was the inaugural recipient of both the Russell Page Fellowship in 2004, and the Tanja Liedtke Fellowship in 2009. He is the recent recipient of a Creative Australia fellowship in the established category.  
[antonyhamiltonprojects.com](http://antonyhamiltonprojects.com)

**Stephanie Han** is currently completing her Masters in Art Curatorship at The University of Melbourne, and is interested in the potential for the convergence of contemporary dance and the visual arts.



**Jo Scicluna** is a Melbourne-based artist. She explores the genre of landscape through her primary media of photography and space. Through this spatio-temporal practice, Scicluna investigates means of place making and marking, in order to reveal and magnify the mechanisms of place and to locate the eternally fluid definition of self. She has taught in art, photography and design throughout academic institutions in Melbourne and has recently co-founded The Other Side, a practice-led exhibition space, established as a forum of dialogue and exchange for creative practitioners.



**Know more:**  
Performance, a project initiated by Deanne Butterworth and Linda Tegg, performed **Friday April 27 2012**  
[deannebutterworth.com](http://deannebutterworth.com)

# performance

## jo scicluna

My experience of Deanne Butterworth and Linda Tegg's *Performance* defied my expectations of a 'performance' in the traditional sense. In this 'real time' environment constructed by Butterworth and Tegg, it took a series of physical and psychological adjustments to climatise to this social experiment, within which I became a willing participant.

*Performance* took place outside the normal parameters of just that, a performance. More a 'happening' than a performance, there was no formal beginning, no formal ending and no designated area for the performers and the audience. Apart from the glass wall and entry of the convenience store that housed and 'framed' most of the performative actions (be they direct or indirect), most of the defined expectations and rules of engagement were dismantled for me throughout this 'hybrid' work.

The beauty of 'Performance' was the choice I was given to either observe or inhabit a deceptively subtle series of performative actions. I *chose* to experience several phases of involvement and immersion throughout its duration. Upon walking up to the site on a busy Collingwood street, I was met with a crowd of 'scenesters' gathered surreally outside the store, dramatically lit by the cold lighting that has come to define sites such as these. As I approached the site, I realised that the performance had already begun; it was the audience that was already on show. I also realised that I was soon to be one of them, as I psychologically transitioned to my impending role. How convenient!

After the formalities of acknowledging some of my fellow audience members, I began to climatise to the context by looking, watching and waiting for a 'performative' action. The realisation that some of the inhabitants of the store were functioning at a distinctly slower pace, and meditative manner, emerged gradually. As a Fitzroy resident, I have grown accustomed to co-existing with other locals of the area who, through their 'smacky' slowness or 'crystal-meth' celerity, function within a parallel, drug-induced rhythm. We co-inhabit the streets and public transport, but our lives rarely coincide. This was my first association.

Over two 60-minute durations, the performers contemplated the sunglasses on the viewing rack and the array of chip varieties on the shelves, walking in 'slo-mo' over to the fridge to select one of fifteen varieties of water. I allowed myself to throw caution to the wind, enter the store, observe from within and engage, entering a semi-meditative state. I removed myself from the world of thoughts and associations and felt a distinct sensation come over me. Allowing myself to slow down, I began to enjoy my unself-conscious state of being.

As with any reductive art moment, the appreciation of fine details can become hugely meaningful. I swam into the 'space' of the performers and delighted in the beauty of their actions and subtle forms of encounter.

Actively entering the conscious world once more, I realised that this was as much a commentary on the realities of contemporary life as it was a social and temporal experiment. There have been countless works that address the contemporary condition of the 'assembly-line' efficiency of our accelerated lives. We are now met with the potential of exceeding our physical and perceptual capacity as the world around us accelerates exponentially. Films like 'Koyaanisqatsi' and 'Baraka' addressed this thematic

poetically, and we watched in our cinemas, ironically a symbol of speed and modernity in its day. I recall reading about the first train travellers experiencing this new velocity for the first time. Our proto-industrial ancestors' accelerating bodies experienced this new and strange rhythm of a passing landscape like never before. Pure sensation.

'Performance' offered this sensation in reverse. However, unlike the precedents mentioned above, Butterworth and Tegg have allowed us to inhabit it. Our body has been placed in this space, and instead of imagining this notion, we have been given the opportunity to meander physically through this reality, revealing our relative briskness and participating in this sensorial shift.

And if this was a commentary on the accelerated reality of our lives, then the minimal actions of the performers: quiet, slow and considered was magnified within the 'maximalism' of the convenience store's loud, fast and efficient context. What an extreme coexistence.

Each of the two performances offered a different 'take' for the audience. The second, more 'dynamic', performance began with a woman walking slowing toward the sliding doors from amongst us. Her transition was gradual. As she reached the threshold of the door, another performer walked quickly toward the door but chose to slow down as she reached this threshold, marking it with her sudden transition. This markedly different interpretation by two performers was very meaningful for me. What signified the performed moment varied significantly between the two actors. The second actor implied, in her actions, that the site was like a distinctly different zone by using the threshold to delineate it. Like runners at the finishing line, this golden moment highlighted to me the malleable parameters of any performative space.

Another seminal moment for me was the appearance of four strangely identical 'surfee stoners' who visited the store. With the aim of satisfying the munchies, they were unaware of the construct they had entered upon. We observed their beautiful and comedic contribution to the work, as their delayed realisation became coloured by their giggles and slurred chit chat. They stopped. They then gathered around one performer, offering her a taste of their 'sausage-on-a-stick'. She shook her head slowly... very slowly. This exchange was a brief meeting of minds, over in a flash. Feeding the sausage to a dog in the audience, the stoners went on their way, giggling their way into oblivion.

I have chosen to focus on an anecdotal means of discussion in this review and not the spatio-temporal, theoretical tangents that have informed my own visual art practice over the years. Though these tangents have, indeed, informed and 'cast' my experience, I would describe 'Performance' as analogous to wandering and weaving through a three dimensional photograph, where I enacted my poly-rhythmic roles of the performative, the everyday and the realm of the observer.

I see this work as essentially photographic. Like the mechanical eye, this performance revealed and harnessed realities that are otherwise unperceivable to the naked eye. It presented a meditation on duration, extending the decisive moment to the point where we could inhabit, perceive and even impact upon it. Ultimately, I was *moved* by my experience of 'Performance' and the sensations it evoked in me.

# partituurstructuur

## cindy van acker's scores

Fractie, étude F

-	-	-	2	3	4	2	1	2	4	3	2	3	1
3	1	3	2	3	4	2	1	2	4	3	2	3	1
	B-P2				B2		P1			B3		B-P1	
3	1	3	2	3	4	2	1	2	4	3	2	3	1
B-P2	=	B2			Bpp	B3		B-P2	B4	B-P1		B2	P1
3	1	3	2	3	4	2	1	2	4	3	2	3	1
					B31					B4		B	—
3	1	3	2	3	4	2	1	2	4	3	2	3	1
			P1	—	Bpp	B-P2	—		(xP2)	(xP1)		MB4pp	
										B-B		—	
3	1	3	2	3	4	2	1	2	4	3	2	3	1
					TB31	C				Bpp		B-P2	B31
3	1	3	2	3	4	2	1	2	4	3	2	3	1
=	B41	—	—	—	B31	—	—	—	Bpp	Bp2	—	—	—
3	1	3	2	3	4	2	1	2	4	3	2	3	1
					=	—	=	—	—	—	—	—	—

Most of Cindy Van Acker's stage compositions are genuine experiments. The choreographer likes to coerce movement by some imposed premeditated operation, which she thoroughly tests out in the studio. This is what could explain her interest in pieces based on formulas, which look like a study. Cindy Van Acker only goes one step at a time, one tentative after the other, selecting different parameters but only a few, in order to better observe the game of their reciprocal influences. The study is always a study of a relation. Relation between sound, light, movement. Between two different rhythms within the same body. Between movement, form, expression and state. Between the body and the mind. All that is generally used in elaborating a piece is objectified, reduced to its starting point: all becomes material to articulate. As a rule, Cindy Van Acker always tests the movement first on her own body, alone, before transferring it onto other bodies. Cindy Van Acker says "I love that a cause produces an effect. This is precisely what I investigate". And this is what we very clearly read when we have a look at her repertoire, a very clear-cut coherent path. There is a progressive poetics almost as meticulous as a chemist's task.(...) What is less clear is the fascination these

purely formal mechanisms trigger whereas they are completely devoid of all narrative elements. This is where lies the mystery, the beauty, the genius of this exceptional dance as, whilst Cindy Van Acker's art is abstract, constraint, stripped of any psychology, nonfictional and its only reference, it does stir tremendously strong emotions.

Excerpt from *partituurstructuur* – Cindy Van Acker's choreographic scores, directed by Michèle Pralong, Editions Heros-Limit, 2012. Score 'translated' by Cindy Van Acker. Translated by Angela Conquet



**Cindy Van Acker** will present *Fractie* within DANCE TERRITORIES on Oct 26 and 27.  
[www.ciegreffe.org](http://www.ciegreffe.org)



**Know more:**  
The score is marked on the performer's right thigh, the only part of the body which allows, in its initial position, a real-time interpretation / the F Study is conceived as a non-retrogradable rhythmical phrase of 34 measures repeated 8 times / a regular *beat* of the foot marks the tempo; this *beat* does not have the same rhythm as the musical beat / the piece is structured around a library of 11 movements classified by letters / placement of these movements on the rhythmical line are decided randomly / each of these movements are isolated entities, executed with the right leg and the two arms : each limb is independent/ the dancer remains in the same position during the whole study.



**Linda Marie Walker and Jude Walton** are collaborating on a project around the idea of 'unmaking' across dancing, writing and building with performers Phoebe Robinson, and Fiona Bryant, and a number of invited guest performers. It explores possibilities for the presentation of speculative space and movement and ways of notating/writing the intersection of body/space/time/movement with scores, diagrams, models, plans, and drawings. Some thoughts from this collaboration will be presented as part of **our Simone's Boudoir series**, on **Thursday 6 December, 5.30pm**.

# the prefab: dancing writing building

jude walton and linda marie walker

The *pre* is the proposition prior to the resulting action; it is a type of state of possibility that could exist for building, dancing or writing (see Francis Ponge, 'The Making of the *Pré*', University of Missouri, 1979). It is preparatory, propositional, a sketch for an idea, or a rehearsal for a performance. What are the shared states of temporary, makeshift construction that these different disciplines could occupy, and what sort of an event could be conceived and made with the prefab in mind?

There is a relationship between the 'pre' and 'un', in that they are both 'before' something that is coming and/or leaving, and in those states they are both vulnerable and open to possibility, they are both situations of potential 'making'. *Un* is the proposition to reverse or undo the result of an action, to bring things into their state of pure potential – to unmake/remake a building, a particular labour involving pulling and pushing, breaking and gathering. It requires a reversal of thinking through a process of unmaking, a return of materials to their

“Small operations or performances or acts within and upon the spaces of buildings, their crevasses and creases, and the ideas and fabulations of those spaces, like writings that may or may not be stories, that may or may not make an ordinary sense, offer elements and intimations of spells and potions to situate or embed the mist and ash of fleeting mortal dreams.” Linda Marie Walker

essence (or/and their collapse, abandonment: cells, fibres, bits and pieces) an unravelling of a made object through time, a process of reiteration and refrain that becomes quieter until it is silence. It is based on the materiality of practice – touch and erosion – marks and imprints – surfaces as mediation between things, forces of abrasion, traces of actions, a wearing away of the fabric, stone, paper, at the point of contact, where things come together. *Un* wears down to the bone; it works to un/create conditions of form by calming, by waiting, by leaving the scene, 'by giving up the whole' (see Sylvia Lanvin).

How might dancing, building, and writing unmake themselves, undergo a process of recovery (of the before, or the might have been, or even the un-thought about), or create another surface that coincides with those that are already seemingly present.

The performed lecture-event explores how performance, architecture, and writings might be unmade either through a slow process of erasure or a violent undoing, or perhaps a delicate unpicking. Rather than constructing something that continues we are absorbed in the effacement of the artwork, in becoming inconspicuous rather than renowned. This is not an easy fading away but an engagement in an active process that results in works that are uneconomical, unreasonable, and possibly unseen as art. In a sense it is a process towards freedom; and freedom needs the vigilant slow practice that sustains energies and suspends time (lines). It is a composition of unheroic actions, rather than the 'no' of Rainer; an un-labour of love that helps and comforts others adding pleasure to

everyday life, 'helping him or her get through the day' (Robert Pogue Harrison).

For this event hosted by Dancehouse, certain 'things' will be brought forward, set to one side, discarded or elevated. It is through the act of making we come to understand what is not selected, what is left out, unmade. As Susan Stewart goes on to say 'the end comes to dominate as all of the possible "otherwises" in the artist's choices fall away and the work emerges as what it is, as being as well as happening – the outcome of a series of decisions that are dense with the possibilities of what was not chosen, what was not actualized'.

The 'pre' (fab/ulations) and 'un' (makings) are conditions in their own right, like fragments are, that can combine and separate in infinite ways and with great resilience, and until they change their constitution or disposition and become another matter or material all together (and so the process begins again).

This performed lecture-event asks how research might be performed, and ideas be disseminated by thinking through performance and spatial writing. It includes a set of texts that consider the spatial atmospheres of writing as a practice that is emergent and imminent, that builds for itself a situation in which to express its own life amidst the lives of other practices. These texts are potentially ones from which other forms can arise, or movement can be detected and/or arranged. They are versions of stillness too, that like images are momentary:

“The writings, those that are, more or less, performative (in how they find their way, how they follow their intuition), that wish to be more than instrumental—not telling about a thing (situation, place, event), but being a thing amongst other things, underground and overground—are, or can be, flocks of tiny birds or bunches of exuberant flowers, shadows that darken the soil, breezes that blow through doors. And then there is all that isn't gathered, that isn't known or even felt, like a shudder, let alone written or read.” (Linda Marie Walker)

Dr Linda Marie Walker is an artist/writer and Senior Lecturer at the School of Art Architecture Design, University of South Australia, Adelaide, Australia.

Dr Judith Walton is an artist/performance maker and Senior Lecturer at the School of Communication and the Arts, Victoria University, Melbourne, Australia.



**Read more:**  
Lavin, Sylvia Kissing Architecture, Princeton University Press, Princeton, 2011 - p. 74

Harrison, Robert Pogue Gardens: An Essay on the Human Condition, The University of Chicago Press: Chicago, 2008 - p. 94

Stewart, Susan The Poet's Freedom, A Notebook on Making, University of Chicago Press, 2011

Walker, Linda Marie, 'Writing, A Little Machine' in Architectural Theory Review, 17:1, 2012, p.41; see also: 'Restless Going-On, and Actual Dying', in Angelaki, Volume 11, Number 1, April, 2006

# the dancing body does not move freely?

atlanta eke and emma kim hagdahl

*NAME GIVEN 2: Body Lies* will be a cross-cultural collaborative practice experimenting with the idea of exhausting 'knowns' from the dancing body to produce 'unknowns'. We want to develop a dance practice that insists on repetitively exhausting the references of dance choreography semiotics from our bodies. We want to find and make visible the habitual actions of categorization, decoding and reading of movement in order to transgress them; in relation to the old something, new can be perceived.

*NAME GIVEN 2: Body Lies* will initially propose that the dancing body does not move freely. We want to shape an energetic and revealing dance practice investigating the movement of two dancing bodies as the product of a codified socialization. Every movement made will be noted as a reference, a quotation, an illustration of a learnt behavior, a product of training, technique, attitudes, images, characters, even narratives that fill the body enabling it to move.

It will be the recognition of all movement as reference as an archaeological investigation of two bodies made up of contemporary dance practices, dancing uniqueness and sharedness at the same time.

These references will be repetitively practiced with an obvious transparency acknowledging that movement exists as something non-abstract, therefore contesting the position of the 'authors' of the dance. The repetition of these references will be a simple strategy with the aim to produce something complex. Allowing us the space to notice how we perform and view movement - actions and views, which to a large degree is constructed by contemporary society. The practice of *NAME GIVEN 2: Body Lies* will eventually operate beyond the limitations inherent to references and categorization of movement, exhausting the 'knowns' of the dancing body, transforming them into 'unknowns', new possibilities for the representation of the dancing body.

We want to challenge the conventions of how we create meaning out of movement. We want to facilitate a situation, a time and space, that makes visible habitual labeling and categorization of movement in order to transform those categories, allowing for something 'other' to emerge. We want an emancipation or conscious navigation in relation to that production of meaning that, to a large degree, is constructed by contemporary society. We think that the categorization of movement in dance is representative of how society divides itself into categories such as gender, ethnicity, race, class, age, and ability in order to understand itself. We want to imagine a world where categorical understandings, coding, stereotyping, limiting definitions and homogenizing conformity is blurred, dissolved, and exhausted for a transgression into an unknown future, a future we do not yet have a name for.



Each year, Dancehouse offers a research residence within its HOUSEMATE residency program. Not product-driven, this residency offers 8 weeks of space and time for research away from the production system. Our new Housemates are **Atlanta Eke** and **Emma Kim Hagdahl** who will work on the project *NAME GIVEN 2: Body Lies*. They share here some of the avenues they will investigate.



**See more:**  
End of residency showing  
*NAME GIVEN 2: Body Lies*,  
December 7at 5pm

## ADVERTISEMENT

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Dr Samuel Alexander is co-director of the Simplicity Institute and a lecturer in “Consumerism and Sustainability” at the Office for Environmental Programs, University of Melbourne. The Simplicity Institute has recently conducted the largest ever multi-national study of the ‘voluntary simplicity’ movement, and the results are freely available at the website. [simplicityinstitute.org](http://simplicityinstitute.org)



**Read more:**  
*The Simpler Way: A Practical Action Plan for Living More on Less* (Simplicity Institute Report, 12a, 2012) Samuel Alexander, Ted Trainer, and Simon Ussher – Download at [simplicityinstitute.org](http://simplicityinstitute.org)

# the simple life has benefits for us all

samuel alexander

Increasing material wealth has been, and remains, one of the dominant goals of humankind – perhaps the dominant goal. This is hardly surprising, of course, given the extremely low material living standards endured by most people throughout history, and indeed, by great multitudes around the world even today. When people are hungry, they understandably desire more food; when people are cold, warmer clothing and adequate housing are critically important; when people are ill, they naturally want access to basic medical supplies; etc. In such circumstances, the pursuit of more material wealth seems wholly justifiable.

But what about those of us in the highly developed regions of the world who generally have our basic material needs for food, shelter, and clothing adequately met, and who even have some discretionary income to buy things such as alcohol, microwaves, fashionable clothing, takeout food, movie tickets, books, and the occasional holiday? In these relatively comfortable material circumstances, is more material wealth a goal for which we should still be striving? Or should we now be dedicating more of our time and energy to other, less materialistic pursuits?

These questions are of the highest importance, today more than ever before. First of all, at a time when the Earth’s eco-systems are already trembling under the weight of overconsumption, increasing the consumption levels of those who are already materially well off seems to be a highly questionable objective. Secondly, the extent of global poverty strongly suggests that the wealthier sectors of the global population should restrain their consumption in order to leave more resources for those in greater need. This is especially so given that the global population is expected to reach 9 billion by mid-century. These moral arguments will not persuade everyone to consume less, of course, but that does not mean the arguments are unsound.

In recent decades, however, a large body of sociological and psychological research has emerged, which suggests that people living high consumption lifestyles might actually find that it is in their own, immediate self-interest to consume less, irrespective of the moral arguments for reduced consumption.

This research suggests that once human beings have their basic material needs satisfied, further increases in material wealth stop contributing much to our wellbeing. What this means is that if we continue to dedicate our time and energy to the pursuit of more and more wealth, we may find that we are essentially wasting our time so far as wellbeing is concerned. On the other hand, if people in affluent societies rethink their relationships with money and reduce their outgoings, they just might be able to free up more time for those things that truly inspire them and make them happy, such as more time with friends and family, or more time to engage in one’s private passions and hobbies.

Given the urgency with which overcoming societies need to reduce their impact on the planet, an argument based on “self-interest” should be taken very seriously indeed, for the reason that such an argument may prove to be more persuasive than more “moralistic” arguments. Could it be that there is an elegant “win-win” solution on offer here?

Fortunately, we no longer need to rely on theories or arguments to show that people can live well on less. A growing number of people in the “voluntary simplicity” movement are choosing to reduce and restrain their consumption – not out of sacrifice or deprivation, but in order to be free, happy, and fulfilled in a way that consumer culture rarely permits. By limiting their working hours, spending their money frugally and conscientiously, growing their own vegetables, sharing skills and assets, riding bikes, rejecting high-fashion, and generally celebrating life outside the shopping mall, these people are new pioneers transitioning to a form of life beyond consumer culture.

The most promising thing about this emerging social movement is that it may provide a solution to one of the greatest problems of our age – the problem of growth. Despite the global economy exceeding the planet’s sustainable limits, even the richest nations on the planet still seek to expand their economies even further. This growth imperative arises because our economies are dependent on growth to function, for when growth-based economies do not grow, people suffer. One is struck here by a painful contradiction arising from the need to consume less for ecological reasons, but consume more for the sake of a strong economy. Can this contradiction be resolved?

Perhaps, but only perhaps. If more people came to place self-imposed limits on their own consumption, rather than always seeking an ever-higher material standard of living, then this could well open up space to rethink the growth imperative that defines our economy. In other words, if an economics of sufficiency were ever embraced at the personal and social levels, there is no reason to think that an economics of sufficiency could not also arise at the macro-economic level. This may sound like science fiction to those who cannot think beyond the growth model. But times they are a-changing.

So ask yourself: Could it be that it is now in your self-interest to voluntarily embrace a lifestyle of reduced and restrained consumption? In an age such as our own that glorifies consumption as never before, this may seem like a counter-intuitive idea, at best. But the growing “voluntary simplicity” movement is showing that such an intuition may well be false.

Consume less, live more. Just perhaps this is a “way of life” whose time has come.

# independent artist news

» from the dancehouse family tree

In October we farewell our Program Producer Natalie Cursio, who leaves us to focus on choreographic and curatorial practice and has four new projects in development including *The Middle Room*, a solo work which is being created through the Theatreworks Encounters initiative. Our new Program Producer will be introduced in October! Dancehouse would like to warmly thank her for her commitment and her rigour and wish her the best of luck for her projects. We welcome our new Program Producer Olivia Millard who, we are pleased to say, will join us in October.

» dance around Melbourne

Jade Dewi Tyas Tunggal presents *OPAL VAPOUR* as part of the Helium program at Malthouse Theatre. *OPAL VAPOUR* explores cleansing for purification and a deep sense of belonging to a place of birth. September 21 - October 6, Malthouse Tower Theatre.

See [malthouse.com.au](http://malthouse.com.au) for full details.

Choreographer Shian Law teams up with video artist James Wright, designer Matthew Adey and composer Duane Morrison to deliver an interdisciplinary experimentation, *BODY OBSCURE OBJECT* at Melbourne Fringe Hub Meat Market, September 28 - October 5.

See [melbournefringe.com.au](http://melbournefringe.com.au) for full details.

Deanne Butterworth presents a re-treatment of her solo dance work *TWINSHIPS* (originally made through a Dancehouse Housemate Residency) with sound, set and projections by Michael Munson. Through the composition and re-arrangement of theatrical elements *TWINSHIPS* will exist in the space as both installation and live performance. Installation October 18 - November 10. Performances Thursdays & Fridays between October 25 and November 9.

See [westspace.org.au](http://westspace.org.au) for full details.

» with love from STRUT

Brooke Leeder returns to Perth from London and New York to begin the first stage development of her new work *UNRAVEL* in September, through a STRUT SEED residency. *UNRAVEL* is a duet work featuring dancers James O’Hara and Sofie Burgoyne.

In November, Isabella Stone will undertake a first stage choreographic development of her new work *MOUSEPRINT* (also through a STRUT SEED residency). *MOUSEPRINT* explores the implications of our increasingly commonplace encounters with ‘fine print’ in daily life.

[strutdance.org.au](http://strutdance.org.au)

» with love from CRITICAL PATH

In September Lee Wilson works with Matt Prest, Clare Britton and Mirabelle Wouters on the development of *WHELPING BOX*, using the concept of two fighting dogs as a humorous device to explore self-mythology, primal energy and power from a place of powerlessness. A Critical Path / Performance Space partnership.

In October/November Sue Healey will conduct research of her three series (*Niche*, *In Time* and *Curiosities*) 2002-2012 through a collaborative investigation with Dr Shona Erskine - to research and comment on the scope of a decade’s work created in Sydney. A Critical Path Responsive Residency.

Dean Walsh’s November residency will mark the end of his two-year Australia Council Dance Fellowship and he will hone and investigate specific scores and their modalities in solo then group compositions including consultation with choreographers Paul Selwyn Norton and Narelle Benjamin, marine biologist Brigit Jager and conservationist Judy Reizes.

[criticalpath.org.au](http://criticalpath.org.au)



# become our lover!

Dancehouse aims at developing new audiences for dance and to create an intimate environment to share the artists’ talent and vision. We truly believe in the power of the moving body to move yous and by becoming a member, you will allow us to take you even further on this journey.

Get the LOVER MEMBERSHIP and you get plenty of advantages: reduced rates for our shows, special invitations to exclusive events, complimentary drinks, the Dancehouse Diary delivered in your letter box and the DANCEHOUSE ANNIVERSARY DVD, spanning 20 years of independent dance in Melbourne for each new member.

Visit our website [www.dancehouse.com.au](http://www.dancehouse.com.au) to sign up and let us dance you from there!

# EVENT CALENDAR / OCTOBER – DECEMBER 2012

OCTOBER 5 – 7 / 7PM & 9PM	PERFORMANCE - <b>YOUR WAY!</b> - MELBOURNE FRINGE FESTIVAL
OCTOBER 15 – 19	TRAINING - <b>LABORGRAS</b> (GER) / MOVEMENT, CONSTRUCTION & COMPOSITION
OCTOBER 17 / 8PM	PERFORMANCE - <b>RENATE GRAZIADEI</b> (GER) / RÜCKWÄRTS & STORY - NO STORY
OCTOBER 24 – 27 / 8PM	FESTIVAL - <b>DANCE TERRITORIES</b> SENSE & SENSIBILITY, <b>PERRINE VALLI</b> (CH), <b>SANDRA PARKER</b> (AUS) <b>CINDY VAN ACKER</b> (CH), <b>MATTHEW DAY</b> (AUS) IN ASSOCIATION WITH MELBOURNE FESTIVAL
OCTOBER 25 / 5.30PM – 7.30PM	DISCUSSION / <b>SIMONE'S BOUDOIR</b> LESS IS MORE
OCTOBER 27 – 28	WORKSHOP / <b>CINDY VAN ACKER &amp; TAMARA BACCI</b>
NOVEMBER 8 – 9 / 8PM	PERFORMANCE - <b>LINK DANCE COMPANY</b> (W.A) DIVERSIFY
NOVEMBER 14 – 16 / 8PM	PERFORMANCE - <b>MATTHEW DAY</b> CANNIBAL
NOVEMBER 21 – 22 / 8PM	PERFORMANCE - <b>ANDREW MORRISH &amp; FRIENDS</b> 241 YEARS
DECEMBER 6 / 5.30PM	DISCUSSION - PERFORMED LECTURE <b>SIMONE'S BOUDOIR</b> THE PREFAB: DANCING, WRITING, BUILDING

## CONTRIBUTORS TO DANCEHOUSE DIARY

Dancehouse would like to warmly thank all the contributors to this issue of our Diary for their trust and responsiveness: Anne Davier, Samuel Anderson, Becky Hilton, Matthew Day, Nick Walters, Stephanie Han, Antony Hamilton, Jo Scicluna, Cindy Van Acker, Michèle Pralong, Jude Walton, Linda Maria Walker, Atlanta Eke, Emma Kim Hagdahl as well as Frida Komesaroff for the translation, Michael Fikaris for his springtime drawings, Alexandra Harrison for the minimalist lines, and Dominic Forde (Famous) for his elegant design. A special thank you to Falk Schwalbe for his font *Horst*.

## DANCEHOUSE DIARY EDITORIAL BOARD

Philipa Rothfield, Matthew Day, Olivia Millard, Natalie Cursio and Angela Conquet.

## DANCEHOUSE TEAM

Angela Conquet, Natalie Cursio, Bridget Flood, Gwen Holmberg-Gilchrist, Olivia Millard and Harriet Gregory, Albi Care, Ben Starick and Susanne Kean / Starling Communications (publicist), and our wonderful volunteer, Mary-Lou Bailey.

## DANCEHOUSE BOARD OF DIRECTORS

Helen Simondson (Chair), Cressida Bradley, Rebecca Hilton, Simon Johansson, Olivia Millard, John Paolacci, Dr. Beth Shelton, Suzanne Stanford, James Thomas.

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Dancehouse is situated on Wurunjeri land. We acknowledge the Wurunjeri people who are the Traditional Custodians of the Land on which Dancehouse sits and pay respect to the Elders both past and present of their Kulin Nation.

## LOCATION MAP

