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SPUR

The Performance Space, April 4
Reviewed by JILL SYKES

Stuart Lynch launched *Spur*, Antistatic 99's butoh-based program, with an exercise in slow-motion movement that is one of the dance form's outward manifestations. "Total Body Speed: 1 mm per second", announced the slide behind him as he blinked with agonising slowness and almost imperceptibly edged his body off-centre. *Without Nostalgia - Part 1* also had Lynch demonstrating a combination of a butterfly in the head, needles in the eyes, one arm in water, another in fire, and legs in the river. In other words, a body being pulled about by conflicting sensations before our eyes.

It was a neat introduction to a variety of Australian-made pieces that have sprung from this Japanese style of movement, which requires unique mental, as well as physical, training and preparation. Alan Schacher applies it to an industrial environment in *KunstWerk (Trace Elements/Residual Effects 3)*, for which Rik Rue has constructed a soundscape of acoustic fragments from a residency the two performers undertook in an industrial region of Germany last year.

With a characteristically calmer and more internalised approach, Tess de Quincey pursues a subtle exploration to a starting point beyond identity in *Butoh Product 2 - Nerve*.

She has a powerful partner in a vocal soundscape by Amanda Stewart, to which she responds with an immediacy that adds a fresh level of accessibility to this inward-looking performing style.

Her way of movement is engrossing for its small details: her feet in battered boots landing on the floor at an angle on the outer side of the foot, her head tilted and alertly mobile like a bird's, her torso shapeless under a raincoat yet conspicuously the pivot and powerbase of her actions. In the fascinating contradictions typical of butoh, the more out-of-control her movement looks, the more highly controlled it actually is; and the impact of her thought processes makes her appear equally arrogant and vulnerable.