

# RealTime

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*antistatic 99*

## It's in the bones...

A feature report on the second *antistatic* dance event in Sydney

### BOOSTING PERFORMANCE PRAXIS

*Spur*: Tess De Quincey, *Butoh Product #2 - 'Nerve'*; Stuart Lynch, *Without Nostalgia*: The Performance Space, April 4

Elements similar to Susan Leigh Foster's were at work in the set of events comprising *Spur* in which Tess de Quincey's *Butoh Product #2 - Nerve* showed how to stare down a crowded room while text effects splashed around her, courtesy of performance poet Amanda Stewart's textual montage and projection. In this as in other of Stewart's works the sounds and images of words are collapsed back on themselves and we have the bare material of language on display. De Quincey worked within a similar paradigm to return the performing body to its being on stage. Standing squarely, facing off the spectators, holding ground until the impulse to move took over...a more powerful performance presence is hard to imagine and even without locomotive movement the pulses of the body's capacities for movement are in evidence.

Stuart Lynch closed the night with the equally breathtaking but totally unsubtle *Without Nostalgia*, a virtuoso piece staging, among other things, his concern with TBS (Total Body Speed) as the centre of the actions which determine his performance work. The notion comes from his connection (through De Quincey) with Mai Juku in Japan but also reflects the emphasis on speed in contemporary considerations of bodies (Deleuze) and culture (Virilio). It is spectacular to witness an artist engaging at this level with current theoretical debates in media and performance studies. I hope we get to see this piece in another context as it is packed with ideas that only a repeat viewing could adequately process. In a way this piece represents the opposite of Foster as a conceptual interrogation of cultural forms through movement and image rather than through text combining with gesture. Both are hybrid forms with a different emphasis but you wouldn't want to do without either of them. The praxis of performance, which ever way you receive it, got a real boost from these events.

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