

N Alice Springs News

June 11, 1997. ALICE SPRINGS NEWS

Artistic extremes

• In a dance performance billed simply as Document, Japanese-trained **Tess de Quincey** last Friday executed an extraordinary response to Ruark Lewis' installation at Watch This Space.

With the gallery tied up in a giant's cat's cradle, the space was more than difficult to negotiate. De Quincey used this to maximum effect, creating a metaphor of damage (to land and body) that was

mesmerising yet painful.

Lewis' work contrasted movement over land on a grand scale - the virtually unbounded possibilities of flight represented as imaginary journeys on a map - compared to more halting progress on foot, experienced very physically as the audience picked their way through the strings.

De Quincey introduced a very strong resonance of female vulnerability into this. Clothed only in a transparent raincoat, doused in water which made red paint "bleed" around her shoulders and breasts, her face transfixed in an expression of broken spiritedness, she moved agonisingly through the web of strings and along the floor into an area where Lewis had shattered china cups.

This was a performance of exceptional potency, where it seemed that the energy of two artists feeding off one another intensified exponentially. In the Alice Springs context, it's another feather in the cap of Watch This Space.

