

COMPRESSION 100 - SYDNEY: MAY 1998

100 different performances and collaborations with De Quincey / Lynch during the month of May occurring daily at changing venues and sites in and around Sydney.

Can a city be danced? We are looking to gauge the physical and metaphysical character of this particular city as an environment, as an arena, as a stage, as a mesh; the performer as a receiver rather than a transmitter. Can we engage the validity of each individual space and its relation to a greater totality? TO WHAT EXTENT DO ARTISTS FORM THE SHAPE, SOUND AND FEELING OF A CITY? Where are the cross-points that spark? Can the city's Geist and consciousness be tapped - be performed?

The aim is to examine the definition and language of dance & performance via an intense pressured 'grid' of performance works designed to optimise an immediate and collaborative performance state; allowing for a responsive rather than a conceived language to occur; allowing the practice to provoke the theory. How does the limitation of time affect for example the embodiment of a narrative or theme. And how flexible can a performance language be in relation to artists of enormously different backgrounds, disciplines and attitudes? Is a performance project, through collaborations, able to gauge the performative character of Sydney?

The events will include direct and indirect collaborations with:- Sydney-based artists representing a broad spectrum of disciplines and genres; with local individuals, groups and institutions; as well as choreographies for and with specific groups (opera groups, open workshops, a core group of dancers, individuals etc). We are hoping that the form and language of each of the 100 events suggests itself according to the particular nature of each individual collaboration, the situation itself, its time and spatial frame; the specifics of the moment shaping the performance and addressing immediacy of body. Acknowledging the extensive inter-disciplinary work already done in Australia, we are hoping still to provide the opportunity for those who might never have worked with performers, to do so in the belief that this action alone will act as a catalyst provoking objective discussion and throwing open a forum for further works. We wish to address the notion and definition of performance as it relates to: a butch language; cross disciplinary practices; and a 'hyper-performance state' - or a 'hyperflow'. But also to question the grey area between dance and performance.

An important priority of this project is to undertake an extensive documentation and monitoring of the aesthetic, sociological and physical levels of the total event. We are also aiming to engage, beyond the practicing artists, the response of theoreticians. The production of a publication providing visual and textual documentation alongside theoretical commentary intends to promote a wider understanding and discussion of performance and process relevant to the functioning of both performing and non-performing artists, utilising appropriate channels for distribution at home and abroad.

MULTIFARIOUS PERFORMANCES: events involving varying collaborations and spanning variant disciplines

The intent with Compression is to work the full range of performance language, from the durational through to the theatrical... and having this happen on a daily and multiple basis. We therefore wish to offer our work as performers and/or directors/choreographers in collaboration with others within the parameters of Sydney. The range of performances can occur and be structured on many different levels, providing a vehicle for multiform encounters and the materialisation of ideas. The main concern is that all collaborators with De Quincey / Lynch - each artist, venue or person involved - can enter the process in an extensive variety of ways. The following titles which are proposed as main areas of definition are for descriptive convenience only and are not mutually exclusive:-

- **direct collaborations** - discursive, working towards a commonly devised goal, statement or realisation of state
- **indirect/random collaborations** - working around predefined but undiscussed or open parameters
- **durational** - predominantly time-based related works
- **thematic** - works around themes, narratives
- **improvised** - concerned with the language and nature of improvisation
- **pre-defined** - included within the parameters of a previously devised program or work
- **object specific** - works around an already existing object or thing
- **audience specific** - at chosen sites, addressing directly the relation to audience and varying genres of audiences
- **venue specific** - where the performance addresses the relation to a particular venue, its audience, architecture and history
- **site specific** - concerned with spatial, architectural or associative meanings, where there may or may not be an audience
- **serial events** - conceived as a series of performances, at a regular time, place or on the basis of thematic development etc.
- **anonymous** - for those who wish to collaborate in an anonymous manner in relation to live audience and/or documentation
- **impromptu** - unpremeditated and immediate performances
- **open** - unedited open meetings at either indiscriminate or chosen sites; offering opportunity to enter undefined collaboration; random uncensored persons responding to public announcements.
- **mythical/virtual** - works designed specifically for camera, other mechanical observation or communications technology
- **choreographic** - (works by De Quincey / Lynch) for individuals or groups
- **directed** - (works for De Quincey / Lynch) directed or indicated by other artists

The extent of discussion with De Quincey / Lynch and degree of individual preparation is for each collaborator to decide.

All performances are intended for open viewing and free of charge for the presenter/host and for the audience unless otherwise specified by a collaborator or deemed by ourselves to be inappropriate due to the nature of the event. All performances would stand either as events within themselves or be included within another previously devised programme.

On the basis of the response from artists, institutions and venues, the performing grid will be constructed. The composition of the grid will aim to provide the most productive programming of daily works to extract investigative performance structures, formulas and language. For example in a sociological context, what aspects of change will be necessitated when the performances on one day will be for children at a kindergarten followed immediately by a work for long-term prisoners at a jail and then an improvised meeting with musicians at a gallery opening in the evening...?

