

## Stimuli collide in rebellious dance



**Tony Yap and Peter Fraser combine individualism and synergy.**

### DANCE

#### IMPRO-LAB: TRANSPARENCIES

De Quincey Co and Machine for Making Sense. At fortyfivedownstairs., 45 Flinders Lane, city. Until tomorrow.  
Hilary Crampton Reviewer

THERE was a sense of New York '70s retro as we trooped into fortyfivedownstairs' expansive new warehouse space, a reminder of dance's joyfully chaotic rebellion when it discarded its formal disciplines, embracing instead the everyday and the outlandish.

Impro-Lab: TRANSPARENCIES presents a challenging mix of movement, sound and video, all artists improvising, engrossed in their own discipline, while also responding to the actions of others.

Tony yap enters unobtrusively. A hand curls, fingers flicker, he shifts weight from one foot to another.

Meanwhile, out of sight but not out of mind, we become aware of a persistent shuffle, and Yumi Umiumare's hunched figure slithers into view.

They are gradually joined by Tess de Quincey and Peter Fraser, each distinct in physicality and style of movement.

Despite this dogged individualism, beautiful accidents of synergy occur as the angle of one's arm

matches the incline of another's torso, or complements the architecture.

The energy ebbs and flows, counterpointed by the aural accompaniment. Chris Abrahams on keyboard interpolates barely audible trills or a discordant frenzy of noise.

Jim Denley's saxophone bubbles, burps and beeps, or send out long cool notes that pour calm onto the frenzy, while poet vocalist Amanda Stewart performs subtly muttering mouth music.

Meanwhile video artist Samuel Jones manipulates cameras that serve as a third eye, upsetting our perspective by juxtaposing or inverting bodies, or zooming in on some tiny feature, giving it a sense of importance.

In order to make some sense of this collision of stimuli we also had to improvise, making choices about what to observe, what images to retain from the flood of imagery and sound. This style of performance is not for the fainthearted, but it serves an important function in expanding the art of live performance.

Hats off to fortyfivedownstairs, a brave supporter of those artists who choose not to play it safe, in a climate where most arts venues prefer to go for box-office security.