



SEGMENTS from an INFERNO

6-hour Performance Installation
As Part of DANCEWEEK 97
HYDE PARK BARRACKS MUSEUM
Tuesday 29 April 1997 11am - 5pm

INTRODUCTION

Choreographers De Quincy / Lynch present a work in relation to Dante's *INFERNO*. The installation is an extension of their period as artists in residence at the Centre for Performance Studies, University of Sydney in the early part of this year. Performances take members from Germany and Florida just west for the month of work.

DANTES INFERNO & the BARRACKS

The Barracks are by their very nature a place of deconstruction - not only for the military, but mostly for the housing of the imprisoned labour that working in Sydney. For a large part of its history it was a place where a massive and overwhelming body of prison inmates gathered in an "infernal", a location in the substance existing in a program.

In the *INFERNO*, these men were created - judgement according to the Inferno's logic of justice, *INFERNO*. They had no idea in where they would be sent. In parallel, we have the stories of the prison, men and women arriving on ships, taken under armed guard to the Barracks to await sentencing, to then be sentenced out in thousands, only to return decades later deformed and often crippled to live in the top floor overlooking their prison, periodic arrival. Our construction has been for them who returned, for the arrival and departure in a constant day, we are in a way totally different to the house that was left or finally abandoned, in the face of an extraordinary and judgemental social structure, the sense of an arrival were indeed already set. Dante's vision of an Inferno provides not only a partial structure but also the evidence of the placement of time.

THE INFERNAL CORPORATION

In approaching the work, the emphasis has been to investigate a direct relation to the physical location described in the text itself, also to look at the metaphorical and allegorical implications of the narrative and poem as a whole as well as the historical, literary, critical and structural relation that surrounds and connects with Dante.

DANTE ALLEGORICAL THEORETICAL
BODIES PROVINCE BUREAUCRACY



DANTE & THE BUTOH

The *INFERNO* has been chosen for research in the belief that the structure and form will allow us access into the language of French and concepts that would otherwise be denied dancers. A constructed and ultimately formed body is intrinsic to the French practice and in the Inferno we find a woman equivalent in this "gender" body, a word enough to be one form, judged and placed.

SIX HOURS

The presentation of a six-hour work inside to suggest form as an extended activity and one in keeping with the given site within the frame of the work itself. The duration of the work has been decided not only for the opening hours of the Museum, but also for the time it takes to read the Inferno from beginning to end (approximately 7 - 8 hours). If there is to be more than time, aesthetic progression historically placed in particular scenes, then an intense relation whereby time and place are in themselves from the shared relation is essential.

From the performer point of view the six hours provides the opportunity to access to a largely relation to composition, performance space, image, "form" (where used) and structure.

The intention with the Dante Choreographic Group is to introduce a polyphonic relation whereby the Performance itself might be increased or magnified a relation to a work - in this case The Inferno - that would be impossible to achieve in a classical teaching situation. This is not to say that it is better, only that it is different and that working in this manner is essential to a performative experience in itself. During the six hours all the 34 Cantos of the *INFERNO* will be read, parallel to a typical evening of work led by Paul Dwyer which will encompass an six pivotal aspects of the Inferno over each of the six hours.

CHEF'S DANTES QUOTE (from Dante's *Autore Choreographic*) "What is the significance of the following, quote from Dante's *Vita Nuova* 1 - "When people would ask, 'For whom Am I here as author, poet?' I, smiling, would look at them and say nothing. Answer to be given in my last-performing Performance Dance session."

Progression of the INFERNAL SEGMENTS

The work of the performers during each of the 9 Segments is contained in accordance with the 9 Cantos of the *INFERNO*. At the start of each segment (see those below) there will be a formal presentation of the specific image - Dance Studio - relating to that scene which functions from within a pure French technique and tradition. An Action will follow that presentation (usually silent) after which the performers will work according to the following choreographic program. The Dance Choreographic group will operate according to its hourly time structure and the 34 Cantos of the *INFERNO*.

	PRIMARY FUNCTION	SECONDARY FUNCTION
TELE DE QUINCY	1. To read in terms of BEATRICE 2. To choreograph in terms of UCCO 3. To read through segments from an Inferno in DANCE TO FLORIAN	1. To Dance Perform 'Dante Studio' 2. To use UCCO Action to suggest further choreographic relation
STUART LYNCH	1. To choreograph in terms of UCCO 2. To read 2 Cantos of BEATRICE 3. To Dance Perform 'Dante Studio'	1. An performer to suggest an AUTONOMOUS PERFORMANCE STATE 2. To use UCCO Action to suggest further choreographic relation
DE QUINCY / LYNCH	To consider Dante the architect	1. To consider choreography & UCCO (the first that suggested by the visit of BEATRICE and UCCO) 2. To consider time (in Quincy / Lynch) and 3. UCCO in the light of Dante's words
HOPE MILLER	To Dance Perform 'Dante Studio'	An performer to search for and be in connection to an AUTONOMOUS PERFORMANCE STATE
CAROLAN GIBSON	To Dance Perform 'Dante Studio'	An performer to search for and be in connection to an AUTONOMOUS PERFORMANCE STATE
DAVE CHAMBERLAIN GROUP	1. To work through the first considering nothing but the work of the relation to themselves and the group as suggested by Paul Dwyer 2. To perform a complete reading of the Inferno	
PAUL DWYER	To read and suggest the structure group as a whole to Dante and specific scenes within the Inferno	
THE STRANDED	To read, discuss and compare on the performance in 4 hours to DWYER and the UCCO	

SEGMENT 1 [11.00-11.40]

Action: *The Suggestibility of the Poet*

SEGMENT 2 [11.40-12.20]

Action: *Definition of a Snake, a Rat & a Fox*

SEGMENT 3 [12.20-13.00]

Action: *For the Consideration of Greenway & Nymon*

SEGMENT 4 [13.00-13.40]

Action: *The Gravity of Dante*

SEGMENT 5 [13.40-14.20]

Action: *Balances & Beer*

SEGMENT 6 [14.20-15.00]

Action: *Chance on Fire*

SEGMENT 7 [15.00-15.40]

Action: *Suitcase! Sledgehammer & Missing Chair*

SEGMENT 8 [15.40-16.20]

Action: *Franchise Enclosures*

SEGMENT 9 [16.20-17.00]

Action: *Turkishly & MR & Random Asker*

READ Vita Nuova
In good for you,
good for love &
good for the memory

ARB
Average Rating
Bureau

READ Purgatorio
In good for you,
essentially sized &
worth the wait

READ Paradiso
In good for you,
good for the future &
excellent for climbing

CREDITS

RUSSEL EMMERSON
ARTIST
CORALE VERNON
CHOREOGRAPHY

Technical Director
Co-ordinator / Stage Manager
Producer
General Manager

The food for this performance has been very generously supplied by the King of Italian suppliers Signor Borsellino of Norton Street Markets, Leichhardt

The research period for this Performance Installation was funded by the New South Wales Ministry for the Arts sponsored by the Centre for Performance Studies and supported by Audience, Hyde Park Barracks and Hyde Park Barracks Cafe

Body Weather Forecast: 20Fahrenheit 20Performance 20Fahrenheit 17M of heat
The daily reading for individual and group SPD are predicted to be average to high

