

The Sydney Morning Herald

Wednesday September 5, 2001

Affectionate journey through space and time

SCRAPBOOK 'LIVE'
Reviewed by Jill Sykes

Performance Space, September 2

This Antistatic project for the Performance Space is intriguing. *Scrapbook "Live": As Remembered by the Artist* invites dance artists who have long associations with the Performance Space to explore the influence of the venue on what they have done and are doing today.

Frankly, the first of three *Scrapbooks* didn't have the edge or rigour that I had anticipated, but it was entertaining, an unexpectedly affectionate celebration, especially for those who knew the work of the three artists involved: Rosalind Crisp, Tess de Quincey and Shelley Lasica.

Tess de Quincey did the most interesting and inclusive piece. Introduced with the information that she had stayed to work in Sydney because of the Performance Space and the artists who created dance and theatre pieces within it, she brought the audience in under her creative umbrella.

We were invited to scatter the white salt and the black coal at either end of the gallery, to add to names and production information written on the walls, to help hang the pungent curtain of seaweed sheets – most of all, to dig into the boxes of archives piled on the floor and com-

What she couldn't recall of her own choreography her body remembered.

municate the information by reading aloud or singing it to each other.

This may not have resulted in the *Archaeological Incantation* suggested by her question-marked subtitle, but it had its stylised, ritualised elements, charged with the energy of the exchange. The focus was neatly balanced between past and present.

Under the title of *Gossip*, Rosalind Crisp invited colleagues and friends to comment publicly on her work and approach – with

some amusing results. She and three fellow dancers then leapt into action with their usual disciplined precision but a more care-free spirit and physicality. It was an invigorating performance.

Shelley Lasica showed a video of herself dancing, initially as a focal point and then as a background to reading out the titles of all the dance pieces she had made – most of them performed in Melbourne, significantly fewer in Sydney and only some of these at the Performance Space.

She continued with comments about the importance, or otherwise, of documenting the past. What she couldn't recall of her own choreography, she said, her body remembered and reproduced. Her implication was that archives were unnecessary when the work went on.

Not necessary, perhaps, but often truly fascinating.

Scrapbook "Live" continues on September 16 with Sue-ellen Kohler, Julie-Anne Long and Alan Schacher; and concludes on September 30 with Entr'acte, Nigel Kellaway and Dean Walsh.



Her heart belongs to the Performance Space... dance artist Tess de Quincey in a show earlier this year.