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Dance review: Metadata explores shadows and space

Metadata ★★★

De Quincey Co. Dancehouse

Until 10 September

Reviewed by **Jordan Beth Vincent**

'Moths and Mathematics' in De Quincey Co's Metadata. Photo: Supplied

The program begins with *Pure Light*, a solo performed by Tess de Quincey with a projected video design by Martin Fox. De Quincey slowly introduces herself in the space, as much through the enormous shadows she casts on a white screen as through her own physical presence. Her hooded coat and dress, both wrought from translucent white material, is paper-like, playing with what is revealed and what is obscured. The strength of *Pure Light* comes from the way that de Quincey gradually reveals the character she is playing—a creature who is eerie, bound and tense. De Quincey draws on a range of highly emotive facial expressions to bring out a powerful sense of drama and complexity. Fox's video design is simple but effective in that it frames de Quincey's shadow with stark impressions of fluorescent lights.

In *Moths & Mathematics*, de Quincey performs with dancer Peter Fraser. As with *Pure Light*, this one also features a powerful visual animation element by Boris Morris Bagattini. As its name might suggest, this work looks to patterns of organisation in nature, mathematics, molecular behaviour, DNA and physics. Bagattini's projected animation traverses a world in black and white from linear beams of light to complex lines, arcs and sine waves that disintegrate into a field of pixels that envelop the dancers. De Quincey and Fraser find movement responses to their digital world, but unlike the first work, the sense of interplay between movement and environment is slightly balanced, although the drive to explore the nexus of science and movement is a fascinating one.