



Photo: Robert Fear

Fluid

Academy of Performing
Arts Waikato University

29 September

Three different works consisting of a duet *Arriving at the Point of Leaving*, framed by two solos *Fluid* and *You are Not Alone, You are Just in New Zealand* gave a sense of balance and cohesion to this programme I saw at dress rehearsal.

A water creature, seated on a rock combing her long braids, caught in a moment of contemplation, was *Fluid's* opening image – it reminded me of the statue of *Pania of the Reef*. Karen Barbour's hair whipped and traced the movements of the head like an echo, while her fishtail-like legs trailed behind. She circumnavigated the floor with unusual movement, arms rotating, capturing a sea serpent quality.

At one point I contemplated an empty stage for too long, before the curtains upstage peeled back to reveal a stunning pivotal image of a seated bathing female; hand stretched out into the hot water that cascaded into a large tub, steam blurred the half-naked female form, the play of light on the hand was golden. The public domain clashed with the private in this intimate moment and the audience became voyeurs of this bathing ritual.

However the transitions between sections were problematic; consequently the solo seemed like a series of almost unrelated vignettes.

The duet, *Arriving at the Point of Leaving*, captured the sense of strangers waiting for transport, distant yet connected. Articulate, gestural language, a suitcase and striking costumes encapsulate the somewhat sombre atmosphere. Hannah May and Patti Mitchley imbue this contemporary dance with clarity and style.

In *You are Not Alone, You are Just in New Zealand*, the suited Kristian Larsen's adeptness in going in and out of the floor with such fluency and the defined rectangles of white light caught my attention. This solo improvisation seemed to be more hard-edged, with serious undertones, than previous works.

I left for Auckland as they were rehearsing their 'finishing bows, musing over many of the strong images imprinted in my memory.

Sue Cheesman

Dance Resources

DANZ commissioned Melanie Hamilton to write this resource. Melanie has toured shows to the Prague and Edinburgh Fringe Festivals. This is an excerpt from the full resource at www.danz.org.nz/resources.php

You're In Business

By Melanie Hamilton

The business of being a dancer can be a rewarding and challenging experience.

When you leave training and start freelancing you are artistically independent, on the way to finding your own creative path. During this transition from student to freelance artist or dance teacher it is important to remember that according to the law you are very probably 'in business'.

The law classifies anyone not an employee (i.e. not working full-time for a set wage) as being 'in business' if:

- They start charging others for good and services they produce
- They supply these goods or services on a regular basis
- They intend to make a profit from doing so.

Your business is dancing for a living – even if some of the time you're not working as a dancer. You need to be aware of your legal tax obligations and also what you can claim as legitimate business expenses as this can save you a lot of time and money.

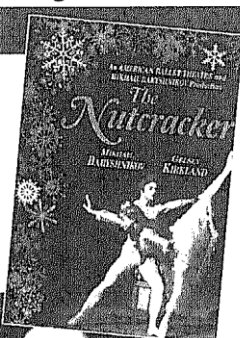
There is a wealth of support offered to people who have small businesses in New Zealand:

- Economic Development Assn of NZ: www.edanz.org.nz has a full list of Regional Business Development Agencies on its membership page.
- Business Information Zone: 0800 42 49 46 www.bizinfo.co.nz
- IRD: 0800 377 774 - Business Tax Information Officers (advisors) give free tax advice.

Thanks to Creative New Zealand for funding this resource.


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Margot

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