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New Zealand Dance Films are receiving top recognition once again on the international scene. **Shona McCullagh's** short film *BREAK* has won the Dance Films Association 35th Dance On Camera Festival in the US. The film, written, choreographed and directed by McCullagh features dancers Ursula Robb, Thomas Kiwi and Arlo Gibson, and was produced by Ashley Coupland. *BREAK* was also runner-up in the Reeldance Festival in Australia, was recently purchased by ABC television in Australia, and has been short listed by The IDN Videodansa Festival in Barcelona for The Barcelona Prize 2007.

Dunedin film maker Daniel Belton's two short dance films *Seismos* and *Soma Songs* featuring renowned New Zealand dance, visual artists and emerging film makers have also been short listed for the Barcelona Prize.

Kristian Larsen has been appointed artistic director of Auckland Late Night Choreographers and **Melanie Turner** as rehearsal director for *Tasdance* in Launceston, Tasmania. Choreographer Louise Potiki Bryant was awarded one of the three Wild Creations residencies, a joint artist-in-residence programme between the Department of Conservation and Creative New Zealand. Louise of Ngai Tahu descent, plans to spend six weeks at Mt Cook / Aoraki, where she will develop a work integrating dance, video and sculpture which will be performed live as a solo dance work. She would also like to produce a short dance film from the footage shot during the performance of this work at Aoraki.

The **2006 New Zealand International Arts Festival** was one of the most successful ever, with many shows selling out and record audience numbers overall. The NZIAF Trust said in its report on the Festival, that it sold over 130,000 tickets and generated a positive economic impact of \$33.4 million, mostly in the Wellington region.

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Reviews: Buckethead- The Lost Child

Another spin by Tania Crow in the showing *Shift*

In a fledgling venue space already pregnant with possibility as well as residue and decay, such as downtown Auckland's Luxembourg Gardens, Tania Crow's work was skillfully realised within highly original and avant-garde choreography introducing potent themes of death and rebirth. It fused ideas and experiences in evocative, ephemeral and layered ways, using a variety of subterranean performance techniques to communicate intricacies of familial suffering, loss and abandonment.

Intersecting the forms of performance art, physical theatre, Butoh and somatic investigations, it engaged the audience in a slow moving and powerfully intriguing disclosure of themes which involved a diversity of performers all seemingly alienated from one other but caught up nonetheless in the metaphor of the 'black hole'.

An image of abortion was induced somewhere inside this world. It was the final tableau which most obviously indicated the image of a dysfunctional 'family portrait' in a consciously token manner bringing all disparate characters together in a powerful moment of ironic cohesion, which had Tania hanging upside down in a fetal position over the other actress's womb. Images of unwanted children, emotionally violent authority figures, residual trauma all encompassed in the expanding metaphor of the universal and personal/political 'black hole' created a slow revealing dark portrait of a world consumed by alienation and rejection, all alchemised within a haunting beauty of

all performances, and choreography which seemingly bamboozled the audience in its veiled and obscure gestures whilst aiming to be reborn with more hope.

Alexa Wilson

DVD Review: Move it

Dance class choreographed and taught by Anita Hutchins

Anita Hutchins, winner of *So you think you can dance 2006*, states that her aim in this dance class is for the viewer to enjoy dancing on their own or with friends in the hope that her movements will inspire those viewing to find their own dance groove.

The introduction has some very useful information in regard to safety - objects in the space, footwear and advises viewers to listen to their body because everyone's is different. Suggestions on how to use the DVD are given, including progressions and ways to further your performance such as focusing on elements of timing, energy, imagery, and pathways. She also gives a very useful tip suggesting that if the viewer is having problems learning the movements they may like to view the TV image in a mirror. However it would have added greatly to the learning if Anita and the class had been filmed from the back view demonstrating each exercise. She does say that this class will not be mastered in one go and encourages participants to rewind and review the DVD.

The dance class follows a typical kind of format for a contemporary class: warm up consisting of exercises mainly in place, the main body of the class followed by three travelling sequences, two for solo performers and one duet. The three sequences are longer and vary in content,

Construction is set to begin this year on **Q Theatre**, Auckland's first flexible theatre space. With a seating capacity of 350 – 460, it plans to offer a diverse programme of dance, theatre, music and cross-disciplinary work. Located at 305 Queen St, it is set to open its doors in 2009.

Matz Skoog, former Artistic Director of the Royal NZ Ballet and English National Ballet, has been appointed Permanent Guest Teacher at the New Zealand School of Dance, and **Rebecca Galloway** has been appointed as the new Communications and Events Coordinator **Sandra Greig**, a long-term supporter of the School and trustee of the Christchurch Dance Education Bursary Trust, was made a Member of the NZ Order of Merit in the New Year's honours list for services to ballet and dance.

Black Grace artistic director **Neil Ieremia** plans to go to Massachusetts in July to direct the Cultural Traditions Programme at the Jacobs Pillow Dance Festival for two weeks. He will be teaching students from all over the world and will work in with the festival's performance programme. While in the States he will also be working on plans for a tour to the US early next year.

And this from giant musical publisher **Hal Leonard Australia** "Dance shows these days are bigger than they have ever been! More and more companies and schools are finding that a sure-fire way of bringing in an audience is to promise them a spectacle of dance – whether it be the toe-tapping Charleston of *Thoroughly Modern Millie*, the stunning hybrid of styles that made *West Side Story* such a phenomenon, the totally rad eighties' moves of *Fame* – *The Musical*, or grooving to the music of the 'naughties' in Disney's *High School Musical*!"

providing different challenges to the class participants. The class is then completed with a warm down.

Three female dancers and one male dancer join Anita in the class to help demonstrate and illustrate different personal styles and movement variations. While this is a laudable aim, unfortunately the two dancers at the sides are often in shadow or out of camera making it hard to see their interpretations of many of the exercises. This is further compounded by the male dancer wearing black. In contrast Anita is always in light colours and it is easy to see her execution of the exercises.

She clearly explains each successive exercise as she demonstrates them. They are broken down into teachable chunks, then progressively each bit is added to the previous one to complete the exercise in full. At the end of the teaching phrase you see the exercise danced by Anita and the class to the music.

Step by step progressions are comprehensive and documented on this DVD in several ways. An excellent glossary section clearly explains the vocabulary used through animation and a written brief. This is very useful and the pair of elongated animated legs clearly has the moves and grooves. A resource like this would be very useful in secondary schools, foundation courses as well as personal collections.

Sue Cheesman

Move It can be purchased from DANZ
phone 04 801 9885 or
www.danz.org.nz/education_resources.php