



SUSAN QUINN
SALZBURG EXPERIMENTAL
ACADEMY OF DANCE

SYMPHONIC DANCE 2010

They Dance, We Watch

Choreography: Jelka Milic

This work is inspired by Bertolt Brecht's theatrical device *Verfremdungseffekt* (distancing, alienation effect). By disclosing information and making performative constructs more obvious, the audience is alienated from a passive acceptance of the performance and is invited to enter into a critical frame of mind when watching. This piece addresses issues of watching and performing and explores how the performers can become detached from themselves.

Oh Brothers and Sisters!

Choreography: Todd Williams

The piece revolves around these questions: What is true or false in religious belief, iconography, imagery and words? To what end are these images and ideas used or abused by humanity? When you see a person dressed or speaking as a saint, god, goddess, prophet or pop star how do you feel? Do their gestures evoke beauty and truth, or lies and fantasy? Do they represent something archetypal and true? Or is it all merely an illusion? If it is an illusion, then what is the substance? What constitutes a human being? Is every man a god? What is the essence behind form? Who speaks the truth and how do you decide what to believe?

Centering on the continually converging, clashing, intermingling forms of east and west, and broadly drawn from the Christian and Hindu pantheons, this work weaves movement, gesture, steps and imagery found in a multiplicity of sources. Often co-opted and transmuted through popular music and dance, many religious forms take on new meanings, confront or refute belief systems and generally provoke. Some of the movement in this piece derives from the performers imaginative response to "not knowing" about particular belief systems. Other movement is composed specifically to represent a personal experience of the choreographer. Still other sections of the piece attempt to evoke a cliché or stereotypical image which is of uncertain origin. At times they overlap with an opaque quality allowing for questions to arise or perhaps for personal beliefs to be reaffirmed.

While Listening to Bach.....

Choreography: Anna MacRae

While listening to the Goldberg Variations of Bach our own images grew from the music. We associated this quality, of the flickering pictures in our head, to old silent movies. So from actual silent movies we learnt some interactions between characters and then tried to transform these actions into a kind of kaleidoscope of moving pictures. As a result the movement has a broken dynamic which gives the dancers a more a-rhythmic quality which leads them to the game of always trying to find the rhythm or music of the other.

The Snow Queen

Choreography: Libby Farr