Art that really moves

Brett Daffy dances in The Grid in Plasticine Park, at ACMI Screen Gallery.

DANCE
MELBOURNE FESTIVAL:
PLASTICINE PARK

ACMI Screen Gallery, until October 25

Hilary Crampton Reviewer

The stated purpose of Plasticine Park is to explore the space between body and screen, a juxtaposition of three-dimensional human scale and action against the magnified, hyperreal, yet flatter images that the big screen allows.

It is a complicated collaboration between four visual artists (David Rosetzky, Stephen Honegger, Lareaa Kosloff and Patricia Piccinini), a choreographer (Lucy Guerin), a composer (Paul Healy), eight dancers, (Brett Daffy, Shona Erskine, Sally Gardiner, Rebecca Hilton, Kyle Kremerskroth, Stephanie Lake, Kirstie McCracken and Trevor Patrick), and various designers.

Guerin created the live dance and directed the overall performance, which used the full length of the ACMI Screen Gallery, allowing for adroitly contrived transitions from one work to the next. Each of the four artists presented two works, for which Healy devised evocative sound scores.

The motivation and form of the artists' works came from diverse starting points, from the exploration of intimate relationships, through interaction between animated and live characters or between virtual environments and human action, to the alternatively endearing and menacing effect of Patricia Piccinini's fleshy, pulsating organisms with their minimal gesture through comic gyrations to the angular and linear style that is more typical of her choreography.

As a creative exploration, these works demonstrated possible future directions for the relationship between dance and technology, although the mind-expanding aspects of technologically achieved imagery still seems to be countered by the constraints placed on full and free physical action. But what might be lost as we commit evermore to a technologically driven world?

Guerin and her colleagues presented an engaging and thought-provoking program, and it is clear that ACMI has much to contribute to creative development in both moving image and performance.

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succulent, gloppy sounds that seemed to overwhelm the human element.

Guerin made use of depth to exploit perspective and the emotive relationship between live dance and screen-based images, contriving very different movement approaches for each of the artists' works, from

PICTURE: MARIO BORG