

The real time it takes...

"The Mick Jagger of Australian dance is back"

"wiry, scrappy and dangerously unpredictable."

"She dances like someone who can't go on – but must."

"..devastating, intelligent and profoundly embodied...
Crisp, at the height of her powers, proves that the most
exciting Australian dancers are not the young and
athletic, but dancers with decades of knowledge and
experience, who are still discovering why embodiment
is so vital today."

"a riot of memory aimed squarely at the present."





The real time it takes... ★★★★★

REVIEW 1: The Age September 3, 2023

The blurb advertising Rosalind Crisp's retrospective performance installation describes the Omeo-born dancer and choreographer as the Mick Jagger of Australian dance. It's an irresistible hook, but what does it mean? It's true that she knows how to rock out. Think, for example of the last minutes of her 2006 solo – known simply as *dance (1)* – where she leaps and convulses to revved up sounds classic guitar rock. But that's Janis Joplin, isn't it? Perhaps it's the swagger. The attitude. The aura. Crisp has always had the power to captivate, to draw the eye and orientate a room around her presence. It's more than her wiry strength, her long limbs and loping gait. It's the intensity. This retrospective features photographs, videos and a few select relics, including a tiny Victorian Ballet School sweatshirt with a roughly scissored scoop neck. She has been making work for more than three decades, but most of the video documentation in this exhibition is from the period after 2002, when she relocated to Paris. There are selections, too, from her more recent environmentally engaged work.

The highlight is an extended live performance by Crisp, during which she muses aloud on what it means to look back on a career. Her improvisations are energetic but inflected by sombre tone. She dances like someone who can't go on – but must. At the end of the show, the light fades but Crisp continues to dance. She is still searching, still questing through gesture, exploring the possibilities of form, cutting, fragmenting and then piecing together. Even now she can't get no satisfaction. She must keep moving and inventing. What is a retrospective if not the creation of a new myth? So embrace the marketing hype, get over to Dancehouse and revel in the presence of this dancer who might also be a rock star.

by Andrew Fuhrmann

REVIEW 2: The Saturday Paper, November 4

The soul of Liveworks this year might be *The real time it takes...* Described as “Rosalind Crisp brings her version of the retrospective”, it shouldn’t come as a surprise that, not quite halfway through the performance, Crisp herself makes a proclamation that “this is not a retrospective”. After all, this is not a festival known for linearity and conventionality and Crisp herself has no interest in presenting something so simple.

The real time it takes..., she says, is really something else. She offers us a tumble of words that might encompass the production: it’s a selection, she says, a snippet, some snippets, or some titbits. Of what? “The bits that fell off while I was dancing,” she finishes, a disarming twinkle in her eyes. It’s an arresting, immediate image, and perhaps the perfect one to describe the production, which I might also call a riot of memory aimed squarely at the present.

As you walk into the space, you’re handed a card that encourages you to move around and take everything in. This is not a passive experience. Crisp – frequently billed as the “Mick Jagger of Australian dance” is a Chevalier de l’Ordre des Arts et des Lettres and founder of the Omeo Dance Studio, named after her home town in regional Victoria. The space nods to her earlier years: there’s an achingly small Victorian Ballet sweatshirt on a hanger above a dresser; the drawers spill open, stuffed with ticket stubs and boarding passes; a small bouquet of native grasses rests atop it.

On screens – flickering up in front of us, behind us, on the side walls – these recorded snippets of her work don’t stretch back quite as far. Later, when Crisp enters the space shifting the mood immediately from museum viewing to kinesthetic experience; we move when she moves, following her movement and words – she tells us why. For the first 20 years of their career, she says, any dancer is just figuring out if they have something to say.

As she dances, she admits that she’s still figuring it out. Even when she is talking, she is dancing – an extension, an amplification, of her words. “Maybe,” she says to us, dancers move so much “to get away from their bodies”. Her dance is conversational, gestural and deeply embodied. Once you’ve trained to do it, how can you stop?

But Crisp wonders aloud to us, too – how can she continue? She has always found her practice of dance and her practice of being in her home town to be equally essential to her spirit. But when she returned home from living in France and was confronted by environmental disasters born of the climate crisis, she tells us that she wondered how she could dance while this was happening.

Performance art and experimental art – like Crisp, like P Space, like Liveworks – responds to political, social and environmental concerns. Rather than stop, Crisp evolved. Her latest works are grounded in trees and earth. Her movement is elemental, closely connected to the environment. It’s dance as conduit to conversation, dance as pastoral elegy and alert.

Crisp’s retrospective looks back but urges us to look forward: to the environment and critical change needed; to how artists are nurtured, produced and developed; to how dance, like dancers, never stop moving. It is a conversation. She dances in and out of darkness, but there is no real stopping point – endings are false constructs, anyway. We could have lingered there forever: it’s only her simple, soft “okay” that jolts us into applause and out of the theatre, blinking into the light of the foyer.

by Cassie Tongue



Credits

Choreographer/Dancer: Rosalind Crisp

Collaborator/Operator Light & Sound: Andrew Morrish

Collaborator/Choreographic Video Artist: Phoebe Robinson

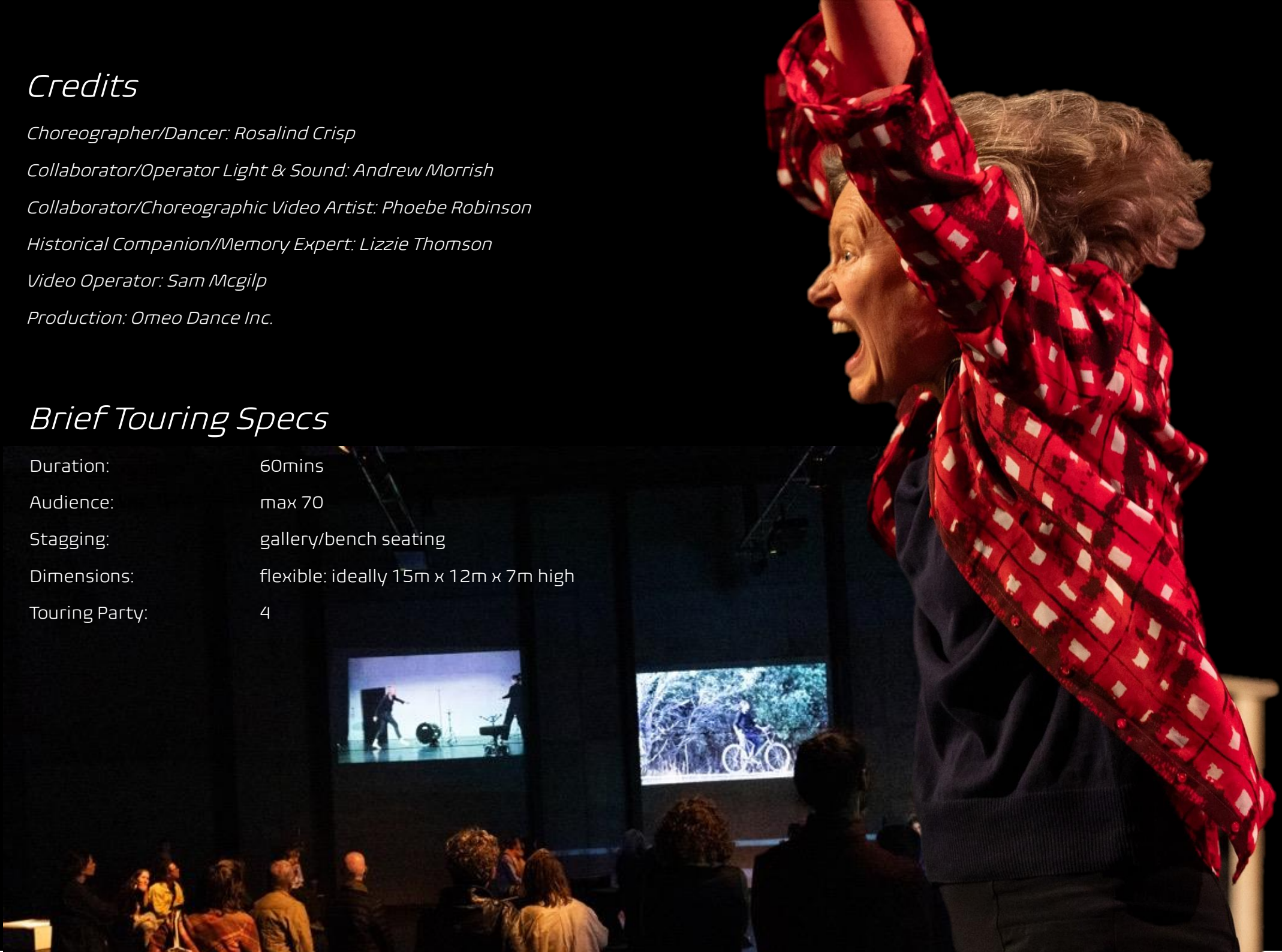
Historical Companion/Memory Expert: Lizzie Thomson

Video Operator: Sam McGilp

Production: Omeo Dance Inc.

Brief Touring Specs

Duration:	60mins
Audience:	max 70
Stagging:	gallery/bench seating
Dimensions:	flexible: ideally 15m x 12m x 7m high
Touring Party:	4





Wrap Around Activities

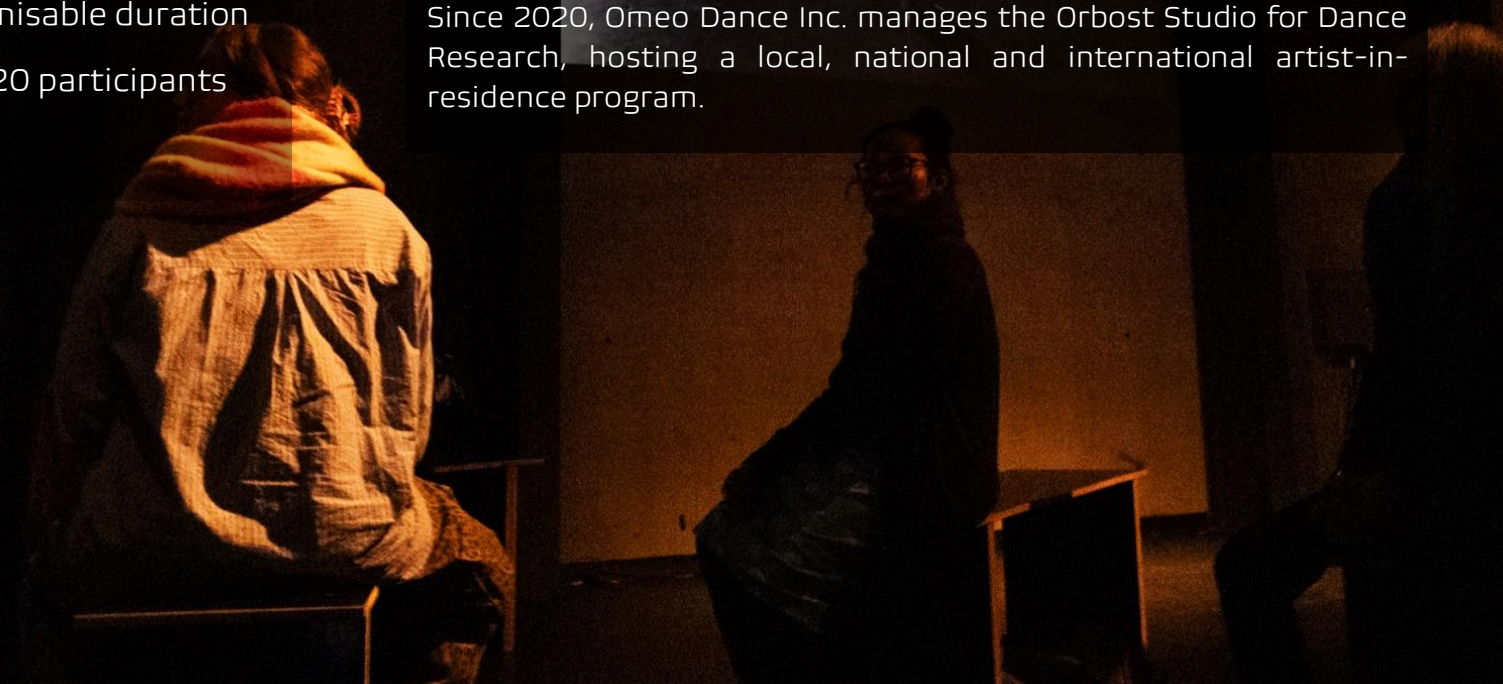
Video Installation:	5 channels/ customisable duration
Workshop:	1 to 5 days; 10 to 20 participants
Artist Talk:	post performance

Omeo Dance Inc.

Omeo Dance Inc. was founded in 2001 at Omeo Dance Studio, Sydney, to support the choreographic research, exchange, productions and touring of dancer/choreographer Rosalind Crisp and her collaborators.

In 2002 Rosalind was invited to Paris by festival director, Michel Caserta. In 2004 she became ten-year Associate Artist of Atelier de Paris-Carolyn Carlson. With support from key French and Australian partners, Omeo Dance Inc. has produced 25 new works, numerous performance events, workshops, international exchanges and tours to over 100 festivals in Europe, Asia and Australia. In 2015 the French Ministry of Culture awarded Rosalind Crisp a Chevalier de l'Ordre des Arts et Lettres (Dame of the Arts).

Returning to East Gippsland, Victoria in 2017, led Rosalind to the DIRt project (Dance In Regional disaster zones) - a performative framework for artists and ecologists to respond to the destruction of Australia's biodiversity. DIRt performances are presented in ruined forests, galleries and theatres, including Sydney Opera House (2019). Since 2020, Omeo Dance Inc. manages the Orbost Studio for Dance Research, hosting a local, national and international artist-in-residence program.



Links

[Company Website](#)

[Short Edit: 9 mins](#)

[Projection Example](#)

OMEODANCE
www.omeodance.com

DANCEHOUSE D

REGIONAL
ARTS
VICTORIA

CREATIVE VICTORIA

Australian Government
Creative Australia

