

## ***Sky Blue Mythic***

### Artist Statement

I could write about many things, not limited to: the Romantic Ballet *Giselle*, Tarkovskyan Cinema, the Japanese anime *Sword Art Online*, the brilliance of Borges' *Garden of Forking Paths*, the perfection of Malevich's *Red Square*, Maria Takeuchi, Sadie Plant, the total whimsy of Edwin A. Abbot's *Flat Land: A Romance of Many Dimensions*, *The OA*, Spinal Catastrophism, *Hard to be A God*, planetary scale computation, Copernican enlightenment, Walter Benjamin's *Angel of History*, Xenofeminism, the persistent problem of the arrow of time, or the song "Dreams" by The Cranberries. All of which, and more, have been irreplaceably important in the journey and process of *Sky Blue Mythic*, and all of which become arbitrary once *Sky Blue Mythic* begins to become a world of its own, and more than just its inspirations.

As a method towards opening ways to know dance, the body, and time, differently, *Sky Blue Mythic* approaches dance as a non-human entity—existing on timescales longer than our cultural narratives, in spaces beyond the locality of the body, and forms unknowable to human-centric sensing. In a quest to move away from anthropocentrism, *Sky Blue Mythic* allows dance to alienate itself from human expression, in turn requiring the body to become an interface rather than a vehicle. An entity rather than a tendency. From this perspective, it's not about what story we tell, or how we tell it, but rather, it is about our relationship to what surrounds us. At large, it is urgent to consider the systems that we are part of—ecological, social, technological. We must break from the dangers of human centrism in favour of caring for the tangled relations that make up our more-than-human worlds. Continuity is our biggest planetary threat, as in, more of the same is catastrophic. *Sky Blue Mythic* employs methods of spatial and temporal discontinuity—to glitch, fork, bifurcate and charter an unhinged journey—searching for the small opportunities where it might smooth the way for a slip or a glitch that might just open up something unknown from the inside out. *Inside out. Up side down. Back to front. Inverted.* *Sky Blue Mythic* uses these positions to search for new perspectives, literally. To invert things is to redefine what is understood as occupying the centre.

Thinking dance as a non human entity rather than human tool for expression is a fiction that requires a leap into speculation, into imagination. Just as we grasp the world physically with our prehensile organs—namely our hands, but also our mouths and tongues—we also must grasp it with imagination, that special faculty that allows us to perceive that which is not available to immediate sensation. The mind is also a prehensile organ, grasping worlds that are just out of reach and pulling them closer into being. *Sky Blue Mythic* feels to me like a world that is still being pulled into reach, that is utterly complete on its own terms and yet may never fully be known, like a prismatic crystal that always shows a different facet, not due to deceit, but as an ode to a vast multiplicity. *Sky Blue Mythic* produces a new haptics—a way of sensing and grasping that which is just out of reach, that which must remain alien in order to create the otherworldly which can lead to other worlds.

— Angela Goh

# *Sky Blue Mythic*

11-19 March 2022

Sylvia Staehli Theatre

Dancehouse, Naarm (Melbourne)

Angela Goh.....Artist, Choreographer, Performer

Corin Iletto.....Composer, Sound Designer

Govin Ruben.....Lighting Designer

Matt Cornell.....Operator

## Special Thanks:

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