A woman with vibrant green hair and a matching green earring is shown in profile. The background is a soft, out-of-focus white and light green. The text is overlaid on a semi-transparent white rectangular area.

Edith adds water to food

Edith is waiting to be transported

Edith runs from you

Edith sleeps beside you

Edith tries to excite herself

Edith learns to shoot

Edith takes exercise breaks at strategic points

Edith hides her motives

Edith is delicately connected

Edith is intimate with a token few

Edith crams for an examination

Edith in her 'volunteer' position

Edith dresses for the big shebang

Edith gets a passport photo

Edith packs her bags

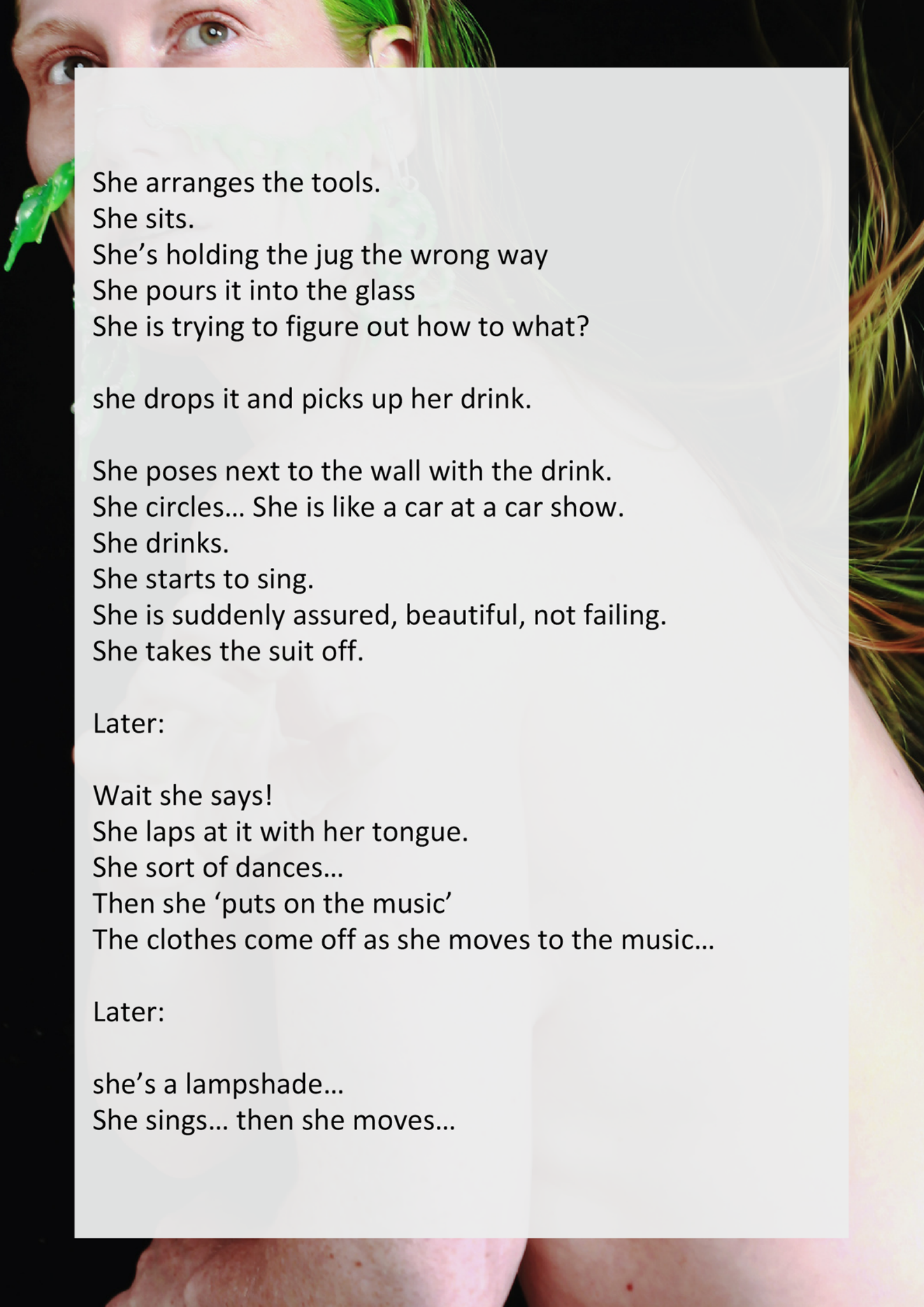
She puts the face on.
She can't walk.
She takes the mask off.
She is squatting.

Her face is startling then it's not.
She puts thigh high black boots on... stiletto heel.
She feels her bottom and bends over

Interesting...



?...



She arranges the tools.
She sits.
She's holding the jug the wrong way
She pours it into the glass
She is trying to figure out how to what?

she drops it and picks up her drink.

She poses next to the wall with the drink.
She circles... She is like a car at a car show.
She drinks.
She starts to sing.
She is suddenly assured, beautiful, not failing.
She takes the suit off.

Later:

Wait she says!
She laps at it with her tongue.
She sort of dances...
Then she 'puts on the music'
The clothes come off as she moves to the music...

Later:

she's a lampshade...
She sings... then she moves...

Edith observes humans
Edith practices being human
Edith joins the ranks of the humans

Why has Edith come?

to conquer
To join
To protect
To warn
To destroy
To infiltrate
To trade
To exploit
To teach

Her body is our body

She knows what she is doing
Eyes and head...

She never fails.
It is funny. It's funny.

The
Triumphant
Present!



It will ingest her.
It strives for the floor.
It leaves itself behind.

She makes sound.

Then she's done. Dressed.

She spins
The foot



The hand goes in the mouth.



It looks like she's communicating

She is aware of us. Takes us in.

She's walking

She's so human.

She starts to vocalise

She moves to the cocktail set up.

Her body shakes to shake the cocktail shaker.

As if she's on an acid trip

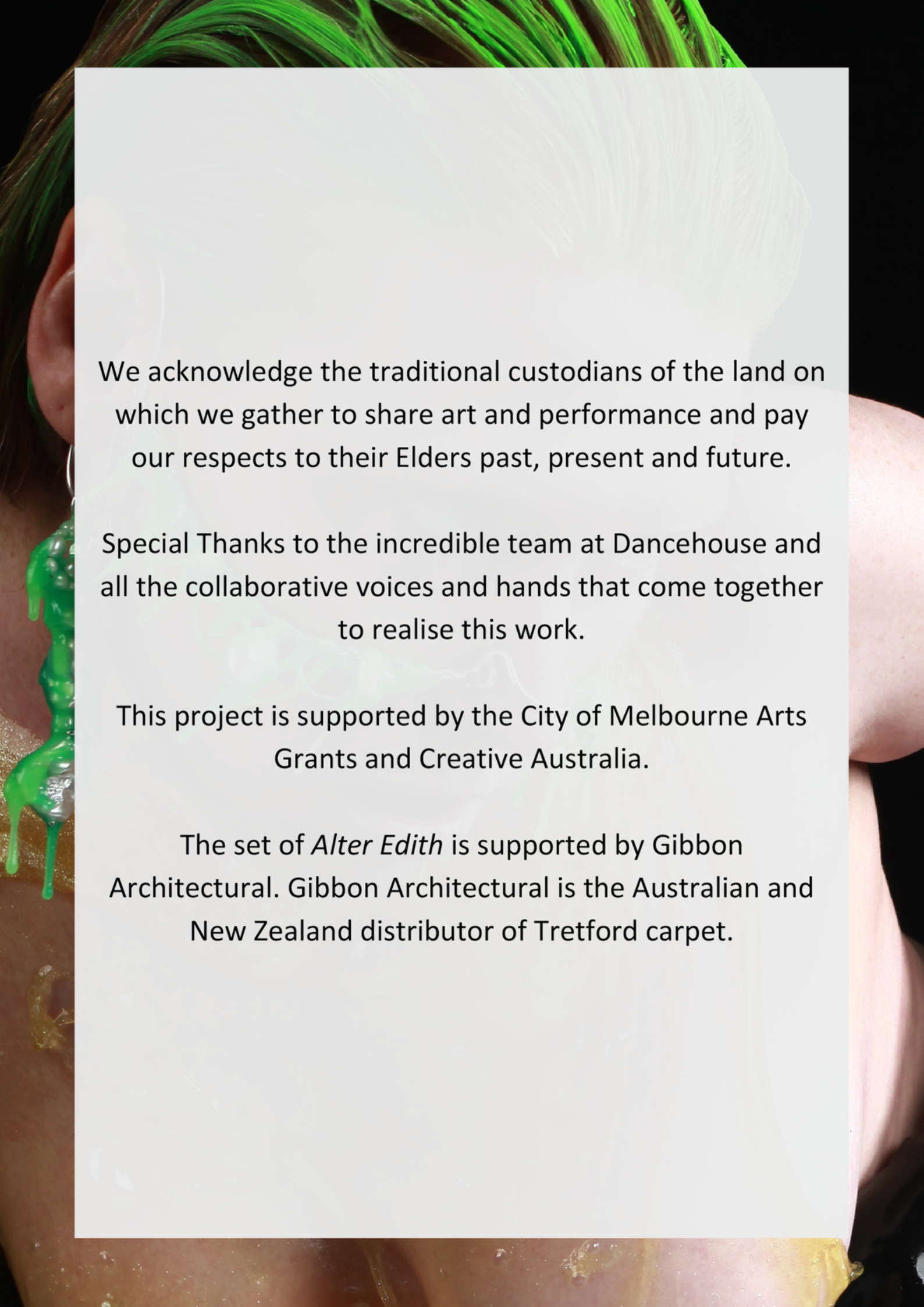
Then she disrobes.

She takes the cocktail.

She flings the pickle away.

Suddenly she is sheathed

“All that story”

A person with long, vibrant green hair is shown from the side. A large, translucent green jellyfish-like object is attached to their shoulder. The background is dark, and the person's skin is visible.

We acknowledge the traditional custodians of the land on which we gather to share art and performance and pay our respects to their Elders past, present and future.

Special Thanks to the incredible team at Dancehouse and all the collaborative voices and hands that come together to realise this work.

This project is supported by the City of Melbourne Arts Grants and Creative Australia.

The set of *Alter Edith* is supported by Gibbon Architectural. Gibbon Architectural is the Australian and New Zealand distributor of Tretford carpet.

Alter Edith

An altar of alienation

15 – 16 March 2024

Creator and Performer Holly Durant

Sound Artist Quell

Stage Management Ayesha Harris -Westman

Lighting Operator Jaala Jensen

Director Maude Davey

Choreographic Eye Gabi Barton

Spatial and Set Designer Danielle Brustman

Costume Designer & Stylist James Andrews

Light Artist Gina Gascoigne

Accessories Designer Grae Burnished

Producing Consultant Jonathan Homsey

Photographer Alexandre Dubois @faintagency

Presented at

DANCEHOUSE D/

