

BACK TO THE '50S

Audiences are used to a barrier between themselves and the performers but that “fourth wall” comes crashing down in the *Black Coffee* production at the Marion Cultural Centre.

Black Coffee is a dance/cabaret performance by local group Move Through Life and artistic director Jo McDonald says one of her aims is to “transport the audience back in time” to a 1950s jazz club. A key technique in that journey is to break down the wall between performer and public. To achieve that McDonald says the production “takes the performance to the audience” to immerse people in the experience.

“As people walk into the bar room we want them to feel they are being taken back in time, so all of our front of house staff are dressed as if they are actually in the ‘50s and we are trying to be as authentic as we can,” she says. “Instead of the audience witnessing a performance we want them to feel they are actually back there in the time and a part of it, not witnessing some nostalgia show. They can even wear ‘50s gear too if they like.” Backing the dozen or so dancers is a jazz orchestra of 11 players, led by double bassist Dave Blackmore and featuring a full horn section.



by Lachlan Colquhoun

“It started off much smaller and has just grown,” says McDonald. “To the point where instead of calling it a band we can now call it an orchestra.”

Move Through Life was formed by a group of local dancers in 2004 and *Black Coffee* is their fourth production. While many of them work as teachers and workers in creative industries and have had intensive dance training they are not fully professional dancers. Move Through Life was formed to give the

members a high standard outlet for their performance skills. In addition to the productions, Move Through Life offers dance workshops in various genres such as contemporary, classical and also jazz, which is a common point of reference for many in the group.

“In the past we have focused on contemporary dance, but a lot of us have had really strong dance training in jazz, so we thought that would be an interesting journey to go back to those

roots,” says McDonald. “So we asked what is this thing called jazz? What are the hallmarks and the techniques, so this is the first jazz project as a company capitalising on the strong jazz background so many of us have.”

Black Coffee is at the Domain Theatre at Marion Cultural Centre on Fri Mar 6, Thu Mar 12, Fri Mar 13, and Sat Mar 14.

DARK DREAMS + FLUORESCENT FLESH

The *Dark Dreams + Fluorescent Flesh* art exhibition will allow you to gawk at a selection of technically brilliant images by established Victorian artist Jane Burton. Lose yourself in the artwork of Amanda Lepore and all its fabulously fucked up plastic surgery hyper-feminised glory. Be enthralled with Monika Tichacek’s psychic sado-masochistic tinged narrative presented in video work; and get a rush (or offended) with Mimi Kelly’s photographs of blood seeping out from pinky-skinned, dolled-up girls’ naughty bits. Well that’s what curator/artist Mimi Kelly hopes you’ll get out of the hedonistic *Dark Dreams + Fluorescent Flesh*.

by Belinda Pappalardo

“There is a lot we are not allowed to talk about and express socially,” starts Kelly. “Art to a certain extent can allow this to happen, but there still are limitations. Each artist curated in the exhibition, I believe in some way or another, explores or touches on the general curatorial rational in their work, from terrible beauty and the sublime, through to re-worked perspectives on porn, and the deconstructions of gender as an assumed exoskeleton.”

Dark Dreams + Fluorescent Flesh was born out of Kelly’s love for girls and her uninhibited notions of the extreme when it comes to

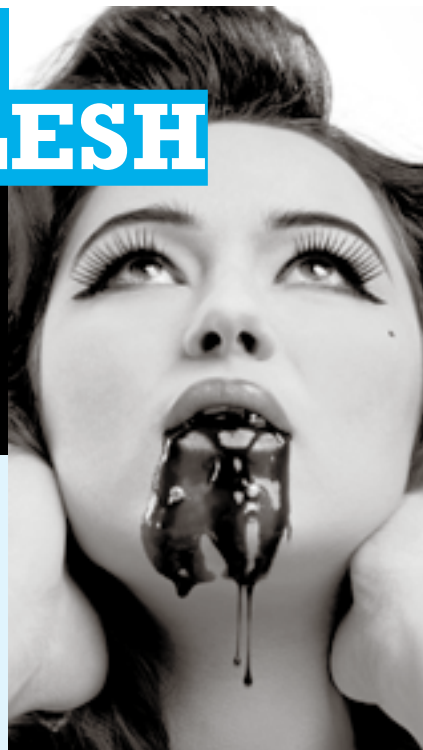
representations of female and the spectrum of female experience, fantasy and desire.

“I love everything from hard-core porn to Jane Austin. My feminist perspective is clear. I support freedom of expression as well as basic human rights. As sex is such a blatant commodity and site of exploitation however, positive engagements with sexuality and fantasy cannot exist autonomously without problematic realities and the negative impact of sexualised representations of women echoing. It is this very palpable and confounding arena however, that

I find fascinating and wanted to explore a little further in a creative context.”

While the curatorial side of things took about six months, Kelly’s photographs of herself (eerily resembling candid pin-up girls) were completed at the last minute and with the help of her friend Dan Freene.

“Like literally a week before images were due for the catalogue. That is the only way I can work. I need utter nauseating last minute pressure to get me to do anything. Once I start creating though, I love it.”



Dark Dreams + Fluorescent Flesh is on at SAsA Gallery, Kaurna Building, City West Campus until Fri Mar 13.