Melbourne Dance Network Meeting 03/05/2010 Notes

**RUBY TUESDAY**

**EXPRESSIVE INTENTION**

* Flowing hair, flowing red dress & bare feet – symbolise love & freedom
* The men enter to show her off/present her to the audience (relaxing on lounge). Men take her to a high level

**CULTURAL INFLUENCES**

* Product of the 60’s – flower power, free love
* Sexual freedom of women/drugs/free love
* Isadora Duncan (feel) – free flowing
* Greek Friezes (statues)
* Use of Graham contraction including cupped hands
* Use of opposition – Graham & Duncan influence
* Already had classical base from previous training
* Teenage years in the 1960’s, he has a fondness for this time in his life
* Liked the Rolling Stones’ music
* Connection with the floor work linked to Isadora Duncan.

**FORM (MOTIF, PHRASING, SECTIONS)**

* Loose narrative, episodic themes/ideas
* Use of motif – hand curling to shoulder (double & single), twirling hair motif- thinking, reflecting, and memory.
* Picking flowers gesture motif
* Eye focus – outward not internalised
* Definite phrases form sections in both dance and music
* Development of the Theme & variations – works through stillness almost into acceleration (picking motif)

**MOVEMENT VOCABULARY**

* Christopher Bruce is happy to adapt certain movements within his works to suit the capability of the dancer(s)
* Pulling through/back constantly off balance
* Each movement has it’s own identity, if performed correctly they will flow seamlessly from one to another
* Falling & catching – suspend & drop (collapse) M. Quals
* Body part (elbow/hips/back/head) instigates movement leads body into the next movement
* Line/profile to the audience very important – in particular the head (similar to ballet)
* Majority of dance performed in parallel although arms very balletic, however 5th position of the feet, jete` upstage left and rondo a la seconde all in turnout
* Spiral through upper back used by CB in all his work (Movt Vocab)

**PHYSICAL SKILLS**

* Control from centre/core allows arms & legs to move freely
* Use of contraction to maintain stability

**BODY ACTIONS**

* Punctuates his movements with stillness
* Gestures are more the essence of the action, not so literal, dictated by the movement

**CHOREOGRAPHIC DEVICES**

* Choreographic devices – repetition & retrograde

**EXPRESSIVE SKILLS**

* Expression shown through movement, not through facial expression

**SPACE**

* Low centre of gravity, into the floor, use of space

**GENERAL**

* CB doesn’t analyse his work
* Likes the audience to have a personal experience not be dictated to by program notes, no preconceived ideas