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On the final day of Dance Massive, improvisational dance artist Rosalind Crisp presented a performance lecture, one of the festival's more peripheral offerings. Called *DIRtywork*, it intensely connected place and body, as Crisp asked how she might "embody, understand and connect to the unfolding extinction crisis in East Gippsland", a region ravaged by deforestation. *DIRtywork* was devastating, intelligent and profoundly embodied. Crisp described the origins of the building materials of the room in which the audience sat (the lumber of the floor, the aluminium in the lighting grid), the origins of her own body (the source of water used to grow the food that gave her body nutrients), the origins of Australian colonisation (from the introduction of sheep in Australia to her own ancestors). Connecting all these threads was Crisp's physicality, alive with both certainty and doubt. 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.

RENNIE MCDUGALL

Rennie McDougall is a writer from Melbourne, currently based in Brooklyn, New York. His writing has appeared in *The Observer*, *The Village Voice*, *Lapham's Quarterly* and *The Lifted Brow*, among others.