

4. AN ESCAPE

When can one escape the constraints of the world around them, peel off the mask, and be their true, authentic self?

Performed & choreographed by Katherine Jones [with assistance from Bethany McLachlan-Evans and Nicki Rinqest]; Filmed by Olivia DeVilliers (@livdevilliers); Edited by Katherine Jones

5. THESE ARE MY CLIVIA'S

This Piece aims to reinvent the definition of purity and to define the act of simply moving through everyday life as being pure. To say that being alive, and being myself – whoever she is, is pure. To reject the idea that someone is defined as being pure for reasons linked to their virginity or sexuality. This piece follows a journey of finding my own sense of purity within myself, that belongs solely to me and extends outwards into the surrounding. This is a celebration! A moment to appreciate air, being alive and figuring that out in whichever way a person does, and that process in whatever form as something pure. However, I never wanted to ignore the fact that finding that sense of purity is difficult and it's a process, and sometimes it's hard, and that's okay because even when being yourself sucks it's still purely you and that's all you need to be. I also wanted to account for our interaction with other people, and how that is a part of everyday life and your own sense of purity – however you are still in control. I'm sorry that this all got very pretentious, or a bit dramatic it's just what I felt going through this process and I'm going to leave you with a quote from a mediocre poem I wrote, "Fuck you guys, I'm cool and if all else fails I can depend on my mother's love."

Performed, choreographed & edited by Bethany McLachlan-Evans; Filmed by Hester McLachlan-Evans; Song: Agnes Obel, It's Happening Again, Instrumental

P3 Ballet



**Robin van Wyk,
Ballet Lecturer**



THIRD YEAR DANCE CONTEMPORARY & BALLET PROGRAMME



25 - 26 November 2020
UCT Dance Campus



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Director's note

The P3 Studiowork course at the 3rd year level for the Performance stream students extends the skills sets acquired in previous / foundation years. The course has looked at technical development, body conditioning (including strength and control), personal interpretation and how to develop an increased awareness of notions of repertoire from various dance genres. Once again we set out to strengthen our technical expertise as dancers/performers through our investigation and engagement in a variety of dance forms and key themes including loss, betrayal, hope and renewal.

In 2020, in spite of great challenges that we all experienced, the students and teaching staff have continued to work hard at developing our competences through a firm engagement in contemporary dance and classical ballet. Thank you to our dedicated teachers Robin Van Wyk and Louise Coetzer for their generosity. And, to Abeeda Medell and Maxwell Rani earlier this year. Some of our work was undertaken online and we have battled through the experiences of limited contact/face to face teaching given the COVID 19 regulations and national state of disaster. In spite of COVID 19, we have persevered, learning to work even more independently and how to become more innovative and creative especially in our use of screen dance/ dance on film. We have embraced the 'new normal' even as we explored our final theme: post-modernist ideas of fracture, layering, change and de-constructivism for our performance work (even our title has changed from 'Grape to Bathilde to ..unknown landscape'). Some of you will recognize hints, clues and other subtle references to iconic concert theatre dance works. We know that you will nevertheless be enveloped in our poetic imaginings.

As young artists we continue to reply to all that is happening around us. We hope you will also join in on our enquiring conversation through dance and the performing body.



Yours sincerely

Dr Gerard M Samuel

Assoc. Professor & Head of Dance

Centre for Theatre, Dance & Performance Studies

Class of 2020

**Amy Greener; Wendy Thoane; Nicki Rinquest; Katherine Jones;
Bethany McLachlan-Evans**

P3 Dance Films

**Louise Coetzer,
Contemporary Dance
Lecturer**



1. UNHEALED PAIN

This piece was inspired by Berthe, a mother character from ballet Giselle, she lost her beloved daughter over love. In this performance I play a mother who is in pain and struggles to come to terms of her daughter death. She tries to find peace in trying to do different things that can heal and forget but a thought of her daughter just makes her not to forgive and forget.

*Performed by Wendy Thoane; Music by Elvis Sibeko; Filmed by Jazzan & Dumisan
Edited by Jazzman*

2. PIÉGÉ

Piégé is the French translation for trapped. The idea of reality versus fantasy. What others expect of you compared to how you feel and the way you want to act. The dancer tries to escape reality in attempt to enjoy a bit of freedom and each time she reaches for it, something pulls her back.

*Performed & choreographed by Nicki Rinquest; Music: Sounds of nature;
Videographer: Tyron Petersen; Video editor: Nicki Rinquest with the help from IMovie*

3. REPRESSED MIND

Exploring the inner narrative of Bathilda, a woman equally wronged by her fiancé Albrecht, who's feelings neglect to be acknowledged or validated within the ballet Giselle. After Albrecht's fling/proposal with village girl Giselle is revealed, we see an expectation for Bathilda to keep her emotions to herself, as a woman of power & royal status with a reputation to uphold. In some versions, the ballet ends with Bathilda rejoining Albrecht on stage after he is saved by Giselle's spirit from being danced to death by the vengeful Willis, indicating what could be interpreted as a royal obligation expectation to still marry the man who wronged her.

With this interpretation, the dance film focuses on the feeling & suppression of emotions, barely allowed to surface before 'control' is regained & the feelings are once again contained. The imagery of the flower petals being plucked & the flower later being crushed, makes reference to the significant 'he loves me, he loves me not' scene between Giselle & Albrecht, linking the embodied emotion of the choreography with its source, namely the affair/declarations of love between Bathilda's fiancé & another woman.

Dancer and editor: Amy Greener; Videographer: Steven Greener & Janet Greener