

#### ADELAIDE ADVERTISER

##### “Adelaide Fringe 2012 Review – Ellipsis” – reviewed by Peter Burdon

A cup of green tea and a digital headset greet you on arrival at this fascinating and innovative dance experience by Melbourne dancer and choreographer Gareth Hart.

Ultra sensitive microphones mean that every facet of his original and highly intricate movement is picked up, even the tiniest wisp of a fingertip brushing against the floor.

It's riveting stuff. Hart himself has a mesmerising appeal, and exudes tranquillity in this really fine dance experience.

A bargain priced bon-bon that's genuinely on a higher plane.

**Rating: ☆☆☆☆☆ (5 stars)**

---

#### THEATRE PEOPLE SA

##### “Ellipsis” – reviewed by Alana Massalsky

In *Ellipsis*, Gareth Hart invites the audience to become fully immersed in the small world on stage, and through lack of explanation leaves space for each person to insert themselves into the work.

The senses of smell and taste are stimulated, not something you'd normally expect at a dance performance but which perfectly complements the audio cocoon of gently lulling Japanese harp music. For the next thirty minutes Hart plays out the restricted movements of a trapped bird-like creature, intricacy and detail are employed right through to the extremities. Of particular interest is the use of a floor-level mic installed onstage. Every laboured breath, footfall and stroke is heard. The audience are grounded in Hart's movements. The inspired use of technology and improvisational nature of Hart's performance make this a must-see: no two shows and no two interpretations will be the same.

**Rating: ☆☆☆☆☆ (4 stars)**

---

#### RIP IT UP

##### “Ellipsis - Queen's Theatre 2, Wed Mar 7” - reviewed by Carl Cranstone

Entering the Queen's Theatre we were offered a cup of green tea and a set of headphones. Settling into our seats, waves of soft harp filled our ears as, ever so gently, solo dancer Gareth Hart began the performance, caressing and shaping the sounds with subtle movement. White noise introduced the next vignette but quickly we realised this was ourselves, the dancer equipped with a microphone capturing the sounds of his movements against the backdrop of the space around us. A squeak of the foot on the stage, fibres of his clothing rubbing together, a breath, a murmur... the slightest of sounds amplified and transmitted to our headphones. This is a deeply visceral and immersive performance. It would be best appreciated by those who want to *feel* the work and engage with it on an intellectual and instinctive level. With only a few remaining shows, serious dance fans should book ASAP!

**Final Word: Exquisite...**

---

#### ON THE RECORD

##### “Ellipsis” – reviewed by Amy Louise Maynard

Gareth Hart's latest work *Ellipsis* is a combination of sound, movement, emotion, and the interplay between dark and light, both literally and figuratively. All five senses are engaged from the very beginning, as complimentary headphones and little cups of green tea are passed out to audience members. The sound of strumming harps is the perfect accompaniment to the soothing drink.

With dainty movements and fluid motions through his arms, legs, and upper body, Hart seems to be an exotic bird trapped in a cage. The choreography is synchronised with the music of the harps, and Hart bends, folds, and twists himself as if he were a piece of origami...He showcases all of his impressive skills as he tries to utilise every inch of the stage within the stringed space. He is a whirl of kicking, bending, sliding, shuffling, and shifting, arms thrown wide and yet never touching the strings. His sense of proximity is superb.

---

#### ADELAIDE ART BEAT

##### “Ellipsis” – reviewed by Katie

Green tea and wireless headphones, two things that I've never been given at a dance performance. It's dark and I'm sitting in the Queen's Theatre. Without the headphones on, I can't hear anything. The entire audience sits in silence, waiting. Drinking green tea. The use of the headphones initially makes me feel totally disconnected from the performer, but in a few short minutes, I'm drawn in. There are no other distractions and it seems as if he is performing directly to me and only me. It's as if there's no one else in the entire theatre.