

The Age of Unbeauty

Adelaide Fringe Festival, 27 February – 3 March, 2002

Scott Theatre, Adelaide, 1-4 October, 2003

Melbourne International Festival, 14-16 October, 2003

Magdalenazaal, Brugge, 28 January, 2005

Snape Maltings Concert Hall, Snape 25 – 26 February 2005

Queen Elizabeth Hall, London, 4-5 March 2005

Playhouse, Nottingham, 25 March 2005

Conceived & directed by	Garry Stewart
Choreography by	Garry Stewart and ADT dancers
Dramaturgy	David Bonney
Sound Designer	Luke Smiles
Lighting Designer	Damien Cooper
Video Artist	David Evans
Set Designers	Garry Stewart, Gaele Mellis, Geoff Cobham
Costume Design	Gaele Mellis

Pulling no punches, *The Age of Unbeauty* twists through an avalanche of potent images and unanticipated moments of quiet, sad tenderness and shattering vulnerability.

The extraordinary dancers of the Australian Dance Theatre hurl, fly, thrust and recoil, drawing upon their disciplined and extreme training in gymnastics, breakdance and the martial art of Hapkido to bring Stewart's stark and heart rendering vision of a haemorrhaging world reeling under a barrage of violence to the stage.

Incredible movement, sound, lighting and lush film effects earned this work the highest accolades in its work-in-progress season. *The Age of Unbeauty* is risky, technically demanding dance that is at once wrenching and riveting to watch. *The Age of Unbeauty* has been seen at the 2002 Adelaide Fringe Festival and the 2003 Melbourne International Festival of Arts. It has won a number of prestigious Australian awards, including: Outstanding Achievement in Choreography, Outstanding Performance by a Company and Outstanding Performance by a Male Dancer at the 2002 Australian Dance Awards and an Adelaide Critics Circle Group Award.

A note from Garry Stewart

Through the media we are bombarded with a reworking of humanity's crises from around the world on a daily basis. I wanted to capture the sense of crushing pointlessness that this engenders and place it against images that allude to the possibility of hope, and the necessity for human connectedness.

The point of this work isn't to recreate our traumatic world. I'm more interested in positioning another point of view that may not appear in documentary form or the six o'clock news. Through theatre it is possible for people to think and feel in a different way in contrast to how we automatically deflect or conveniently compartmentalise the horror of the world as we receive it through the media. In *The Age of Unbeauty* I've been concerned with reinforcing the need for each other, that in the end that is all we have. Our tenuous, fragile grapplings toward each other are the true value of living.

