



AMANDA MILLER
 'FOUR FOR NOTHING' / 'ANTIQUE' / 'DEMONSTRATION'

FLAVIA TABARRINI, GUNTHER GROLLITSCH
 PHOTO: KLAUS FRÖHLICH

Following her European debut at the Deutsche Oper Berlin and at the Frankfurt Ballet, the American Amanda Miller founded the Pretty Ugly Dance Company in 1993, and, in 1997, moved with it – nominally, as an independent company – to the Freiburg Theatre. Here, she converts the high artifice of choreography into vital energy, and breathes pulsating life into the rigorously formalised, Cunninghamian and Balanchinian language of tradition. In this way, Miller has catapulted Freiburg into the major leagues of German dance, above all with her ironic reflections on the relationship between the body, language, and myth. She operates within a territory rich in possibilities, on the frontier between perfect classicism and modern ballet, where her most recent piece, 'Demonstration,' endowed with a great measure of corporeal self-awareness, has also found its place.

19 | 20 JANUARY 2000

“... A muscle is a mind and so is a bone. The democracy of the body is at the heart of what I am doing now.”

→ → to the representation of emotions will wonder about these new tendencies. Dance in the '90s has gone through other experiences. Experiences without any interiority that must be hidden or, at the most, marked as lacunae; medial experiences whose often rarefied, distilled, and terse forms paradoxically achieve precisely the opposite of evading the complexity of our media reality. The overlapping images, and the accompanying state of suspension of the subject can be seen as analogous to the production processes of the artist. For their duo, which incidentally is also concerned with states of fusion, Anna Huber and Lin Yuan Shang abandoned their usual working environment. In Paris, Antwerp, Barcelona, Lucerne, Mulhouse, Zurich, and Geneva, they found the freedom to begin repeatedly from square one in order to investigate