

# MONASH UNIVERSITY MUSEUM OF ART EDUCATION AND PUBLIC PROGRAMS



## DANCING WITH MYSELF – DR ADRIAN MARTIN THURSDAY 28 MAY 2009 4:30–6PM

**Venue: R6, Building 8, Monash University, Clayton Campus;** building directly next to Monash University Museum of Art, Ground Floor, Building 55, Monash University Clayton Campus Mel ref 575 - Ticket parking is available opposite the gallery

### FREE SESSION

An illustrated lecture featuring dance in film with absurd resonances:

When the postman Jacques Tati stops off at a local dance hall-café at midday and his body spontaneously reacts, in the short *L'Ecole des Facteurs* (1947) ...

When a German teenager dances alone – or merely imagines it? – amidst the disco party lights in *Be My Star* (2001) ...

When all the strippers and showgirls and 'novelty dancers' in all the tawdry bars of the world gyrate for horrible men, yet somehow dance in their own world, only for themselves ...

When Chris Penn cuts loose, all combustion and rage, in a Prohibition-era speakeasy in Abel Ferrara's *The Funeral* (1996) ...

When Tracey Ullman, intoxicated with sex addiction, 'does the Hokey-Pokey' in the centre of a circle at the old folks' home (*A Dirty Shame*, 2004) ...

When the 'full-flash, strutting performance' of Tom Cruise in *The Color of Money* (1986) 'flaunt[s] his unchecked energy' and 'Scorsese and cinematographer Michael Ballhaus construct fluid moving-camera frames for his cue-stick-twirling prances around pool tables', which critic Rick Thomson calls 'the best dancing in a pool room since Anna Karina in Jean-Luc Godard's *Vivre sa vie* (1962)', a lonely rock-swing wanting some attention and some distraction in a shady world of men ...

And when Tati again – now an old, elegant man in his final feature film, shot on video for Swedish television (*Parade*, 1974) – reprises one of his ancient stage routines, 'No Age For Dancing', where his body subtly discombobulates to each new rhythm of each new age ...

No one really dances with themselves in cinema. If there is not a crowd, a community, a society watching, there is a camera, a crew, and finally us, the audience. The paradox of dancing with oneself in film, and all it allows, all it explores: states of solitude, of energy, of abandon and rapture, of nuttiness and automatism, of elegance and dagginess ...

– Adrian Martin, March 2009

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Tues-Fri 10am-5pm; Sat 2-5pm  
Free Entry

**Light refreshments will be served.  
Bookings essential.  
Places are limited**

**Phone MUMA on 03 9905 4217 or  
email [muma@adm.monash.edu.au](mailto:muma@adm.monash.edu.au)**

### Dr Adrian Martin

Since 1979, Dr Adrian Martin has combined work as a professional writer and film critic with a university career. He was film reviewer for *The Age* between 1995 and 2006. For his numerous books, essays and public lectures he has won the Byron Kennedy Award (Australian Film Institute) and the Pascall Prize for Critical Writing, and his PhD on film style won the Mollie Holman Award. He is the author of four books and hundreds of essays on film, art, television, literature, music, popular and avant-garde culture.