

GAY CITY NEWS

Flesh, Trash, Heat

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RoseAnne Spradlin constructs a love triangle; (excerpt)



Roseanne Spradlin's *Under/ World*, which premiered at Squid Performance Space (November 7-9) in Lower Manhattan, is a thought-provoking and evocative trio that presents two distinct perspectives on the nature of sex, sensuality, and *les menages a trois*. The hour-long work, charged with sexuality by dancers Walter Dundervill, Athena Malloy, and Tasha Taylor, is an odd and difficult dance for an audience, but it is replete with incredibly inventive movements that allude to the orgonomic theories of Wilhelm Reich. Throughout most of the piece, the dancers are naked, or mostly. They are liberated. Everything is out there. Mr. Dundervill begins the piece wearing only a tiny red bra. Later, he puts on leather pants and transforms: his genderfuck is fabulous. The women's sheer panties don't really obscure anything in this intimate space. We are forced to be voyeurs, and Ms. Spradlin smartly pushes us past that taboo right from the start. At first, the trio dances along a sort of marley runway, holding hands as they twirl underneath each other in procession, male-female duet at the center, the second female

mirroring the movement alongside. It's a clichéd metaphor for the love-triangle, which seems to be precisely its point. This phrase repeats throughout the evening, sharpening the contrast with each reiteration. The movement is raw, spasmodic, and primal. Fetish, role-playing, and autoeroticism are all touched upon, but there's a Tantric aspect to the sexuality. Release only comes in the form of wild expressions—a double axle that spins out onto the floor, ticklish laughter, nuzzling/nursing, bursts of quick backwards stamping. Ms. Malloy attaches a long chain of sequined dog leash to her neck, walks backward, rolls onto her back, splayed open, crotch en face. Ms. Taylor joins her in unison. Later, Ms. Taylor lies on her side, slightly fetal. She humps, jiggling her body, convulsing backwards across the long narrow stage, all the energy flowing from her second chakra. Dunderville gyrates as he drops into a deep plié, his torso, hips, ass, and shoulders all spiraling down rhythmically toward his heels. Constant exits and entrances along the central strip enhanced the context that this was a kind of fashion show, part performance, and part a collection of affordable behaviors we all wear in the many manifestations of our sexual energy and desire.