

Review for Window

Dance in Asia @ ST Spot, Opening. Murasaki Penguin (Anna Kuroda and David Kirkpatrick) was amazing. You don't understand what is happening at the beginning. Something you don't understand becomes clearer and later settles down, even though you still don't understand. I was very happy to see this kind of work. You can't figure out and explain the work in words. You can't see what is happening (I can't map it out / it doesn't become gestalt). After struggling with these feelings you might be able to see something you couldn't before.

There was a huge range in amplitude of movement, from a little body part to the whole body. Each movement was simple rather than unconventional but there was no feeling that you had seen it before.

Her movement has various different qualities of 'body power shift', rather than 'shape', and this impression remained clearly. In this context a 'text' appeared. I don't know. I couldn't read the letters in this text but I did read the whole somehow.

Murasaki Penguin was very intriguing; even when seeing their work for a second time. Kuroda moves each movement freshly, with much information contained within. My body accepted and tripped immediately without confusion. I was drawn into her movement, even the second time. I was guessing her body was sensing the space but she seemed to be exploring between the inside of her body and audience at the same time. (... ..) I sat down in a seat second from the front row, which helped me notice the soles of her feet and toes were moving a lot. These motions create a delicate richness for the whole body (a thick presence, even just standing). It looks like there are no typical dance movements, and a very manic atmosphere, but there was a real fulfilling feeling of "I saw the dance" ...)

...)'You can feel but it is difficult to get as a shape'. Anna Kuroda's movement clearly resonates with fragments of the sound and visual. Window is a very detailed and well constructed piece. Their work is not oriented toward the conceptual, or theatrical 'explanation', just a level of sensation. Actually, not many people can create this kind of 'dance piece'.

— Daisuke Muto - Dance critic and Associate Professor of Gunma Prefectural Women's University Twitter (http://twitter.com/muto_daisuke) 24th and 26th of July 2015 on Window

Kuroda was moving like a buddha, her behaviour in space, standing and moving. It was like Gakko Bosatsu (a moonlight Buddhist saint).

— Shiroshima Hitsujija - Director, Play write, Actress and Founder of YUBIWA Hotel Twitter (<http://twitter.com/YUBIWAHotel>) 6th of August 2016 on Window

Review for Citylights～街の灯

“From Sydney to Japan Via an Elaborate Art Installation...

David is responsible for the “city modules” and projected video link between the two sites, while Anna has trained a team of young artists in Sydney to move within the installation, exploring emotional and physical distance, the fragility of nature and the human body, and technology’s effect on communication. “Working with Anna for three years, collaborating on projects together and between countries has led to an interest in the differences between emotional and physical distance, how you can be in the same room yet a world away, or 7000km apart but closer than ever,” David Says. “I’m interested in the effect developments in technology are having on this divide. Is our use of new technologies bringing us together or pushing us further apart?,” asks David.

“The initial spark of inspiration for CITYLIGHTS came from one room in Karlsruhe, Germany. When David and I entered the room we totally lost our sense of place,” Anna explains. “It took a while to understand what we were seeing – what the purpose of the room could be. Our questions: ‘Where has our environment come from?’ ‘Where are we?’ ‘What is surrounding us?’”

CITYLIGHTS aims to create an experience that is both subtle and beautiful – blending the natural environment, surrounding architecture, and themes of the work. Through their collaborative project, David and Anna create one inter-cultural space where the public can create a shared light and sound composition.”

– Nicholas Forrest:

<http://au.blouinartinfo.com/news/story/858186/from-sydney-to-japan-via-an-elaborate-art-installation>

Review for Shima

“A woman in a long white dress moves as the heavy machinery melts and warps behind her... a square of light... she wrestles with her own hypnosis. I’m breathless twice over. I find a seat, I settle down. On the seat. I settle in myself. It’s soothing. To watch her is to feel love for your own ability to see. Two artists from two very different islands – David Kirkpatrick (Australia) and Anna Kuroda (Japan) – create a visual expression about feeling home... sleep, restlessness, ritual, energetic boundlessness. The minute and lyrical detail of her hands -beautiful. The sound washes and hold us. We are alive in this moment as this figure glows and spins and weave... it feels... it feels.. it feels like pre-sleep thinking. She picks a posie of flowers light with LED lights and we watch. Dance and sound perfectly matched and married.”

– Augusta Supple on Shima – July 18, 2011

<http://augustasupple.com/2011/07/underbelly-arts-festival-2011-cockatoo-island/>