

Baxter, Virginia, *a review of Gravity Feed's HOST*  
Realtime 29, Feb-March 1999, p.38

Baxter, Virginia, *Next Steps*  
RealTime issue #7 June-July 1995 pg. 25

<http://www.realttimearts.net/article/issue7/6661>

"In three separate spaces, Andrea Aloise and Katia Molino created Gynaecology I, II and III, beginning with some wriggly work through a see-through tube, some raunchy bum waggling and concluding with an evocative, silent scenario at a window that definitely has the makings of a longer work. Outside the door and in the ceiling, Alan Schacher retraced the steps of some former inhabitants of the Performance Space, recreating remembered movements from his own and other performances."

Boukabou, Ruby, *Host , Gravity Feed*  
Theatre Reviews, Revolver, 8 January 1999, p.53

Brannigan, Erin, *Positioning passions*  
RealTime issue #34 Dec-Jan 1999 pg. 30

<http://www.realttimearts.net/article/issue34/5359>

Brickhill, Eleanor, *The Art of Struggle*, interview with Alan Schacher  
Realtime 11, Feb-March 1996

<http://www.realttime.org.au/the-art-of-struggle/>

Brickhill, Eleanor, *an unpublished review of Next Steps*  
originally written for Ausdance Forum, Winter 1995

Brickhill, Eleanor, *Outside outward display: tradition and the derivative*

Brickhill re-thinks tradition in Australian dance and surveys performances and debate at The Performance Space's antistatic

realtime 19, June-July 1997

<http://realttimearts.net/article/issue19/4538>

Cheng, Saxon, *Boxed In: a review of Gravity Feed's HOST*  
Daily Telegraph, Friday 29 January 1999, p.44

Cochrane, Nicole: *Cardboard Support for the Arts*  
Visyual: News and Highlights from Visy Industries,  
June 1998, Issue 23, p.23  
(in-house journal), Mastermind Media, Melbourne

Dunne, Stephen, *Space Invaders*, a preview of Gravity Feed's *The Gravity of the Situation*  
The Sydney Morning Herald, METRO Stage, Fri. March 13 1998

Dunne, Stephen, *Soft Box*, a preview of Gravity Feed's *HOST*  
The Sydney Morning Herald, METRO Stage,  
Fri. January 15 1999 p.17

Durland, Steven: *Weekend in the Country: A visit to Min Tanaka's farm*  
Editorial , pp.10-11  
High Performance, Summer 1990, pp.47-49

**Alan Schacher : Articles, Bibliography and Reviews (alphabetically by author) June 2018**

Ellis, Anne-Maree & Rowat, Ruby, *Insatiable: ghosts & humans*  
A review of Alan Schacher & WeiZen Ho's showing of "Unappeased"  
Gravity Research Institute  
RealTime issue #128 Aug-Sept 2015 pg. 30  
<http://www.realtimearts.net/article/issue128/12011>

erl (?) , *Dialog zwischen Mensch und Maschine* (dialogue between man and machine)  
Nürnberg Weekend News, 25/26 April 1998, p. 26

Fairley, Gina, *Twenty good reasons to put Cementa on your radar*  
Sunday 12 April, 2015  
"Alan Schacher performed throughout "Cementa15" seen wandering the streets with his wheelbarrow and cape of newspapers, or at the Manager's tennis court reciting poetry and finding uncanny ways to entertain himself and others with that newspaper."  
<https://www.karengolland.com/news/twenty-good-reasons-to-put-cementa-on-your-radar>

Fürstenberger, Gerd, *Werkstatt in anderen Licht erlebt* (Workshop experienced in another light):  
Australian Artists investigate Siemens Nürnberg workroom day (?)  
Standpunkt Nordbayern SiemensWelt 5/98, pp. II-III (in-house journal)

Gallasch, Keith, *the way we look*  
A review of Alan Schacher's "The Bland Project"  
Gravity Research Institute  
RealTime issue #87 Oct-Nov 2008 pg. 16  
<http://www.realtimearts.net/article/issue87/9160>

Gallasch, Keith, *On the go: Australians performing internationally*  
Jeff Stein interviewed on Gravity Feed's tour to the Biennale Nationale de danse du Val-de-Marne  
RealTime issue #53 Feb-March 2003 pg. 4-7  
<http://www.realtimearts.net/article/issue53/6962>

Gallasch, Keith, *Various Gravities: Embracing the unbearable*  
RealTime issue #24 April-May 1998 pg. 33  
<http://www.realtimearts.net/article/issue24/4277>

Embracing the unbearable  
Gravity Feed, *The Gravity of the Situation* March 19 - 22  
Bond Store tunnel, The Rocks, Sydney  
Gravity is upon us, from above and from beneath. It is weighty, it sucks, it pulls, it compels and commands from all sides. We act because we must, bound to this archaic form the cube which contains nothing yet everything. This is the tabernacle of damned creatures, and in its lightness is the source of their constant anxiety. Program note  
Part of me wants to read this show literally. I resist. This is performance. We all inch our way in past signs that intimate danger. We are in a high ceilinged tunnel not in a theatre. Men in tired suits, some unshaven, hair straggling or shaved creep and dart about, oblivious to us, gathering lit candles in paper bags, placing them on a high ledge above a tall ladder, or in a cluster on the ground further down the tunnel. Me, I think I'm witness to some tramp ritual, a subterranean fire-worship culture, such is their care for their charge, fire that disintegrates that which is heavy into flame and ash as light as air. A soundtrack rumbles the resonant tunnel into a hymn of unremitting threat and mystery. It doesn't let go of us. One of the men tugs at a huge metal cube walled with what looks like triple-ply cardboard (light but remarkably tough) and lets it roll down the slope of the tunnel, barely impeding its speed with all of his bodyweight. This is the first of the journeys of the cube, a miraculous device, Prometheus' boulder to be rolled endlessly up the slope, a self-generating Platonic ideal that grows new walls as soon as old ones fall away (great design and construction), a perfect material to ignite (it takes and then refuses, glowing like a Red Milky Way), a

tabernacle for unwilling worshippers whom it sucks to its centre from time to time and then once and for all. I can read *The Gravity of the Situation* literally, not as a tramp fire cult, of course (but what about those swinging buckets of flame?); it's what it says it is, its heavy heart upon its sleeve. But lightness is as feared as much as gravity in this inverted Manicheanism. In a delicate and suspenseful moment the men hold the cardboard walls they've liberated from the cube vertically above their heads and criss-cross the space fearfully, juggling the surface area of the walls against the air in the tunnel.

*The Gravity of the Situation* is something more than the beginnings of the great work we've all been expecting from Gravity Feed after *The House of Skin*. What it needs now, now that the scenario is there, the shape is there, the marvellous cube is there, is for all the attention possible to be lavished on the choreography of bodies and space, a distillation of the opening, the establishment of a surer relationship between performers and Rik Rue's awesome sound composition, and even perhaps opening space in the soundtrack so we, the congregation, can hear the performer bodies groan against the weight of the light and the heavy. In the past, Gravity Feed works have evaporated. Isn't it time to embrace the unbearable lightness of being?"

Gallasch, Keith, a review of Gravity Feed's *In the House of Skin*  
RealTime 12, April-May 1996

Gallasch, Keith, *Men and Membranes*  
an interview with Alan Schacher  
RealTime 28, December 1998- January 1999 p.32

Gallasch, Keith, *The cardboard path to the digital performing space*  
an interview with Horst Kiechle  
RealTime 28, December 1998- January 1999 p.33

Gallasch, Keith, *More than a building*  
Performance Space turns 21  
RealTime issue #64 Dec-Jan 2004 pg. 11  
<http://www.realttimearts.net/article/issue64/7668>

"On the night of the big party, Alan Schacher's attempt to reproduce a performative installation over the entrance to PS led to his removal by the police after a passerby thought he might be suicidal."

Gallasch, Keith, *Recollections: Sydney dance/performance*  
RealTime issue #47 Feb-March 2002 pg. 14  
<http://www.realttimearts.net/article/issue47/6238>

"In archaeological mode, Alan Schacher showed still and moving images of his work at PS (*Gravity Feed* having largely worked elsewhere), prefacing his talk with "To remember is to put a dismembered body together again." He screened fragments of the building, with Ari Erlich onscreen gesturing at spaces, nooks, and walls and the stage trapdoor. Alan showed excerpts from *Gravity Feed's* remarkable *House of Skin*, Lisa Shelton's *Next Steps* group shows with Alan lodged above the PS front entrance, for those who happened to notice. In *Next Steps 2*, Alan worked different locations in the building in a piece about "the performer as a continuously excluded character", but also inherently about the performative sites of the building's history."

Goodall, Jane, *Matter and mechanism in Australian Performance Art*  
25 Years of Performance Art in Australia, Ivan Dougherty Gallery, 1994

Hamilton, Margaret, *Australian Cultural Events* : article on the SCHAM Project  
eXcHange, Magazine of the Goethe-Institut Inter Nationes in Australia  
Spring 2001 Edition 3, p12

**Alan Schacher : Articles, Bibliography and Reviews (alphabetically by author) June 2018**

Jackson, Kevin, *The Bland Project by Gravity Research Institute*  
Directed by Alan Schacher, Performance Space at Carriageworks  
<http://kjtheatrereviews.blogspot.com/2008/08/bland-project.html>

Johnston, Isobel, *review of Untitled '94*  
The Performance Space Magazine, Issue #1 Fall 1994

Low, Lenny-Ann, *Space's adventures in time nothing if not edgy*  
The Performance Space anniversary night was enough to unsettle the law.  
Sydney Morning Herald November 10, 2004

<https://www.smh.com.au/articles/2004/11/09/1099781386883.html?from=moreStories>

"As the sun set over Prince Alfred Park, young men were kicking a football across the grass, picnickers were lazing under trees, and joggers, cyclists and strolling couples were passing by. It was seven o'clock on a warm spring evening. But only 50 metres away, outside a grey and red two-storey building on Cleveland Street, police had arrived to prevent a man attempting suicide. Except that he wasn't.

Alan Schacher, a dancer and artist installed on a ledge on the facade of Performance Space, the inner-city centre for "contemporary interdisciplinary arts and hybrid performance practice", was presenting a performance. The police had been called by someone who thought Schacher, who was floodlit, carrying a rope, wearing a safety harness and positioned near a back-lit theatre sign advertising the event he was part of, was about to hang himself. Schacher was taking part in Bullseye, the organisation's 21st birthday party last Saturday, a night of theatre, dance, visual arts, video, music and museum-like installations to celebrate Performance Space's history and survival.

Nearly three hours later, after Schacher had left the ledge and performances from Ros Crisp, Frumpus, Julie-Anne Long, Version 1.0 and the Sydney Front were under way, the Performance Space artistic director, Fiona Winning, told the crowd about Schacher's encounter with the law."

Long, Julie-Anne, *Performance Space: some defining moments*  
realtime 64 Dec-Jan 2004  
<http://www.realtimearts.net/article/issue64/7669>

lów (?), *Klang und Bewegung (Sound and Movement)*  
a review of Alan Schacher and Rik Rue's performance for Siemens Nürnberg  
Nürnberger Zeitung Nr. 95, Saturday 25 April, 1998, p26

Loxley, Anne, *Written on the Body*  
a review of 25 Years of Performance Art in Australia  
Art and Australia, November 1994

Malna, Afrizal, *Between remembering and forgetting*  
'Performance Art Laboratory Project' and 'Undisclosed Territory #5', was a performance art forum held at Padepokan Lemah Putih in Karanganyar district in Central Java. It lasted from 22 April until 1 May, and explored unexpected aspects of the human body.  
Tempo No. 37/XI/May 11-17, 2011

McClure, William, catalogue essay: Alan Schacher: *Life Saver OFF duty/ Evaporation Unit*  
*Untitled '94*, The Performance Space Gallery, 1994

McGillick, Paul, *Faltering Steps*, a review of Next Steps  
The Sydney Review, June 1995

McNeilly, Jodie, *a once and future building*

**Alan Schacher : Articles, Bibliography and Reviews (alphabetically by author) June 2018**

Review of "The Stirring" by De Quincey Co

RealTime issue #82 Dec-Jan 2007 pg. 29

<http://www.realtimearts.net/article/issue82/8777>

"High in the gantry, Alan Schacher, in scurried motion, screams "There are no angels", his performance, in distinct contrast to the others, approaching well-formed character. "

Milton, Katie, *Cementa arts festival: building a cultured environment at Kandos*

Sydney Morning Herald, 23 March 2017

<http://www.smh.com.au/entertainment/art-and-design/cementing-a-cultural-industry-at-kandos-20170322-gv44gu.html>

Mudie, Ella, *layerings, labyrinths & revelations*

Ruark Lewis Survey part 1

RealTime issue #112 Dec-Jan 2012 pg. 47

<http://www.realtimearts.net/article/issue112/10929>

"On the closing day of the exhibition, an attentive crowd gathered in the gallery to watch movement artist Alan Schacher interpret Lewis's reading of Directions, an epigrammatic poem by the anarchist philosopher poet of the 60s Sydney PUSH movement, Harry Hooton. As he interacted with and animated the objects in the space Schacher brought their agitprop dimensions to life and gave tangible expression to Hooton's humanistic pronouncements."

Rose, Jon & contributors, *Rik Rue, sound collagist*

Contributors: Jim Denley, Amanda Stewart, Alan Schacher, Tess de Quincey.

RealTime online, 13 June 2017

<https://www.realtime.org.au/rik-rue-sound-collagist/>

Rowat, Ruby & Ellis, Anne-Maree, *Insatiable: ghosts & humans*

A review of Alan Schacher & WeiZen Ho's showing of "Unappeased"

Gravity Research Institute

RealTime issue #128 Aug-Sept 2015 pg. 30

<http://www.realtimearts.net/article/issue128/12011>

Schacher, Alan and Ho, WeiZen, *On shoesandspices*

Critical Dialogues | Issue 6 | Intercultural | April 2016

P.52A discussion on the intercultural label in dance practice, what are its implications, where it is situated in the contemporary, and where do we go from here?

[https://issuu.com/criticalpath/docs/criticaldialogues\\_issue6](https://issuu.com/criticalpath/docs/criticaldialogues_issue6)

Schacher, Alan, *artist's statement* for catalogue,

25 Years of Performance Art in Australia

Ivan Dougherty Gallery, 1994

Schacher, Alan, *Margaret Roberts: performative architecture*

Review of Margaret Roberts' "Mirror Room"

RealTime issue #48 April-May 2002 pg. web

<http://www.realtimearts.net/article/issue48/9311>

Schacher, Alan, *Red requiem* : Review of Margaret Roberts' "Red Check"

RealTime issue #63 Oct-Nov 2004 pg. 52

<http://www.realtimearts.net/article/issue63/7616>

Scheer, Edward, *Boosting Performance Praxis* : review of Spur program, antistatic 99,  
The Performance Space April 4 1999  
RealTime issue #31 June-July 1999 pg. 11

<http://www.realtimearts.net/article/issue31/9982>

“Alan Schacher’s spasmodic movement piece came with an industrial noise sound track by Rik Rue. This was not a harmonious technoshamanic ritual but a pulverising attack on the body. Schacher’s body duly sought out dark spaces as if to hide from the technoscape which threatened it and emerged into the light only to express its crisis. This was a strong and unsettling piece which again revealed the capacities of body, light, sound to sustain an audience’s interest without the supplementation of excess effects.”

Stephens, Craig, a review of Gravity Feed’s *In the House of Skin*  
Beat No 74, March 27 1996 p. 23

Sykes, Jill: *Performers use bodies to explore ideas*

Platform 2017 , Articulate Project Space, Sydney, 15 July 2017

17 July 2017 Sydney Morning Herald and online

in hard copy published as: *Making Moves both Sublime and Obscure*

<https://www.smh.com.au/entertainment/platform-2017-review-performers-use-bodies-to-explore-ideas-20170716-gxc6aj.html>

Sykes, Jill, *Off to a very slow start - and finish*

a review of Antistatic , The Performance Space, 4 April 1999.

The Sydney Morning Herald, Weds April 7 1999, p. 15

<https://www.smh.com.au/articles/2004/11/09/1099781386883.html?from=moreStories>

Sykes, Jill, *Architecture on the Move*

a review of Gravity Feed’s HOST, Newtown Theatre, 16 January 1999

The Sydney Morning Herald, Sat 23 January 1999, Spectrum p.15

Sykes, Jill, *Gravity defied and defined*

a review of Gravity Feed’s *The Gravity of the Situation*

The Sydney Morning Herald, Fri. March 27 1998, p. 12

Sykes, Jill, *Pain outweighs gain*, a review of antistatic

The Sydney Morning Herald, March 25 1997

Sykes, Jill, a review of Gravity Feed’s *In the House of Skin*

The Sydney Morning Herald, March 25 1996

Sykes, Jill, *Next step proves too high*, a review of Next Steps

The Sydney Morning Herald, May 12 1995

Sykes, Jill, *Choreographers show off their progress*

Independent Dance Collection 1992

The Sydney Morning Herald, November 14, 1992, p.51

Thompson, Anne, *Don’t fence me in*

review of works by Herbertson, Brickhill, Schacher, antistatic 99,

RealTime issue #31 June-July 1999 pg. 12

<http://www.realtimearts.net/article/issue31/4983>

"In KunstWerk, Alan Schacher searched as if hunted, feeling his way, fitting in, moving on to an industrial soundscape by Rik Rue. This image of a body mapping a place which offered no rest, an alien place, resonated with me. It came close to an image of my current experience of watching performance. I like dancing to be framed. I like dancing to conjure up a field of references and associations, to provoke reflection. I don't like to be too specifically positioned by my, or the performer's, personal history. I don't seek nor trust 'empathy.' I want instead that shock of having a feeling I didn't expect. In a world where I am asked to empathise continually I want something more from live performance. I fear I have, as Philip Adams describes it, compassion fatigue."

Treize, Bryoni, *Live Bait: Boxing the monstrous*

RealTime issue #60 April-May 2004 pg. 31-

<http://www.realtimearts.net/article/issue60/7405>

"First to emerge amidst the buzz of Bondi's open amphitheatre are 5 destitute figures, landed from some other dreadful place in time or history. Their faces are stretched in torment, their bodies harrowed and gaunt. One tows a large, heavy tabernacle. One pulls a barrow heaped with crumpled suit jackets. One stalks ahead and purposefully—urgently—climbs a ladder and begins clanging it, and his bucketed-head, violently against a brick wall. This is Gravity Feed, and from the moment their presence is felt in the arena, frivolous evening becomes ritualised chaos, secure crowds become scattered, immaterial bodies.

The Gravity of the Situation works to generate unfamiliar zones, to desensitise the audience to the calm balminess of a summer's night and surround them with harbingers of...death, nightmare, apocalypse, underworld? Propelled by the sonic thuds and gurglings of a world aching to split open, the performers band and discharge, carry fire, throw coats, grip to the edges of walls in shafts of light. People are pushed into corners or the centre of the courtyard, made to assume and surrender territories or dodge spinning cardboard flanks.

This movement plays out a kind of compulsive nihilism, a frustrated and repeated logic of anarchy clamouring to access a blip or glitch in the seamless running of things and push any moment to its inevitable point of rupture. And the thrill of this perforation is compounded by the fact that the audience not only witnesses, but completes the experiential exchange. It suddenly becomes part of something bigger than itself—a frightening yet scarily enticing modality that is part ritual, part performance, part yearning for something other than what we know and have."

Whittaker, Malcolm, *Art and a post-industrial town*

Cementa 2015, Kandos

RealTime issue #127 June-July 2015 pg. 29

<http://www.realtimearts.net/article/issue127/11965>

Wintle, Adrian, *Accent on movement and voice: visiting lecturers aid RIVCOL drama students*

The Daily Advertiser, (Wagga) August 16,1988

Young, Damon , *Avant-Cardboard : Gravity Feed - HOST* preview article

Sydney City Hub, 21 January 1999, p.30

Missing are review details from Le Monde of Gravity Feed's performances of *HOST* in Paris 2002, and of Alan Schacher's performance *Share my Coffin* for The Arts Island Festival, Kediri Radar, Java, 2013