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Platform 2017 review: Performers use bodies to explore ideas

Jill Sykes

PLATFORM 2017

Articulate Project Space, July 15



Linda Luke headless in the stones during Platform 2017 at Articulate Project Space. Photo: Vsevolod Vlaskine

★★★½ stars

Reviewed by Jill Sykes



Alan Schacher in Platform 2017 at Articulate Project Space. Photo: Vsevolod Vlaskine

Over the weekend, a welcoming gallery space in Leichhardt became a platform for 11 performers connected in varying degrees to BodyWeather, a movement concept that grew out of the Japanese dance form of butoh.

The link between them all, along with their presentation by De Quincey Co, was the use of the body to explore ideas in a questing way, some more persuasively than others.

Often the performers' thoughts were obscure, so even with the backing of musicians and a scattering of visual artists, it wasn't until explanatory notes were offered at the end that the depth of some thought processes became clear.

For instance, when Alan Schacher was breaking eggs on his head, letting their contents run down his face and pristine suit, he was contemplating his relationship with age, life and culture.

WeiZen Ho's sensitive exploration of the space as she rolled on a kind of skateboard, distinguished by her eloquent legs and feet, was ironically inspired by the story of a man who used such a device because he couldn't walk.

Linda Luke's worm-like progression through a sculptural arrangement of rounded clay stones provided by Clytie Smith, ended in a profound burying of her head. This was one of the few sequences that emerged strongly from the five to 10 minutes that could be allotted in a mixed program of a movement genre which usually requires more time to make an impact.

Other memorable contributions in a peripatetic performance that had the audience skilfully guided over three levels from one end of the gallery to the other, were Christie Woodhouse's bold sequence of body exploration; master mover Tess de Quincey's brief, agonising yet engrossing journey along a wall; Lynne Santos' brave study of dying and Luke Standish's youthful portrait of a "bear-man".