

Ideas gush forth from an unusual space

PERFORMANCE

PLATFORM 2018



Articulate Project Space, June 23

Reviewed by **JILL SYKES**

The scarcity and cost of traditional performance venues is pushing small groups into alternative sites – sometimes to their advantage.

Articulate Project Space and the Platform events by De Quincey Co is a partnership that not only works well but also appears to inspire ideas and uses of the gallery's three levels, odd shapes, stairs and corners.

Platform 2018 brought together dancers – mostly butoh based – musicians and visual artists in an invigorating mix curated by Tess de Quincey, Linda Luke and Marcus Whale.

De Quincey also directed the audience in changing configurations as well as performing, cloaked by a hoodie, in her characteristically slow, off-centre style.

Luke had an evolving piece partnered by rocks close to the size of bricks, which she manipulated

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Tess de Quincey performs in her characteristically off-centre style.

and balanced as if they were floating.

Raghav Handa appeared in a witty video in which his splendid Indian Maharajah costume was magically replaced by casual Western gear, then a dandified suit and on and on down to his undies. After that, the images were split up so he was wearing combinations of them in fast-moving changes, a reflection presumably of his and others' dizzying multicultural lifestyles.

The video was made by Martin Fox, who also contributed a

delightful video to a shadowplay presented by Farangis Nawroozi and Susan Doumit, from Iran and Syria.

Ryuichi Fujimura danced vigorously with a bowl balanced on his head – alas, where I couldn't see him well, always a problem in a promenade audience, but the laughter on the faces of those who could, told me he was also funny, a rare quality in contemporary performance.

Visual artist James McAllister and his musician daughter Audrey collaborated with senior dance performer Peter Fraser in an eerie other-worldly piece titled *Explaining the Living to the Dead*, a memorable inclusion.

Karen Cummings sang with divine and lingering purity.

Gary Warner made poetic sounds out of almost nothing, including small stones dropped down a hanging daisy chain of empty soft drink bottles.

Jacques Emery played double bass and Marcus Whale harmonica and saxophone.

And there was more in this refreshing glimpse of ideas in performance. I look forward to next year's.