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THE SYDNEY MORNING HERALD

A team effort in creativity

DANCE

TRIPTYCH

CARRIAGEWORKS, NOVEMBER 7

Until Saturday

Reviewed by Jill Sykes

The audience for *Triptych* is ushered into a darkened space like a wide corridor, with one long wall taken up by video of magnified jacaranda blossoms being blown violently by the wind. In front of them is the powerful presence of Peter Fraser, looking like an ascetic monk in his kimono.

Fraser is a senior artist in the extraordinary Body Weather style which grew out of Japan's booth dance and is practised in Australia by De Quincey Co. Its pivotal concept is the idea of the body as less than perfect, "placing beauty in the scars of lived experience", and reflecting the world environment with that of the body.

This results in intense mental and physical concentration, subtle movements and constant readjustments on behalf of the viewer to appreciate asymmetrical positioning of limbs and torso – and the movements that follow from it. In the hands of such skilful practitioners as this group, it is an engrossing and energizing experience.

Fraser is a kinetic poet in his command and communication of the style. As in a solo he did this year, he is at the top of his form at an age when most dancers would have retired. His corporeal sketch of old age straightening up to recapture youth is one of many breath-taking moments in his absorbing extended solo.

Triptych explores three elements inspired by choreographer Tess de Quincey's return to Japan at cherry blossom time – air in the opening solo followed by electricity and water.

Delicate golden filaments explode on three large screens to which the audience migrates, and the keenly delineated dancing of Victoria Hunt, Linda Luke and Lizzie Thomson takes on a stop-start, fizzing quality to match the electricity visuals. Chris Abraham's vibrant music changes character to suit each segment.

When water takes over, Hunt has a solo that is fascinating for its stylistic parallel and contrasts. She is an experience performer whose individuality contributes something extra with every performance.

Triptych is very much a team effort in creativity and production. That sense of involvement extends to the audience, though everyone's response is likely to be different.