

Multimedia potential in seamless production

IN GLASS ★★★

by Narelle Benjamin; Beckett Theatre,
Malthouse, until March 20
Jordan Beth Vincent Reviewer

CHOREOGRAPHED by Narelle Benjamin and performed by Kristina Chan and Paul White, *In Glass* is a contemporary dance work that uses mirrors to explore states of human subconsciousness. Benjamin approaches her subject with a great deal of sophistication. Strange, narcissistic creatures lurk beyond these looking glasses. Seeping through cracks and splinters, they come to life to haunt the two dancers onstage.

Against a backdrop of rolling, angled mirrors, two dancers transform into eight. We see them from

all angles, like different facets of a multiple personality. Eight figures morph into a chorus of reflected Chans and Whites, each of which folds and unfolds into a single, entwined body.

The pace of the work is dreamy—creating a sense that we are slipping from one reality to the next.

In addition to this field of reflected images, filmed projection is superimposed on to the mirrors. Benjamin is an accomplished filmmaker, and her eye for structure and shape has provided *In Glass* with complex visual layers.

The transition between film and performance is seamless.

In Glass is an engaging production. It reveals the potential of film to do more than merely provide a backdrop for live performance.

(A C H K)