

NORTHSIDE

Review: The Land of Yes and the Land of No, Sydney Theatre

ARTS & ENTERTAINMENT 25 OCT 11 @ 12:01AM BY POLLY SIMONS

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Rafael Bonachela's "The Land of Yes and The Land of No" dazzles, writes Polly Simons. Photo: Wendell Teodoro.



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Lighting and choreography dazzle in Sydney Dance Company's latest production, writes Polly Simons.

Rafael Bonachela has apparently spent the last few years pondering road signs.

Not that you might guess it from his new work, *The Land of Yes and the Land of No*, unless you read the (thankfully free) program or - as we did - listened to Bonachela's post-performance explanation.

Not that it really matters: discernible inspiration or no, it's still a stunningly beautiful piece of work.

Originally commissioned for Bonachela's London company in 2009, this new incarnation comes to Sydney via the Brisbane Festival.

Dancer Charmene Yap starts the work; her body writhing and limbs wrapping around each other, in contrast to the stark angularity of the fluorescent strip lights behind her. These lights - the work of British designers Alan MacDonald and Guy Hoare - flicker on and off, creating a set of ever-changing doors and windows.

Italian composer Ezio Bosso's minimal music is the perfect match, the strings and piano washing over you as a series of solos, duos and ensemble pieces unfold. With coloured light reflecting the tone of each piece - blues for the quieter solos, red for the frenetic duos and ensembles - the effect is mesmerising.

Particularly good is Natalie Allen, who pairs up with Chen Wen for a doll-like duet, while Richard Cilli is a soul in torment in the 'Hallelujah' solo sung by Ezio Bosso.

At 70 minutes (no interval), it's quite a stretch, but this is a work from dancers, choreographers, designers and dancers at the top of their game.

At Sydney Theatre until October 29. Tickets: \$40-\$60. Bookings: 9250 1999.



19 OCT 11 @ 12:01AM

Review: Bloodland, Sydney Theatre Company Wharf 1

Bloodland brings to life the ongoing struggles faced by indigenous communities, writes Polly Simons.

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