

confinement of their cell, Performed with strength and precision, Police Me was a fresh and innovative piece.

Although the evening was short – less than an hour – each piece explored different realities and times. This made for an intense and thought provoking evening that was well received by the audience.

Carolyn Cairns

The Collection

Rifleman Productions
Tatai Hono
Auckland
19 – 21 July

The performance of *The Collection* took place in the Tatai Hono; a large cavernous space, sparsely lit and framed on three sides by church windows and bench seats. It was billed as a late night selection of three choreographic talents in association with the Luxembourg Garden's Residency Programme

An excerpt from *INK* by choreographer/dancer Maria Dabrowska began the evening. Wearing casual dance attire, her performance had a clear articulation, punctuated at times with quirky movements that added humor and it was coupled with a luscious fluidity in and out of the floor. Several motifs returned in different guises, undercutting the sense of the habitual through reinvention. There were moments of stillness where the performer gazed at the audience, inviting the question, who is watching who? Or in contrast, a prone Maria contemplated the ceiling.



Throw disposable choreography doubled as a title and an indication of the kind of performance improvisation work Kristian Larsen is known for. Throughout this performance he cleverly switched the dynamics and movement range from the small menisci, to the large, more contemporary movement vocabulary. The use of stage space far, near and up close to stage light, coupled with his positioning as he performed, gave a comedic impression. At one time he came very close, and used gestural movement, as if communicating a greeting.

The *Golden Rulz* packed many a punch as six dancers in striking gold costumes, including choreographer Alexa Wilson, individually and collectively shattered boundaries. Although having all of Alexa's hallmarks

of confrontation, this piece seemed more sophisticated with the choreography revealing subtleties of social commentary. At one point the piece built in momentum as Alexa's hair flew around the space; others joined her and a dance party was in full swing; only to disintegrate into off-balance lurches through the space. A number of different sound tracks and poetry provided an evocative additional layer to this world of tricks and illusions, where alchemy was challenged.

Sue Cheesman

Black Milk

Douglas Wright Dance Company
The Drama Theatre
Sydney Opera House
July 26

Douglas Wright's dark odyssey takes us on a journey to the interior of ourselves, for you cannot see this work and remain impartial. It is passionate, searing and uplifting dance-theatre and is undoubtedly his most powerful work.

The impact of this work grows with repeated viewing. After seeing *Black Milk* for the third time recently in Sydney, the impact it made was even more intense, and, sadly, more relevant than when it was first shown in April in New Zealand.

The lasting impression is of horror at people's cruelty to one another, whether on a personal basis or the wider canvas of nations at war and the people who are consumed by it. Wright's rage and despair are palpable. Yet fortunately, this darkness is not unalleviated by humour, nor is it without hope.

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