

Don't Look Back



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Friday September 19, 2003

[The Guardian](#)

"There are many sleepers in this house, much to see and much to be wary of," warns the first person you meet on your journey into this strange theatrical underworld, which was created by Dreamthinkspeak for this site-specific promenade performance that takes its inspiration from the myth of Orpheus and Eurydice. It's good advice, for this is an event - part installation, part performance - that ensnares you as it casts you as a forsaken Orpheus looking for his lost love in the empty, echoing rooms of the imagination and memory.

This is a fantastic piece of work, up there with Deborah Warner's Angel Project in its ability to create atmosphere, inspire and feed off each audience member's imagination and constantly surprise. It feels as though you are being haunted, perhaps even being enticed towards your own death in the labyrinth of rooms, corridors and tunnels.

In one, a wedding party is taking place but the bride lies dead, or maybe only sleeping, upon the table; in another, there is a disturbing Alice in Wonderland experience with a doll's house. Violins play in empty rooms, candles flicker and you keep catching glimpses of a woman in white who at times seems to meld with your own reflection. I fear she could be the death of me.

The piece is suggestive rather than explicit, and passive in the way it interacts with or on the audience. But it is a technical triumph. Out in the garden, you wander among the box hedges. You look back and there she stands, high on the building, white as a ghost. You blink, and she is lost. The light fades and with it all hope.

<http://arts.guardian.co.uk/critic/review/0,,1045187,00.html>