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Dispatches from the Fringe: strength and vulnerability 'Embody the Void'

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Embody the Void by Alba Lorca

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Embody the Void by Alba Lorca

Rating: ★★★★★

Entering the [Samuel Beckett Theatre](#) you encounter a young woman standing motionless in a shaft of light. Barefoot, she wears black leggings and a grey jumper, holding two orange wigs like a cheerleader's pom poms. After the safety announcement breaks the spell she tosses the wigs to the floor and walks off. Presently she returns with a microphone attached to a seemingly endless cable which she unravels, spinning the microphone above her head before unwinding the cable around the perimeter of the stage space. It all seems ponderously slow, but things are just getting started. Nestled somewhere between performance art and dance, Alba Lorca's provocative "Embody the Void" creates a world where vulnerability is the greatest asset. And nothing is more vulnerable than the naked, human body.

After its slow start “Embody the Void” begins to journey to fascinating places with the arrival of the naked, human form onstage as a limp, female body is dragged, twisted, folded and carried without resistance. Presently the focus shifts as the naked body awakens and begins to experiment with making sounds by rolling the microphone across the floor or tapping it against various parts of her body. A second naked, female body joins her and both don an orange wig effecting a subtle yet powerful transformation. A series of articulate mirrored movements follow to music in perhaps the most visually striking section of the work. Here vulnerability is informed by the body’s dexterity, power and strength, as both bodies manipulate images of intense beauty that arise and disappear. At times fragile and fleeting, at others physically powerful, the whole achieves moments of remarkable potency. But fluidity is undermined on occasion by a lack of synchronicity. Finally the performers separate, one still dancing naked while the other removes her wig, partially dresses herself and resumes her experimentation with the microphone until the lights fade.

Conducted in silence for the most part, the brief use of music was incredibly effective as a result. But it was the clever use of microphone and cable which often informed the silence whilst deepening the spell. Throughout, performers Alba Lorca and Cristina Nuñez crafted some visually stunning moments full of power and grace, reminding us that anyone can take their clothes off, few are capable of being truly naked. Nudity is integral to this performance, heightening the body’s immense vulnerability and beauty. For “Embody the Void” is a timely reminder that the body is where we truly reside. And it is rarely more exquisitely expressive than when at its most vulnerable.

“Embody The Void” by Alba Lorca runs at The Samuel Beckett Theatre as part of the Tiger Dublin Fringe till September 10th. Show begins at 6.30 pm.

Tickets: €14/€12.

This show contains nudity.

For further information go to the [Tiger Dublin Fringe](#)



Chris O'Rourke

Theatre Examiner

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