

This performance piece offers its audience a version of the space of death, which Sze imagines as filled with ambivalent movement rather than utterly still. This investment in death, visibilized through the potentially exploitative use of graphic projected images of death, is also an investment in liminality, in calling attention to the perhaps arbitrary dividing line, threshold or limen between life and death. Sze's choreography of dancer Ximena Garnica, which the audiences watches through a transparent curtain, raises the question: who is in the space of death, the audience or Garnica? It is she who moves, and they who are (deathly) still. The dis-ease of that many burning candles near apparently flammable material underscores the literal presence of death.

Impressed by the performance overall, I also question the choice of the images and text projected onto the screen. Every day the urge grows stronger in Performance Studies to grab hold of theory in the form of a computer projection onto a wall or screen. Across more than one project this semester we saw the urge to 'project' theory, to splice it into 'quotations' and broadcast it to an audience, incorporate the words of theory as words within the performance piece. The spatial arrangement and dance convey much of the theoretical ideas animating the piece, I think, and might benefit from being brought into further relief.

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