

THE SOUL'S TWILIGHT ZONE

SHARON EYAL'S *BILL* IS NOT JUST ANOTHER WELL CHOREOGRAPHED PIECE, BUT RATHER A MILESTONE, A SIGNIFICANT AND WONDROUS CREATION BY A SKILLED AND MATURE ARTIST WHO IS NOT AFRAID OF COMPLEXITY

Merav Yodilovich, May 13, 2010

Even before the eye meets the blue-washed stage on which Sharon Eyal positions the soldiers of her new creation, *BILL*, the music echoes an entrance ticket, allowing you to move from the mundane to a new and mysterious world.

The stage is black. A single dancer stands under a shower of cold-blue light, embalmed in a leotard simulating nudity, highlighting every muscle. He moves slowly, limbs swaying in an unknown ritual. He's replaced by another dancer, the body is different, the moves faster, both costume and white-colored hair pulled back make it clear they belong to the same tribe.

The costume again emphasizes the limbs and heavy breathing, accentuating the effort as well as the limpness. A dancer, another dancer and another – a noble long-limbed nymph, present a seemingly cloned group of mythical creatures void of any gender or uniqueness, but just seemingly. The human statues that Eyal positions on stage and the transparent white eyes gazing into a blind and hollow space produce a sort of uneasiness, but arouse - in the most primate meaning of the word.

Sensuousness has always been a trademark of Eyal's creations. This time her control, her choice to move on the verge of stimulus but steer away from the boiling point, reverberate the eruption and catches the spectator by the throat.

The lighting, designed and engineered as perfect architecture, dresses the stage with designs and colors, traces passages, creates borders or perhaps mixes up time and space. The changing light merges with the human machine that never ceases, just like the soundtrack that both allures and intimidates. What you witness is the whole: a mythical parallel world, decadent, unified, pulsating. The cold blue melts to a fiery pink-orange. The human jungle, beating on stage with bear feet tries to catch up, follow suit, not just deviate.

Something horrible can happen - at any given moment

The genetic cloned group runs around in well-organized chaos. A bustling lump of supreme beings on an impossible track of survival, where the group is power, assimilation a must and individuality turns the detail to an excess piece of baggage. The unconscious sends out a clear message: something horrible can happen – at any given moment.

Wild potential waiting for the chance to take control

BILL takes place in the soul's twilight zone – a place where intellect and thought make room for primate feelings. Everything here is in control, perfectly organized. But this is only seemingly, because then hips stand out in protest, buttocks cheekily served, bodies unload and dismember and screams thrown to the air as war-cries or a memory of the wild potential waiting for the chance to take control.

BILL is a challenging creation that positions Sharon Eyal, her co-creators headed by Guy Bachar, Ori Lichtik, Avi Yona Bueno and of course the Batsheva Dance Company dancers at the peak of a new summit. This is not just another well choreographed piece, but rather a milestone, a significant and wondrous creation by a skilled and mature artist who is not afraid of complexity.