

Review by Julie Fotheringham

*OFFOFFOFF* (May 2010)

“As I enter the Duo Theater for Sidra Bell's *Beautiful Beast, The Other Face*, a single dancer, a nymph-like character, sits at the front of the stage. Her eyes are obscured by absurdly long, droopy eyelashes, that extend all the way to her chin. I feel sympathy for this character: beautiful, young, vulnerable and blind. Once the "blindfold" is removed and the show begins, we enter a self-conscious world where vulnerability is left behind.



The fashion is a fabulous concoction of faux-hawks, sculpted tubing, corsets, wigs, false eyelashes, and high collars (all co-styled by Bradley Scott of AVANT Magazine). Futuristic and sexy, the costumes correspond perfectly to the piece's recurring themes of narcissism, desire for approval, and preoccupation with beauty and image — themes universally accessible to a contemporary, theater-going audience.

The piece's strength lies in the powerful, charismatic performance of the dancers, in their Ailey-esque physicality and precision.

The most interesting movement involves contorted articulations of the body reminiscent of Naharin or Forsythe. This movement is best embodied by dancer Troy Ogilvie, who plays a sort of sinister ringleader. She shifts brilliantly between subtleties and exaggerations in her impeccable and generous performance.

Choreography by: **Sidra Bell**.  
Dancers: **Jenelle Figgins, Samantha Figgins, Leslie Hubilla, Alexandra Johnson, Moo Kim, Caroline Kirkpatrick, Rebecca Margolick, Anila Mazhari, Amber Morgan, Troy Ogilvie, Amber Lee Parker, Maud de la Purification, Gilbert Small**.  
Music by: **AIR, Alva Noto, Belong, Eluvium, Fennesz, Fever Ray, Shi-Tennoji Chanting Group, Funkstorung, Kraftwerk, The Knife, Lustmord, Marsen Jules, Signal**.  
Set design by: **Michelangelo Alasa' and Luke Valerio**.  
Costumes by: **Sidra Bell and Bradley Scott**.  
Lighting design by: **Burke Wilmore**.

#### SCHEDULE

Duo Multicultural Arts Center  
Duo Multicultural Arts Center (May 12-15, 2010)

When she struggles against her demise and collapses to the floor in the final scene, I feel something for her because of the relationship she has allowed me to develop with her character.

Sidra Bell is good at making dances that dance. I feel the kinetically powerful movement in my body even as I sit still . . .”