

Hourglass was a triumph and a sensuous affair to experience.

The artists spent much time rigorously contemplating and designing the show, to achieve the maximal effect possible on the audience, while building in an essential element of improv, specifically within the sound/light mixing, to keep the piece engaged with the audience.

Responding to the unique energy of each show was not only permissible but essential.

It was also aesthetically beautiful; immersive; meditative; intuitive and an intense live event to be a part of.

The 'passing of time' was the subject of this artistic exploration; immersed in the dark we were seamlessly transported to an 'otherworldly' cavern, where time was honoured, lamented, transformed and revered.

The images were suitably ethereal, floating on veiled curtains onto which they were projected, front and back.

Sounds slithered overhead, behind and around us in 10-point surround while the clarinet buffeted our ears with a sonic storyline aiming straight for our emotions. The player took aim from the stage at ground level, squarely finding our ears then hearts each time.

Nothing could be rushed in that space; stillness was foregrounded.

The arcane photographs juxtaposed with the echoing lament of a live, processed clarinet sent me into a sad, beautiful space.

The finale – a dazzling video projection of animated fireflies dancing on the curtains with a stream of sand gracefully cascading to the floor, was fitting, perfectly-realised, and transcendent.

The conclusion is that this piece is more than ready to be expanded into an hour-long performance and is worthy of an international arts festival. (You had the start and end; just go for it in between and you'll have yourself a hit!)

