

“60 minutes of chaos and 10 of intense emotion”

The world premieres of the companies: O'Vertigo and Inverso closed Madrid in Danza Eva Catalan, Guia Cultural, November 26, 2012

Nine dancers move across a stage bristling like a porcupine. Sometimes they are among the forest of human-sized vertical rods, devised by Marilene Bastien, and sometimes outside, without being very clear about the difference between one thing and another. Dresses like something out of a catalog of some multinational that urban fashion, elegant, but uniformity, which proliferates, four women and five men explore, shout themselves hoarse, calling for close movements sometimes sign language, as a gang of youths computerized postmodern and accelerated seeking without finding, together and apart without understanding. At times they are almost animals, at times, parts of a mail in which there is no border between the biological and the artificial, like human-sized chips.

"Khaos" is chaos. The Canadian company O'Vertigo, a veteran of dozens of international festivals, defends this show that "considering the chaos, play and enjoy it makes the most sense." But there is little enjoyment in his dancers, technically perfect, intentionally robotic and distant. Everything in them and among them is an anguished frenzy, impeccable, dehumanized, with a hint of humor that is not pure cold or wink.

The hypnotic and mesmerizing presence of Wen-Shuan Yang, a doll like a dancer, perfect and expressionless, elastic and strong at the same time, and his eight companions are not enough to transcend the chaos, come to some port, which is desolate; leave desazonado viewers, and tired, because sustaining attention in a series of vignettes, all of them interesting, but unrelated, and do not seem to move towards any outcome, is an effort of concentration which does not seem to get rewards.

Contemporary dance at its most avant-garde as it is offered in the selection made by Madrid en Danza, is one of the most abstract and difficult art forms for a non-specialised audience. No narration, no intellectual articulation. All is movement, pure expression, space and proportion. And in cases like Khaos, in which the music is not chosen to transmit either unity or direction, composed mainly of scratches and other seemingly arbitrary sounds captured on stage by the sensors in the rods and digitized, it is even more puzzling. A pioneering work at the time, and now classic, like "Cafe Muller" Pina Bausch lasted 35 minutes. Already in '98, Duato defended himself in the newspaper El País (http://elpais.com/diario/1998/12/10/paisvasco/913322421_850215.html) an almost ridiculously obvious truth: that longer work was not necessarily better work. In the case of "Khaos" one is left with the inescapable feeling that there are many repetitions around on the same chaos. Chaos is too long to be only chaos.

The performance of the Canadian Lesley Telford, which premiered at the Corral de las Comedias in Alcalá de Henares on Saturday as the first creation of this newly-founded company (she prefers to call "interdisciplinary platform") Inverso: "Paredes de Papel ", co-produced with the Dutch Korzo theater, also lasts one hour. But that is the extent of what this show has in common with that of O'Vertigo.

Telford left the CND in 2001 after six years, and after ten years in the Nederlands Dans Theater with choreographers such as Jiri Kylian, began life as an independent creator. "Paredes de Papel" is a modest performance, but by no means lacks ambition and its humility seemed accentuated by the familiar scene of the Corral of Alcalá, a rustic, intimate theatre, almost designed for family and friends, absolutely opposed to the cold vastness of the Sala Roja in Canal. There, Iratxe Ansa, Clyde Archer and Fernando Carrión turn and

observe the paper houses designed by Yoko Seyama. The proximity and concentration of the three dancers, spoken interventions, and set design, collaborate and complement each other to move the abstraction to something more tangible. Here there is communication between the characters, yes there is serenity, introspection, moments of calm and even enjoyment. "Paredes de Papel" comes to a conclusion and the final act is a visual and emotional discovery that manages to connect with the audience and move them. Something that, presumably, any performance is searching for, as avant-garde as it may be.

Khaos

Approach to the show (assessment 1 to 10)

Interest: 6

Concept: 5

Choreography: 6

Music: 4

Dancers: 7

Set Design: 4

Lighting: 4

Costume: 5

MADRID IN DANCE FESTIVAL

Canal Theaters

'Khaos' by O'Vertigo, Canada

www.overtigo.com

Premiere

22 and 23 November

Duration: 1 hour with no intermission.

Artistic direction and choreography: Ginette Laurin

Lighting Design: Martin Labrecque

Costume Design: Marilene Bastien

Scenic design: Marilene Bastien

Compilation musical: Martin Messier

Dancers: David Campbell, Marianne Gignac-Girard, Caroline Laurin-Beaucage, Louis-Elyan Martin, Robert Meilleur, James Phillips, Gillian Seaward-Boone, Adrew Turner, Wen-Shuan Yang

Paredes de Papel

Approach to the show (assessment 1 to 10)

Interest: 8

Concept: 8

Choreography: 8

Music: 9

Dancers: 9

Sets: 8

Illumination: 8

Costume: 7

MADRID IN DANCE FESTIVAL

Comedy Corral de Alcalá de Henares
'Paredes de Papel', Inverso and Korzo productions, Netherlands
www.lesleytelford.com

Premiere

24 and 25 November

Duration: 1 hour with no intermission.

Artistic direction and choreography: Lesley Telford

Costume Designer: Lesley Telford

Scenic design: Yoko Seyama

Musical Compilation: Lesley Telford

Music: collage

Dancers: Iratxe Ansa, Clyde Archer, Fernando Carrión