

KEITH GAREBIAN – STAGE AND PAGE WEBSITE
**PRO ARTE DANZA:
SEASON 2014**

At the Fleck Dance Theatre, October 1-4, 2014



Fans and aficionados of modern dance can have a rich sampling of Pro Arte Danza's passion in performance in the company's tenth-anniversary celebration. Featuring the Dora Award-winning full length piece, *...in between...*, and retrospective excerpts from the company's distinguished repertoire, the program fuses ballet and modern dance, sex and shifts of feeling in segments that burn up the floor. The company created by Robert Campanella and his wife Joanna Ivey, with the immeasurable

creative collaboration of Robert Glumbek, has produced a full share of impressive dances, but perhaps none as densely affecting as *...in between...*, an incarnation of various moments of decision involving male and female bodies in zones of stasis, destabilization, release, resilience, and reinvention. An ensemble piece, it displays figures in transition, somewhat hesitant at first, then boldly entangled in large leaps (many lateral) with soft landings, scissor movements, and swift sequences with whipping alacrity or staccato spasms leading to moments of relaxed (though trite) comedy. Though individual dancers enter into physical competition, each describes his or her own physical space, and so there are sequences of stunning virtuosity. Solos becomes duets, duets grow into larger units, and the patterns mutate and metastasize, as the choreography works through themes of struggle, submission, and renewal. Arun Srinivasan's lighting conspires with Melanie McNeill's set and costume design, and the eclectic musical score to fortify the sense of transitions.



Fusion and variety of styles are large signatures in the retrospective snippets, choreographed mainly by Campanella and Glumbek, with others choreographed by or in partnership with the likes of

Guillaume Cote, Kevin O'Day, and Luches Huddleston Jr. Easy to respond to the blues quality in *Fractals*, a superb match of music and choreography with fluttery fingers, bold bent knees, and hard-edged movement. Video of rehearsals meld into real-time dancing, and it is thrilling to have Glumbek and Anisa Tejpar perform a sequence from *Still*, or to witness the quartet of Marc Cardarelli, Benjamin Landsberg, Erin Poole, and Mami Hata going through their paces in an excerpt from *Nothing Twice*. Tyler Gledhill, Ryan Lee, and Jessica Eames are not chopped liver, but could anything be more affectingly nostalgic or thrilling than the appearance of Campanella, Glumbek, and John Ottman in a slice from *Full Bloom*, unless it is the ensemble work in the selection from *Beethoven's 9th —1st Movement*. The entire retrospective section passes in a virtual blur of versatility, but this is only because the snippets leave an audience wishing for more, if only to dwell longer on sections where the passion and the movement fuse perfectly.



All photos are from *...in between...* (photographer: Dean Buscher)

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