



ST PHOTO: CAROLINE CHIA

SWIMMINGLY LOVELY: Dressed in blue leotards, the spirited dancers in David Dawson's *A Million Kisses To My Skin* evoked the image of dolphins frolicking in water.

# Dancing like dolphins

**Finnish choreographer Jorma Elo's *Glow-stop* was the gem of an evening featuring three contemporary dance works**

## > dance

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Singapore Dance Theatre  
Esplanade Theatre/Last Saturday

Tara Tan

**T**HE Singapore Dance Theatre demonstrated the versatility of its dancers with the presentation of three contemporary works by different choreographers in a breathtaking showcase.

The gem of the evening was *Glow-stop* by Finnish choreographer Jorma Elo, the final piece of the night. The dancers, in deep-red dresses and jumpsuits, evoked poetic imagery of broken dolls and at times, moved across the stage like red rose petals discarded

in the wind.

It was a deeply moving piece to the stirring composition by Philip Glass. Elo's choreography demanded agile precision, which the dancers delivered competently. Often, after a series of quick turns, they unfurled slowly into an arabesque.

However, the choreography allowed some room for individual flair, which I felt the dancers could have projected more emotional notes into.

Their technical virosity shone brightly as well in the other neo-classical piece, David Dawson's refreshing *A Million Kisses To My Skin*. Displaying athletic exuberance, the dancers in pale blue leotards, with arched backs and clean, fluid lines, were spirited and playful, like dolphins frolicking in water or impish cherubs flitting on clouds.

With its crisp, minimalist aesthetic, the piece paid tribute to the dancer and his or her dance. The duets between Jeffery Tan and Chihiro Uchida were a partic-

ular delight.

The evening soared with Elo and Dawson's pieces, but started rather rockily with Graham Lustig's *Evening*. A dark and sombre piece about the onset of night, it mused on partings and solitude.

Created in 1989, it was an early piece in his choreographic career, and I wished a more recent work had been presented as it came off looking dated compared to the other two pieces.

His choreography demanded complex partnering work. For instance, dancers were manoeuvred into different positions while hoisted in mid-air. Unfortunately, they did not seem confident or fluid and fumbled awkwardly.

The power in the piece lay in its emotions, which the dancers did not fully deliver, leaving me feeling detached from the work.



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