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Dance Performance – 'I will wait for you'

REVIEW I will wait for you by choreographer Arno Schuitemaker shines in seamless composition. The clever thing is that the conceptual also carries an emotional charge.

By: Mirjam van der Linden 23 September 2016, 02:00

I will wait for you

Dance

Concept and choreography: Arno Schuitemaker

Music: Wim Selles, Lighting: Ellen Knops

21/9, Frascati, Amsterdam

tour until 23/2

Gradually, the three dancers come to the virtual standstill of the beginning, the penetrating but soft sound returns and then in the end there's that pitch-darkness again. I will wait for you begins with dance that isn't visible, but is there, perhaps, somewhere remote where that suggestive rumble comes from, and ends with it, too. In the intermediate hour, from slumber to slumber, you as a spectator were able to hitch a ride on an escalating trip of the body.

There's actually only a single movement, in the upper part of the body. It undulates the symbol of infinity, a kind of figure eight on its side. Utterly minimal and slow at first, involving just the shoulders. Then ever more pronounced and faster, as the head, the whole torso and later the arms join in. The legs have a supporting role, a bit as in disco dancing in your own comfort zone.

“Mesmerizing.”

The expansion of the movement carries on into the use of space, the lighting and the music. The dancers begin bunched together; at first it isn't even clear if they're men or women. By and by the poor patch of light expands, more rhythmic layers pile up in the music and the trio move across the stage, all the time breaking away from each other. The undulation fascinates: Not only are there subtle shifts and differences in execution by Stein Fluijt, Jenia Kasatkina and Revé Terborg, but if you watch and concentrate, you begin to feel the movement. Mesmerizing.

What this production excels in, is the build-up. The smoothness with which that single movement transforms and comes to fruition, is fantastic. Seamless. Clever work by the dancers, too. What's more, the conceptual carries an emotional charge. The movement is incessant, though it does swing between distance and proximity. It's subdued and exuberant, soft and strong.