

Review Theaterkrant

Associative scenes and intriguing images_by Karin van de Wiel seen October 10, 2012__

Sharing emotions, feelings and associations are central, not telling a story. Suzy Blok, artistic director of the Punch! festival, announced during her opening speech the motives of a new generation of dance makers. No representations in order to sit back, but the public is directly involved in what it perceives. With this message, the festival begins with the opening performance *.whatdowefinallyshare.* of choreographer and dancer Fernando Belfiore.__The promise that the feelings are addressed and you can not sit back comfortably, is true. The minutes slowly tick away while the three dancers - two boys and a girl – gaze at the audience. Their gaze is insinuatingly. In their mouth, an attribute that seems to come from a dental practice so the lips are kept apart and gums and teeth are bared. The light above the tribune is still on. Without even moving a muscle, their eyes slide along the audience. What are we waiting for? Uncomfortable and restless people move on their chairs and look at each other. The audience eventually moves more than the dancers. Then, as if a command is given, the dancers begin to jump up and down. It reminds me of a famous car commercial from the 90s, where some dwarfs move up and down as if they are part of an engine.__A big part of the individual scenes evokes strong cinematic associations. Hard dance music rumbles into the theatre. With powerful, short and obsessive movements the dancers move through the space. They are fully merged into the music and their own movements. The audience looks from a distance to a hedonistic world. It looks like a scene from the film *Trainspotting*. A moment later we are in scene of Stanley Kubrick's *Space Odyssey 2001*. The light is off and classical music echoes from the speakers. Our earth is no more. The white dance floor has become a black starry heaven and on the sounds of the music we float through space.__In black light the dancers undress and they cover themselves, concentrated, in pink luminous paint. With bated breath we follow what happens. In the background we hear subtle animal sounds. Belfiore creates an exciting jungle environment. We seem to look at a prehistoric ape tribe, who first becomes aware of their own existence and their own bodies. It is an intimate scene, in which we have become voyeurs. It has something of *Planet of the Apes* meets *Blue lagoon*. The theme that comes to mind is the destruction and resurrection of humanity.__It is strong how Belfiore in a bare room with minimal props, manages to create imaginative and intriguing scenes. The energy which the dancers diligently dive into the movements, is admirable. Wherever the performers Andrius Mulokas, Valentina Parlato and choreographer/performer Belfiore go sprinting, standing or sitting - you will look at them.__*.whatdowefinallyshare.* is a fascinating performance, that just needs some time to get going, but it is convincing. The young choreographer creates strong images that stick to your mind. With his distinct musical selections and movements he knows how to control and steer the atmosphere. He seeks the extremes of the spectrum, from discomfort to boredom, irritation, intimacy and tranquility. Until the light turns on, then the associative scenes and intriguing images disappeared at once. Belfiore leaves us in a bare cold room, containing nothing more than a grubby robe, some clothes and a white porcelain elephant with a broken leg.