



„F“ & „G“, Jeremy Nelson & Luis Lara Malvacías © Theo Cotes

Mit der Zeit tanzen

von Christine Matschke, 11. Juli 2018

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Dancing with time

by Christine Matschke , 11th July 2018

Stage dancers over forty in general, pardon, belong to the old iron. Jeremy Nelson and Luis Lara Malvacías showed that "showing" "F" & "G" in the Radial System last weekend showed that dancing beyond the magical age limit can be an anti-aging strategy

It is already the third summer that Jeremy Nelson and Luis Lara Malvacías / 3RD CLASS CITIZEN are coming to the Radial System to present their work as guests of Sasha Waltz in a studio showing. Both choreographers have already passed the magical age limit of their profession - Nelson's career began in 1984 in New York. Malvacías has been working there since 1994, including ten years for Nelson. With their 2OLDMENPROJECT, the two choreographers and dancers have since 2016 found a way to withdraw creative body processes from their supposed expiration dates. As part of their series *From A to Z* they develop structured improvisation duets with which they refer to letters of the alphabet. A method that works flawlessly despite or because of its "wheelchair age" (Jeremy Nelson).

Luis Lara Malvacías and Jeremy Nelson sit cross-legged on the floor of Studio 5 and let their elbows circle. After a while, you hear that your exercises are following a voice prompt from your smartphone. The digital all-rounder will later serve the two dancers as

a stopwatch and will determine the timing of the evening very significantly. In short and clearly structured sequences, Malvacías and Nelson present their working style in the front of the studio under the motto "F", like "Field". The red thread for their improvisation and exchange format is a side table and two stools. Alternately and with great attention, they place three cards each on the table for several rounds, thus initiating the process they will soon follow. First, Nelson improvises within a set timeframe and Malvacías watches him doing so. Each movement, every transition into the next phrase results from an in-house scanning of the physical actual state. Nelson's permeability in hands and arms is remarkable. After a brief feedback at the table, an improvisational solo by Malvacías follows. Before each new sequence, which he provides with a clear beginning and end, he takes a longer break. So he gradually feels his way to a dance that he himself does not know yet. The latter gains momentum and persuasiveness, especially at the end of this small live performance. Malvacías opens his hands to the absence of the gaze and the torso's twisted torso. The man with the tiered black hair is reminiscent of a flamenco dancer; in his androgyny and fragility, but also to the transformative underlying art figure as Kazu Ohno once created. After another feedback discussion at the table, whose language flow abruptly ends after an expired inner or outer time (?), Follows an improvisation for two and a brief explanation of the project to the audience.

The second part of the improvisation evening, which is part of the concept of the series From A to Z, takes place as a performance of a live duet in the back of the studio. The title is here the letter "G" as "Ground". A white paper square on the floor and white ropes hanging from the ceiling mark the dance floor for Nelson and Malvacía's performance. House plants and different lamps line their edges. The whole setting is subject to a clean aesthetic order, just like the structure of the improvisation and feedback format. According to Malvacías, the objects that are added in the second part should interrupt the course of time and create new challenges for the dancers. So also the sound of Ivo Bol. While Nelson and Malvacías scan the audience for information or impulses with cyber-fronted tires in the light of two cold-light lamps, a digital search frequency is acoustically established. A kind of Internet dial-up noise from modem times is broken by corresponding Web tones, short voice and sound sequences. What the smartphone already introduced in the first part of the evening becomes clear here as a reference to both a linear and a parallel temporality and thus reflects a piece of the zeitgeist. A few warm-light lamps in spherical form as well as record player-cracking piano music open time frames into the past and frame the movements of the two dancers with different meanings. The constant change, with each new sound creates a new sequence of movements, Nelson and Malvacías does not seem to bother. They improvise through the times as if they had been at home in each one of them. But that may just be an illusion and at the same time the secret of her dance-based anti-aging strategy: time is changing and she's dancing with her. Their flexibility and adaptability, however, is that they stay completely at each moment.

Nelson and Malvacías, they tell the audience, have made it their mission to understand new things and to recognize the known and let go. When Malvacías jumps at the end of the performance in bright pink hotpants with a neon-colored plastic flower across the

stage, there is even more reason to think about Kazuo Ohno - with a big wink on life with all its transience ... and transformative power.