
DANCE PREMIERES: Equilux, by Danza Contemporánea de Cuba

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British choreographer Fleur Darkin premieres a piece that seems to “narrate” an evolutive process.

It seems that Scottish choreographer Fleur Darkin has suggested Danza Contemporánea de Cuba to start from the cell, the living and amorphous mass to rite.

In its latest season at Havana’s Mella Theater, the company directed by Miguel Iglesias has premiered “Equilux, the play Darkin has staged in recent months.

It is about the narration of an evolutive process, which begins with the relatively uncoordinated movements of the dance troupe, until a dance line, which ends in group exorcism, shapes up gradually.

The metaphorical vocation is evident, but never obtuse: the spectator can follow the “plot” without problems. There’s a poetics in the dynamics assumed by the dancers, in the spatial design that shows the hand of a skillful choreographer, who knows what she wants.

Once again, the dancers of this Cuban company show their pretty vast spectrum,

unique capabilities and abilities to dance altogether. But nobody doubts that at this point and after they've danced pieces by very dissimilar choreographers.

Equilux moves toward its climax and abruptly ends. That's its Achilles' heel: it seems it fails to fulfill what it promises. Although likely, that has been intentional: it leaves us wishing to continue watching.

Translated by Jorge Mesa Benjamin / Cubasi Translation Staff
