



## Dark images: Kassel dancers show choreographic works

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Drastic and disturbing: Annamari Keskinen in her choreography "Pet". Photo: Klinger © Freelance

*Kassel. "If anything happens, you know that Dad and I will always help you." As loving as the mother's voice sounds on the answering machine, the dancers' subsequent actions are just as drastic.*

Annamari Keskinen, a veritable icon of existentially charged energy, twists blindfolded into a dog's leash. Ákos Dózsa eats raw minced meat. "Pet" - lap child, pet - was the name of this virtuosically danced, eerie piece set to hard beats and the alienated cuddly pop of Simon & Garfunkel.

From Friday to Sunday, members of the Kassel Dance Theater Ensemble presented their own works at the Choreographic Workshop at tif. A dark-toned aesthetic opened up a space for associations on themes such as identity formation, family, and memories.

"Pet," choreographed by Keskinen, marked the finale and climax of the six entries, all of which showcased exciting performances and highlighted the ensemble's diverse character. Breanna O'Mara delivered a majestic extravaganza in an experimental film by Shannon Gillen and her own choreography.

"A task in scaring myself" was her theme, and O'Mara accomplished the task of scaring herself with schizophrenic bravura, dancing, speaking, and singing. Advanced English skills were required, however—especially for Gillen's film.

Things were more poetic in Katerina Toumpa's "Personal Corners Dedicated to Someone Else" with René Alejandro Huari Mateus, who choreographed the rock-inspired piece by Laja Field and Martin Durov. A 130-minute evening, challenging yet youthfully urbane: The audience at the almost-capacity tif on Saturday was ecstatic with their applause.

*By Georg Pepl*