

TOWARDS THE INESCAPABLE FALL

REVIEW/DANCE. Building blocks the size of bricks, a number of tables, and some loudspeakers are three of the ingredients in *Meanwhile*, a vibrating piece about the drive to build up that which falls apart. Thomas Olsson from Nummer watches Gaëtan Rusquet fall and rise at MDT.

Calmly and with concentration, Gaëtan Rusquet and his co-performers Amélie Marneffe and Claire Malchrowicz, build up a city-like landscape made out of light green blocks. The three performers' methodical work remains undisrupted by the occasionally heavy soundscape that causes the blocks, placed quickly on tables, to vibrate. These are not powerful vibrations that tear down immediately what they have built up, but rather a significantly increased, low-intensive shaking that slowly changes the conditions.

It is in fact the small changes that drive *Meanwhile* forward, towards an approaching disaster, a disaster that doesn't constitute an end point, but a constantly present condition to relate to. This is also one of the biggest strengths of the piece. Gaëtan Rusquet's ability to slowly create, together with his co-performers, a situation that unavoidably leads to a fall - without becoming a failure - impresses visually as well as conceptually.

The majority of the audience is sitting in the regular auditorium, but many have taken a seat in the different window bays that surround the stage that has everything from tables, blocks and bodies to sound and light as part of the choreographed concept.

Already before the audience is let in, the construction with blocks on the tables has started. As *Meanwhile* progresses, tables are pushed towards each other, like islands or continents that slowly melt together or collide with one another. *Meanwhile* is a thoroughly worked and well crafted performance filled with metaphors of architectural visions and natural disasters as well as the human drive to always try to master the most impossible situations.

Not until *Meanwhile* goes on for awhile does it become clear how choreographed each movement really is. Later, when two towers are built (both placed on top of the loudspeakers that have been lowered into the tables), all that happens around the landscape of blocks is intensified. The towers become everything but compact foundations to stand on. They are built higher and higher, finally completely collapsing from the vibrations of the speakers.

One of many strong images that remains on the retina after *Meanwhile* is how the one standing on top uses her whole body to really concentrate on keeping the balance as long as possible. However, the piece doesn't end with that image, but continues with Gaëtan Rusquet, Amélie Marneffe and Claire Malchrowicz once again starting to build. We got, for a moment, a glimpse of their constantly ongoing labour.

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