

## Dance Review: Construct

Nov. 8, 2009

ORA BRAFMAN , THE JERUSALEM POST

### Construct

By Tanja Liedtke

Rapaport Hall, Haifa

November 2

The choreographic legacy left by Tanja Liedtke, who died at the tender age of 29 as the newly appointed artistic director of the Sydney Dance Company, was small in number - only two full works - but huge in its promise of an intriguing talent. Obviously, given sufficient time to ripen, her indigenously unique gifts would have taken her far.

In *Construct*, her endless curiosity is her forte but also her Achilles' heel.

*Construct* is fresh, at times even brilliant, like in the opening scene, which was danced by Kristina Chan, Paul White and Charmene Yap. The dancers performed a series of jaw-dropping moves that could have posed real danger if not for the hairsplitting timing of the three. It was scary and delightfully hilarious at the same time. For long moments White juggled the two daredevil girls, who fell back and forth, stiff as logs, and tried to catch them inches before their heads hit the floor. This was done with charm, ease, poise and a true spirit of camaraderie on his side, as well as an endless faith and audacity on theirs. The scene with a hand drill was also uniquely smart with grains of hutzpa.

For a while, the superb precision of execution, coupled with the dancers' acrobatic capabilities, was rather captivating. This was since it relied on the exceptional choreographic ingenuity, which produced a surprisingly rich, textured lexicon. There were ample opportunities to savor the way Liedtke dismantles moves and restructures the fragments, giving a poetic touch to *Construct's* games.

Unfortunately, the novelty eroded after several scenes that derived their raison d'etre from props. Because of the incessant search to reveal their potential usages, the props ended up using the dancers. At that point, more became less.

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