

**GELABERT-AZZOPARDI
COMPANYIA DE DANSA
EDINBURGH FESTIVAL THEATRE**

MARY BRENNAN

★★★★

THE shadows slowly take on form – and it's a dancing form, a lone figure with long pale hands that seem to caress and tease the air into releasing more wonderfully lithe and whirling bodies. The image is part of *Sense Fi* – one half of the invigoratingly spirited double bill from the Barcelona-based Gelabert-Azzopardi company – but it could serve for the whole act and art of choreography. The man filling the space with movement is choreographer/dancer Cesc Gelabert and if he is a catalyst for consequential action in *Sense Fi*, he is the Mas-

ter of Time and Space in *Conquassabit*, the potent whirlwind of dynamic energy that is harnessed to Handel's music after the interval.

Fragments of the composer's vocal and instrumental works meld into a collage of shifting tempi that simply possess the dancers – hurling them into frenzies of spinning and leaping, lulling them into a serenity of slow stretches and balances which then shivers asunder in waves of frenetic jitters ... The effect is heightened by the presence of a vast, billowing cloth of crinkled silver that intervenes from above to form, at various points, a sculpted column or a glistening oasis on the floor. *Sense Fi*, too, has its whimsical quirks of design – could that be the moon, floating like a child's giant balloon? – but like Gelabert's own wonderfully sinuous comings and goings, the design elements in these dance-works conjure up a kind of mystical poetry that feeds into the dance. That dance is superbly served by a company that is not only technically brilliant, but truly alive with musicality, a dash of mischief, an abundance of good grace.