



THE GLASGOW

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1990 THE ARTS plus Mayfest

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Third Eye, Glasgow
MARY BRENNAN

Sara Pearson and Patrik Widrig

SO he's sitting there, on this chair. Shaking his head and saying "No, sorry, I can't do this. I don't want to, etc." And she's yards away — miles away really — doing this marvellously bendy, looning kind of dance to a crooning spiritual. And then, next thing, he's with her. Trying to fit in along with her dipping and shimmying, she's resting against him, their bodies moulding in reassuring oneness so that when they do dance apart it's obvious they're still in touch.

This final sequence in *Partners Who Touch*. *Partners Who Don't Touch* — choreographed and performed by Sara Pearson and Patrik Widrig — sets a seal of apparent reconciliation on a work which shrewdly observes the pendulum tensions of male-female relationships.

Like the two other pieces in the programme the underlying theme here is that people (particularly those of the opposite sex) can prove impossible to understand/get on with, and yet, it's not really possible to do without them. In "*Partners . . .*" the mismatch in perceptions, the out-of-stepness, is represented not just through the dance but in language — he speaks German, she translates it into English.

It's a cleverly constructed piece, full of light and shade and sparked with jokey humour. The dance itself ranges across a rewarding spectrum of movement styles, sometimes fast and seething with quick, precise percussive gesture, and at other times so soft and curving, with doublework that melted into cradling, tender lifts.

Pearson's particular flair for explosive, taut and rapid action is voiced and displayed in *Three Scenes* from *Journal Entries 1987*, while *A Matter of Course* finds them bringing a bitter sweet melancholy to the process of parting and then — because it's even worse on your own — coming together again.

Repeated tonight, this is a programme of truly absorbing, beautifully performed dance that offers insights into the problems of humankind and its relationships.