

arts&entertainment

Running hot ... and cold

REVIEW

DANCE

Melt, Lucy Guerin Inc

Where and when: Chunky Move Studios, the new Malthouse complex, until Sunday

Reviewer: Stephanie Glickman

THE lofty walls of Chunky Move's new studios are sleek and cool while their saffron colouring is toasty, like a cavernous oven. It is fitting, then, that Lucy Guerin's *Melt*, with juxtapositions of hot and cold, is the first work presented in this space.

Guerin's temperature concept is excellently realised in *Melt's* first part, a rich duet between Ros Warby and Stephanie Lake. They ably enter into physically bizarre territory, embodying Guerin's highly technical style.

An awkward grace envelopes sprawling fingers and twisted mouths as they become a backdrop for Michaela French's graphic projections.

In turn, French's moving designs highlight gestural nuances through strategically placed images.

Often, too much projection spoils a good dance, but here the elements, including Franz Tetaz's sound score, exist in comfortable synergy.

It is a psychological and physical journey, with choreography reflecting French's colours, articulating a



Awkward grace: *Melt* dancers.

focused connection between seasons and movement.

The second part of *Melt* is not as clear in its intention to explore temperatures in human relationships. Group dynamics are sometimes vague among a quintet of brightly attired dancers.

There are inspired moments and the dancers, including Kyle Kremerskothen, Phoebe Robinson and Toby Mills, are confident and competent in Guerin's movement.

But the links between sections and the often dispassionate physical interactions miss the power and strong overall environment created in the duet.

Design elements alongside choreography are crucial to *Melt's* shifting temperatures, literally and metaphorically.

French's contribution moves Guerin's choreography through different states, as does John Dutton's lighting, with suggestions of hot and icy in the very orange venue.