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Warm flow from Brazil*Dancers' limbs pump like pistons**House style fuses elements of ballet*

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In city locked in the frozen grip of winter, where hips won't sway before Caribana, watching Grupo Corpo — from the land where people are just going home after four days of revelling in the streets — is like waking up on a roller coaster ride.

The Brazilian company, making its fourth appearance in Harbourfront's dance season since its Canadian debut in 1994, performs through Saturday at the Premiere Dance Theatre. The 20 members of the company from Belo Horizonte perform two works choreographed by Rodrigo Pederneiras, one of four siblings who founded the company.

Evolving through a repertoire of 29 works, Grupo Corpo has established a house style that is a seamless fusion of Afro-Brazilian, ballet and modern dance. Their dancing doesn't look like anything you'd see in conventional ballet, but only dancers with ballet training could do the things they do.

O Corpo, which premiered three years ago during the company's 25th anniversary season, is set to a soundtrack of electronic music, spoken text and sung lyrics composed by Amaldo Antunes. Roughly illustrating the theme of "What a piece of work is man!" ("in form and moving, how express and admirable"), the piece sends these infinitely pliable dancers into action as if they were wired up to a perpetual motion machine.

The one-two, on-off binary rhythm of the choreography suggests a computer age. Much of the movement mimics the smooth working of an internal combustion engine, limbs pumping in unison like pistons. Yet the all-enveloping red glow of the lighting evokes flesh and blood and the dancers' medieval-looking black costumes accent their human qualities.

There's not a trace of anything related to the 4th-century theologian in *Santagustin*, first performed last year, but maybe that's not what Pedemeiras had in mind. This hymn to mating in all its myriad forms is danced in front of a huge fuzzy, pink heart to the music of popular Brazilian singers Tom Zé and Gilberto Assis. The costumes are goofy: lime-green with fuchsia inserts over the naughty bits and appliqués in the shape of underpants or garterbelts.

The couples — in all gender combinations — grapple gymnastically, sometimes appearing bound to each other by an unbreakable force. The choreography begins to resemble much that we've seen before from Grupo Corpo, but who's counting?