

Focus on dance

Christina Brøndsholm Andersen, **Teater1**

Fanclub: Gone Home

Fanclub dance collective have taken matters into their own hands. Instead of waiting to be hired by a choreographer, they go out and hire the choreographers they want to work with. Choreographers that they admire and are fans of. Pure girl power! In Gone Home they have invited two choreographers home from abroad, to create choreographies revolving around the concept of home as their theme.

Dorte Olesen uses the tale of Little Red Riding Hood as the starting point for her choreography. In Olesen's interpretation girl and wolf merge into one, telling a tale of female sexual awakening, through an exploration of the animalistic and the instinctive. Five seductive and sexy Little Red Riding Hoods march into the world to a soundtrack of heavy metal. They are modern, confident, no-nonsense women who know what they want. During the course of their journey layer after layer is peeled off, setting free the beast, or desire, within. Hissing and growling, they throw themselves across the floor and against the walls, baring their teeth. Dangerous ladies to meet on a dark night.

The evening's second performance was a wonderful meeting with the whimsical world of Ari Rosenzweig, who has made a brief return to dance with this performance. He currently lives in Israel designing bikes for a living. Rosenzweig's work is very sculptural. Both costumes and movement language reach back to the cubist ballets of Ballet Russes in the 1920'ies, with a hint of folk dance. The world that we enter has an atmosphere of lightness, with a mantra that says: "don't worry about things at all" and "what is now, was not here before". Man is portrayed as a mere toddler in the infinite universe, a small rising star in the vastness of the galaxy. Human life seen as a gentle gust of wind, as part of the formation and dissolution of constellations. The threat against mankind and our journey home is to be found within ourselves: our sense of self-importance, our individualism and the overflowing of egos are a violation of our nature. In reality, we are just silly little pawns in a vast and beautiful, cosmic game. So enjoy it while it lasts. "We're all gonna die, we don't know how and when", Rosenzweig reminds us as the dancers float off stage.

Provocative and daring performance by Fanclub

Malena Forsare, **Sydsvenskan**

Stage review. Gone Home.

Fanclub presents: Dorte Olesen and Ari Rosenzweig, Dansstationen, April 27th.

Fanclub is something as unusual as a dancers' collective who invite their idols. Normally the working process is the other way around; the choreographers choose their dancers. Thus, the prelude to "Gone Home" becomes even more interesting and constitutes a strong starting point for a smoldering, full-evening show, in which five female dancers in unison broaden their mandate and artistic playground.

Two Danish choreographers in exile have been invited to create a work based on the concept "home". First up is the headstrong Dorte Olesen, who is known in Sweden for her absurd dance worlds, rich with ideological statements. In Gone home, her fiery interpretation of the story of Little Red Riding Hood casts five deceptively shy girls in a story of liberation, sexual empowerment and physical ecstasy. Dressed in black hot pants and superhuman high heels, dancers Andrea Deres, Carolina Bäckman, Ellesiv Selseng, Klara Elenius and Sofia Karlsson strut across the stage like seductive vampires. The distinction between girl and wolf thus becomes tremblingly uncertain. The music pounds so loudly from the speakers that it makes your heart beat. Full power on stage where the dancers move in a pulsating tempo, headbanging, arching their backs and stomping around with their faces hissing at the audience. Incredibly charming, arrogantly elegant, a little naughty and very cool.

It is said about Ari Rosenzweig that he now lives in Israel building bikes in his own workshop. His work is a trippy, flower power fantasy that takes place in outer space. At least the star spangled, hooded astronaut costumes by Sara Sachs suggest as much.

The dancers themselves seem to be striving upwards, jumping in wide circles. Eyes vacant and arms outstretched as if they were preparing for take off. At one point a crime takes place and one of the dancers is robbed of her socks and cap. Nevertheless it is still a far cry from Olesen's expressive and brutal humour.

Overall, Fanclub's performance is bold, daring and highly experimental. No doubt we will be hearing more from them in the future.

Red riding hood with claws at Dansstationen

Jan A Johansson, **Skånska Dagbladet**

Venue: Dansstationen, Malmö

Dance: "Gone home" with Fanclub

Choreography: Dorte Olesen and Ari Rosenzweig

Costumes: Sara Sachs

Dancers: Andrea Deres, Carolina Bäckman, Ellesiv Selseng, Klara Elenius and Sofia Karlsson

The Danish dance company Fanclub entered Dansstationen with the full evening performance "Gone Home" based on a principle that allows the dancers to choose their choreographer rather than vice versa.

Dorte Olesen and Ari Rosenzweig each have their own part of the programme. Olesen already knows the Malmö audience from her previous performance "Made in Sweden", which she choreographed for Dansstationen's tour company.

The evening opens up with a cheeky version of the classic fairy tale Little Red Riding Hood. Five Little Red Riding Hoods dressed in Sara Sachs' art-fashion costumes, march scornfully on stage to heavy rock music, wearing super high heels, posing and parading themselves in erotic positions.

There is a lot of cat-walking, which becomes increasingly cat-like in character with provocative hissing and clawing. In this interpretation of the old folk tale, the wolf has truly found his match.

The whole thing is incredibly tight, both choreographically speaking and in the close collaboration between dance, music and fashion. At times violent, but leaving room for the live performance of a sweet folk ballad as counterpoint.

In other words we are presented with a sophisticated version of Red Riding Hood that contains a variety of dimensions and characteristics.

In the second section, we meet the five female dancers in harlequin-like outfits, spinning in pirouettes like figurines in an old music box. The choreography flows gently, accompanied by all kinds of popular music and musical songs, but gradually the aesthetic expression changes into violent action, struggle and death. An expression through opposites: expressiveness vs. modesty, struggle vs. vulnerability, community vs. distance.

Like Olesen, Rosenzweig is a powerfully expressive choreographer and it is noteworthy that neither of them fail to create individual movements for all of the dancers throughout the performance. The evening is loaded with energy as the central question is twisted and turned: Which direction through life would you take? - The winding road or the straight path?

If the dancer could choose

Ingela Brovik, **Danstidningen**

Name: Fanclub "Gone home", choreography: Dorte Olesen & Ari Rosenzweig

Location: Dansstationen, Malmö

www.dansstationen.nu

For their first full-evening performance, the dancers from the Danish dancers' collective Fanclub have chosen the choreographers rather than vice versa, as is customary. "Gone Home" is about getting lost and finding your way home. We saw the same theme in Helena Franzén's "Devious Path" at Skånes dance theatre that premiered in late autumn 2011. Franzén's version portrayed the theme with a certain melancholy, whereas Fanclub's "Gone Home" is more outwardly aggressive.

Dorte Olesen's radical version of Little Red Riding Hood begins with five female dancers elegantly dressed in red hoods and sophisticated fashion design, cat-walking through time and space, accompanied by thunderous rock music so deafeningly loud that it requires earplugs. Outwardly aggressive choreography with deliberately "ugly" gestures and body movements that break away from the traditional "feminine" aesthetic, in confrontation with the wolf. Later, as the red hoods lay scattered on the stage floor like bloodstains, the dancers turn into wolves, wearing predatory black suits and black sneakers (in contrast to the high heels they wore as Little Red Riding Hood). Finally the dancers emerge in white suits (white as in virginity or arsenic, according to the Swedish author Jonas Love Almquist) in confrontational movement patterns where facial expressions in particular, portray aggressive anti-traditional femininity. The dancers sound like angry dogs but look like clawing cats in this remake of the classic tale of Little Red Riding Hood; a strong and fierce choreography where energy flows and sparks fly.

In Ari Rosenzweig's choreography the same five female dancers in harlequin costumes or perhaps playsuits, start out as a friendly collective. The dancers carry each other and seem friendly, playing and joking as in a happy childhood. They spin around in a playful dance, sweeping back and forth to various pop songs, without the darkness of the hard rock music in Little Red Riding Hood, exchanging dance styles and dance moves. Later tension arises in the group and seemingly one of the dancers gets killed and lays motionless on the stage floor. The others become increasingly anxious and aggressive and there is an increase of physical confrontation. This could be interpreted as a transformation from childhood to adulthood, from civil society to war, from community to loneliness and vulnerability, or as a more specific political touch.

"Gone Home" gives us two dynamic and surreal choreographies about looking for a way home without really finding an "answer".