

the DANCE i n s i d e r

Winter
1998-99



Fase out: De Keersmaeker's dance gun is set for stun.
Photo by Herman Sorgeloos, courtesy Rosas.

The third reason for introducing reviews into The Dance Insider is that when we see something we love, we should share it. Anna Teresa De Keersmaeker's September show at New York's Kitchen is one such event.

De Keersmaeker's passion was apparent from the moment in 1981 when, still in college, she stepped onto the stage at Dance Theater Workshop to audition for its Fresh Tracks series with *Fase*. "The panel sat there stunned," recalls DTW executive director David White, "It was great: rigorous, rehearsed, and she was just 19 years old. She stalked downstage and said, 'Now I don't want to hear any shit about using Steve Reich.'"

De Keersmaeker returned to New York in September for the swan song of *Fase*. On its surface, the phrases were like those I aver in Brown and other post-moderns. But De Keersmaeker revealed to me what post-modern can be when danced not with ironic detachment but joy. Swirling in a circle of light for her Third Phase solo to violin, she was rhapsodic and virtuosic. Far from being detached from the music, she allowed herself to be swept up in it. She did not hold back, but shared her enthusiasm with the audience. She was on fire. It was post-modern unafraid of being exuberant in public. She finished by looking frankly out at us before the lights blacked out. My first impulse was to go backstage and interview her. Then I thought, no, I don't need to own this--I need to share it. That need--as well as the need to shout out when emperors have no clothes, and to advise and inform artists and audience--will guide our reviews.