

Dance trifecta a winner for Taipei audiences

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Three very different shows by Lin Hsiang-hsiu, Lee Ming-cheng and Chang Ting-ting left audiences feeling happy to have seen them. All three are worth restaging.

T.T.C. Dance's (張婷婷獨立製作) Body Platform: Persistence of Memory (肢・色系列 2：時空抽屜) also had an expansive set to allow for 3D projections, so much so that the first two rows of the theaters' seats, as well as all the chairs, were removed. The audience sat on small foam squares on the bleachers.

The set design also meant that the sight lines were not great if you were seated close to the side walls — and some people appeared to find the paper 3D glasses more distracting than they were worth. It didn't matter in the end, though, because the choreography and dancing were great.

Chang has her six dancers, clad in flesh-colored two-pieces or leotards for the five women and briefs for the one man, make full use of the floor space, both behind and in front of the large slanted acrylic glass screen for the projections.

The 3D projections began with simple constructs, and it seemed at first that they would be an unnecessary distraction, but as the piece progressed so did the intricacies of the designs and their meshing with Chang's choreography, for which full credit should go to designer Chen Wei-kuang (陳威光), artist Lin Jin-yao (林經堯) and lighting designer Boon Ann Goh (吳文安).

Dancers Wu Pei-yen (吳偉妍), Wu Ping-cheng (吳秉錚), Lin Po-shen (林博紳), Hsu Tung (許彤), Huang Man-jyun (黃曼鈞) and Aki Saito earned their applause, but Hsu and Saito were standouts.

Body Platform: Persistence of Memory is intriguing enough to warrant a second look. It would be great to see the piece in a larger setting that would allow for more space between the set and the audience.