

Making Divine Lines

Posted By [Katie Gaydos](#) On April 21, 2010 @ 5:47 pm In [Dance](#) | [No Comments](#)



Alonzo King's San Francisco based dance company LINES Ballet returned to Yerba Buena Center of the Arts to kick off their two week long spring season. The company's eight dancers—Paulo Arrais, Brett Conway, David Harvey, Ashley Jackson, Laurel Keen, Caroline Rocher, Meredith Webster, Keelan Whitmore, Ricardo Zayas, and Corey Scott-Gilbert—not only possess breathtaking bodies chiseled to god-like perfection but move through space with both a grounded strength and ethereal grace. As their long limbs and flexible torsos curve and extend through space as if drawing geometric lines in the air it becomes clear where the company's simple yet powerful name comes from.

Artistic director and resident choreographer Alonzo King certainly knows how to make beautiful lines and shapes. His choreography draws upon the "lines" or positions of classical ballet but instead of becoming confined to those lines he uses them as a jumping off point to explore an eclectic range of movements. Incorporating contemporary ballet with everything from African diaspora to stylized gestures King presents soulful dance that never loses sight of an aesthetic sensibility.

This spring, the company presents "Wheel in the Middle of the Field" a new work in collaboration with San Francisco Opera Adler Fellows. Bringing four members of the Opera Adler Fellows on stage to sing aside the dancers, the piece exemplifies the powerful relationship between music and dance. The dancers delve into each moment with a level of commitment and maturity that proves to be spiritually moving.

In the second half of the show, LINES Ballet revisits their critically acclaimed piece "Rasa." The dancers move through technically astounding choreography to music by tabla master Zakir Hussain, against a fiery orange-red backdrop (that looks like gold velvet depending on the lighting). At one point the dancers move through a kind of call and response in which they seem to be passing energy back and forth. After one dancer finishes their solo the following dancer undulate their spine (as if catching a wave of the previous dancers energy) before initiating their own sublime movement phrase.

Without a doubt, LINES Ballet proves that classical ballet is not only capable of being bold, sexy and soulful but also profoundly relevant in the contemporary moment.

Image Source: LINES Ballet

Article printed from Arts: It's What's for Blog: <http://blog.dailycal.org/arts>

URL to article: <http://blog.dailycal.org/arts/2010/04/post-5313/>

Copyright © 2008 Daily Cal Arts. All rights reserved.