

Review of Jasmin Vardimon's 7734 By Kelly Addisson

As a perk of being a *moving Voices* volunteer at the South East Dance offices, I was invited along with staff to the premiere of Jasmin Vardimon's latest work, *7734* at the Dome in Brighton on Thursday 23rd September. Jasmin Vardimon is a Brighton-based company and the piece was co-commissioned by South East Dance as well as the Dome & Sadlers Wells.

After the masterpiece of their last work, *Yesterday*, I had high hopes for *7734* and I thoroughly enjoyed the use of props and scenery, starting with a conductor playing notes that light-heartedly came alive through a silk landscape. The peaks of the notes through the fabric and their quivering and bold movement amusingly reflect the music. The colourful scene is quickly torn apart to reveal a dark wasteland of dumped clothes that get transported around the stage, cleverly changing scenes and hiding bodies.

The dancers are overshadowed by a watchtower and cast aside, living in fear and attempting to survive. These are contrasted with more delicate scenes displaying hope and playfulness. A particular scene stuck in my head is a man playing with a tissue, light as a feather challenging him, to blow it further away before chasing it and sucking it back to him. As ever, slowly the man and tissue are weighed down and caught up in the machine-like society, apparent during the holocaust, and separated, with the joy lost.

Bringing the Nazi theme into the present day, the company chat about specific unwanted groups and dream of isolating and eliminating these people in the hope of a perfect world; showing their own imperfections and prejudices to the audience. Although a heavy theme, I thought the choreography was clever and I liked the various explorations of the slick precision of the detached, mechanical movement.

Sometimes, when the striking images became difficult to watch, I had to remind myself it's not a light hearted topic and can only imagine the draining pain the dancers must feel after each performance.

On a similar trail of thought, a colleague, Amée Chanter described the piece as; 'an extremely moving & a powerful performance. Traumatic, yet beautiful'.