

ANNA HUBER AND  
'L'AUTRE ET MOI'

LIN YUAN SHANG

The Berlin-based native of Berne, and the Taiwanese who lives in Paris met in Montreal. Here, they began their ten-month journey across the rehearsal stages of their co-producers. Two inveterate autodidacts, not a director in sight: they wouldn't give each other an inch, but they take from one another. The supposedly harmonious pas de deux keeps you waiting, and then dissolves again into elegantly suggested aggression. The bodies are tensed, caught in the trajectory of the gaze. Their limbs become autonomous, the fingers dance on their shoulders, the feet eye each other. Lin's legs go in a different direction than he does, until he literally takes them in hand. Anna Huber clamps her right arm between her crossed thighs and thus seems a stranger in her own body. She lifts her arm carefully to his shoulder: he spins around, purely with the power of the eyes: the gazes of these two personalities spark an enormous concentration.

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PHOTO: PHILIPPE GIBILLE

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Dance operates in the friction zone between abstraction and emotion. Questions of perception, identity, and communication are repeatedly examined, clarified from a personal perspective, and yet continue to remain open. The body as a permanent object of investigation can alter the perception of space and time. The fleetingness of dance allows for cross-over.

ANNA

HUBER