What language and semantics cannot express, perhaps a body in rhythmic motion can. At the Dance Visions Barclay Theatre this past weekend, the Claire Trevor School of the Arts showcased a journey into the boundless body eloquence of dance in their 16th annual student showcase, Dance Visions.

Six vignettes, or visions — comprised the show, each with their own emotional demonstration of the eclectical range of the dance program. Each performance showcased a classical ballet conventions to the whirring abstractions of modern, this ambitious spread aimed to satisfy the palettes of as many art patrons as possible.

A nod to UC Irvine’s strong emphasis on interdisciplinary program, the first vision — choreographed by virtuoso Professor of Dance Tung-Wang — was a rendition excerpt from the romantic ballet, “Giselle”. Beginning with the rapturous weather of what would be Act II of the full ballet, Gelfand’s “The Only Sound against Stillness” was perhaps the most eusteric dance of the night. Erdute and experimental, the score was an operatic, hynmal reading of excerpts of J. H. Lynch’s free verse landscape poetry, read by Robin Buck and accompanied by Alan Terriccion on the baby grand. Perhaps this piece sought to evoke a conversation between the multi-medias, but didn’t seem to stick.

The next two routines continued this dive into modern choreography. Legendary professor emeritus Donald McKayle choreographed “Bittersweet Farewell”, a moving lamentation of legato fluency articulating arm-in-arm with the unexpected score. Heavy symphonic metal from Finnish and American metal cellists, Apocalyptica and Break of Reality, structured the routine’s grief with the powerful resonance of metal. Following this, Charlotte Griffin’s “The Only Sound against Stillness” was perhaps the most eusteric dance of the night. Erdute and experimental, the score was an operatic, hynmal reading of excerpts of J. H. Lynch’s free verse landscape poetry, read by Robin Buck and accompanied by Alan Terriccion on the baby grand. Perhaps this piece sought to evoke a conversation between the multi-medias, but didn’t seem to stick.

Shaun Boyle, thrust the show into the 21st century. Angled lighting evoked shadowplay, with the small cast of six multiplying as they projected shadow doubles onto the wall. A trance drone drum and bass score revealed Boyle’s London influence. Sporadic timing and disjointed synchronicity — the dancers writhing on the floor, then tumbling into a leggy pose or into staccato arm ticking — successfully delivered moody inquietude.

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Though Buck’s baritone is indeed powerful and full, it just did not complement J. H. Lynch’s matter-of-fact wordplay; it overpowered it and dissolved all meaning from it. Terriccion adeptly handled tricky time signatures, but the dissonance of his non-melodies, distracted from Buck’s full timbre. The dancer’s abstract shaping and athleticism wasn’t in conversation with this distracting score, but instead seemed to happen without it.

If anything, this piece showed what sometimes happens when a university tries to play with and between different conservatories. After that head-scratcher of a piece, guest artist Millicent Johnson’s “Algodao Reggae” blew a much-needed seafoam breeze into the theater. A medley of wave sound samples and modern reggae music inspired this piece. Set in the remote paradids Brazilian fishing island of Algodoal, known for its rich reggae scene, the dancers, costumed in casual rasta-esque beachwear, perform in pairs. Lively samba steps get elongated into a dreamy reggae heat, with hip isolations and sensuality. Though refreshing, this piece echoed the same lack of chemistry from the previous one, some uncoupled in their expressions.

COURTESY OF MICHELLE TURKEN

COURTESY OF ROSE EICHENBAUM

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Out of this World "The Great Work of the Metal Lover" particle created by Adam Brown and Kazem Kashefi, showcases the intricate visual structures of gold deposits via bacterial production.