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Arts & LEISURE

GIA KOURLAS

Every Generation Makes Its Own Mark



NICHOLAS STRINI

"Snow White," by the choreographer Ann Liv Young, was performed at the Kitchen this year. The dance reimagined the fairy tale and featured pop songs and performers who moved in and out of character.

BEING a choreographer in New York isn't easy. There's the constant struggle for money and studio time, as well as the typical, disheartening four-day run after months of rehearsing. So it's a testament to a select group of New York artists that 2007 brought vibrant dance from a multitude of generations. By decade:

TEENS The Juilliard dancers weren't even alive in 1973 when Twyla Tharp broke new ground with her excellent "Deuce Coupe," but that didn't stop them from bringing it back to life with exuberance at the Peter Jay Sharp Theater in March and at City Center's Fall for Dance in September.

20s A pair of young choreographers presented two starkly different but equally rigorous works: Ann Liv Young, with her sly, boisterous study of techniques in "Snow White" at the Kitchen in March, and Beth Gill, with her quietly dazzling "Eleanor & Eleanor," performed recently at the Dance Theater Workshop.

30s In the three-part "Notttttttt Is Importantttt," D D Dorvillier presented an ambitious and provocative evening at the Kitchen in February, which included a dance under lights, a film and a dance in the dark. The New York debut of Christopher Wheeldon's company, Morphoses, at City Center in October was, as expected, somewhat anticlimactic after the feverish hype. Clearly Mr. Wheeldon has a long way to go before it will be fully up and running, but he is a welcome force. It's a relief to see

someone taking a chance.

40s "Slow Dancing," David Michalek's slow-motion photography installation on the facade of the New York State Theater for the Lincoln Center Festival in July, showcased an array of dancers barely moving — a remarkable sight and a spell-binding experience. And at Performance Space 122 in October, John Moran, collaborating with his muse, Saori Tsukada, continued his choreographic experiments using sound effects as music in his playfully haunting "What if Saori Had a Party?"

50s The Japanese choreographer Mika Kurosawa was a mesmerizing creature in her signature solo, "Romantic Night," at the Kitchen in October, and Eiko & Koma, the husband-and-wife Butoh-influenced duo, performed an entrancing "Mourning" with the pianist Margaret Leng Tan at the Japan Society in October.

60s There was nothing dated about Douglas Dunn's pristine experiments from the 1970s revived for a stellar November engagement at Dance New Amsterdam.

70s In the unsentimental "Lines of Loss" Paul Taylor delivered a finely rendered portrait of desolation, as tragic as it was moving, at City Center in March.

80s The Martha Graham Dance Company, led by the daring and elegant artistic director Janet Eilber, celebrated its anniversary at the Joyce Theater in September with reverence and a dash of individuality by a new generation.