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WEEKEND Arts MOVIES PERFORMANCES

Watch the Antics on Either Stage, Then Go to the Videotapes

Koosil-ja (she only uses her first name) — born in Japan of Korean parents and based in New York since 1981 — had a fascinating idea for her new “Dance Without Bodies,” seen

**JOHN
ROCKWELL**

**DANCE
REVIEW**

Wednesday night at the Kitchen. Several interesting ideas actually. The main one was for her and her dancing partner, Melissa Guerrero (Koosil-ja is the one with glasses), to dance in moment-to-moment emulation of the movements on three video monitors, groups of which were dotted about the space.

She has described this technique as falling between choreography and improvisation and was apparently led to it by her experience of working with the Wooster Group, several leading members of which are listed as donors for this production.

But she also divided the Kitchen into two symmetrical performing

Koosil-ja's “Dance Without Bodies” will be performed tonight and tomorrow night at 8 at the Kitchen, 512 West 19th Street, Chelsea, (212) 255-5793, Ext. 11 or thekitchen.org.



Julie Lemberger for The New York Times

Koosil-ja, foreground, with Melissa Guerrero projected in background.

areas, back to back. Each audience could see the other stage and audience projected live on its own rear wall. The two dancers dashed from side to side, sometimes leaving one stage empty (but that audience still saw them, projected).

The dancers also worked live with the bass guitarist Geoff Matters, who was the overall composer, except that sometimes the two women donned microphones and sang live duets to electronic accompaniment. Koosil-ja and Mr. Matters are credited for the video installation.

Koosil-ja
The Kitchen

The dancing was vigorous and energetic, and fascinating to check against the three different video offerings. To my eye the women spent more time with the upper-left screen, depicting scenes from feature films, than with the one to its right, of rehearsal footage, or on the bottom, of animated films. But sometimes they would dip into one or the other two sources, and sometimes they managed to combine two or even three.

All of this was carried on in an atmosphere of lighthearted good cheer, reflected in Mr. Matters's mostly electro-pop music and above all in Koosil-ja's goofy costumes, 60s-style dresses adorned with doodads and split to reveal what looked like translucent plastic slips, all topped off by aviator caps that seemed to be made of some kind of sparkling Styrofoam-like fabric.

Profound? No. Fun? Yes. And at one hour, it never overstayed its welcome, like so much of downtown dance.