

THE KITCHEN

VIDEO

MUSIC

DANCE

PERFORMANCE FILM

512 West 19th St. (Btwn 10th & 11th Aves) New York, NY 10011

Reservations: 255-5793

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Review/Dance

Serving Up a Blend of Ideas

By JENNIFER DUNNING

Tere O'Connor has a good many sensitive and intelligent followers. What they see is mostly a mystery to this viewer. Mr. O'Connor's newest piece, "Four Sister Dances," presented Friday night at the Kitchen, looked as if he had poured a batch of decently interesting ideas into a grinder and remixed the minced fragments into an almost tasteless stew.

The ingredients were five good dancers, some chic costumes and hanging panels on each of which was painted a blue dress. A large white dress formed a kind of backdrop at which the five seemed to worship. Much of what they danced was loosely repetitive, with a central motif of a line of dancers moving forward and back in progressions distinguished by varying degrees of embroidering complexity and pace.

In a closing duet of unbearable length and repetition, a blue-painted god with gold- and red-painted hair and a young woman in a pinafore confronted each other gently, then ended the dance by suddenly plunging toward each other in white light to a burst of crashing sound.

It was invigorating, but too late. Mr. O'Connor has been praised for his use of dream material. Nothing in the choreography, however, is as evocative and suggestive as the costumes and sets he and David Dalrymple designed.

Mr. O'Connor's other collaborators were James Baker, who contributed the wonderfully snarling music to which parts of the dance were performed, and Brian MacDevitt, the lighting designer. "Four Sister Dances" was performed by Christopher Batenhorst (who intriguingly resembles a young blond Daniel Negrin), Nancy Coenen, Chrysa Parkinson, Sarah Perron and Mr. O'Connor.