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THE Arts

Meditations on Live Art And the Woes of Teenagers

After the lights have gone down and bows have been taken for Yasuko Yokoshi's "Reframe the Framework DDD," a short film clip plays.

DANCE REVIEW

ROSLYN
SULCAS

"In New York?"
"What is the Kitchen?"
burble two of the high school students Ms. Yokoshi enlisted to take part in her reworking of David Gordon's 1984

"Framework."

On paper, the concept of taking "Framework," a sophisticated piece about verbal and physical communication, and refashioning it with teenage performers from Brattleboro Union High School in Vermont might sound improbable. But in Ms. Yokoshi's disciplined practice it works perfectly on its own terms — as a window into the highly coded world of adolescence, and as a more abstract meditation on the ways life and art are always framed by context.

The piece begins as it did originally, with a solo by Valda Setterfield, Mr. Gordon's wife and long-time muse. Her lyrical movements at center stage, to a Chopin piano solo, are echoed by her younger self in a film projected behind her. Then the phone rings, and the world intrudes in the form of the nine students, who crowd onto the stage, bombarding her with their names and questions.

It's a perfect symbolic transition from past to present, underlined by film of the students watching "Framework" and reacting to the piece. Ms. Yokoshi

Yasuko Yokoshi's "Reframe the Framework DDD" will be performed on Saturday at the Kitchen, 512 West 19th Street, Chelsea; (212) 255-5793, thekitchen.org.



MICHELE V. AGINS/THE NEW YORK TIMES

Valda Setterfield has a solo in Yasuko Yokoshi's "Reframe the Framework DDD."

Yasuko Yokoshi

The Kitchen

interweaves these documentary aspects (hence the "DDD" of the title, for documentary-dance-drama) with poetic extracts of pure movement, some of which involve the manipulation of a large, rectangular frame through which the dancers run, crawl or jump. And by the end of the piece each performer has offered a glimpse of his or her world, in often moving, funny, nonchalant accounts of friendship, family, social pressures and heartbreak.

The skillful economy of Ms. Yokoshi's choices is remarkable, given her wealth of material, and so are the performances by the students and Ms. Setterfield. The run ends on Saturday night, which may be appropriate, given that "Reframe" is itself a comment on the ephemeral nature of live art. But watching it, you can't help wishing that it wasn't so.