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# The Arts

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## *Works of Turbulence, Wit and Elegaic Grief*

By ANNA KISSELGOFF

The "Y Dance!" series in tribute to Osceola Bragg closed on Sunday afternoon with a second program.

One of the works, "Arms," is a signature piece by Susan Marshall, now a well-known experimental choreographer who was presented early in her career by Ms. Bragg. Eileen Thomas and Andre Boynton moved fluently through the increasingly complex flow of arm gestures and ambiguous embraces that progressively described a turbulent relationship: an emotional tour de force as usual.

Graham Lustig, the artistic director of the American Repertory Ballet, presented "Cadenza," in which Jennifer Cavanaugh and Bat Abbit, in 18th-century jackets and tights, suggested Baroque dancers always askew. Henryk Gorecki's music gave rhythmic support to the abrupt shifts of weight and the darting dynamics drawn from fencing postures. The

conceit had wit but wore thin despite the admirable dancers.

The program of short pieces began with Amos Pinhasi, highly effective in his "Two Sentimental Love Songs," an androgynous figure in a skirt reliving lost loves while doubled up in grief or scattering rose petals. Dalida, a 1960's chanteuse, provided the atmosphere on tape.

"Landscape for One" by Matthew Mohr, a dancer in Merce Cunningham's company, worked hand in glove with the nuanced rhythms of the score performed and composed from drums by Tobias Ralph. Using repeated structures with a dancer on his back at the beginning and end suggested a reverie both clean and simple.

Mark Dendy's "Frieze," to a sound collage by Michael Nortilla, offered juxtaposed taut and twisted positions. Although not flattened like a frieze, the solo evoked statues of athletes, thanks to Felicia Norton's sculptured shapes in a brilliant performance. A repeat of "Crackhead Waltz" completed the program.