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DANCE

Erupting Into Tilts, Bends and Extensions

Neil Greenberg
The Kitchen

Neil Greenberg describes his "Construction With Varied Materials" as a tongue-in-cheek and heart-on-sleeve potpourri of new and reworked materials. But this new piece, performed on Friday night, looks like much more than that tired formula.

Mr. Greenberg seems to have broken through to something beyond his distinctive episodic bursts of disengaged movement, punctuated by projected bits of text that comment ironically on the action. The dancers in his choreography seldom travel. When they do, it appears to be more a part of the design of the dance than to get to a destination. Instead, they erupt into tilts, bends and extensions that remind the viewer that Mr. Greenberg once performed with Merce Cunningham.

Each of the five performers got moments of solo or ensemble dancing, revealing individuality that added nuance to the piece. Mr. Greenberg negotiates space a little wistfully. Antonio Ramos consumes it. Ori Flomin wraps a private world around him. Paige Martin does battle with unspecified emotions. And Caitlin Cook alights and disappears like a pale butterfly.

But what makes "Construction With Varied Materials" so exhilarating is that the stage space is even more alive than the dancers who inhabit it. The choreography has a newly formal look. Space becomes an almost tactile, lightly viscous property here, unpredictably shaped and reshaped as if the dancers were points in a shifting, sprawling polygon whose permutations are endlessly fascinating.

"Construction With Varied Materials" is set to snatches of music by Ray Charles and Betty Carter, Tchaikovsky and Sister Sledge, remixed by Zeena Parkins. The costumes are by Liz Prince. The program opened with Mr. Greenberg's recent "Sequel." The company also included Justine Lynch.

JENNIFER DUNNING



Tom Brazil

Neil Greenberg and Paige Martin in his "Construction With Varied Materials" at the Kitchen.
