

the village

VOICE

MARCH 26—APRIL 1, 2003 • VOL. XLVIII NO. 13 • AMERICA'S LARGEST WEEKLY NEWSPAPER

Feld Gets Misha to Kick Up His Heels; Greenberg's Gang Exercises Our Eyes

FROM PLAYER PIANO TO STEADICAM

BY DEBORAH JOWITT

» Neil Greenberg likes to make our eyes work. We focus tightly on a rotating wrist, then widen our gaze to take in a dancer's whole body as the movement lashes through it. In many ways, he asks us to shift between



STEP IN TIME Neil Greenberg presents the premiere of *Two*, which utilizes video as a supplement to the onstage action, at DTW Tue 11 through Mar 30.

details and the whole altering stage picture, and to assemble elements on the fly. In his elegant new *Two* (at Dance Theater Workshop Saturday and Sunday), he increases our options. Small onstage cameras, switched on and off by the four dancers, throw images they capture onto a screen.

Doubles, dualities, doppelgängers. We can look at one person from two different perspectives simultaneously or choose our view. While Ori Flomin and Phithsamay Linthahane dance, Antonio Ramos trains a camera on Linthahane, editing out her partner. When she moves on the floor, her profile to us, the stationary camera she has turned on shows her from the front and in close-up. We can't see what's happening to Ramos's face, but the camera reveals fluttering eyelids. Just as the live dancers come and go—often onstage for short time spans—their projected images, or parts of them, slide off the edges of the screen and disappear. A larger-than-life Greenberg periodically dances back and forth across it in a fairly close shot, but never appears onstage. At moments, one of the others moves in unison with him, but only Justine Lynch seems to notice his image.

To further complicate the slippery options, Zeena Parkinson's score samples Ennio Morricone, Nino Rota, and Carl Stalling. We hear a scrap of what might be rehearsal talk. A small video monitor at the back sometimes holds shots of running—always in the same direction: a herd of horses, a mare and her colt, people's feet, a Japanese woman in a kimono rushing through a forest (she might be Machiko Kyo in *Rashomon*, if so Greenberg is alluding to a classic case of multiple viewpoints).

The "materials" in Greenberg's 2001 *Construction With Varied Materials* are primarily dancers, although a few projected words divert us to thoughts of provenance; "wrist material" and "hopscotch material" appear as Ramos solos (the wrist we can identify; hopscotch is utterly transformed). The lavish dancing of Flomin, Greenberg, Ramos, Caitlin Cook, and Paige Martin (with the help of lighting designer Michael Stiller) makes the space open up and shrink around them, divide into islands, form a fertile garden plot. ▮