

www.PNoworolDance.com - press kit 2008

# The New York Times

Dance

May 30, 2008

**PATRICIA NOWOROL DANCE** (Friday and Saturday) “Delirium” examines how human emotions can enamor, excite and confuse. At 8 p.m., Atlas Theater, [New York University](#), 111 Second Avenue, at Sixth Street, East Village, (917) 929-5695, [pnoworoldance.com](#); \$10; \$5 for students and 65+. (Anderson)





## Dance

### Patricia Noworol Dance

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#### Atlas Theater

111 Second Ave (between 6th and 7th Sts)

East Village | [Map](#)

917-929-5695

Subway: F, V to Lower East Side–Second Ave; 6 to Astor Pl | [Directions](#)

#### Prices

Tickets: \$10

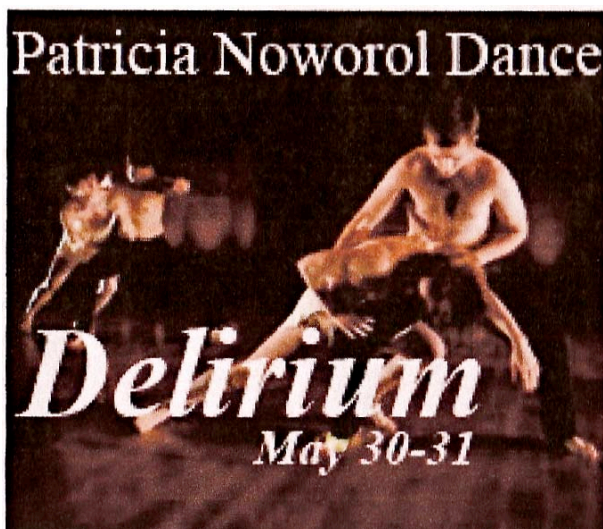
#### Description

Choreographer Patricia Noworol presents the premiere of Delirium, featuring music by Karlan Judd and Darius Jones.

#### When

May 31 8pm .

MAY 22-28, 2008

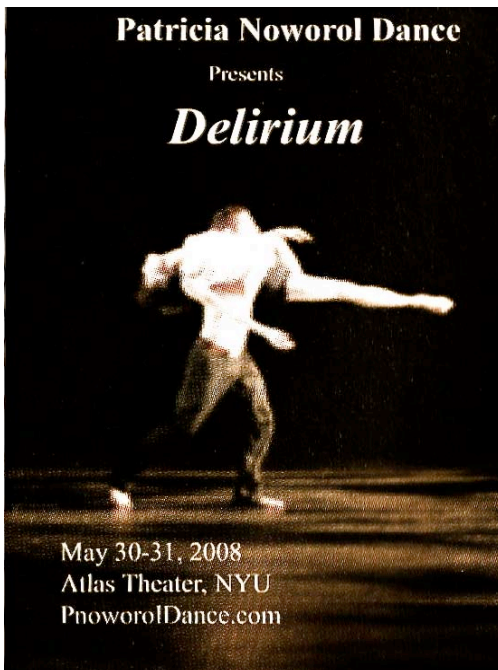


May 30-31, 8pm, Atlas Theater, NYU, 111 Second Ave.

Tickets \$ 10; \$ 5 students/ seniors

[www.PnoworolDance.com](http://www.PnoworolDance.com)

**ballettanz**  
europe's leading dance magazine June 2006

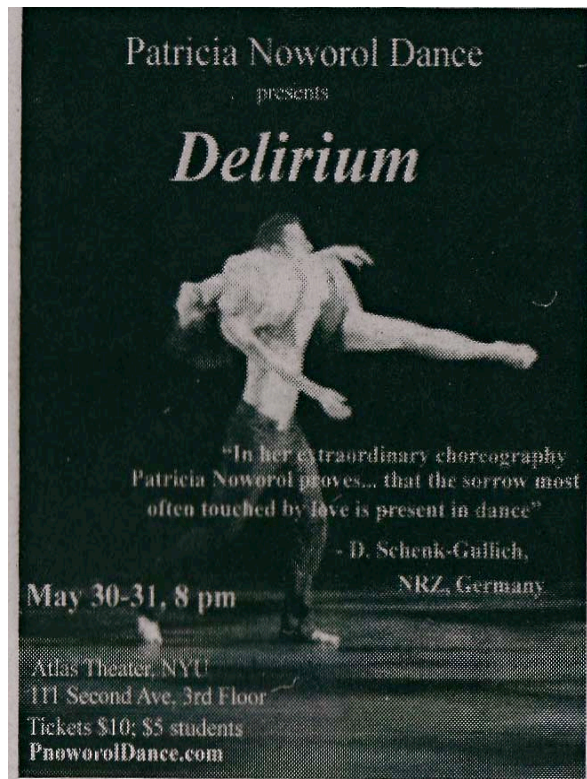


May28-June3, 2008

**Off-Off-Broadway**

**OPENING**

Patricia Noworol Dance: "Delirium" An evening examining human emotions and the ability to confuse, enamor, excite and disillusion using dance, video, text and improvisation. May 30-31, 8pm, Atlas Theater, NYU, 111 Second Ave. Tickets \$10; \$5 students/seniors



# Przegląd Polski

TYGODNIOWY DODATEK KULTURALNY nowego dziennika

23 MAJA 2008

ALEKSANDRA CIEŚLAK

## Taniec i multimedia

*Taniec rodzi się z potrzeby wypowiedzenia niewypowiedzianego, poznania nieznanego.*

Taką właśnie potrzebę odkryła w sobie Patricia Noworol, która za pośrednictwem tańca postara się odkryć to, co nieznanne, powiedzieć to, co jeszcze nie było wypowiedziane. Obok tańca autorka spektaklu *Delirium* wykorzystuje inne formy przekazu: wideo, teksty, improwizacje.

Sześć samodzielnych części scałonych w jedną całość tworzą harmonijną i uniwersalną wypowiedź artystyczną. Muzyka autorstwa Karlana Judda i Dariusza Jonesa oraz filmy wideo Patricii Noworol i Camille de Galbert wprowadzają widza w świat zróżnicowanych wrażeń. Wykorzystując kamerę Noworol opowiada o sobie w humorystyczny sposób, czasem nawet z nutką sarkazmu. Będzie też kilka słów o internecie i innych mediach, które "wysuszają duszę", jak twierdzi autorka.

Urodzona w Polsce, Patricia Noworol ukończyła wydział pedagogiki tańca na Uniwersytecie Folkwang w Essen (Niemcy) oraz choreografię na NYU Tisch School of Arts. Laureatka nagrody dla młodych artystów w Niemczech, występowała w wielu nowojorskich teatrach i brała udział w festiwalach, między innymi FAR Space, NYU Tisch School of the Arts, Dance Now RAW Festival, La Mama Moves Dance Festival czy Dumbo Dance Festival. W Stanach Zjednoczonych współpracowała z takimi artystami, jak Deborah Jowitz, Kay Cummings, Noemi Lafrance, Curt Halloworth. Jest dyrektorem artystycznym Patricia Noworol Dance (więcej informacji o autorce całego przedsięwzięcia i jej poczynaniach można znaleźć na stronie internetowej [www.PNoworolDance.com](http://www.PNoworolDance.com)).

W *Delirium* tancerze balansują pomiędzy dwoma światami – realnym i wyobrażonym. Wykorzystując technikę multimedialną, autorka daje widzom szansę przeżycia zwie-

lokrotnionych doznań. Przyznaje, że użycie różnych form przekazu wspomaga każde wystąpienie teatralne. Jej sztuka jest swego rodzaju eksperymentem mającym korzenie w balecie, ale i w teatrze. Patricia Noworol uważa, że jej choreografie nie mogą być poddane rygorom i ograniczeniom jedynie baletu, bo pochodzą z wizji niepodlegających żadnym klasyfikacjom. Jej kompozycje są otwarte i dynamiczne, z nutą improwizacyjnego szaleństwa.

W *Delirium* tancerze ukazują całą wachlarz emocji, jakich człowiek doznaje, z jakimi zmagają się w swej wędrówce życiowej. Wykluczające się czasem uczucia często współistnieją i nakładają się na siebie tworząc niezrozumiałe dla człowieka konfiguracje. Patricia Noworol stara się nam je przybliżyć poprzez taniec. "70% komunikacji między ludźmi stanowi tzw. komunikacja pozawerbalna. Człowiek wyraża

swoją osobowość – uczucia, myśli, wszelkie treści życia – za pomocą rytmu i ruchu. Rytm i ruch zrodził taniec, język uniwersalnej wypowiedzi i ekspresji" – mówi.

Warto wziąć udział w multimedialnym eksperymencie, wybrać się wraz z tańczącymi w wewnętrzną podróż w głąb siebie. Maurice Bejart pisał: "Taniec jest złączeniem. Złączeniem jednostki z kosmiczną rzeczywistością. Taniec jest jedną z rzadkich dziedzin działalności ludzkiej, gdzie człowiek jest zaangażowany całkowicie: ciało dusza i umysł. Staje się medytacją, środkiem poznania wewnętrznego i zewnętrznego równocześnie". □

Spektakl *Delirium* będzie wystawiony 30 i 31 maja o godz. 8 wieczorem w Atlas Theatre, NYU, Tisch School of Arts, 111 2nd Ave. /6th St., Manhattan, 3. piętro. Wstęp 5 i 10 dol. Szczegóły oraz rezerwacja miejsc: (917) 929-5695, [www.pnoworoldance.com](http://www.pnoworoldance.com).



Fot. Patricia Noworol Dance

Patricia Noworol w *Delirium*

NOWY DZIENNIK – PRZEGLAD POLSKI,  
POLISH DAILY NEWS  
May 23, 2008 New York City

CULTURE

## DANCE AND MULTIMEDIA

By Alexandra Cieslak,  
Translated by Laura Bringon



Dance is born from the need to say the unspeakable, to recognize the unknown.

That's a truth that Patricia Noworol found in herself. Now, through dance, she's attempting to discover the unknown and say what hasn't been said. In addition to movement, the author of *Delirium* also uses video, text and improvisation to strengthen her performances.

Six separate pieces are connected into one harmonious and universal artistic entity. Karlan Judd's and Darius Jones' music along with Patricia Noworol's and Camille de Galbert's videos transport the audience into a variety of emotional states. Using the camera, Noworol talks about herself in a humorous, sometimes even sarcastic way. There are also a few words about the Internet and other media, which, according to the choreographer, "drain the soul".

Born in Poland, Patricia Noworol studied dance and dance education at the Folkwang University in Essen and choreography at NYU's Tisch School of the Arts. She also received a Young Artist Award in Germany. She's appeared in numerous New York theaters and festivals, including FAR Space, DancenOw RAW Festival, LaMaMa Moves Dance Festival and DUMBO Dance Festival. In the States, she's worked with artists such as Deborah Jowitt, Kay Cummings, Noemi Lafrance, and Curt Haworth.

She's the artistic director of Patricia Noworol Dance (more information at [www.PNoworolDance.com](http://www.PNoworolDance.com) ).

In *Delirium*, the dancers balance on the verge of two worlds-- reality and imagination. Using multimedia, Noworol magnifies the audience's experience. She admits that she uses different media in almost every piece. Patricia's art is an experiment with roots not only in dance, but also in theater. She therefore believes that her pieces cannot be expected to follow the rules of dance only, because they come from visions free of any classification.

Her compositions are open and free, with a hint of improvisation and madness.

In *Delirium*, the dancers show a whole range of human emotions. Sometimes, it's a play of opposite emotions that coexist in impossible and often incomprehensible configurations. Patricia Noworol tries to make them more understandable through dance. "70% of people's communication is nonverbal. People express themselves- their feelings, thoughts, emotions- through rhythm and movement. Rhythm and movement gave birth to dance, a universal language of expression", she says. It is worth to take part in this multimedia experiment, to travel, along with the dancers, inside the soul.

Maurice Bejart wrote, "Dance is a connection, a connection of an individual with the cosmic reality. Dance is one of few human domains where one is wholly engaged-- body, mind and soul. It becomes meditation, a way to discover, simultaneously internally and externally."

# Przeegląd Polski

TYGODNIOWY DODATEK KULTURALNY nowego dziennika

6 CZERWCA 2008

## Na granicy snu

**W** spektaklu *Delirium* Patricia Noworol wprowadza widzów w świat emocji. Zdradza również kilka prawd o sobie, ale na koniec monologu deklaruje: "Cofam wszystko, co właśnie powiedziałam".

W przeciwieństwie do niej, co cofam niczego, co napisałam o *Delirium*, zachęcając Państwa do wybrania się na to przedstawienie. Patricia Noworol potrafiła za pośrednictwem tańca w oryginalny i poruszający sposób ukazać grę uczuć o przeciwstawnych znakach. Rozgrywała się ona na scenie, ale z pewnością również wśród widzów. Sama ulegałam budzącym się równocześnie bądź kolejno po sobie uczuciom miłości i nienawiści, pożądania i niechęci, radości i złości.

Wypełnione po brzegi różnymi emocjami *Delirium* powstało dzięki wspaniałej, wielokulturowej grupie tancerzy, których widzowie mieli okazję poznać "z bliska" dzięki zbliżeniom śledzącej ich kamery. W skład tanecznej mozaiki wchodziło sześć odrębnych choreografii (*Diary of Crazy*, *Unprotected*, *Mirrors*,

*Classical Mechanics*, *Profile*, *A bit about us*), choć przejścia pomiędzy nimi były płynne i łagodne. W tej, która najbardziej mi się podobała – *Classical Mechanics* – tancerze wsparci pokazami wideo i tekstem ukazywali trudności w komunikacji między ludźmi, mijanie się i błędne odczytywanie wzajemnych komunikatów i intencji.

Przyznam szczerze, że szłam na przedstawienie z pewnymi obawami. "Nowoczesne próby" nie rzadko charakteryzują mechaniczne, pourywane ruchy, wyodrębnione elementy nijak nietworzące spójnej całości. Nie byłam przygotowana na kakofonię dźwięków i eklektyczne formy taneczne. Ale *Delirium*, choć kompozycyjnie frywolne, z improwizowaną ekspresją ruchów, nie było nowoczesne na siłę. Pięknie skomponowana i idealnie dobrana muzyka, podkreślanie mimiki i poszczególnych ruchów tancerzy dzięki pracy kamery były doskonałymi elementami dopełniającymi spektakl.

*Delirium* to stan pomiędzy świadomością i nieświadomością, jawą

i snem. Spektakl sam w sobie też był na granicy – pomiędzy eksperymentem a tym, co już sprawdzone i znane, pomiędzy zrozumieniem a niezrozumieniem. Wymagał wystrzeżenia wszystkich zmysłów i dlatego wydał mi się tak interesujący.

W tańcu po prostu jesteśmy, zrzucaamy maski, obdzieramy siebie ze wszelkich form narzuconych nam przez społeczeństwo. Tańcząc odgrzebujemy najprostsze emocje, o których istnieniu czasem nawet zapomniaлиśmy. Dochodzimy do ich źródła, do istoty ludzkiej natury. Dzięki multimedialnej sztuce Patricii Noworol widz miał okazję dotknąć różnorodnych płaszczyzn i warstw, poruszyć w sobie uczucia powierzchowne i te najgłębsze. Każdy z nas jest w stanie zbudować metaforyczną wieżę Babel w każdej dziedzinie swej działalności, w której pojawia się kontakt z innym człowiekiem. W tańcu ten dezintegracyjny symbol wieży Babel traci swą moc sprawczą. Język tańca jest uniwersalny. *Delirium* było tego najlepszym dowodem.

ALEKSANDRA CIEŚLAK

*Delirium*, choć kompozycyjnie frywolne, z improwizowaną ekspresją ruchów, nie było nowoczesne na siłę



Fot. Aleksandra Cieślak

NOWY DZIENNIK – PRZEGLAD POLSKI,  
POLISH DAILY NEWS  
June 6, 2008 New York City

## CULTURE

On the Edge of Dreams  
by Aleksandra Cieslak  
Translated by Laura Bringon



In "Delirium", Patricia Noworol takes the audience on a journey through an emotional landscape. She also shares a few personal truths, but in the end declares, "Everything I said, I take it back". Unlike her, I don't take back anything I wrote about this show when I invited you to see "Delirium".

Through dance, and in an original and moving way, Patricia Noworol managed to show a play of contradicting feelings. It didn't only take place on the stage, but also amongst the present public. I myself, simultaneously or one following another, experienced feelings of love and hatred, desire and contempt, joy and anger.

"Delirium", brimming with emotion, came to existence thanks to a wonderful, multinational group of dancers that the audience had a chance to get to know "closely" during the course of the evening through various projections and camera close-ups. The dance mosaic comprised of six individual choreographies (Diario di un Pazzo, Mal abrite, Lustra, Classical Mechanics, Profile, A Bit About Us) that fluidly transitioned one into the other, creating one whole performance. In my favorite, Classical Mechanics, the dancers, aided with video projections and text, showed the problems of human communication--misreading and misunderstanding others' intentions and messages.

To be frank, I had certain doubts about the show beforehand. Mechanical, torn movements, cacophony of sound and other elements that in no way complement one another often characterize "Modern dance efforts". But Delirium, with its detailed composition, improvisation and expression of movements, was not trying to hard to be modern.

Both the music, which was outstandingly composed and arranged and the camera, which emphasized individual dancers' movements and mimics, were elements contributing to the success of the show.

Delirium is a state between the conscious and unconscious, between dream and reality. The performance itself was balancing on the edge-- between the experiment and the known, between understanding and questioning. It demanded the audience's full attention, that's why I found it so fascinating.

In dance, we just are, we lose our masks, shed layers that have been inflicted upon us by the society. Dancing, we dig up the simplest emotions that we even forgot existed. We reach to the source, the core of human nature. Thanks to Patricia Noworol's multimedia art, the audience had a chance to touch various plains and layers of emotions, to move both the feelings on the surface and those buried deep inside. Each one of us is able to build a metaphoric Tower of Babel in every aspect of life involving communication with others. In dance, the disintegrating symbol of the Tower of Babel loses its power. The language of dance is universal. Delirium is the best proof of that.

**FOR IMMEDIATE RELEASE:**  
Monday, April 28, 2008

**Press contact: Tiffani Harris**  
(917) 929-5695 tiffaniharris@gmail.com

# Patricia Noworol Dance



presents **DELIRIUM**

**Performances:** Friday and Saturday, May 30- 31, 2008 8:00 PM

**Location:** ATLAS THEATRE, New York University  
Tisch School of the Arts, Department of Dance  
111 2nd Avenue (@ 6th Street), 3rd Floor - New York, NY 10003

**Admission:** \$10 General; \$5 Students/Seniors—Reception to follow performance—  
For Information and Reservations: (917) 929-5695

**Patricia Noworol Dance** presents the premiere of *Delirium* an evening of dance, which deeply examines human emotions and their ability to simultaneously confuse, enamor, excite, and disillusion. Sixteen performers animate the varied spectrum of the human condition through moving and powerful episodes of dance, video, text, and improvisation. Five unique works, including *LUSTRA*, featured in the gala at Dumbo Dance Festival, and *Classical Mechanics* presented at LaMaMa Moves Dance Festival, connect to create a theatrical, frenetic, and haunting depiction of the many corners of the mind. The simple black box setting of the Atlas Theater is transformed into a feverish environment for spectators to inhabit with original musical scores of contemporary jazz and electro-acoustic music composed by Karlan Judd and Darius Jones and a video projection designed by Camille de Galbert and Patricia Noworol.

*Artistic Director:* **PATRICIA NOWOROL**

*Original Music composed by* **KARLAN JUDD** and **DARIUS JONES**

*Video Design by* **CAMILLE DE GALBERT** and **PATRICIA NOWOROL**

Patricia Noworol's works have been presented internationally in Poland and Germany, as well as many NYC venues including: FAR Space, NYU Tisch School of the Arts, DanceNow RAW Festival, LaMaMa Moves Dance Festival and Dumbo Dance Festival. In 2002, she was honored in Nordrhein Westphalia/Germany with the Young Artist Award of the Ministry of Arts and Culture. In Europe, she has collaborated and performed with A. Alarcon, L. Cruz, B.L. Merki, and company members of Tanztheater Wuppertal/Pina Bausch, including M. Airaud, L. Forster, D. Mercy, J. Sasportes and A. M. Benati. In the United States, she has worked with Deborah Jowitt, Kay Cummings, Noemie Lafrance and Curt Haworth. Noworol was born in Poland, obtained a BFA degree in Dance Performance and a Masters in Dance Education from Folkwang University in Essen, Germany, and recently graduated with an MFA in Dance and Choreography from NYU Tisch School of the Arts.

***“In her extraordinary choreography Patricia Noworol proves emphatically that the sorrow most often touched by love, is present in dance.”***

— **D. Schenk-Gullich, NRZ, Germany**

For more information visit: **[www.PnoworolDance.com](http://www.PnoworolDance.com)**





Office of Public Affairs  
New York University  
25 West Fourth Street  
New York, N.Y. 10012-1199

**For Immediate Release:**  
Tuesday, April 29, 2008  
N-432, 2007-08

Contact: Richard Pierce  
212.998.6796  
richard.pierce@nyu.edu

## **NYU TISCH DANCE GRADUATE ALUMNA & CHOREOGRAPHER PATRICIA NOWOROL TO PRESENT HER WORK, MAY 30-31**

Choreographer Patricia Noworol, a 2008 graduate of New York University's Department of Dance at the Tisch School of the Arts, will present her own work in concert for two evenings May 30 and 31, 2008. Entitled *Delirium*, the concert will feature five works—including *Lustra*, earlier featured at Dumbo Dance Festival gala, and *Classical Mechanics*, previously presented at La MaMa Moves Dance Festival—that the choreographer believes will connect with the audience to create a theatrical, frenetic, and haunting depiction of the many corners of the mind.

*Delirium* features: 16 performers; video; text; improvisation; original musical scores of contemporary jazz and electro-acoustic music composed by Karlan Judd and Darius Jones; and a video projection designed by Camille de Galbert and Patricia Noworol.

**Performances: Friday and Saturday, May 30- 31, 2008, 8:00 PM**

**Location:** ATLAS THEATRE, New York University  
Tisch School of the Arts, Department of Dance  
111 2nd Avenue (@ 6th Street), 3rd Floor - New York, NY 10003

**Tickets:** \$10 general; \$5 students/seniors—Reception to follow performance—  
**For Information and Reservations: (917) 929-5695**

Noworol's works have been presented internationally in Poland and Germany, as well as at many NYC venues including: FAR Space, NYU Tisch School of the Arts, DanceNow RAW Festival, LaMaMa Moves Dance Festival, and Dumbo Dance Festival. In 2002, she was honored in Nordrhein Westphalia/Germany with the Young Artist Award of the Ministry of Arts and Culture. In Europe, she has collaborated and performed with A. Alarcon, L. Cruz, B.L. Merki, and company members of Tanztheater Wuppertal/Pina Bausch, including M. Airaud, L. Forster, D. Mercy, J. Sasportes, and A. M. Benati. In the United States, she has worked with Deborah Jowitt, Kay Cummings, Noemie Lafrance, and Curt Haworth. Noworol was born in Poland, received a BFA in Dance Performance and a Masters in Dance Education from Folkwang University in Essen, Germany, and graduated with an MFA in Dance from NYU Tisch School of the Arts.

###

# Patricia Noworol Dance

presents

# DELIRIUM

In her extraordinary choreography Patricia Noworol proves emphatically that the sorrow most often touched by love, is present in dance.  
D. Schenk-Gulltich, NRZ, Germany



'95 Patricia Noworol



photo: Yi-Chun Wu



photo: Zack Brown

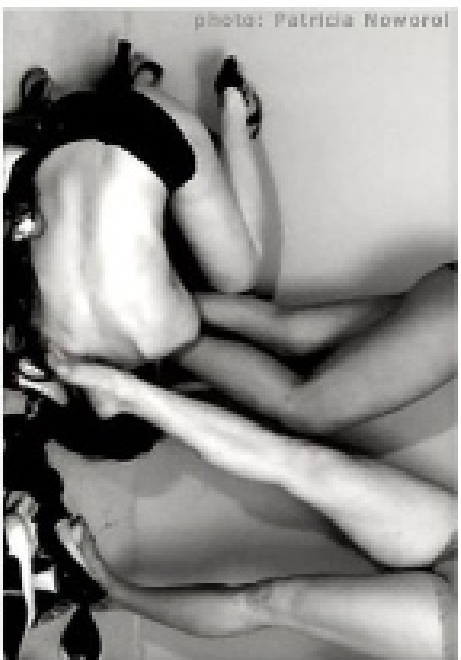


photo: Patricia Noworol

**Friday-Saturday, May 30-31, 2008 at 8PM**

**ATLAS THEATRE, New York University**

Tisch School of the Arts, Department of Dance

111 2nd Avenue (@ 6th Street), 3rd Floor

Admission: \$10 General, \$5 Students/Seniors

Reservations: (917) 929-5695

—Reception to follow performance—

Choreographed and Directed by **PATRICIA NOWOROL**

Original Music composed by **KARLAN JUDD** and **DARIUS JONES**

Video Design by **CAMILLE DE GALBERT** and **PATRICIA NOWOROL**

Lighting Design by **GREG GOFF** Costume Design by **MALGOSIA TURZANSKA**

**FEATURED DANCERS:** Christina Connerton, Tzu-Ying Lee, Faye Lim, Megan Madorin, Marissa Maislen, Matt Oaks, Elizabeth Randall, Christina Noel Reaves, Elliott Relland, Gary Schaufeld, Alexander M. Schwartz, Carlos A. Cruz-Velazquez, Jaclyn K. Walsh, Anna K. Whaley, Yin Yue and Patricia Noworol.

For more information visit: [www.PnoworolDance.com](http://www.PnoworolDance.com)



photo: Patricia Noworol

september 27,30,2007

# LUSTRA AT DUMBO

NEW WORK BY  
PATRICIA NOWOROL



## LUSTRA

A PIECE BY PATRICIA NOWOROL

### 2007 DUMBO DANCE FESTIVAL

Thursday September 27,2007 @ 7 pm  
Gala Benefit Performances  
(tickets \$100) [www.smarttix.com](http://www.smarttix.com) or call at 212.868.4444

Sunday September 30,2007 @ 4 pm  
Festival Performances Admission is free

**location:** WHITE WAVE 's John Ryan Theater, 25 Jay Street (waterfornt) Brooklyn,NY  
tel. 718.855.8822

**Subway directions:** F to York Street, A/C to High Street

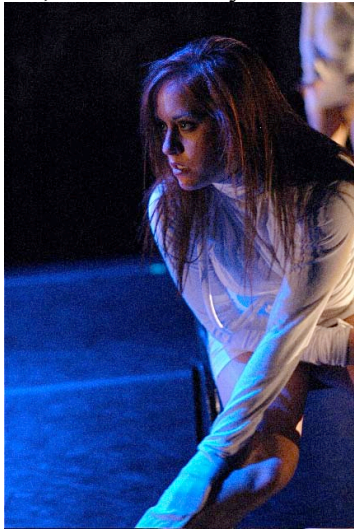
### Performers:

Megan Madorin  
Christina Noel Reaves  
Alexander M. Schwartz  
Samuel Wentz  
Anna K. Whaley  
Carlos A.Cruz Velazquez

[www.pnoworol.com](http://www.pnoworol.com)

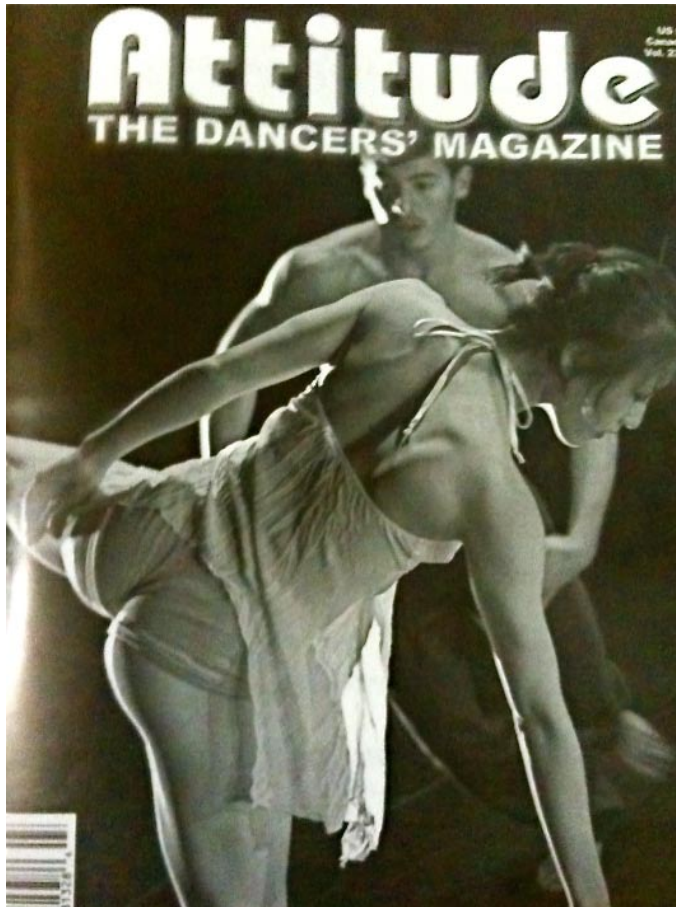
[www.whitewavedance.com](http://www.whitewavedance.com)

**DELIRIUM** by Patricia Noworol Dance Co.  
Photographer: Alexei Afonin  
May 30- 31 2008, New York City



**DELIRIUM** by Patricia Noworol Dance Co.  
Photographer: Ben Richardson  
May 30- 31 2008, New York City





a tattered plaid flannel shirt and winter hat, stood in one spot facing down left, and shook in little spastic tremors. Eventually she turned downstage, looked at her hands as if afraid of them, and then reached towards us. Without the music and program note, we would have been at a loss, and even, with them, the dance felt an extraneous indulgence.

The most compelling and contemporary of the works were two duets, both on themes of lust. Ariel Cohen and Kellie Ann Lynch, the choreographers/dancers for *Consummation*, were two women in such lust for one another, they were more like animals stalking one another. This was made oddly comic because of the elegant long black dresses they wore and the voice of Maria Callas that accompanied the work. The whole dance was a circling of prey, a peculiar mating dance, a look from one to the other as if to say, "I want you so much I could devour you." Indeed at points they took parts of one another's flesh into their mouths and feigned biting it off and chewing it up, leaving their mouths smeared with a kind of blood like goop. It ended with one "eating" the heart of the other and then walking away upstage in triumph while daintily lifting up her skirt slightly. Not only was it entertainingly absurd but also the movement invention was delightful and their performances hit just the right balance of restraint and obsession.

The hetero couple in Patricia Noworol's *Classical Mechanics* was also in a desirous relationship, but theirs was more of a power struggle. Though a familiar I-love-you-I-hate-you-I-need-you-go-away story, the dancers, Elliott Reiland and Yin Yue, were anything but ordinary. It was not their abundant technical prowess that impressed but their willingness to hit the emotional/physical edges of their characters and the movement, to play the anger and disdain and tender desire as if happening to them right then and there. Every choice made by the choreographer assisted them in locating the emotional roots, from how she shaped the space/divide between them, to how she sparingly used unison, and the extremes of weight, tension and dynamics. The use of two languages in their barked dialogue back and forth emphasized the gulf between them. Although I think it could have been developed more, her use of real time video did the same. It became another distancing device, one that implied, with its close-ups, intimacy, when there was only desire. The evocative original score of collaged

voices and musical sounds by Karlan Judd underscored their alienation and volatility.

The most unsophisticated piece in the program, *BRCA1/Genome* by Olivia Galgano and Lynn Needle had twelve dancers waiting about in poorly executed ballet steps, first to a recorded, then a live piano, score by Dr. Linda Marcel. It felt like a recital piece for a dance studio and not a work to be presented in a New York professional concert. I do not want to list the dancers' names in hopes that there is better dancing and choreography in their futures. Suffice to say all of the ideas were half-baked, naive and cliché.



Dancers Elliott Reiland and Yin Yue of Patricia Noworol Dance Company © 2009 Ben Richardson

The concert closed with a reconstruction by Todd Rosenlieb of *Classic Kite Tails*, the 1972 work by Erick Hawkins. The late Mr. Hawkins was, along with Donald McKayle, one of this year's ADG honorees, both very deserving master artists. It was performed by Elizabeth Blachman, Reigner Bethune, Melanie Ortt, Jacqueline Patch, Mr. Rosenlieb, Jennifer Somers-Heable and Krista Zomar. With due respect to the earnestness of the dancers and the artistry of Erick Hawkins, there is no way to look at this work except as a museum piece. One clearly sees its aesthetic as belonging to another time and sensibility. For all of Hawkins' rebellion against the tension inherent in Graham's work and the pull up and turn out of ballet, today one cannot see much of a difference between his renderings and theirs. The work was replete with fifth positions and *sissones*, held bodies, a picture box use of space, and stilled formalism. The mannered performing style, more suited to the grandeur of a stage, seemed silly in the intimacy of this black box theatre. His portrayal of men and women come across today as caricatures. I could not help but make a comparison of Stanley Boxer's abstract set pieces and their use to those of Isamu Noguchi's designs for Graham's works. Most of all, it is the one-dimensionality that characterizes such traditional modern dances. The complexity of human experience in a post-modern world, the ambiguities more than clear cut differences we encounter daily, make for anything but a utopian vision. It is for others to decide if "traditions" of modern dance are antithetical to its definition, if rebellion is essential. What makes some dances from the past dated and others still relevant? What makes for timeless art and if this is possible is a matter of opinion and probably most in the audience disagreed with me. ❧

## PND on the Cover of Attitude

### Attitude, The Dancers' Magazine, In Time

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"Every choice made by the choreographer assisted them in locating the emotional roots, from how she shaped the space/divide between them, to how she sparingly used unison, and the extremes of weight, tension and dynamics. The use of two languages in their barked dialogue back and forth emphasized the gulf between them as well as Noworol use of real time video. It became another distancing device, one that implied, with its close-ups, intimacy, when there was only desire. The evocative score of collaged voices and musical sounds by Karlan Judd underscored their alienation and volatility."

*Cat Patterson, November 2009 NYC*