

INS & OUTS

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Photo: Sharon Harsa

Queens is lucky choreographer Valerie Green chose to leave Brooklyn when she opened a studio in 2005. Green Space, in an airy, refurbished industrial building in Long Island City, is meticulously designed, with beautiful views of Manhattan providing a warm, cozy home for dance, particularly new works.

Green Space Blooms: A Queens Celebration of Dance & Music, now in its second year, featured work by twelve choreographers over six nights in April 2008. Green's company, Dance Entropy, performed each night, with refreshments and live music concluding the evenings. Green mixed festival choreographers and musicians carefully, representing a wide range of approaches and creating a unified whole.

Green is her own best interpreter. Precise and quirky, "Naked Heart," choreographed by Mariko Tanabe for and in collaboration with Green, showed off Green's unique movement sensibility. Each production reflects her desire "to delve into movement from [her] inner depths," to have her boundaries challenged. Thematic rather than episodic, this time Tanabe provided a new texture for the piece by adding a little pillow. Drawing on her belly-dance training, Green's hips and torso

described impossibly tiny trembles; sharp shifts peeked out from behind the pillow as she slipped it around her body. Repeating the dance facing back, without the pillow, Green was mesmerizing.

Amy Adams and Erin Hunter-Jennings, dressed in playful, bright, multi-colored costumes, pushed and pulled each other, jumping through odd exchanges in "Kin," a premiere commissioned by composer Milos Raickovich for his score "Little Peaceful Music." Green, Hunter-Jennings, and Angel Flores, in blue tunics and pants, wove intricate patterns as they stepped through each other's legs, ducked under bridged arms, and turned closely around each other. With music by Maharaja, the slight juts of the hips and twisting mudra hands were suggestive of Eastern movement.

Michiyo Tanaka's swirling choreography for "Karasu (Crows)," with its driving drum duet by composer Katsuya Kuwashima, was pleasantly reminiscent of another era. The choreography weaved through birdlike movements initiating from the dancer's center. The technically gifted Francesco La Macchia was beautiful to watch, but Tetsuo Yoshida remained the heart of the piece. Dramatic and precise, he highlighted the choreography's complexity.

Article: Carrie Stern