

DUŠAN TÝNEK DANCE THEATRE

ONE OF THE TOP 5 NYC DANCE
HIGHLIGHTS OF THE YEAR

– THE NEW YORK TIMES, 2006

"Týnek is an undoubted talent" – The New York Times



Photos: Left © Jeff Walloch; Below: © Julie Lemberger and © Koichi Kido

"the terrific Dušan Týnek Dance Theatre swept through Dance Theater Workshop ... like a cool breeze in a parched landscape ... [Týnek's] powerful new "Košile" is entirely his own, though a few fleeting moments had the shadowed urgency of the Antony Tudor classic, "Dark Elegies" ... fascinating choreographic vocabulary and imagination"
– Jennifer Dunning, *The New York Times*

"Dušan Týnek [is a] fine craftsman - expert at melding choreographic structure, movement, and spatial design to imply feeling and relationships ... chooses excellent music and uses it well ... ingenious ... a sensuous simmer."
– Deborah Jowitt, *The Village Voice*

"Solid choreography ... which draws on an athletic lyricism and a spunky folk dance sensibility ... logic always surrounds objects in motion and clever logic guides his smart, clean dances. [Týnek] is a choreographer to watch."
– Celia Ipiotis, *eyeondance*

"Mr. Týnek showed a remarkable capacity for creating tightly structured dance worlds, inhabited by ingenious, surprising movement invention ... the work is marvelous ... Mr. Týnek is an undoubted talent, a choreographer who seems fascinated by movement itself and the strange, subtle ways in which it communicates strange, subtle things."
– Roslyn Sulcas, *The New York Times*



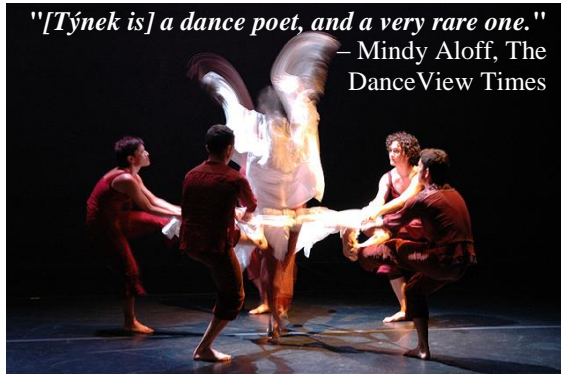
"kinetic, poetic, appealing, and smartly designed ... the work is remarkable and the dancers exceptional ... a superb ensemble"
– Brian McCormick, *Gay City News*

"Týnek's choreographic flights of fancy [are] alluring ... fascinating ... powerful"
– Jack Anderson, *The New York Times*

"the internal designs thrill with lovely detail and ingenious mayhem"
– Brian Seibert, *The New Yorker*

"luminous with imagination ... filled with vision, charm and wit"
– Tobi Tobias, *The Village Voice*

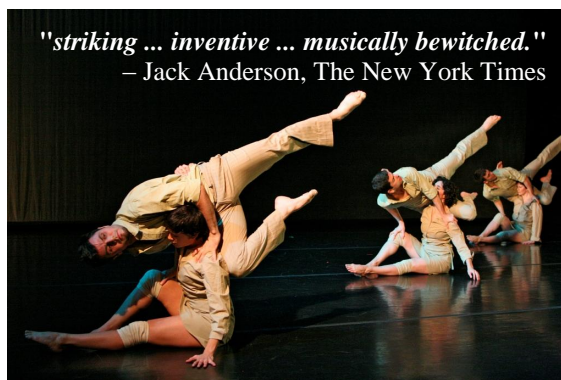
"Dušan Týnek is a bit of an anomaly nowadays: he makes dances, formal ones, set to Baroque music that burst with leaps, turns and lifts ... Both ["Apian Way" and "Fleur-de-lis"] are striking for their architectural rigor and fervid movement invention ... He has only seven bodies, including his own, at his disposal, but Mr. Týnek is the rare choreographer whose vision would soar with a dozen more."
– Gia Kourlas, *The New York Times*



"[Týnek is] a dance poet, and a very rare one."
– Mindy Aloff, *The DanceView Times*

"Dušan re-invents the language ... of modern dance ... a brilliant and promising young choreographer, who has a rich knowledge of ... art and music and theater ... He raids the past in order to re-invent it as Bartok did with Bach ... he is the Bartok of dance — much as Humphrey was the Bach of dance." – Ina Hahn, *Windhover Center for the Performing Arts*

"[in the] striking new Fleur-de-lis [and] wonderfully resonant Košile ... Týnek has excellent musical taste and a powerful sense of the pictorial. Elegantly designed, often surprising groupings and encounters are his strong suit."
– Deborah Jowitt, *The Village Voice*



"striking ... inventive ... musically bewitched."
– Jack Anderson, *The New York Times*

"Dušan doesn't mistrust his dreams ... he draws upon his wonderful good brains, his extraordinary heart ... the dance world is desperate for that: the humanity within the formal control. That's what's most striking about Dušan's work."
– Aileen Passloff, *quoted in The Bardian*

"The force of Týnek's movement lies in a particular clarity of shape and intention, with the dancers' bodies evoking the concrete and architectural ... exhilarating moments of partnering."
– Alison D'Amato, *The Dance Insider*

For booking, or more
information, please visit
www.dusantynekk.org

The New York Times

DANCE REVIEW

Need Live Music or Not? Well, Why Not Try Both

By BRIAN SEIBERT

Published: November 4, 2011



Andrea Mohin/The New York

Dusan Tynek Dance Theater John Eirich and Emily Gayeski appearing in Dusan Tynek's "Widow's Walk" at TriBeCa Performing Arts Center.

Live music doesn't always improve a dance. For some choreographers, live musicians are expensively irrelevant to their work or threateningly distracting. Dusan Tynek is not one of those choreographers. The participation of the string quartet Ethel in the second program of his company's two-week run at the TriBeCa Performing Arts Center made for an especially vibrant Thursday night.

That's not to say that Mr. Tynek needed a boost. For "Transparent Walls," the first work on the program, the score, by Aleksandra Vrebalov, was recorded, and yet the dance had plenty of drive. A multipart turbine of swinging limbs, the eight-member company repeatedly advanced upon the audience from the darkness at the rear of the stage. In one striking image among many, the women, leaning back against the men, were slid forward on their heels as if they were hand-trucks.

Still, "Widow's Walk," which made its debut last week, was brighter with Ethel in the house. The quartet's muscular playing, almost too exciting, brought out the taut energy of Mr. Tynek's dance, a fantasy about sailors, their wives and the pitiless ocean. The men rocked and floundered and hopped backward, as if pulled, with a leg extended behind them. The musicians of Ethel, tugging hard with their bows, seemed to make the sea tug harder.

For parts of this week's terrific premiere, "Portals," Cornelius Dufallo of Ethel set down his violin to bang on a Serbian drum, one of the Eastern European elements in another urgent score by Ms. Vrebalov (this one augmented by taped sounds of church bells and voices). "Portals" and "Transparent Walls," created last year, are the first two parts of a yet-to-be-completed trilogy to Ms. Vrebalov's music.

Mary Hamrick's set for the new dance spans the stage with two layers of scrims. A tall arch cut out of the nearer scrim combines with the music and the men's leather skirts to suggest an ancient city — somewhere, perhaps, at the edge of an empire. John Eirich, the piece's stoic main figure, could be a sentry. When a man and woman fashion an arch with their bodies — another portal and a motif throughout the dance — Mr. Eirich watches wistfully, then ventures through the opening they make. Soon afterward, he spies through the wall of fabric Elisa Osborne, a companion he will subsequently lose and hold and lose again.

Both "Transparent Walls" and "Portals" feature a central couple whose bond seems jeopardized by the dance's centrifugal activity. The implication of human drama balances the formal, spatial concerns indicated in the titles: the seemingly open field of the first work versus the partitions and compressing aperture of the second. Though "Portals" goes a little slack near the end, the structuring of its moving parts and its high level of invention, continuing behind the scrims and spilling through the gap, matched Ethel's verve. Mr. Tynek's choreography may be old-fashioned modern dance, but it's very much alive.

Dusan Tynek Dance Theater continues through Saturday at TriBeCa Performing Arts Center, 199 Chambers Street, Borough of Manhattan Community College; (212) 220-1460, tribecapac.org.

Promises, promises

Dušan Týnek Dance Theatre / Tribeca PAC, NYC / October 27 - 29, 2011



Photo: Julieta Cervantes

Dušan Týnek Dance Theatre

Dušan Týnek's second program, recently at Tribeca PAC, made me wonder why the standing of this marvelous choreographer hasn't graduated from "promising" to top-of-the-line. If he were working for a big institutionalized company like ABT or New York City Ballet, he might blow contenders like Brian Reeder and even Benjamin Millepied off the map.

Czechoslovakian-born, Týnek emigrated to train and dance in New York. His mentors include Aileen Pasloff, Merce Cunningham, and Lucinda Childs. He formed his own company, Dušan Týnek Dance Theatre, in 2002. From my first sight of his work, I was hooked on what he was doing.

"Ambitious beyond its power to deliver, the piece is filled with vision, charm, and wit," I wrote about his *Pilot's Dream*, and "preserves uncorrupted the poetic fantasies of childhood." This was in the *Village Voice*, back in 2003. The following year, again in the *Voice*, I called his *Pink Tree*, a duet for women, "astutely constructed and beautifully danced" and noted Týnek's "skill at implying feelings through movement."

Since then, many a dance writer has noted his gifts: imagination and originality, first of all; then, a seemingly inborn command of structure; an uncanny ability to make movement express emotion and atmosphere; and a dance vocabulary that bonds classical and modern techniques in a way that seems natural, not studied or just plain awkward.



Photo: Julieta Cervantes

Dušan Týnek's *Portals*

The cast for *Portals* was: Alexandra Berger, Ann Chiaverini, John Eirich, Emily Gayeski, Elisa Osborne, Samuel Swanton, Satoshi Takao, and Nicholas Wagner.

pale translucent drop cloth. The drop is patterned with jagged gashes indicating cracks (from age or from assault), and punctuated with a huge cutout in the shape of an upside-down U. Hence the portals of the title.

Týnek's choreography conjures up a tight community (one passage is even influenced by central European folk dancing), with a lust for life, equally feisty in war and mating, actually not separating the two. The full-blooded thrashing action alternates with contemplative moments in which the participants seem to reflect on who they are and, as Yeats put it, what is past, or passing, or to come.

A master of understanding the relationship of dancers to the space in which they move, Týnek makes the most of the different planes of action created by the drop cloth, activating each of them at the same time, but in contrasting ways. For instance, a brief intense duet--a couple making a significant personal connection--occurs in front of this scrim while, behind it, figures in silhouette pace back and forth in a horizontal line, a restless, anonymous parade. Adding yet another vibrant element to the piece, the music, by the post-modern composer Aleksandra Vrebalov, was played live and onstage by the equally daring string quartet ETHEL.



Týnek's *Portals*

Photo: Julieta Cervantes

Widow's Walk refers to the porch-in-the-air that once surrounded many a coastal New England home. Up high, so it provided a view of the waters from which fishermen drew their living, it was cantilevered against the building and reached all around it. The fishermen's anxious wives paced it, watching for their

Two dances on the three-work program, *Portals* and *Widow's Walk*, were new this season. Both demonstrate Týnek's steadily increasing sophistication. *Portals*, was the most powerful piece I've seen from him yet. All eight of the company's dancers are dressed in Karen Young's boldly cut leather-look costumes, which bring to mind warriors of ancient Greece or Rome. Both men and women move with gutsy force--and considerable sensuousness--before and behind Mary L. Hamrick's

husbands to return, fearing that, as often happened, they might be seized by the turbulent waves.



Týnek's *Widow's Walk*

Photo: Julieta Cervantes

We meet the wives, then the men. The couples, four of them, rejoice in their mates, but once the men leave, the women revert to their apprehensive stalking. We see the men again, stepping straight towards us, making spasmodic gestures that indicate hard physical labor. Then the women return, now in white tunics and white bathing caps; they have become the sea itself-- unpredictable waves with their ironically beautiful lacy edging of foam. Gentle at first, the waves escalate to sheer rapaciousness, as they

devour and destroy their prey. The men put up a vigorous fight, but there's no victory to be had over the mindless forces of nature. The piece ends with the four human couples whipping through the space as if their rage at death will never end. When the men vanish for good they take with them even the comfort that pacing the widow's walk brought to their wives. What the women feared has come to pass, leaving nothingness. *Widow's Walk*, set to music by Mary Rowell and Phil Kline, was also accompanied, live, by ETHEL.

The evening's opener, *Transparent Walls*, set to a score by Vrebalov, a Týnek favorite, presents a dove-like couple who are all in all to each other against a crowd of six who swirl around them, threatening chaos or mayhem. It's Us vs. Them until the entire environment grows menacing and the lovers, too, are trapped in its lurking perils--perhaps simply in the dire straits of being alive. Although the dancers worked with their typical fervor, this piece didn't match the complexity and impact of the two works that followed. Nevertheless it made a useful curtain raiser, immediately assuring the audience, through the freshness of the choreography, that it was not going to be mired in the conventional.



Týnek's *Transparent Walls*

Photo: Julieta Cervantes

Týnek's flaws? Nothing Bessie Schonberg, the late advisor to the realm of contemporary dance,

couldn't have corrected in a minute: Sameness will dull your audience's perception, so . . . Don't use all eight of your dancers for three pieces in a row. Don't use dusky lighting for three dances in a row. And, while we're talking about dusk, don't encourage your costume designers to confine their palettes to muted grays and browns.

Apart from pointing out that many of Týnek's dances could benefit from further development, I won't attempt to guess what suggestions Bessie might have made about the choreography. She was a keen-sighted observer and a benign supporter; she could make anything better without undermining its creator.



Photo: Julieta Cervantes

Dušan Týnek's Dance Theatre in rehearsal

Still, I believe Týnek's frustratingly slow progress toward wider recognition is not due to artistic shortcoming but, rather, to practical factors. Emerging choreographers of the classical-ballet persuasion seem to have a good many opportunities to make and show their work, especially if they are attached to an important company. Contributing to the repertory of the junior company and creating a dance for a company's New Choreographers Evening are just two of the options. Contemporary dance troupes don't have the money to back such programs and many of them (like Paul Taylor's) are devoted entirely to the work of their founder. At the same time, ironically enough, the big ballet companies are absorbing the work of the best contemporary choreographers (Taylor, Tharp, Cunningham) because today there are few strictly-ballet choreographers as good as these. Now there's no way Týnek can change the situation on his own (though I devoutly hope he's doing whatever he can). It's up to the organizing contingent in the dance world--the folks who brought Fall for Dance into being, for example--to figure out the solution. Preferably soon.

© 2011 Tobi Tobias

November 7, 2011 11:29 AM



[SUNDAYARTS BLOG](#)

11/10/11

Dusan Tynek Dance Theatre: Music to My Eyes



Dusan Tynek Dance Theatre in *Widow's Walk*. Photo by Julieta Cervantes.

It's a no-brainer that the use of live music improves the experience of seeing dance by some unmeasurable but substantial increment. Mark Morris has carved a laudable, if lonely, niche by only using live music. But of course, like any other luxury, it must be paid for, and as companies build up repertoires, the attached costs also increase proportionally. But there are ways to compromise, as [Dusan Tynek Dance Theatre](#) did in two week-long programs at [Tribeca Performing Arts Center](#), when Tynek brought in the group ETHEL to play onstage for the second week. The music ensemble's presence alone lent an importance and immediacy to the choreography, and to the music for some of the works, by Aleksandra Vrebalov.

Tynek's company had performed one of the dances, *Widow's Walk*, the week before, to recorded music, which I didn't see. But the show with live musicians underscored the interplay that can take place between the dancers and musicians that seems to heighten the level of every emotion expressed, and as a result, draws the audience in more closely. ETHEL, a four-piece string quartet, is perhaps better known to New York audiences than Vrebalov; the group plays in larger theaters as featured artists. So it was a treat to learn that they'd been engaged as Tynek's "house band." They play with ferocity and spontaneity, and with such volume that it becomes a visceral experience, and yet Tynek's choreography was not overshadowed by the dynamic ensemble. He creates smart, substantial dance phrases (more of a rarity than you might imagine) that are strongly structured and that use every available entrance/exit in clever ways to move his impressive, daring dancers around. (Unsolicited advice to Alvin Ailey American Dance Theater: check him out; his work'd be great on the company or Ailey II.)

Another dance performance using live music took place last week at Fall for Dance—Lizt Alfonso Dance Cuba, whose six-member band sat in a line upstage. It's hard to even imagine this medley of what are presumably the company's greatest dance hits without live music. All female except for one guy, the performers danced onstage one-by-one, beaming 1000-watt smiles to the rafters. Another part featured the old chestnut "Besame Mucho," sung earnestly as a couple performed an unremarkable ballroom dance. In the finale, half of the cast wore traditional flat shoes with a single strap mid-foot; they slapped the floor in rhythm, and the others wore more modern heeled shoes. It felt like the company had completely escaped the veil of irony and sarcasm that seems to have grown exponentially with the rise of the Internet—more stale and outmoded than refreshing, but maybe that's a comment on how deeply we've sunk into irony, or at least the habit of evaluation. In any case, the music, integral to the performance rather than in support of it, held its own pleasures.

The New York Times

DANCE REVIEW

The Sea That Gives, and Takes Away

By BRIAN SEIBERT

Published: October 31, 2011



Andrea Mohin/The New York

Dusan Tynek Dance Theater Members of this eight-person ensemble in Mr. Tynek's "Middlegame," at the TriBeCa Performing Arts Center.

It is a sign of the skill, range and taste of the Czech-born choreographer Dusan Tynek that a new dance of his will often recall the work of a great choreographer, a different one each time. That same trait is what keeps Mr. Tynek from advancing out of the artistic category of promising. The first section of his new "Widow's Walk," performed on Friday as part of his company's two-week season at the TriBeCa Performing Arts Center, could have been made by Martha Graham.

"Widow's Walk" takes its title from an architectural feature of old New England houses, a rectangular rooftop platform from which the wives of sailors were said to look out for their husbands, returning home from sea. The four women who begin (and end) the dance walk in a rectangle with a lunging, shuffling step, a hieratic gesture that speaks of forbearance. Occasionally, they pause to look skyward.

After the men join them for a frolic, the scene shifts to the sea. In a resonant bit of the double casting necessary for a troupe of modest means, the wives return in bathing caps, bounding across the stage and windmilling their arms like Furies in the guise of Esther Williams. They are the ocean that steals their men. Entering and exiting in a swirl, they are also another example of Mr. Tynek's ability to make a company of eight appear larger.

If the dance as a whole ends up feeling small, a well-made miniature, it was preferable to the drawn-out tedium of “Middlegame,” his 2010 work that opened the program. Here the model seems to be Pina Bausch, but Mr. Tynek’s choreographic chess game of male-and-female relations strains for theatrical effect. It’s strongest when most contained, particularly in a section in which four dancers, swapping places on closely facing chairs, weave an intricate dance design to breakneck Gypsy music.

The evening’s best work was its oldest, “Fleur-de-lis,” from 2007. Set to Baroque music by Heinrich von Biber, this one suggests Paul Taylor. Its introductory moments — women walking with their eyes closed, men shielding and embracing them — are evocative enough that you wonder what happened before the dance started. The rest of it is a beautiful abstraction of religious imagery, rich in cantilevered balances. The transition into the final “Resurrection” segment turns the act of sleeping into dance with uncommon poetry.

At several points “Fleur-de-lis” attends to the music’s slower, harmonic rhythm, stopping in poses as the melody runs quick. The effect is that of locks in a powerful river, channeling its flow.

Mr. Tynek’s musicality was especially clear in “Fleur-de-lis” on Friday night, because the music for that piece alone was live. (It was performed by Leah Gale Nelson on baroque violin, Bradley Brookshire on organ and Charles Weaver on an exotic-looking theorbo.) With the help of good musicians, Mr. Tynek’s work breathes. I look forward to Thursday night, when the string quartet Ethel will join the company for another premiere.

Dusan Tynek Dance Theater performs through Saturday at TriBeCa Performing Arts Center, 199 Chambers Street, near Greenwich Street; (212) 220-1460, tribecapac.org.

Copyright 2011 [The New York Times Company](http://www.nytimes.com)

The New York Times

October 28, 2011

Dance Listings

★ **Dusan Tynek Dance Theater** (Friday and Saturday, and Thursday through Nov. 5) It’s a packed week for dance, but it’s well worth carving out an evening to see one of the programs from Dusan Tynek, a Czech-born choreographer now living in New York. Mr. Tynek is a talent who seems to be waiting for his big moment; he has a gift for creating inventive, luscious movement and an instinct for theatrical effect. The first program this weekend offers the new “Widow’s Walk” as well as “Middlegame” and “Fleur-de-lis.” The second program offers another new piece, “Portals,” which explores ideas around immigration and which will be accompanied by the string quartet Ethel. At 7:30 p.m., TriBeCa Performing Arts Center, Borough of Manhattan Community College, 199 Chambers Street, (212) 868-4444, tribecapac.org; \$25, or \$15 for students and 65+. (Sulcas)

The New Yorker

October 24, 2011

Goings On About Town: Dance

Dušan Týnek Dance Theatre

A former Lucinda Childs dancer, Týnek shares his mentor’s interest in clean, continually shifting patterns, as well as a style that can be described as loosely balletic, but with the grounded quality of modern dance. He also has a taste for Baroque and contemporary classical music. In his two-week season, Týnek’s company will offer two programs that include repertory pieces and two new works, “Widow’s Walk” and “Portals.” The string quartet Ethel, which specializes in contemporary music, will provide accompaniment (Nov. 3-5) for the second program. Date: October 27 – November 5.

The New York Times

DANCE REVIEW

Action on the Stage Imprinted on the Eye

By ROSLYN SULCAS

Published: June 3, 2010



Members of the Dusan Tynek Dance Theatre performing in the premiere of “Middlegame” at Dance Theater Workshop.

All kinds of things can happen at a contemporary dance performance besides actual dancing. (And I mean all kinds of things.) But Dusan Tynek, a Czech choreographer who has lived in New York since 1992, makes traditional kinds of dance: pieces with recognizable steps, set to music, possessed of beginnings, middles and ends.

In three new works, performed at [Dance Theater Workshop](#) on Wednesday night, Mr. Tynek showed a remarkable capacity for creating tightly structured dance worlds, inhabited by ingenious, surprising movement invention.

His vocabulary is loosely balletic but devoid of any stretched emphasis or weightless elevation. In the opening “Transparent Walls,” the eight dancers surge from darkness at the back of the stage. To a moody recorded score for amplified cello and wind instruments, by Aleksandra Vrebalov, they move rapidly across and off the stage, quickly jumping and turning, scattering a central couple leaning in toward each other in deep arabesques.

That couple keeps re-forming amid the wind-blown dancing: one of Mr. Tynek’s strengths is his ability to pluck sudden formations — a line of men carrying the women like stiff dolls, trios rising from and falling back to the floor — from the swirling activity and imprint them upon the eye.

Although Mr. Tynek’s dances are busier than those of Lucinda Childs, with whose company he has danced, their clarity and loose-armed traveling momentum sometimes recall that choreographer’s work. That feels particularly true in “Base Pairs,” perhaps because Ms. Childs provides the husky, alluring

voice for a poetic text by Cynthia Polutanovich, heard over the sound of a ticking metronome. The subject seems to be a love affair; religious imagery is evoked. Meanwhile seven dancers, dressed in Karen Young's white, image-imprinted leotards, move with mathematically exact steps in constantly changing light (by Roderick Murray), switching direction as their arms windmill around their bodies.

The final piece, "Middlegame," is a more ambitious, messier affair. Dressed in black or white variations on old-fashioned lingerie (the men's socks have garters), four men and four women have a series of encounters in what could be a cafe. Set to a variety of Gypsy and folk music, interspersed with Bach's Goldberg Variations, "Middlegame" evokes a Pina Bauschian world of male-female power games, bizarre encounters and opaque affairs of the heart.

It's a little rambling, but you can feel Mr. Tynek trying something new and less controlled. In parts, the work is marvelous, particularly toward the end when he creates ripples of canonic movement across chairs and builds momentum towards a sudden, surprising close.

Mr. Tynek is an undoubted talent, a choreographer who seems fascinated by movement itself and the strange, subtle ways in which it communicates strange, subtle things. If that makes him a rarity right now, he probably doesn't care. The dance — and dancing — is the thing.

The New York Times

June 2010

Dance Listings

★ DUSAN TYNEK DANCE THEATRE

The Czech choreographer Dušan Týnek has a gift for creating improbable movement and formal, architectural structure. He is also musically acute and interested in choreographing to music, which makes him something of an anomaly in contemporary dance circles. Bach, Carlos Paredes and Czech Gypsy melodies are among the music used for "Middlegame," one of three new works on a program that also includes a piece set to a ticking metronome and "Transparent Walls," to an orchestral piece by the contemporary Serbian composer Aleksandra Vrebalov. (June 2 - June 5.) At 7:30 p.m., Dance Theater Workshop, 219 West 19th Street, Chelsea, (212) 924-0077, dancetheaterworkshop.org; \$25; \$20 for students and 65+. (Sulcas)



GOINGS ON ABOUT TOWN

June 2010

Goings On About Town: Dance

DUŠAN TYNEK DANCE THEATRE

The Czech-born choreographer with the poet's eye unveils three premières. "Transparent Walls" responds with simple steps and geometric patterns to an orchestral work by the Serbian composer Aleksandra Vrebalov. In "Base Pairs," a series of couples act out evolution, developing a phrase to the tick of a metronome and the fitting voice of Lucinda Childs. "Middlegame," inspired by chess and café culture, imagines a cross between musical chairs, a folk pageant, and a mad party in Victorian undergarments. The multi-source score and over-all structure seem a hodgepodge, but the internal designs thrill with lovely detail and ingenious mayhem. Date: June 2–June 5; Venue: Dance Theater Workshop

The New York Times

DANCE REVIEW

Social Bees Fluttering to Bach's Sonatas



Dusan Tynek Dance Theatre at the Brooklyn Lyceum.

By GIA KOURLAS, Published: June 14, 2008

The Czech choreographer Dusan Tynek is a bit of an anomaly nowadays: he makes dances, formal ones, set to Baroque music that burst with leaps, turns and lifts. A former competitive ballroom dancer, Mr. Tynek ended up at [Bard College](#), where he studied with Aileen Passloff, and later went on to dance with the [Merce Cunningham](#) Repertory Understudy Group and Lucinda Childs. He has, in dance terms, been around the block.

For his company's latest season, which opened on Thursday night at the Brooklyn Lyceum, Mr. Tynek presents two works that reflect that history: "Fleur-de-lis," a painterly dance from 2007, and "Apian Way," a premiere. Both are striking for their architectural rigor and fervid movement invention.

In "Fleur-de-lis," set to violin sonatas by Heinrich von Biber, Mr. Tynek strives on the surface for a quality of air and light. But as fond as he is of sending his dancers gliding through space — fast — Mr. Tynek is also engrossed with the possibilities of weight. Much of his plush movement is based on opposition, or the tension created when dancers draw energy from the floor and pull away from it.

The new "Apian Way," paired to sonatas and partitas by Bach, takes the social interaction of [bees](#) as its point of departure. Wearing Oana Botez-Ban's crinkled metallic-green costumes — each cinched at the waist by a black corset — seven dancers swarm the stage, propelling their arms in windmill circles and flicking their wrists like wings.

For most of the dance, Mr. Tynek's forcefulness is insistent. A trio featuring him, Matthew Dailey and Aaron Walter boldly showcases the dancers flinging their bodies across the stage and against one another. In his quest to cover as much space as possible — while still pausing to make room for allegro details, like a slow attitude punctuated with quarter-turn plies — Mr. Tynek can overwhelm the stage with too many ideas. He has only seven bodies, including his own, at his disposal, but Mr. Tynek is the rare choreographer whose vision would soar with a dozen more.

Dusan Tynek Dance Theatre performs on June 17, 19, 24 and 26 at the Brooklyn Lyceum, 227 Fourth Avenue, at President Street, Park Slope; brooklynlyceum.com.



THE NEW YORKER

JUNE 23, 2008

GOINGS ON ABOUT TOWN

DUŠAN TÝNEK DANCE THEATRE

For its fifth season, the company of the Czech-born choreographer makes a dance venue out of the converted bathhouse known as the Brooklyn Lyceum. Týnek's new "Apian Way," set to Bach's Sonatas and Partitas for Solo Violin, seems larger than its cast of seven (which includes Týnek). It's full of breath and Baroque joy, its balleticized folk-dance patterns and daisy chains tweaked by quirky spasms, stutters, and flutters that play with the theme of bee life. "Fleur-de-Lis," last year's striking composition of religious imagery, shares the program. (227 Fourth Ave., Brooklyn. 718-857-4816. June 17, June 19, June 24, and June 26 at 7:30.)

The New York Times

April 28, 2007

Dance Review | La MaMa Moves!

Passion for Seeing What the Body Can Do

By ROSLYN SULCAS

[EXCERPTED] Just naming the nine programs in the La MaMa Moves! festival must have been exhausting; it's hard to imagine the other logistics that the co-curators, Nicky Paraiso and Mia Yoo, must have dealt with in putting together this 50-company event. The first program, "New Virtuosity," on Thursday night at La MaMa's Annex Theater, augured well for the rest of the festival, and wasn't an altogether inappropriate title for an evening of impassioned, first-rate dancing.

Dusan Týnek's "Fleur-de-lis" is a beautiful work, full of poetry and surprise. It is set to Heinrich von Biber's Sonata No. 6 for violin, and the exquisite Passaglia for solo violin, and Mr. Týnek hardly put a foot wrong through the two sections shown on Thursday, "Annunciation" and "Resurrection." The work is full of the religious imagery that these titles suggest, but there is no narrative — simply a cascade of haunting moments that seem perfectly in accord with the music.

Mr. Týnek has a gift for creating movement that looks physically impossible; men cantilever off the women's bodies; a woman floats away from a man, her legs flying out behind her. He also makes beautifully architectural dance, often weaving a diagonal line of dancers through a vertical one, and he has an acute musical sensibility evinced in a strangely effective stop-and-start section to the surging violin in "Resurrection."

The La MaMa Moves! festival continues through May 12 at La MaMa, 74A East Fourth Street, East Village; (212) 475-7710, lamama.org.

[Copyright 2007 The New York Times Company](#)

dance ●●●

March 19th, 2007

Dusan Tynek Dance Theatre

Connect the Dots

A choreographer with a painterly eye deconstructs Christian imagery

by Deborah Jowitt



A scene from *Fleur-de-lis* – ©Julie Lemberger

In the years following Dušan Týnek's arrival here from his native Czechoslovakia, he studied at Bard College with Aileen Passloff (a member of the iconoclastic Judson Dance Theater of the 1960s) and decided to become a dancer. In works made for the company he formed in 2003, you can see hints of what he absorbed from his studies with Merce Cunningham and his stint touring with Lucinda Childs's company. The physical facility that enabled him to dance with a variety of small groups blends with the aesthetic of letting drama (if any) emerge from the interplay of movement and form.

In programs and interviews, he hints at the ideas behind his dances, but leaves spectators room to interpret what they see however they like. The three sections of his striking new *Fleur-de-lis* (set to music by Heinrich von Biber and shown as part of the ongoing 92nd

Street Y Harkness Dance Festival) are titled "Annunciation," "Trinity," and "Resurrection." I hadn't read the program closely before seeing the piece. Re-envisioning it in terms of the subtitles, I have a new perspective on why, in the first section, Matthew Dailey, Nicholas Duran, and Týnek spread their arms to stop Alexandra Berger, Eden Mazer, and Elisa Osborne from running away. I understand that the moment when the men crouch behind the seated women and enfold them could represent the descent of the Holy Ghost, and that the women "flying" athwart the men's shoulders can be construed as angels. In abstracting essentials, Týnek has also splintered the Annunciation in time, multiplying and fragmenting the participants (Mary, the Angel Gabriel, and the Holy Spirit).

In "Trinity," third persons insert themselves into duets. And in "Resurrection," the dancers lay one another out, run off unexpectedly, return in their underwear, and lie down as if to sleep (this graceless transition is apparently to facilitate the costume change). After Duran erupts into movement, they all rise and dance in individual ways in individual patches of space. But they come together in circles and chains and restate the metaphoric power of threesomes.

Týnek has excellent musical taste and a powerful sense of the pictorial. Elegantly designed, often surprising groupings and encounters are his strong suit. He's less adept at choreographing steps—that is, he's adept enough, but the movement sometimes looks conventional or not inevitable, as if he'd gotten carried away ringing changes on a seductive idea. There's a passage in his wonderfully resonant *Kosile*, when Alexandra Berger is entrapped by others in a snare made of their white shirts; holding the garments' sleeves, they circle her. Then for a few seconds, they interrupt their hostile walking with fancier steps. The showy passage isn't long enough to state the folk-dance-gone-cruel idea, and it breaks the intensity of what Týnek has established.

Costumes (by Karen Young) are crucial to both *Kosile* (2006) and *Nympholepsy*, an excerpt from *ScENes* (also 2006). In the latter, the dancers wear long, full, layered red skirts, shorter in front. They whip the fabric around and spread the side panels like winged creatures. When they cluster and lift Mazer high, she becomes a smug giantess in an immense garment.

The many sections of *Kosile*—finely lit by Roderick Murray and set to music by composers as diverse as, for example, Paganini, Moondog, and Michael Galasso—were inspired by ballads by the 19th-century poet Karel Jaromír Erben. White wedding shirts become instrumental in deconstructing village rituals. They do dress a half-glimpsed marriage ceremony, but, knotted together, they trap a persecuted woman and serve as a litter on which to bear the sick. Scattered, they cover the dead. At some point, I weary of the shirts, but at the same time, I'm impressed by how skillfully Týnek and the performers (including Ann Chiaverini and Aaron Walter) weave the dancing to produce rich images of community life.

The New York Times

December 24, 2006

SURPRISES

New Life Can Arise in Old Happy Endings

By JENNIFER DUNNING

ANOTHER night, another “Swan Lake” or “Revelations.” Another trip to a downtown theater to see work by yet another new choreographer. The thrill should be gone. But no performance of a dance work is ever quite the same as any other, and even the greenest of choreographic tykes tend to have something of their own to say. **Here are five of the year’s contributors of illuminating wonder.**

1. Linda Celeste Sims, who joined the [Alvin Ailey American Dance Theater](#) in 1996, has come to the fore in its current season at City Center in performances of unexpected lushness and delicacy. Movement and its impulse seem to continue out into space when Ms. Sims dances, her body seeming boneless, her torso opening to the skies and her individual style imbued not just with the thrust of modern dance but also with the detail and manners of classical ballet.
2. The horror of Hurricane Katrina was addressed, unusually, in “Place Matters: A Look at Displacement,” a workshop production by the Urban Bush Women 2006 Summer Institute in July at the Kumble Theater on the Brooklyn campus of [Long Island University](#). The institute, which recently relocated to New York from Florida, offers participants from around the world a chance to make theater drawn from explorations of social issues of the time. “Place Matters,” directed by Jawole Willa Jo Zollar, combined movement, music and the spoken word to evoke that horror shockingly but with flashes of poignant, gutsy humor.
3. **The forthrightness of Dusan Tynek’s choreography in a performance by his company at [Dance Theater Workshop](#) in July brought [Mark Morris](#) to mind. But Mr. Tynek’s powerful “Kosile,” inspired by a collection of ballads by the 19th-century Czech poet Karel Jaromir Erben, created and inhabited a dark yet almost funny world of its own, in a shifting field of men in white wedding shirts and women passing red lilies from mouth to mouth.**
4. Another season by the [Paul Taylor Dance Company](#), in March at City Center, with more daredevil performing by dancers with strong individual presences and more lyrical, magisterial and slyly comical choreography by Mr. Taylor. But suddenly his airy, sweet-natured new “Spring Rounds” made me glad he is such an unassuming humanist. And the simple wordless majesty of the dance and dancers in his 1988 “Brandenburgs” reminded me of my childhood wonder at the enveloping power of the art.
5. And another tour by another threadbare, dollar-hungry Russian ballet pickup group. But this time, in March, the company was the oddly named [Tchaikovsky Ballet and Orchestra](#), and the performing was magical. It is no small feat, especially with minimal scenic effects on a pocket-handkerchief stage like that of the Lehman Center in the Bronx, to mesmerize audiences to the point where cheers erupt when Petipa’s handsome Prince kisses awake the Sleeping Beauty. Drawn from the much-admired Perm school and company in Russia, the troupe brought glowing new life to “Swan Lake” as well as “The Sleeping Beauty” in its East Coast debut performances.

The New York Times

July 17, 2006

DANCE REVIEW

Stirred by Old Folk Tales, a Troupe Offers Up a Fresh Breeze

By [JENNIFER DUNNING](#)



Julie Lemberger for The New York Times

Vincent McCloskey, center, with other members of the Dusan Tynek Dance Theater in Mr. Tynek's "Kosile" at the Dance Theater Workshop.

This has not been a stellar season for new modern dance. But the terrific Dusan Tynek Dance Theater swept through [Dance Theater Workshop](#) on Saturday night like a cool breeze in a parched landscape. Mr. Tynek came to New York from Czechoslovakia in 1992 to study and pursue a career in the natural sciences. But he was lured into dance by Aileen Passloff and went on to intensive training with [Merce Cunningham](#) and performances with a wide variety of modern-dance companies in New York and Rotterdam.

There is a directness and clarity to his choreography and to his four-year-old company's performance that bring Mark Morris to mind. Mr. Tynek also has Mr. Morris's way of allowing each member of a tightly knit ensemble to be recognizably individual on stage. But his powerful new "Kosile" is entirely his own, though a few fleeting moments had the shadowed urgency of the Antony Tudor classic, "Dark Elegies."

Inspired by a collection of ballads by the 19th-century Czech poet Karel Jaromir Erben, "Kosile" weaves together motifs from three of the folk tales that Erben also collected. The women in Mr. Tynek's company — Laurel Lynch, Alexandra Berger, Eden Mazer and Elisa Osborne — wind prominently through the piece, drawn together at the beginning by a startling series of entrances in which each passes along one of the several red lilies gathered in her mouth. Intriguingly, Mr. Tynek's work often seems just about to become funny, even at its darkest and most mysterious.

Mr. Tynek suggests rather than tells a story in "Kosile," which is set to singing by French monks and music by eight composers as various as Paganini, Haydn and Michael Galasso, all of it clearly chosen with great care. The dancers — who also include Mr. Tynek, Matthew Dailey, Nicholas Duran and Vincent McCloskey — course through small rituals, often racing backward. White wedding shirts also figure prominently in the piece, both as elements of design and of the plot. Mr. Tynek's strong but unobtrusive sense of form and design was enhanced by the lighting and costumes of Roderick Murray and Karen Young.

The evening opened with Mr. Tynek's more playful new "ScENes," set to music by Mr. Galasso. On any other program the full-company piece might have stolen the show, but here it served as a good introduction to a fascinating choreographic vocabulary and imagination.

DANCE

DUŠAN TÝNEK DANCE THEATRE

Dance Theater Workshop

219. W. 19th St.

Jul. 13-15 at 7:30 p.m.;

Jul. 16 at 2 p.m.

\$20/\$12; 212-924-0077 or dtw.org



©Julie Lemberger, 2006

Dušan Týnek Dance Theatre makes great use of a group of excellent and evenly matched dancers with work that is kinetic, poetic, appealing, and smartly designed.

Process And Product

Dancing dreams in vibrant color

BY BRIAN MCCORMICK

Process is as revealing as any lingerie or loincloth. In the studio, devoid of all the accoutrement of production, everything is clear. Even if the work is unfinished, all the predispositions and proclivities are

evident—the choreographic vocabulary and approach, the artistic vision, and the caliber and camaraderie of the performers. Like witnessing a birth, it can produce a wide range of responses—from elation and honor to shock and discomfort.

An hour with the affable Dušan Týnek Dance Theatre in the David White Studio at Dance Theater Workshop (DTW) underscores the acclaim this young choreographer and his exceptional dancers have received since their debut in 2003. Formally structured dance, physical and musical, it relies on ballet technique to ground its dramatic and emotional humanist undercurrents. Theatrical flourishes and non-verbal narrative suggestions keep the action interesting; movement invention is less weighted than the conveyance of ideas and themes—nonetheless, all of choreographer’s choices are carefully plotted into the work and keep the viewer actively engaged. Czech-born Týnek is a skilled craftsman with precise materials and tools at his disposal.

The dancers in the company are Alexandra Berger, Nicholas Duran, Matthew Dailey, Laurel Lynch, Eden Mazer, Vincent McCloskey, and Elisa Osborne. Half of them are conservatory grads, and you can tell; but they’re all evenly matched and work well together. They make a superb ensemble, each having their own special presence that they combine in a way curiously reminiscent of Voltron.

This comes across when they are casually working out sections with each other, just as much as when they are running the piece from start to finish.

The company is preparing for a program of two world premieres. “Košile” (wedding shirt), a work for the full company of eight dancers, is derived from “The Bouquet,” a collection of ballads by 19th century Czech poet Karel Jaromir Erben. Set to a range of music by classic and contemporary composers, the dance involves four female characters, each of which undergoes a change related to marriage or death.

The other world premiere is what the company shows in rehearsal. Titled “ScENes”—SEN is Czech for dream—this work for six has all the right stuff, including outstanding costumes designed by Karen Young—long, slightly bulky, red double-layered skirts, one short layer over a longer train of fabric, slit at the front to allow movement. (The skirts and other elements—collar, sleeve, etc.—are introduced over the course of the piece.) At times the dancers grab these sumptuous, uniform gowns and whip them around as they move, creating whooshing sounds and rushes of air. Danced to music by composer and violinist Michael Galasso, it is a suite of six short dances, which explore various relationships between members of the group. Lynch portrays a solitary figure that becomes engulfed and raised aloft by the group, huddled into a singular faceless mass of flowing ruby. Individuals get pulled, lifted, supported in slow moving tableau. Forces attract and repel dancers toward the center from the sides and diagonals in a kinetic kaleidoscopic of vibrant physicality. They turn towards and away from each other, centrifugal and centripetal energies predominate. Subtle dramatic moments erupt in gestures, poses, and pauses, and given slightly different inflection from the collective. Mystery, violence, joy, and sadness are suggested and referenced; among the images that melt from one slowly expanding cluster is Michelangelo’s “Pietà.”

After running the piece, Týnek and company go over steps and sections where dancers have questions; the ego factor seems completely absent. They behave like a well-functioning family, friends, like a team without an opponent.

I can’t help but wonder if this has any impact on the work, or how the work is seen. Outside the studio, on stage, does that come across, or is this solely an insider’s privilege? Either way, the work is remarkable and the dancers exceptional. You’ll have to judge the rest for yourself.



Flash Review, 3-15-07: Command Performance

Tynek Casts a Demi-Spell

By Alison D'Amato

Copyright 2007 Alison D'Amato

NEW YORK -- Dusan Tynek's offering for the 92nd Street Y's Harkness Dance Festival clocks in, all in all, at around two hours. That's a lot of material. I knew I was enjoying the show very, very much when I was eager to go back into the theater after intermission, and only just twitching slightly by the end of the second half. The three works on the bill, seen March 8 at the Ailey Citigroup Theater, are fairly consistent in tone and substance, which makes it even more impressive that a choreographer can command our attention for that long.

The first piece, "Fleur-de-lis," is a premiere featuring three couples set to the stirring violin sonatas of Heinrich Ignaz von Biber. (The evening in its entirety is called "String(s) Theory," a reference to both Tynek's use of string-based accompaniment and the "String Theory" of physics, which even a good hard look at Wikipedia couldn't give me a basic, working definition of. No matter.) "Fleur-de-lis" begins with a gentle insistency, the three couples slowly easing into the space. The men wait with outstretched arms and the women walk with eyes closed, barely edging into their grasps. This slow, pedestrian imagery doesn't last long, though -- Tynek's choreography gives way in no time to a full-on flurry of kineticism.

For this piece, costume designer Karen Young has created sophisticated outfits of sleek and well-tailored khaki. The clothes disappear, however, as the dancers go about their considerable business, and by the last section, they've got nothing left but their underwear. Dusan Tynek's dancers are beautiful, especially the women. I don't just mean that they're pretty and have impossibly gorgeous bodies, although they do. In "Fleur-de-lis" especially, it is hard not to be drawn in by their expressions, which radiate a deep commitment to the movement and a joy at being caught up in it. Either they're great actors or they're relishing every step of the demanding choreography. It may help that Tynek himself dances and thus gives his performers material that they will truly enjoy. I neglected to notice his mention as a dancer in the program, and so was fairly astonished to see him step forward out of the performers' curtain call to claim individual choreographer's applause. It's an accomplishment for a young choreographer to create such complicated, multi-layered images as he does while also being entrenched in them.

The force of Tynek's movement lies in a particular clarity of shape and intention, with the dancers' bodies evoking the concrete and architectural. The movement phrases are strong and specific, and often call on the performers to approach each other in the service of some exhilarating moments of partnering. One such moment is an exceptional, visceral duet for two of the male dancers in "Fleur-de-lis." It only lasts a moment, but the two men make the most of it, leveraging each other up into the air with a whiplike intensity. There is much of the classical in Tynek's approach, and thus the choreography often seems exciting without being at all edgy: the performers do a lot of balletic scurrying around, their chests puffed forward and arms dragging behind. I tried to mentally edit out these slightly forced moments of transition, however, because I was enjoying the meat of the work so much.

eyeondance

THE DUSAN TYNEK DANCE THEATER

July 17, 2006

By Celia Ipiotis

Eastern European folkdance influences snake through the DNA of many contemporary modern dance troupes and so it was no surprise that the American based Czech choreographer reached into his dance heritage for inspiration.

On July 16, a full house gathered for The Dusan Tynek Dance Theater company's final performance at Dance Theater Workshop featuring two premieres. Solid choreography characterized by circular patterns, tight rhythmic step structures and lots of partnering make Dusan Tynek a promising choreographer.

The first piece ScENes ("sen" is Czech for "dream") introduced his choreographic style, which draws on an athletic lyricism and a spunky folk dance sensibility. Surrealistic images like lilies popping out of women's mouths slip through ScENes. Set to the music of Michael Galasso, the score is dotted with ecclesiastical Eastern Orthodox music, which compounded the eerie drama.

In the second premiere, Tynek uses a collection of old ballads by the 19th Century Czech poet Karel Jaromir Erben for his choreographic armature.

A more ambitious piece, "Kosile," employs white men's' shirts as an ever-mutating design element that gathers the group of dancers into an imaginary village square, or unfurls them in the manner of lead folk line dancers.

Set to musical selections from Hayden and Paganini back to Galasso, Dusan does not devise new movements, but he does take a basic modern dance vocabulary and creates appealing combinations. From dancers scurrying backward across the stage to patterns designed like the spokes of a wheel. Possibly his science background grounds him in an understanding of how particles act and react when agitated. Logic always surrounds objects in motion and clever logic guides his smart, clean dances.

This is a choreographer to watch.

DUŠAN TÝNEK – CHOREOGRAPHER/ARTISTIC DIRECTOR



Photo: (c) Brian Ach

DUŠAN TÝNEK is known internationally for his striking blend of theatricality, musicality, and humanism in formally structured modern dance and has been called “an undoubted talent” by The New York Times. The Czech-born choreographer has studied and performed with several modern dance pioneers and owes much of his training and inspiration to Judson Church luminaries Aileen Passloff and Lucinda Childs as well as Merce Cunningham who personally tutored him for several years while Týnek served as an understudy for the Merce Cunningham Dance Company. Týnek went on to perform and tour with a number of New York City-based modern dance companies – most notably Lucinda Childs Dance Company, Douglas Dunn and Dancers, and Molissa Fenley – and Dance Works Rotterdam in the Netherlands. Since founding his own 8-member company - Dušan Týnek Dance Theatre - in 2002, Týnek has created over fifteen major dances and held seven

critically-acclaimed (and some sold-out) seasons in NYC at The Kitchen, Joyce SoHo, Ailey Citigroup Theater, Brooklyn Lyceum, Tribeca Performing Arts Center and Dance Theater Workshop (which The New York Times named one of NYC’s top 5 dance performances of 2006).

Born in Czechoslovakia, Mr. Týnek came to the U.S. in 1992 and received his B.A. from Bard College, with a concentration in dance performance and composition in addition to studies in the natural sciences. Týnek spent several formative years under the tutelage of Merce Cunningham, both on a Merit Scholarship and the prestigious Chris Komar Scholarship personally awarded and financed by Mr. Cunningham. Týnek became an understudy for the Merce Cunningham Dance Company in 1999, and as a member of the Repertory Group, he performed company repertory throughout the Northeastern U.S., including Lincoln Center. In 2000, Týnek joined the Lucinda Childs Dance Company for its 25th Anniversary Season, touring throughout Europe including performances in Lisbon, Palermo, the Montpellier Dance Festival, the Vienna Tanz Festival, and seasons at both the Theatre de la Ville in Paris, and the Brooklyn Academy of Music (Týnek also worked with Ms. Childs in 2009 to remount “Dance”). From 2001-2002, Týnek performed with Dance Works Rotterdam (Netherlands). The company toured extensively throughout the Netherlands and Switzerland and collaborated with the Leine en Roebana Company in Amsterdam.

As a choreographer, Týnek first presented his work in New York City at the Merce Cunningham Studio in 1999. While at Dance Works Rotterdam, Týnek choreographed *Wardrobe Spectre* for performance by the company in 2002. This served as inspiration to focus more intensely on his own choreography and Týnek returned to New York City in 2002 to found Dušan Týnek Dance Theatre - (DT)². The eight-member company made its world premiere with *Debut* at the Kitchen in December 2003 and followed up with *Camera Illuminata* at the Joyce SoHo in December 2004, both of which met with critical acclaim and sold-out performances. The company’s third NYC season was held at Dance Theater Workshop in July 2006 which featured the two premieres – *ScENes* and *Košile*. These two works were also presented as part of the 92nd Street Y Harkness Dance Festival at the Ailey Citigroup Theater in March 2007, along with the premiere of *Fleur-de-Lis*. The fifth season in 2008 at the Brooklyn Lyceum featured the premiere of *Apian Way*. The company’s 6th season was recently held at Dance Theater Workshop in June 2010, including three premieres – *Middlegame*, *Transparent Walls*, and *Base Pairs*. *Middlegame* was also the opening performance of the Jacob’s Pillow Dance Festival 2010. The company has held residencies at Bard College, the Windhover Center for the Performing Arts in Rockport, MA, and the Kaatsbaan International Center for Dance (Tivoli, NY). The company has also performed and taught workshops in Russia and Central Europe.

Mr. Týnek has received commissioning grants from both the National Endowment for the Arts, Harkness Foundation for Dance, The Greenwall Foundation, and the O’Donnell Green Music and Dance Foundation. Dušan Týnek Dance Theatre has also received ongoing support from the Ford Foundation, the New York City Department of Cultural Affairs, and the Czech Center New York, as well as touring grants

from the Trust for Mutual Understanding, and the Mid Atlantic Arts Foundation. He is the recent recipient of the Bogliasco Fellowship at the Liguria Study Center for the Arts and Humanities in Italy.

In 2011, Týnek was named the first-ever Choreographic Fellowship Winner at the University of Kansas, where he set *Transparent Walls* upon the students over the course of a residency. He also set *Transparent Walls* on students at Oakland University. In spring 2011, he was commissioned to set an original work on the students at Marymount Manhattan College. Týnek also teaches modern dance at Mark Morris Dance Center in Brooklyn, NY, and has also taught workshops and classes at the NC School of the Arts, Bard College, and in Massachusetts, Florida, Poland, Russia, and the Czech Republic.

Týnek relies upon dancers who have a high degree of proficiency in both ballet and modern technique and who are able to perform with precision and clarity, while conveying a nuanced sense of themselves as individual performers. Týnek's choreography is ultimately concerned with innovating the modern dance vocabulary with a studied emphasis not only on form, but also on the powerful narrative qualities that can be expressed through the use of body language, gesture and movement. Brian McCormick of the Gay City News aptly described Týnek's work as "*formally structured dance, physical and musical, it relies on ballet technique to ground its dramatic and emotional humanist undercurrents. Theatrical flourishes and non-verbal narrative suggestions keep the action interesting ... Czech-born Týnek is a skilled craftsman with precise materials and tools at his disposal.*" Other major press such as The New York Times, Village Voice, Danceview Times, and The Dance Insider have agreed that the strength of Týnek's company and choreography lies in his "**poetic theatricality**", "**exhilarating partnering**" and "**fascinating choreographic vocabulary and imagination.**"



DUŠAN TÝNEK DANCE THEATRE

www.dusantynek.org

**One of the Top 5 Dance Performances of the Year!
- The New York Times**



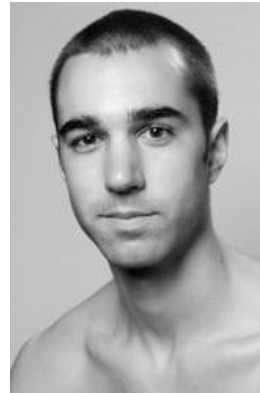
ALEXANDRA BERGER came to New York in pursuit of a B.F.A. in Dance, which she earned from the Joffrey Ballet School/New School University in 2003. After a lifetime of classical training, she switched her focus to modern dance and spent two years on scholarship at the Cunningham Dance Foundation, dancing as a member of the Repertory Understudy Group in 2007. She has danced with (DT)² since its 2003 inception, as well as with Tricia Brouk, Pat Catterson, Merce Cunningham, Matthew Mohr, and Matthew Westerby. In 2009 she also danced in Thaddeus Strassberger's production of *Les Huguenots* at Bard College. Alexandra is a certified Gyrotonic®/ Gyrokinesis® instructor, and also pours wine at the Stonehome Wine Bar in Fort Greene.



ELISA OSBORNE is from Venezuela and has danced with the Mark Morris Dance Group, Connecticut Ballet, New Jersey Ballet, Lexington Ballet, Ian Spencer Bell Dance Circle, Rastro Dance, and Patricia Hoffbauer. Elisa attended La Escuela de Ballet Teresa Carreno in Caracas, Venezuela prior to training at the North Carolina School of the Arts where she received her High School Diploma and B.F.A. She currently teaches Pilates and Ballet for Adults. Elisa joined (DT)² in 2003 as a founding member.



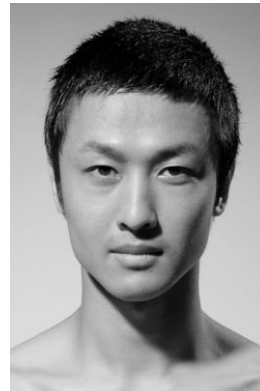
ANN CHIAVERINI, originally from Pittsburgh, PA, joined (DT)² in 2006. She has performed with the company in NYC, as well as on tours throughout the Northeast U.S. and in Poland and Russia, where she also taught festival master classes. She has also performed with Edisa Weeks/Delirious Dance Company, Nancy Meehan Dance Company, and choreographers Stephan Koplowitz and Larry Keigwin in NYC, as well as Eisenhower Dance Ensemble and Michigan Opera Theatre in Detroit, MI. Ann has taught ballet, modern dance, and arts-in-education programs for several organizations including American Ballet Theatre, Ballet Tech, and guest instruction/ choreography at Oakland University (MI). Ann holds a B.F.A. in Dance from The Joffrey Ballet School/New School University.



SAMUEL SWANTON graduated from New York University's Tisch School of the Arts. He has worked with Patricia Hoffbauer and a number of other choreographers. . Sam joined (DT)² in 2011.



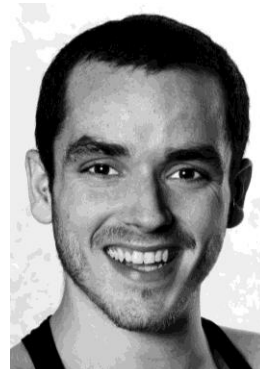
JOHN EIRICH is from Miami, FL and has a B.F.A. in dance from the New World School of the Arts. John has spent the past few years as a member of Taylor 2 (Paul Taylor Dance Company) and also dances with Take Dance. He's previously worked with the Amy Marshall Dance Company, New England Dance Theatre, and Miami Contemporary Dance Company among others. John joined (DT)² in 2010.



SATOSHI TAKAO is from Japan, where he studied ballet, jazz and hip hop at the Osaka School of Music. He has performed choreography by Kanji Segawa, Ichinohe Saeko, Jeff Moen, and Darcy Nagannuma, and joined (DT)² in 2008.



EMILY GAYESKI received her B.F.A. from the North Carolina School of the Arts. She has performed *L'Allegro, il Penseroso ed it Moderato* and *The Hard Nut* with the Mark Morris Dance Group from 2002-07. Emily was also a member of the Carolyn Dorfman Dance Company from 1998-2004 and Isabel Gotzkowsky and Friends since 1994. She currently performs with Lady Rizo and the Assettes and is certified in both Pilates and Kinesis Myofascial Integration. Emily joined (DT)² in 2010.



NICHOLAS WAGNER is from Baltimore, MD where he studied dance and theatre from the age of 4. He received his B.F.A. in Dance from The University of Illinois Urbana-Campaign in 2009, where he performed works by Merce Cunningham and Bill T. Jones alongside many faculty members and alumni. In 2009 he was the recipient of University's Carey Erickson Beverly Blossom Alumni Award and was asked to return to perform his senior solo. Since moving to NYC in 2009 he has worked with Yung-Li Dance, and i-danse. Nicholas joined (DT)² in 2010.

DUŠAN TÝNEK DANCE THEATRE - PERFORMANCE HISTORY 2003-2011

DATE	PRODUCTION/PERFORMANCE	VENUE	CITY
11/11	7 th NYC Season (Week 2) premiering <i>“Portals”</i> with <i>“Widow’s Walk”</i> and <i>“Transparent Walls”</i> featuring live music by post-classical string quartet ETHEL	Tribeca Performing Arts Center	New York, NY
10/11	7 th NYC Season (Week 1) premiering <i>“Widow’s Walk”</i> with <i>“Fleur-de-lis”</i> and <i>“Middlegame”</i> featuring live music by baroque violinist Leah Gale Nelson with Charles Weaver, and Bradley Brookshire	Tribeca Performing Arts Center	New York, NY
10/11	Presentation of <i>“Widow’s Walk”</i> , <i>“Fleur-de-lis”</i> and <i>“Middlegame”</i>	Hillsborough Community College Perf. Arts Center	Tampa, FL
10/11	Presentation of <i>“Widow’s Walk”</i> , <i>“Fleur-de-lis”</i> and <i>“Middlegame”</i>	Kaatsbaan International Dance Center	Tivoli, NY
7/11	Windhover Center for the Performing Arts presents <i>“Transparent Walls”</i> , <i>“Widow’s Walk”</i> and excerpts from <i>“The Fairy Queen”</i>	Windhover Center for the Performing Arts	Rockport, MA
6/11	Big Apple Baroque co-presents <i>“The Fairy Queen”</i> with choreography by Dušan Týnek	Kaye Playhouse – Hunter College	New York, NY
1/11	FLICfest presents <i>“Middlegame”</i>	Irondale Center	Brooklyn, NY
1/11	Showcase performances as part of APAP	Alvin Ailey Studios	New York, NY
9/10	DanceNow[NYC] Festival presents excerpt from <i>“Middlegame”</i>	Dance Theater Workshop	New York, NY
8/10	Battery Dance Company’s Downtown Dance Festival presents <i>“Fleur-de-lis”</i>	One New York Plaza	New York, NY
8/10	Windhover Center for the Performing Arts presents <i>“Middlegame”</i> and <i>“Base Pairs”</i>	Windhover Center for the Performing Arts	Rockport, MA
6/10	Jacob’s Pillow Dance Festival – Inside/Out Series presents <i>“Middlegame”</i>	Jacob’s Pillow	Beckett, MA
6/10	6 th NYC Season premiering <i>“Transparent Walls”</i> , <i>“Base Pairs”</i> and <i>“Middlegame”</i>	Dance Theater Workshop	New York, NY
1/10	Showcase performances as part of APAP	City Center Studios, Alvin Ailey Studios	New York, NY
9/09	dancenOw/NYC Festival presents <i>“Middlegame”</i>	Dance Theater Workshop	New York, NY
8/09	Company taught workshops at Windhover Center for the Performing Arts	Windhover Center for the Performing Arts	Rockport, MA
5/09	Open Rehearsal Showing of <i>“Middlegame”</i>	Mark Morris Dance Ctr	Brooklyn, NY
3/09	Dušan Týnek moderates Dance Conversations	Dance New Amsterdam	New York, NY
1/09	Showcase performances as part of APAP	City Center Studios, Alvin Ailey Studios	New York, NY
12/08	Family Matters presents <i>“Apian Way”</i>	Dance Theater Workshop	New York, NY
10/08	dancenOw/NYC Festival presents <i>“Apian Way”</i>	Dance Theater Workshop	New York, NY
8/08	Residency and performance of <i>“Apian Way”</i> and <i>“Fleur-de-lis”</i>	Mt. Tremper Arts	Mt. Tremper, NY
7/08	Residency and performance of <i>“Apian Way”</i> and <i>“Fleur-de-lis”</i>	Windhover Center for the Arts	Rockport, MA
6/08	5 th NYC Season premiering <i>“Apian Way”</i> and featuring <i>“Fleur-de-lis”</i>	Brooklyn Lyceum	Brooklyn, NY
5/08	Brooklyn Bridge Celebration presents <i>“Fleur-de-lis”</i>	Brooklyn Bridge Park	Brooklyn, NY
4/08	Family Matters presents <i>“Nympholepsy”</i>	Dance Theater Workshop	New York, NY
11/07	Czech Center’s Velvet Revolution Party presents excerpt from <i>“Pilot’s Dream”</i>	The Pink Elephant	New York, NY

11/07	Residency and performance of “ <i>ScENes</i> ”	Kaatsbaan Int’l Dance Ctr	Tivoli, NY
9/07	dancenOw/NYC Festival presents “ <i>Nympholepsy</i> ”	Dance Theater Workshop	New York, NY
8/07	Residency and performances of “ <i>Fleur-de-lis</i> ” and “ <i>Košile</i> ”	Windhover Center for the Performing Arts	Rockport, MA
7/07	Russia/Central European Tour of the program Strings(s) Theory (including “ <i>Košile</i> ” and “ <i>Fleur-de-lis</i> ”)	Bytom Dance Festival Dance Platform Open Look Festival	Bytom, Poland Krakow, Poland St. Petersburg, Russia
7/07	Dance in Queens presents “ <i>The Pink Tree</i> ”	Queens Museum of Art	Queens, NY
6/07	Dance Across Borders Festival presents “ <i>Death and the Maiden</i> ”	Bard College	Annandale, NY
6/07	Tricia Brouk performs Týnek’s “ <i>La Noyee</i> ”	Dance Theater Workshop	New York, NY
5/07	Dušan Týnek teaches and participates in “Dance Exchange Weekend”	North Carolina School for the Arts	Winston-Salem, NC
5/07	Excello Dance Festival presents “ <i>The Pink Tree</i> ”	Excello Dance Center	Miami, FL
4/07	Presented choreography for fashion designer Libena Rochova's "Dialogue" exhibition	Bohemian National Hall	New York, NY
4/07	Dušan Týnek serves as a judge for the Tanec Praha (Dance Prague) Festival	Various venues	Prague, Czech Republic
4/07	“New Virtuosity Series” of the La Mama <i>moves!</i> Dance Festival presents “ <i>Fleur-de-lis</i> ”	La Mama	New York, NY
3/07	4 th NYC Season “ <i>String(s) Theory</i> ” as part of the 92 nd Street Y Harkness Dance Festival	Ailey Citigroup Theater	New York, NY
9/06	Mt. Tremper Arts Festival presents “ <i>ScENes</i> ”	Mt. Tremper Arts	Mt. Tremper, NY
8/06	Dušan Týnek performs and participates in “A New Dance For America” symposium devoted to Doris Humphrey	Windhover Center for the Performing Arts	Rockport, MA
7/06	3 rd NYC Season, featuring “ <i>Košile</i> ” and “ <i>ScENes</i> ”	Dance Theater Workshop	New York, NY
11/05	Performance of “ <i>Telling Tales</i> ” – a work commissioned by Richard Daniels	Danspace Project St. Mark’s Church	New York, NY
9/05	dancenOw/NYC Fall Festival presents “ <i>Košile</i> ”	Dance Theater Workshop	New York, NY
8/05	Dance in Queens presents <i>Camera Illuminata</i> and the site-specific work “ <i>Down the Garden Path</i> ”	Queens Museum of Art	Queens, NY
7/05	Two-week residency and 6 performances of <i>Camera Illuminata</i>	Windhover Center for the Performing Arts	Rockport, MA
6/05	Company residency to develop “ <i>Košile</i> ” Open Rehearsal and showing of “ <i>Košile</i> ”	Bard College Mark Morris Dance Ctr	Annandale, NY Brooklyn, NY
4/05	Thread Dance Theatre’s Brooklyn Dance Sampler presents “ <i>The Pink Tree</i> ”	BRIC Studio	Brooklyn, NY
12/04	2 nd NYC Season, featuring “ <i>Genesis</i> ”, “ <i>La Noyee</i> ”, “ <i>Trinity</i> ”, “ <i>The Pink Tree</i> ” and “ <i>Death and the Maiden</i> ”	Joyce SoHo	New York, NY
9/04	dancenOw/NYC Fall Festival presents “ <i>The Pink Tree</i> ”	Joyce SoHo	New York, NY
12/03	1st NYC Season, featuring “ <i>Pilot’s Dream</i> ”, “ <i>Charge</i> ” and “ <i>Wardrobe Spectre</i> ”	The Kitchen	New York, NY
9/03	dancenOw/NYC Fall Festival presents “ <i>Pilot’s Dream</i> ”	Joyce SoHo	New York, NY

* All dances in quotes are choreography by Dušan Týnek – all performances are by Dušan Týnek Dance Theatre unless otherwise noted. Annual performance seasons are highlighted in yellow.