Caravaggio paintings of the life of Christ. The six dancers including Tyniek don't look totally comfortable with the work on opening night. It also looks underlit by designer Rodrick Murray.

The women wear beige skirts and tops, and knee protectors. (There is a lot of movement close to the floor.) The beige outfits are sinister in the second part and the third is done in nude Lyra underwear. The women, lifted, extend meandering arms and legs suggesting tendrils' necessary search for space, light, and nourishment. It's not just a pretty formation.

Part II Trinity is to the Psalms of David. Aria x Variatio, and Finale from Sonata II. Hand to ear, while lying on the floor, the dancers could be listening for The Word. There is a buoyant male and female partners, a choice, as there are three male and three female dancers. Part II Sicut Eremita, to a very fast solo violin Pasquella, ends with running and chasing but never catching up.

Early baroque music by Heinrich Ignaz von Biber brings us back to the Old World. There are no cliffs. The movement follows the music's methodical pacing. Windshield wiper arms count out time in one brief passage. The dance's studied innocence recalls early European dancing, court and peasant, as it looks to us today. The movement interestingly nods to the dancing of those days, while the vocabulary is decidedly contemporary. Tyniek worked with Cunningham and the postmodern choreographers Lucinda Childs and Douglas Dunn, among others, and that's the pedigree that informs his original style. Bring out the late and baroque chord.

I could see this dance performed to best advantage with a live early music ensemble.

Tyniek's contemporary dancers recall early concepts of the body, as in his acclaimed The Pink Tree, (after John Corrin after Botticelli), and the totality of dance and cultural history. The artificiality is sophisticated, thought provoking, and appealing. In focusing on the forms though, I lost sight of any conclusion or point at which I could connect.

Two fully realized dance from 2006 complete the program.

Nympholepsy is an excerpt from Scena of the Greek. It is subtitled A Solo for Six. Six in red voluminous skirts dance to an excellent score of music by Michael Galass. The title and subtitle reflect its touch of irreverence—all seamlessly gather under one skirt, raising her to great height and girth. Elsewhere, two trio travel, one dragging the central figure and the other pushing its middle member out toward the wings. The unpredictable asymmetry intrigues. Shun Wei's dancers dragged on the tails of long dresses but Tyniek's dance is more intimate than it is impressive. This young Czech born choreographer who started his company just five years ago expresses homogenously badly.

Kofile is inspired by Czech folks about village life. It is beautifully performed to a medley of twelve musical selections that range from Paganini to Mosso, and ending with bells in a Monk's Mass. Kofile is Czech for shirt and eight including Tyniek make knots and puts with the T shaped white shirt jackets, or wools them in a kind of scarf dance.

The dancers' bare feet add to the overall a la terre, though that is pierced with uplifting moments of buoyancy. Loose and natural looking, Ann Chaverin's expansiveness drew my eye, shedding some essential light on Tyniek's innovative style. In an exceptional duet, she and Nicholas Duran play a close tug of war with a skirt, creating captivating moments in which the tension and drama are palpable.

Lilos figure again, this time the real deals are delightful props, held between the women's teeth. The men symbolically deliver the women. The flower motif threads the evening, into a unified choreography. Even Nympholepsy's bell shaped skirts recall flower forms.

Tyniek's Old World sensibility seems refreshing and different as it is presented in our fast-paced urban environment. I liked the coherence of the evening though Fleur-de-Lis has yet to come alive.

Alexandra Berger, Matthew Dailey, Eden Mazur, Elisa Osborne, Tyniek, and Aaron Walter complete the cast and Karen Young is credited with the wonderful costumes.