

eyeondance

THE DUSAN TYNEK DANCE THEATER

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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.