



### DUŠAN TÝNEK DANCE THEATRE

By Jennifer Thompson (9/8/13)

Celebrating their 10th Anniversary season this year, Dusan Tynek Dance Theatre took the stage at BAM's Fisher Theater in an evening program filled with athletic contemporary dance and eclectic sound schemes, featuring two world premieres.

Opening with choreographer Dusan Tynek's 2010 work, "Base Pairs," seven dancers careen in and out of angled formations, their facing and focus ever-evolving. This work marks Tynek's reaction to the debate on banning the study of evolution from curriculum, with which he disagreed. His dancers press on through movement series, at times as simple as a sharp look to the right, quickly building to more intricate moments of lifts, or fleeting, abstract partner work. Their white leotards each have a skeletal design splayed on them. An unrelenting metronome ticks for the fifteen-minute piece, the only escape being a recording of Lucinda Childs husky voice reading a poem by Cynthia Polutanovich which evokes a couple's erotic encounter.

For those not familiar with the Czech-born Tynek, who has developed his own Brooklyn-based company, he was greatly influenced by modern dance legends Lucinda Childs and Merce Cunningham. This is immediately evident in "Base Pairs," and in his following world premieres, as they each keenly draw upon the abstract, modern dance structure and its physicality. But it's not all about technique, lines, and pictures. Going a step further this season, Tynek scrapped the norm of using "music," instead presenting an entire evening of dance accompanied by many a non-traditional sound score. Furthermore, each of the three dances was inspired by another layer - explorations of specific ideas from science and mythology.

The world premiere of "Romanesco Suite" takes on the theory of fractals (the repetition of patterns). Accompanied by noise reminiscent of footsteps crunching through the woods, the dancers - donning multi-colored shorts and graphic t-shirts - peel in and out of various paths. The liquidity of the work's rhythm is layered with sudden pauses and shifts to audible jumps and stomps. Organic transitions take the dancers from their feet, up and over into a lift, tumbling back to the floor, continuing on their way through this obstacle course that they all seem to be at home in.

"Stereopsis" (which literally means "the ability to perceive depth") is a primal, rhythmic work that conjures the island of Cyclops in Homer's "The Odyssey." The work creates a whirlpool through movement, with dancers ebbing in and out of a circular path, criss-crossing and discovering new partners. Tynek himself performs, twisting and contracting in the dim orange lights, cryptically speaking the words of Cynthia Polutanovich's graphic and eerie poem, also entitled "Stereopsis."

The female dancers are in billowing purple tops, while the male dancers wear brown cut-out leotards; all have brown-fringed cuffs at their ankles. This work plays up the drama, and the dancers step back against the wall to join in the recitation of words, and repeated phrases from the poem. Their voices, auto-tuned and echoing, resound from the speakers. Those moving through the space continue to serve as instruments through integrated rhythms of their shuffling feet and verbal exclamations, "Huh!" The lights dim as the group unwinds from their circle marching off into the darkness.

By Mary Seidman (9/6/13)

Dušan Týnek and his eight member company, Dušan Týnek Dance Theatre, convinced the public of his ascending stature in the modern dance scene of New York during the Opening Night performance of his 10th anniversary season.

With audience seated on three sides of the stage, Base Pairs (2010) opened the evening with seven dancers costumed in white cut-off unitards, designed with literal and figurative skeletal and organ parts stenciled around the dancer's center (costumes: Karen Young and Ceri Isaac). A passionate love poem by Cynthia Polutanovich narrated intermittently by the dispassionate voice of Lucinda Childs and a constantly beating metronome in an upstage corner, became the musical influence as the dancers connected and disconnected in unison, duets, trios, and quartets, circling and lining up in numerous configurations, completing the theme which started the fifteen minute piece: the fleeting vulnerability of relationships as time marches on.

Romansco Suite, a World Premiere features 8 dancers dressed in various colored pedestrian styled tee shirts and shorts (costumes: Dušan Týnek). The Cunningham influence on Týnek is evident as he juxtaposes slow, medium, fast walks, runs, and dance patterns framing and intruding on partnered vignettes. Dave Ruder creates a sonic sound design, overlaid with pedestrian sound effects, and, once again, as in the first piece, Týnek sets up a theme... this time of spatial pathways and movements at the outset, then explores the many possible configurations to completion with his versatile and facile dancers.

Another World Premiere, Stereopsis, which refers to "a way of seeing multiple perspectives all at once" closed the evening. Based on a contemporary poem by Cynthia Polutanovich, which alludes literally to the sea journey of the Greek Ulysses, the piece opens in darkness as Týnek stands alone on stage, speaking the text, and of the haunting mystery of the soul, lost and searching. Eight dancers in paired partnerships circle and surround him, incorporating aggressive angular arms and fistled hands, costumed by Karen Young in ancient Grecian looking brown leotards and boots adding lavender blouses on the women.

The 30 minute piece evolves as the dancers become a Greek chorus, calling out and responding with guttural sounds, vocalizations, and excerpts from the text, all of this exaggerated with sound amplification and reverberation... concluding with all dancers circling in unison at the end, expressing in dance and voice what words can never say: the inexplicable mystery of life and experience.