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DANCE REVIEW | DUSAN TYNEK DANCE THEATRE

Works Onstage Are Pictures in the Flesh

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Dusan Tynek created moving pictures in "Camera Illuminata," the suite his Dusan Tynek Dance Theater presented on Sunday night at the Joyce SoHo. Its sections were prompted by paintings that served as springboards for Mr. Tynek's choreographic flights of fancy.

"Death and the Maiden" derived from a 1915 painting of that name by Egon Schiele. Many interpretations of the theme make the Maiden a totally helpless victim. But as characterized by Mr. Tynek and Eden Mazer, both Death and the Maiden were simultaneously alluring and lethal as they courted each other to melancholy music by Ted Reichman, performed by Mr. Reichman on the accordion and Okkyung Lee on cello.

Other works had taped accompaniments. A male nude of 1855 by Hippolyte Flandrin inspired "Genesis," a solo for Vincent McCloskey to the adagio from Beethoven's "Moonlight" Sonata. Mr. McCloskey, wearing bathing trunks, curled and stretched, then rose and fell as if encountering some force of nature.

Mr. Tynek also clothed Alexandra Berger and Elisa Osborne in "The Pink Tree," to music by Ali Jihad Racy. Yet they corresponded to the nude women in John Currin's 1999 canvas "The Pink Tree," and their spiky gestures evoked some of the picture's spiky shapes.

Seventeenth-century pictures by Caravaggio about the life of Jesus prompted "Trinity," to music by Heinrich von Biber and electronic sounds by Mr. Reichman. Although Mr. Tynek did not attempt to dramatize the Gospels, the images of struggle and suffering he created for Nicholas Duran and Keith Sabado had much of Caravaggio's intensity.

In "Suicide by Drowning," based on a Degas painting sometimes known as "The Absinthe Drinker," Tricia Brouk portrayed a woman in a cafe drinking her way into oblivion to music by Yann Tiersen. Devon Ludlow was her enabling waiter. The episode brought the fascinating suite to a powerful conclusion.

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