

## Good Buzz

### Dusan Tynek Dance Theatre follow the Apian Way

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L to R: Eden Mazer, Ann Chiaverini, Elisa Osborne, Alexandra Berger in "Apian Way"

Dusan Tynek Dance Theater gave a split evening of two pieces, one heavy and one light, in a new old space in a rapidly developing area of Brooklyn's 4th Avenue.

"Fleur-de-Lis" may not be intended to be heavy but comes across that way with weighted, almost ponderous movement and an overwhelming sense of gravity prevailing. As in all Tynek's pieces, there are moments of partnering and interesting ways of physically interacting that keep the piece from falling flat, but the overall feel is markedly different than the quirkily funny place that Tynek usually finds, and there is none of the soothing easiness that usually offsets darker or harder sections in other pieces. Perhaps music by Heinrich Ignaz Franz von Biber leads and colors Tynek's choices.

The new "Apian Way" is a delight, on the other hand. Bach sonatas for solo violin give the piece a classical flavor and a stepping-off point. Movement throughout mimics classical movement while distorting and even mocking it. An early juxtaposition of Tynek meandering solo against the other six dancers in line up front creates interesting tension. Partnerings that look like they may lead to balletic leaps and catches usually turn into group affairs of subtle pushing and pulling as a central figure gets enmeshed between two or three others. Arms curve balletically for only an instant or two before reverting to sharp upright V shapes or right-angled hanging shapes. Plenty of tiny arm circles and odd moments of fluttering hands further dispel any notions of

classicism, and yet the structure and flow of the piece is very smooth and balletic and the groupings mentioned feel at times like team pas-de-deux. There are many interesting soft-collapsing movements and partnerings mixed with swinging-arm synchronous moments, all flowing together so steadily that the viewer is left with a buoyant feeling as much as a visual memory. All the dancers contribute evenly and well, with Ann Chiaverini coming to mind only slightly more for her lively role in the middle of several group partnerings. Tynek, Alexandra Berger, Chiaverini, Matthew Dailey, Eden Mazer, Elisa Osborne and Aaron Walter fit well together and give *Apian Way* the feeling of an organic whole moving through space in segments and pods, and a series of fugue-like, staggered exits do the same. Costumes by Oana Botez-Ban also give all the same appearance, with oddly thick-waisted black anti-corsets over shiny and lush dark greens.



L to R: Ann Chiaverini (headless), Eden Mazer, Elisa Osborne, Dusan Tynek, Aaron Walter

Though the program states that "*Apian Way* is inspired by the social interaction of bees and mystery of the modern day disappearance," only an odd ending of confused-robot movements and a "bee" on the floor portends a possible dark outcome. Otherwise this beehive is a lively and healthy place.

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### **DUSAN TYNEK DANCE THEATRE**

Choreography by: Dusan Tynek.

Dancers: Dusan Tynek, Alexandra Berger, Ann Chiaverini, Matthew Dailey, Eden Mazer, Elisa Osborne, Aaron Walter; understudy: Satoshi Takao.

Costumes by: Karen Young, Oana Botez-Ban.

Lighting design by: Roderick Murray.

Photos by Julie Lemberger

**SCHEDULE:** Brooklyn Lyceum

June 12, 17, 19, 24, 26, 2008