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THE Arts

Displaying the Discreet Charm and Casual Grace of Flights After 40

The DancenOw/NYC Festival may now be confined to a single theater, but the range of artists in Tuesday's opening program at Dance Theater Workshop was

JENNIFER DUNNING

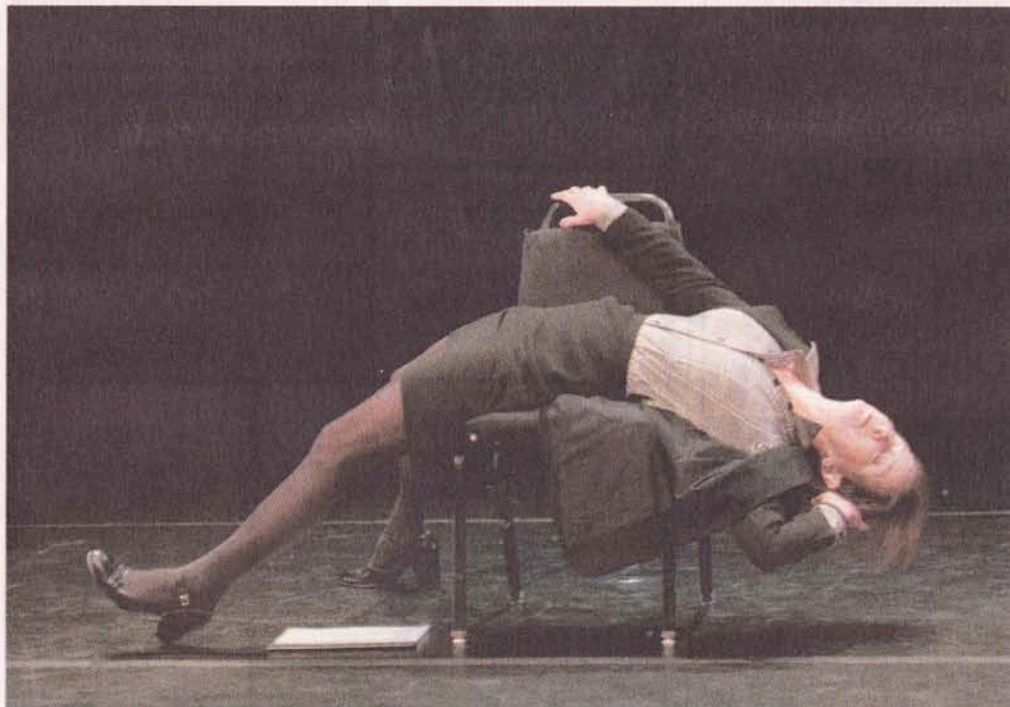
DANCE REVIEW

just about as wide as ever. Not all the artists chosen by Robin Staff and Tamara Greenfield, the festival's producers, were well represented. But the program, called "40 Up" and devoted to work by dance artists 40 and older, was otherwise great fun and even surprising.

One revelation was "Self Portrait w/Ghosts . . . On Common Ground," a new solo choreographed and performed by Donlin Foreman to music by Andrew Waggoner, that offered a glimpse of a new Mr. Foreman, stripped of the grand rhetorical flourish once inherent in his dancing. Instead, a man wearing eyeglasses, street clothes and a wristwatch danced with the relaxed and unassuming quality of his costuming. But every move and gesture counted.

An untitled trio by Gus Solomons Jr., to music by Michael Nyman, was another surprise. Dressed in shimmering long robes designed by Oana Botz-Ban, the dancers — Mr. Solo-

The DancenOw/NYC Festival continues through Monday at Dance Theater Workshop, 219 West 19th Street, Chelsea; (212) 924-0077 or dtw.org.



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mons, Hope Clarke and Carmen de Lavallade — participated in a triangular contest of lovers that was expressed in unusually formal terms for Mr. Solomons. The triangle's shifting choreographic and emotional points were always sharp and clear. And oh! Ms. de Lavallade's last, quietly seething walk onto the stage.

The evening's other high point was the second movement from

DancenOw/NYC Festival Dance Theater Workshop

Murray Louis's "Porcelain Dialogues," performed in honor of Mr. Louis's 80th birthday by former members of his company. A breath of sweet, fresh air in hectic surroundings, the sextet brimmed with the rich lyricism of

the Tchaikovsky quartet to which it was danced, as well as a settled, easy authority in the choreography and in performing that was a distillation of the singular skills of mature dancers.

Claire Porter's "Interview" was a sad but hilarious deconstruction of a job interview and a life. Sara Hook and Guta Hedewig each went for broke, with a wonderfully instinctive irration-



Claire Porter, left, and Donlin Foreman performing pieces in "40 Up" at the DancenOw/NYC Festival.

ality in Ms. Hook's "Rue," performed by Mary Cochran, and an excerpt from Ms. Hedewig's new "Forty." And Megan Williams nearly stole the show with the stunningly honed physicality of her dancing in Helen Pickett's new "One Captured Kiss."

Art Bridgman and Myrna Packer performed a trompe l'oeil duet with a cast of seeming hundreds, interacting ingeniously with their filmed doubles in an excerpt from their "Under the Skin." The program also included works by Larry Keigwin, Johannes Wieland and Neta Pulvermacher.