

{ DIY dancer }

Two Nights At the Joyce Theater: Sean Curran and Working Women

By Rebecca Hadley
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The previous night's program at the Joyce was "Working Women," presented by Gotham Arts Exchange. This blitzkrieg of a show featured the work of eight different choreographers, each presenting a short piece. Although it was great to see the work of so many female choreographers in one night, it was slightly disappointing that the works were not very stylistically diverse. They were all along the same lines, as far as being contemporary modern dance, and it would have been nice to see work in different idioms.

Monica Bill Barnes opened and closed the show with two duets excerpted from the piece *Luster*, with dancer Anna Bass. Their dance made me smile, almost in spite of myself, because much of what they did was repetitive and relied on props and funny faces. That said, they did it well. Three of the pieces had interesting lighting situations. Jane Comfort and Company's piece, *Untitled*, began with a light coming from an unknown source on the dark stage. As the lights came up, I saw that a man moving on the ground was holding a light in his mouth. This odd but interesting element was soon lost as the other performers entered and danced vigorously until the end, when they gathered around him and took out lights of their own.



Contents May Have Shifted, choreographed by Janis Brenner and performed by guest artist Holley Farmer, featured two long lines of blue light extending from upstage to downstage. Farmer never moved outside of these borders, in a dance that consisted of many deep pliés, port de bras, and high leg kicks. It was an impressive dance requiring great control.