New Choreographers Showcase 1999: Dancing on the Ceiling Fer Reel

Peter John Boyle

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STATE OF THE ART
CRITICAL RECRIMINATIONS
BY PETER JOHN BOYLE

NEW
CHOREOGRAPHERS
SHOWCASE 1999
DANCING ON THE CEILING
FER REEL!

When she first apprised me of her plans for the original "new choreographers showcase" which debuted at AS220 in 1997, I asked Deb Larsen how the dancers were planning to arrange the space in the AS220 café to accommodate both audience and all o them a la moderne, jette-streaming donceurz. She replied (with a typically surreal confidence) "Oh yeah and the dancers were not the only ones on the ceiling at the end of that show. The normally reserved and patrician subscribers who populate the carriage house audiences were cheering like a bunch of Romans at a chariot race by the end of the first night, which climaxed with a performance of super sesquipedial rap art and break dancing, I was entirely convinced that dancing on the ceiling was very much within the realm of possibility."

Now that I have survived the third of these annual showcases of DANCE MIND over matters of mere physics, I'm surprised she didn't simply laugh in my face and shriek "BIPPITY BOBBITY BOO!" because in this particular version of a Cinderella story where-in the plain yellow pumpkin of AS220 becomes the golden CARPLAGE HOUSE THEATRE, impossible things are obviously the producers stock in trade, not to mention "possible"!

ASTOUNDING, INCREDIBLE, IMPOSSIBLE THINGS! Brought to us here in divine providence by the titanic teaming of super power broad Larsen, with the incomparable talents her fellow donceur and a la mode crusader Dierdre Morris.

These two women have managed to meld an array of sense and sensibility into a production machine which somehow fuses the most extreme esthetic judgments about taste and talent to mention an ability to deal with the brass tacks minutes of performance art without seeming to break a sweat.

As a consequence of the unified efforts of Ms. Larsen and Ms Morris, the third annual showcase of the local choreography vanguard was poured out in two fantastic evenings at the carriage house theatre in mid-May. As if it was some kind of spontaneously occurring river of invention; A stream of brilliant movements cunning storytelling and stunning special effects, which merely happened to change course and flow briefly through the local dance pantheon on Duncan Ave.

And, I would like to add, that by the end of the first night, which climaxd with a performance of super sesquipedial rap art and break dancing, I was entirely convinced that dancing on the ceiling was very much within the realm of possibility. On yeast the dancers were not the only ones on the ceiling at the end of that show. The normally reserved and patrician subscribers who populate the carriage house audiences were cheering like a bunch of Romans at a chariot race by the end of the firsts performance.

It was almost embarrassing, have far the fact that the show on Friday was so densely packed with sensation, sensibility and prodigious performances that I couldn't pry myself loose from the ceiling or stop Screaming with delight till days after!

OK, so in truth, not every work in this years showcase was brilliant or magical. There was plenty of corporate dance and lottza gurly gurl fantasy along with uninspired minimalist displays of this so occurs in le monde du motion. HOWEVER I was so stunned by the works of Liam Clancy, Dierdre Morris and Zack Fuller that I see no reason to dwell on works by less inspired artistes. Why? Even the most ordinary dances performed in this showcase were imbued with a spectacular quality simply by association with works of serious art, giving the program an overall texture of sublimity which I don't get a chance to experience nearly often enough.

YOU WANNA HEAR ME CHIDE LOATHSOME BALONEY ARTISTES? PICK UP A COPY OF "Dig my scene!"
MUSE UNION GALLERY

OPENS AT AS220 WITH AN ACTUAL UNION OF THE MUSES!

As usual I am astounded when anything officially sanctioned by the AS220 administration AND which Employs grant funding turns out to ACTUALLY be what it purports to be. In the case of the first exhibition in AS220 latest gallery, the project succeeds in achieving not only esthetic goals but a fusion of moral and ethical impulses with genuine social relevance and the essence of community and the spirit of the common weal.

Although this exhibition brings together a gang of professional artists and calligraphers with a stunning bunch of hooligan poets the artist primarily responsible for the realization of this exhibit is poet DEMIAN YATAW. You could say that in a manner of speaking it is an exhibition of his work, although it includes none of his poetry.

Mr. Yataw is not only top prize winner behind this exhibition but also the founder and director of the poetry workshop at the Rhode Island training School, the source of the poetry featured in the exhibition. Through an arrangement with a group of artists and calligraphers called (MARS)PHERE, the poetry from Yataw’s workshop has been Monumentalized into works of visual art ranging from inspirational line to posters to mixed media tour de force.

What it says about this brilliant fellow, Mr. Yataw, clearly knows better than I care to decipher, but what it tells us is what it says about the person who pronounced my most controversial essay on the AS220 scene “POSTR” (NOT TO MENTION THE FACT THAT THE ARTIST MEANT SIMPLY TO)

Do ya think that the art1st meant simply to open your eyes and mind to the world of images and sound, and the whirling hypnotic variations of the wonderwheels apparent and obscure characteristics, which change continually?

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