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## Performance Review: NYC10, October 24, 2012

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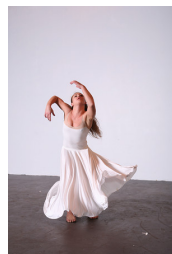
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### NYC10

#### October 24, 2012

NYC10 is a dance initiative designed by NYC Dance Week, where 10 emerging dance companies/dance groups/dance troupes are given up to 10 minutes to showcase their work. NYC10 is a unique opportunity to showcase new work awaiting feedback and reviews. It's a platform to expand and explore new repertoires or simply try something new.

**Location:** Dixon Place**Founders:** Tasha Norman, Sangeeta Ghosh, Aileen R. Malogan**Tickets:** \$12 for the first 50 early birds and \$15 thereafter and at the door.**FE Reporters:** Erin Bomboy & Nellie Rainwater

[Caterina Rago Dance Company: Luce](#)  
Reviewed by Nellie Rainwater

Catarina Rago's *Luce*, a piece based on a dream of a woman "crossing a dark plain with light coming from her hands" has a sacred, liturgical feel. Rago is both the choreographer and performer in this solo work, and she is a strong, muscular dancer with emotion plainly etched on her face. Wearing a long white dress with an exposed back, she lifts her palms in front of her slowly, as though delivering an offering to someone or something. His movement is fluid, sculptural and dramatic. Her upper body undulates as the music by Roberto Cacciapaglia asks with growing intensity "How long? How long? How long?" Later, the piece becomes more violent, as Rago reaches and covers her mouth, the hands now protecting her voice or perhaps keeping her secrets.



[Keeley Walsh & Collective: Ladybird](#)  
Reviewed by Erin Bomboy

Keeley Walsh has birds on her mind. Specifically, birds that prance rather than fly. In her piece, *Ladybird*, Walsh and four female dancers peck their way through snazzy music, performed live by David Valentine and Marika Van Dijk. Outfitted with short, puffy dresses and sprays of feathers clipped to their wrists and hair, these five dancers begin in a fetal position, inching their way around the floor. Walsh displays a keen eye for the particular rhythms and persnickety movements that characterize the avian species. Performers point, jut, hop, and skitter their way across the stage. Occasionally, a dancer or two breaks away from the flock to test their individuality.

In one memorable section, two dancers crouch on their hands and knees as another duo of dancers clamor on top, stiffening their body into a plank. The kneeling dancer rocks back and forth in a futile effort to fling their partners into flight. Walsh ends the piece with a witty wink; the five ladies arrange their bodies into a bird-inspired pin up pose.

[AbstraKT BEINGS: Trackformers](#)

Reviewed by Erin Bomboy

AbstraKT BEINGS deliver a hard-hitting, high-spirited, hip hop romp. *Trackformers* opens with thirteen black-clad youths exploding onto the stage, their energy sky high. The dancers – ranging in age from one pint-sized dynamo to a gaggle of bright-eyed teenagers, flounce, strut, and pulsate with saucy bravado. These kids are cool, but their dancing is red hot.

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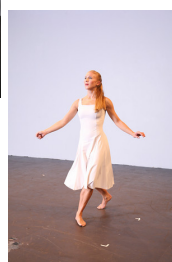
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Choreographers Kyle Preiser and Theresa Stone construct a visual interpretation – sharp edged isolations intermingling with slinky body ripples – to three funky compositions by the Trackformers. The sheer joy the performers express wraps the audience in a big, warm hug. The only disappointment? You wish this spunky, punchy piece could go on all night.



[Alison Cook Beatty Dance Company: LIFELINE](#)  
Reviewed by Nellie Rainwater

Alison Cook Beatty's piece, *LIFELINE*, was the most balletic work of the night, featuring lovely technique from dancers Lara Vilches and Edgar Peterson. Both wearing white, under red lights, the piece was romantic, yet disquieting. Supported by emotional string music by composer Karl Jenkins, the dancers come together, separate and come together again. This pattern repeats in various forms throughout the work. One gets the sense they are (or were) a couple in love, but there is something wrong — something at stake. They seem driven together by desire but pulled apart by

outside forces. The dancers moved well together, winding and unwinding on the floor and on their feet. They also travel throughout the space with swift leaps, swinging arms, and cascading lifts. There is a sense that they yearn to be together as their arms envelop one another, but this is not a joyful dance, and their struggle are clear as they lean away from one another and break free from each others grasp. Free, but full of yearning.



[RiSE-X: It's Alive](#)  
Reviewed by Erin Bomboy

The evening closes with a Halloween treat. RiSE-X – featuring a choreography team comprised of Monique Moses, Paul Jochico, Josh Ruiz, Robespierre Dornagon, and Ben Desiderio – dishes up *It's Alive*, an amusing reworking of the tale of Frankenstein. A geeky scientist inadvertently creates a mass of green-faced monsters. When confronted by a posse of plaid-shirted townspeople, a battle almost ensues until the two crews decide that war's a bore and engage in an epic dance fest.

The eighteen magnetic dancers perform tricky geometric hand gestures and inject pulsing rhythms into enjoyable hip hop fare consisting of spoking arms, brisk isolations, and deep squats that segue into surprising pops and undulations. The dancers have a blast with the campy material and their enthusiasm is irresistible. The audience rewards their tremendous efforts with thunderous applause.



[Katie Rose McLaughlin: Be Right Back](#)  
Reviewed by Erin Bomboy

*Be Right Back*, choreographer Katie Rose McLaughlin's quirky take on the beloved, but ethically dubious, sitcoms of her childhood, offers two pointed performances from Brigid Greene and Laura Grant. Grant opens the piece; outfitted in a sea-green frock, she cheekily looks over her shoulder several times, before walking to and from the audience with her arms draped around her head. Soon, Greene, costumed in a short white shift dress, saunters on stage.

The two engage in highly stylized actions – modelesque poses, flexed foot flapper kicks, and complex gestural motifs that highlight cocked wrists and meticulously spaced fingers. It's whimsical, but with a tart, knowing edge. Composer Katherine Brooks adds an elegant gloss to a score concocted from cheesy 80s music and snippets from sitcoms. The strong rhythms create sharply delineated boundaries around McLaughlin's clever choreography. While the music may nostalgically recall your childhood, Greene and Grant, acridly flippant, remind you that the past is where these sitcoms belong.



[JKing Dance Company](#)  
Reviewed by Nellie Rainwater

JKing Dance Company begins with a solo hooded figure in navy blue, dancing with a black umbrella and white bucket. Watching her move smoothly with props in hand, the image that comes to my mind is of a witch and her cauldron, stirring her brew in the dead of night. As the rest of the company takes over the stage (7 dancers in all, wearing short navy tunics and black shorts), I imagined that the dancers were the witch's minions — manifesting her spell through movement. They danced with fiery intensity, swirling buckets, performing acrobatic tricks like back flips and handstands, spinning with feet flexed, jumping and splitting their legs. The music sounded like the

soundtrack of an action-adventure film, and the movement matched the energy of the music, almost never stopping to catch its breath. Taking a glance at the program, I saw that the piece was inspired not by an enchantress and her assistants, but by choreographer Joyce King's 9-year-old son, as well as the environmental artists Christo & Jeanne Claude. Though it turns out my interpretation was a bit left-field, it also strikes me that that is the beauty of dance. As an art-form, dance has the ability to generate multiple stories from a single choreographer's vision.

[Brinda Guha: Water](#)

Reviewed by Erin Bomboy

The audience hears Brinda Guha before they see her. A classical Indian dancer, Guha has ropes of bells strapped to her ankles. *Water*, a work choreographed by Malabika Guha to music by AR Rahman's soundtrack to the movie "Water", features Guha interpreting the character of Radha, a mythological figure who bids Krishna to join her in a celebration of an imminent rainstorm.

Guha contrasts delicate wrist and hand gestures with rhythmical stomps and patterns of the feet. Guha, a marvel of stamina, nimbly manages the never-ending flurry of action, before blazing to a full stop. The most exciting component of Guha's

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performance is her expressive face. Full of flirty allure, Guha cajoles the audience to join her in this dance of invitation.



[Kasan'aDANCECompany](#): Hybrid  
Reviewed by Nellie Rainwater

*Hybrid*, choreographed by Kasama Kassi Baldeh and performed by Jhon Kristoffer Persson begins with Persson hunched over with his back to the audience. Wearing all black, he takes off his shoes one by one and begins to dance through the space with piercing energy. The movement includes low lunges, multiple turns and sweeping kicks. Persson also performs break-dance like elements, spinning on the floor and flipping up to standing from the ground.

The piece has a mysterious tone, with dim lighting and electronic music by the Chemical Brothers. Midway through the work, Persson undoes his jacket to reveal a black bra underneath. The reveal makes us suddenly wonder about the performer's gender. Perhaps the work is exploring an identity conflict as he/she shifts between male and female roles? In the program notes, it states that *Hybrid* explores the "inner landscapes of two individuals" and the transition from being hidden to revealing the true self. In the end, the audience doesn't get all our questions answered about who this person is, but that feels okay. Instead, the dancer leaves us with a pulsing sense of intrigue.

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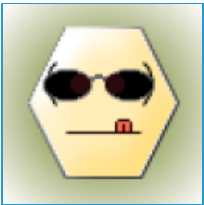
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