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IN PERFORMANCE: DANCE; Where the Power of Loners Surpasses That of Groups

By JACK ANDERSON

Sunhwa Chung Dance
Merce Cunningham Studio

Sunhwa Chung made people alone more choreographically compelling than people in groups in "Harmonic Nuance," the program Sunhwa Chung Dance presented last Saturday night at the Merce Cunningham Studio.

"You'll Never Walk Alone," a premiere to recorded music by Jim Brickman, was a portrait of three lonely women (Claire Malaquias, Akiko Furukawa and Sheramy Keegan-Turcotte) who made fleeting attempts to support one another. Ms. Chung, a Korean-born modern dancer, filled "Of Love and Memories," a solo for herself, with tender gestures of longing.

The most powerful of her solos was "Paralysis," in which she spent much of the time with her back to the audience staring into the distance at something that was obviously both horrifying and mesmerizing.

Ms. Chung was less convincing when her choreography emphasized more than one person at a time. In "Petals in the Wind," she and Marijke Eliasberg appeared to be grieving for no clear reason. There was also no obvious reason four women kept moving sadly on and around chairs in "Inevitable Convergences IV."

Two pieces were livelier, but equally vague. "Coming Together" was a protracted group work in which people repeatedly gathered together and broke away again. "The City From the Sky" depicted agitated pedestrians without ever revealing much about urban anxiety.

Wilson Mendieta, a guest choreographer, contributed "aliken . . . dream," a brief new work to music by Michael Nyman that was interesting for the visual effects created by dancers stretched on the floor who let their upraised legs wave like branches in the air. JACK ANDERSON

