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## Dance: Karen Bernard

By JACK ANDERSON

WHEREAS many choreographers seek to connect movements, Karen Bernard and Tina Dudek emphasized deliberately disjointed movements on Monday night at the Dia Art Foundation.

The program notes defined "quodlibet" as a "stringing together of unrelated material." And "Quodlibet" was a fine title for the work-in-progress from which Ms. Dudek offered two excerpts. The first, a solo to a tape collage by Aural Fixation, was filled with sudden stops and starts.

However, this strung-together material was less interesting than the second excerpt, in which David Van Tieghem portrayed a writer hunched before a typewriter, trying to write some masterpiece that refused to get written. Mr. Van Tieghem, who is a composer, proved a persuasive mime.

While he labored, Ms. Dudek thrashed on the floor and hurled herself against the wall. One could view her outbursts as either a symbolic representation of Mr. Van Tieghem's creative struggles or as an expression of the resentment of the writer's neglected spouse. However, at the end of the dance, the roles were reversed. Ms. Dudek typed away, while Mr. Van Tieghem did the fretting. Because it brought seemingly unrelated movements together in an ultimately meaningful manner, this sketch was the program's strongest offering.

Ms. Bernard devised brief, grotesque dances for herself and Maria Guagliardo to electronic music by Mark Abbott, who also played a guitar solo. "Jam Jerk," "Yellow/Black," "Slide Cluster" and "Paring Down" contrasted stiff and flowing movements,

as did "Buono Duo II," for which the stage was filled with sculptural objects by Scott Wixon.

These dances resembled doodles. And as one doodle kept following another, they looked increasingly trivial. "Growth and development take place in discontinuous steps," announced a voice in the tape collage. But although the dances of Ms. Bernard and Ms. Dudek certainly involved discontinuous steps, little development was apparent.

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