REVIEW: PERFORMANCE MIX FESTIVAL 2018

Still Looking and Listening for Life

New Dance Alliance presents its 32nd Performance Mix Festival at University Settlement

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New Dance Alliance just put on their 32nd Annual Performance Mix Festival, and it's as mixed as ever. Two of three pieces were well-conceived and well-performed, and the others gained performing experience.

Gabrielle Revlock keeps refining and expanding a version of her hula-hoop solo/masterclass, and it keeps getting better. **Performance of a Feminine Object** manages to keep tension high to the end, and it keeps audience guessing and gasping. Giggles are a big part, too. The tabbed books that she pulls off her head to read snippets, whether printed or improvised, are a favorite bit. It's hard to describe the full range of her shenanigans, but the headwear bit...
brings "madcap" to mind.

Victoria Libertore has also really honed her skills; *I Want to Die One Day After You* is masterful. It is storytelling plus; a solo play; or any description that means "moving and effective performance". She uses music well, too; Leonard Cohen and George and Ira Gershwin are good choices for a love story that began several generations ago.

*Igloo* has some beautifully fluid b-boy/floorwork dancing, especially in an opening solo by Sarah Bauer, Chelsea Hecht or Nikki King. Nicholas Rodrigues gets choreographer credit, and Jonathan Rodrigues and Alex Tenreiro Theis complete the cast. The "storyline" is a little obvious, but the dancing and ensemble work are solid.

Christopher Unpezverde Núñez performs *The sun set twice on the same day* in an odd mask of tape, part of a significant subset of Performance Mix performers who keep their face hidden or masked. Here the mask goes with an intriguing performance, and the tape he puts on the rear wall may or may not relate to the tape on his face.

*Solo for Two* has Sarah Chien and Emily Faulkner dancing really well, together or, more often, solo, with improvised but intentional music/sound choices run by an onstage computer they take turns controlling. Chien especially is a pleasure to watch, with full, fluid- and-chunky movements.
Life in the Woods hits pretty much every note on the Performance Mix Festival chart, even without music. Laser intention and full commitment to absurdity are Elena Rose Light's biggest strengths, and the ability to speak without moving her lips helps, too. Bambi dies, but dance lives.

And Sari Nordman takes us to the woods again for Saari-Island, a very quiet and deeply personal videopoem testament to deep connection, possibly with an onstage Andrea Haenggi or the person she represents. The sensibility is very Nordic — outwardly still but inwardly deep, soaked in Nature.

The above represents well less than half the performances offered in Performance Mix Festival, which still retains the vibe of early multi-venue, multi-day NYC dance festivals like DanceNow and, of course, PMF's younger self. There's a lot to be said for holding strong and forging on, especially in dance.