

The Arts

The New York Times

MONDAY, MAY 1, 1995

Video and Dance Compete And the Contest Ends in a Tie

*Cathy Weis
Performance Space 122*

"A String of Lies," a program of video and dance presented by Cathy Weis on Friday night, was half funky circus and half open-screen night at some adventurous and slapdash experimentalist cinema in the 1960's. Most of all, however, Ms. Weis's work was proof that video and choreography can be equal partners in mixed-media pieces. Video was not used here, as it often is in dance, for seasoning or punctuation.

There were haunting interactions between Ishmael Houston-Jones: live onstage, videotaped and superimposed on his prefilmed self on a large screen. Jennifer Monson twisted, darted and dived into the ground in a duet with Ms. Weis and her hand-held camera, the charged encounter magnified and dramatized to a Wagnerian tumult on the screen. And a live Jennifer Miller argued with Ms. Weis, whose face talked back from a monitor strapped on the unicycle Ms. Miller rode.

Ms. Weis has made striking use of mobile monitors in several experimentalist dance and theater pieces. On this program, her rolling monitor, encased in a tire, and her bungee-jumping monitor looked a little awkward and silly. Humans still make better stars than video equipment.

The program also included collaborations with Anne Iobst, Scott Heron and Audrey Kindred.

JENNIFER DUNNING