



Gay City **NEWS**

How's He Doing?

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Performance Space 122's freewheeling spirit has only been fast-forwarded by its newish artistic director, Vallejo Gantner. There've been changes in programming. "The Avant-Garde-Arama" showcase is nearing 30, and a family-friendly version was recently added. Formal talk-backs are out - talking happens in a natural, social way.

And P.S.122 is presenting major off-site productions - for example, the beer-garden-style "Spiegeltent" on Pier 17 and Yanira Castro's new "Dark Horse/ Black Forest." The performance previewed in very close quarters, where it couldn't be ignored or forgotten.

You may listen as you descend your building's staircase and hear the neighbors yelling at each other or even throwing things. But the view of a torrid relationship in choreographer Castro's upcoming duet takes voyeurism to a precipice. It's about being in a scary, unsafe place. And it doesn't happen on a stage but in a bathroom like yours. There couldn't be a more intimate setting for this work for two.

Someone is slated to lose but could well come out okay anyway. The dancing may evoke barely perceptible waltz music. Castro's take-away "Dark Horse/Black Forest" is magical dance, even in the cramped setting.

An objet d'art for its duration, the duet can be installed in any bathroom. Its layout and footprint determine some of the dance-theater. The sound is a constant - a carry-along box with a taped score consisting of water sounds and carefully modulated electronic noise.

Dance can take place anywhere, according to the American born Gantner, not just in a theater. "Dark Horse/Black Forest" is to run contiguously with shows in the P.S.122 building - an old schoolhouse that was repurposed as a hothouse for performance and art. It's been an East Village fixture, as such, for at least a quarter century.