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## Cartoonlike Movement

By JACK ANDERSON

The brief dances that Sara Pearson and Patrik Widrig presented Sunday night at the Ethnic Folk Arts Center resembled cartoons. Not animated cartoons or comic strips, which can develop narratives at length, but newspaper or magazine cartoons: isolated drawings that are funny in themselves.

Excerpts from a suite called "Journal Entries" were especially wry. Reciting a text in "My Father's Ritual," Ms. Pearson recalled that her father fed seagulls, whereupon she was bombarded with paper birds. She gossiped while doing laundry in "You're Sounding Like My Mother" and then in a fit of pique set the clothes afire. Mr. Widrig remained perpetually inert while she fussed over him in "Interview Duet," created in collaboration with Jerry Pearson and Karin Levitas. In "Letter Home," Mr. Widrig implied that he was in the middle of some curious adventure. All these sketches were neatly crafted.

"Partners Who Touch, Partners Who Don't Touch," a New York premiere to a taped collage, was a slightly rambling collaboration between Ms. Pearson and Mr. Widrig, who looked equally ill at ease when they were apart and when they touched. They thereby suggested the difficulties people may face when they are alone and when they are together.

Another New York premiere, "Archeology," was created in collaboration with students from Oberlin College. The action, to a score by John Clark Stiefel, consisted of nothing but marching movements for Mark Bruak, Susana Galilea, Jan Gero, Dan Gibson, Mary Sonntag, Rachel Vigier, Ms. Pearson and Mr. Widrig. But as they marched, they displayed such things as balloons, boxes and cigarette lighters - all of which archeologists might someday regard as significant artifacts of our time.

Two other collaborations with Mr. Pearson and Ms. Levitas were "Anthropology 1," a film by James Murphy and Mr. Pearson that included views of nude figures, and "Anthropology 2," in which dancers gesticulated, as if in a private sign language, to a text that ranged from remarks about divination to comments on factories. Both pieces presumably concerned cultural patterns, and both could have been sharper.