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## Dance in Review

By CLAUDA LA ROCCO

### Daria Faïn Aitana Cordero

*Danspace Project*

One of the compelling aspects of Danspace Project's Platform series is the way each guest curator's themes play out among the artists they choose. The current Platform, Trajal Harrell's "Certain Difficulties, Certain Joy," courses with a tangled but austere emotionalism. The words "2 Sides" are written on the front of Platform programs, and there has been the sense of artists teetering on a knife's edge between immense and opposing forces, keeping their balance through strict adherence to structure.

On Friday night the young Spanish choreographer Aitana Cordero shared a bill with Daria Faïn, a longtime New York artist originally from France. Ms. Faïn was joined by the vocal



Tom Brazil

The choreographer Aitana Cordero and the artist Daria Faïn shared a bill at Danspace Project on Friday. Top, Ms. Faïn, center; Peter Sciscioli, left; and Nick Hallett in "Working With Stockhausen's Stimmung 1968."

ensemble Magic Names for "Working With Stockhausen's Stimmung 1968," a ritualistic conjuring in which she and the six singers revolved around the stage like a moving constellation.

Ms. Faïn is a remarkable dancer, trained in Asian and American practices; her honed yet weighty movements bring to mind a warrior-monk who might at any time rocket into an attack or slip into meditative stillness.

What a pleasure it was to observe her moment-by-moment negotiation of the thrumming Stockhausen score, even if the

exploration never quite felt like a fully realized piece.

In “Solo ... ?” Ms. Cordero was accompanied by a recorded collection of love songs (by the



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Ms. Cordero in “Solo . . . ?”

likes of Brenda Lee, Nina Simone and [the Kinks](#)) and a growing collection of junk (electronics, cables, metal piping, mesh baskets and so on), which she brought into the space, periodically destroyed in flashes of bracing violence, and subsequently arranged in a central sculpture that would have been right at home in a survey show at the New Museum. She then crawled in, fully wallowing at last, before finally walking away. It’s a young piece, rather obvious in its meanings and methodologies. And yet. Ms. Cordero is a

fierce and engaging presence throughout, drawing you into the dramas flaring just below her no-nonsense demeanor. Her difficulties and her joy convinced.