

November 21, 2005

Dance Review | Shua Group

Disrupting Surprises Pounce Amid Serenity

By [JENNIFER DUNNING](#)

The pristine little studio theater at the Construction Company has the look of a luminous and serene formal space where disruptions may soon happen. And to an extent that was the effect of two of the three pieces presented there by Joshua Bisset's Shua Group on Saturday.

The evening opened with "Box 7.1," an improvisational solo created and performed by Laura Quattrocchi to occasional cello bowing by Daniel Wolf Savin, with video art by Thuy-Van Vu that was blander than the dance. Ms. Quattrocchi began as a heap of human form and the white rags that clothed it, moving slowly like something that had pushed organically from the floor. The solo was less interesting when she related to a sculpture by Agata Oleksiak - "unwrapped for the first time" on Saturday, the program promised breathlessly - that consisted of a small stepladder wrapped in white muslin and crammed with balls.

Mr. Bisset, who trained with the master improviser Daniel Lepkoff, does not look young or naïve enough to have been so thoroughly seduced by the solemn, self-conscious reinvention of the wheel that he called "1,000 Nows." Mr. Bisset did nothing fresh with folding chairs, spoken commands and audience participation. You longed to see the audience volunteers being allowed to behave as naturally onstage as Stephen Cooper, whose quiet performance of his string score was much more engaging than the piece.

"Bigodini," a collaboration by Ms. Quattrocchi and Tzveta Kassabova set to music by Mr. Cooper with evocative lighting by Mr. Bisset, made wonderfully imaginative use of the theater's odd layout. Dancing in a doorway, Ms. Kassabova drew the audience gradually into a gallery room and finally the functional loft-space outer lobby. Movement was a mechanism for generating elusive reflections (of an elusively moving dancer) on the polished surface of a grand piano and in a ramshackle cluster of mirrors, with light twinkling off the chandelier beads of a nearby lamp. "Bigodini" did not aim high, but luxuriated in its magical small self.

November 23, 2005

Corrections: For the Record

Because of an editing error, an article on Sunday about the major role of Chinese companies in the industrial development of Brazil's eastern Amazon region omitted the full name and background of an author who was quoted as saying the main beneficiary will be China. He is Lúcio Flávio Pinto, editor of Amazon Agenda, the leading newsletter that covers the region. ([Go to Article](#))

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An article in Business Day on Thursday about Conexant Systems' hiring of research engineers in India included an outdated reference to the number of engineers graduating in the United States. According to the American Association of Engineering Societies, about 76,000 engineering degrees were awarded in the 2003-2004 school year, not "fewer than 60,000." ([Go to Article](#))

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Because of an editing error, the Sports of The Times column on Monday about the dedication of the Muhammad Ali Center in Louisville, Ky., referred incorrectly in some copies to Michael J. Fox, the president of the center. He is a veteran museum director, not the actor. ([Go to Article](#))

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A sports article in some copies on Sunday about Brown's 52-21 football victory over Columbia misstated the given name of the Brown running back who set Ivy League career records for touchdowns, rushing touchdowns and points. He is Nick Hartigan, not Kevin. ([Go to Article](#))

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A dance review on Monday about Joshua Bisset's Shua Group misidentified the instrument played by Daniel Wolf Savin during the piece "Box 7.1." It was a double bass, not a cello. ([Go to Article](#))

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A listing of credits in Weekend on Friday with a film review of "Walk the Line," about Johnny Cash, misspelled the surname of his first wife. She was Vivian Liberto, not Loberto. ([Go to Article](#))

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The Inside Art column in Weekend on Nov. 11 misstated the distance between Marianne Boesky's new gallery in Chelsea, which is to open next year, and the Dia Art Foundation's planned future home in the meatpacking district. The gallery is 12 blocks north of the Dia site; it is not adjacent to it. ([Go to Article](#))

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