## The New York Times

DANCE | DANCE REVIEW Redrawing 'Map,' From Different Angles

## Shen Wei Dance Arts Performs at Judson Memorial Church

## By SIOBHAN BURKE

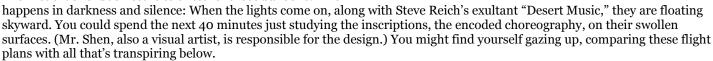
April 30, 2014

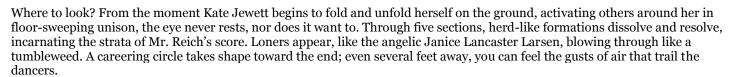
If you're a regular at Judson Memorial Church you might not recognize the space this week. Filling the usually bare-bones sanctuary are multiple levels of seating, towers of theatrical lights and, sprouting up from the expansive floor, seven gargantuan balloons (cubes, globes) painted with arrows and other symbols, indecipherable maps.

The occasion is a revival of "Map," a stunning 2005 work by the Chinese-born choreographer Shen Wei. On Tuesday his company, Shen Wei Dance Arts, unveiled a new version, adapted from its original proscenium setting for an audience in the round.

While "Map" looked good on a traditional stage, this is a felicitous reimagining. The proximity of the 16 dancers exposes the subtleties of Mr. Shen's finely calibrated language: the rotation of a shoulder in its socket, the way an ankle catches the opposite calf or one knee nests behind the other. And the use of the balloons underscores the dancers' very particular energy, an uncanny infusion of weight and weightlessness, of acting and being acted upon.

The first order of business is to untether those balloons. This





A brief but significant coda followed: the world premiere of "Variations," a solo by and for Mr. Shen. If "Map" is a monsoon, engulfing the senses, "Variations" is a barely perceptible mist. Stephen Gosling, on piano, plays Arvo Pärt's spare "Variations for the Healing of Arinushka" as the slight Mr. Shen, in white, whisks himself around with the delicacy of a paintbrush. When he extends his arms horizontally his wingspan is much wider than you would imagine.

