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DANCE REVIEW

Nicholas Andre Dance Theater: Murder, Lust and a Bunch of Other Stuff

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Nick Seligson-Ross is one of those choreographers who are fully immersed in dance, to judge by the five new and recent pieces performed by his company, the Nicholas Andre Dance Theater, on Saturday night at the Ailey Citigroup Theater. Taken together the pieces suggested a creator who is happiest when swimming pleasurably through the waters of dance, culling ideas and styles as he goes, rather than rushing into a studio with a burning theme for a new work.

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Members of the Nicholas Andre Dance Theater rehearsing for the premier of "In the Garden of Souls" at the Ailey Citigroup Theater.

The dances included an angst-ridden opening piece ("Dwelling"), a comic look at infidelity and murder set to music by [Henry Mancini](#) ("And That's the Way the Cookie Crumbles") and a ritual danced in part to terrific music by the Throat Singers of Tuva ("Between the Lines"). There was also a lyrical response to a score by Handel that recalled [Paul Taylor](#) in a similar mood ("If It Ain't Baroque ...") and a

darkly mysterious look at lust and death (“In the Garden of Souls”). All were performed by a troupe of well-trained, individual-looking dancers, founded by Mr. Seligson-Ross in 2003 after considerable experience as a teacher and a performer with a good number of small modern dance companies in New York.

Mr. Seligson-Ross seems comfortable moving dancers, 14 here, around the stage in tidy, flowing patterns and interactions, but only one piece, “In the Garden of Souls,” suggested an individual behind the work. A premiere set to music by four composers and groups that included Dead Can Dance, “Garden” opened with a striking tableau. Hooded-looking figures — like shifting, menacing shadows in Tony Marques’s dim lighting — massed at the back of the stage behind a nude woman who eventually, briefly, spread her legs for them. “Garden” ended with a woman being hoisted triumphantly by the men.

It wasn’t clear what exactly was going on in between, but Mr. Seligson-Ross succeeded in creating a world specific to that dance and, it seemed, to his own imagination.