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**KEELY GARFIELD**

By Claudia La Rocco

KEELY GARFIELD At a recent rehearsal for her latest dance, "Limerence," Keely Garfield recounted a conversation with her fellow choreographer Reggie Wilson about how unnerving it is to make and perform her emotionally intense works. "Why don't you make a happy dance?" Mr. Wilson asked, and then the good friends dissolved into giggles.

"I still have really high expectations that I'll make a happy dance one day," Ms. Garfield says. "Limerence," a duet for her and Omagbitse Omagbemi, is not that dance, though this dark, prayerful meditation on affairs of the heart is shot through with her subtly mordant wit. Both women are fluid, smart movers, and Ms. Garfield is capable of producing tautly structured dances. Yet what captivates here is the awkward, uncomfortable space these dancers inhabit as they alternately minister to and grapple with each other. Ms. Garfield, left, gives her ideas a lot of space, and much of the action takes place in the loaded gazes the two level at each other; thankfully, the West End Theater is small, so viewers can get a close look.

Another major aspect of the work is Jonathan Belcher's lighting, which Ms. Garfield describes as "flashes of light in the mind, very psychological and technically rough." Ms. Garfield's technique is silky, but otherwise this could be an account of the quietly devastating, cryptic body of work she has been producing for the past few years, a line of inquiry begun with the political, sexually charged "Disturbance" in 2005. These works can be hard to take; they're even harder to forget.

