

# Review: Ronald K. Brown/Evidence Heats Up at the Joyce

By GIA KOURLAS FEB. 27, 2015



Ronald K. Brown performing a solo, "Through Time and Culture," at the Joyce Theater.

Credit Paula Lobo for The New York Times

It's a treat to wrap yourself up in some vintage [Ronald K. Brown](#) on a cold winter night. Leading off Evidence's second program at the Joyce Theater on Thursday was Mr. Brown's 1999 "Gatekeepers," originally created for Philadanco. In a program note, he describes his dancers as "soldiers walking toward heaven, searching for the wounded and looking out to make a safe haven for others to follow."

Set to propulsive music by Wunmi, "Gatekeepers" is about keeping an eye on others, from one generation to the next. Hands clasped behind their backs, the dancers stand at attention until their bodies begin to move forward and back in deep undulations. Mr. Brown's meshing of African and modern dance is like an electrical charge that first hits the shoulders and draws a line down to the feet amid swiveling hips and slicing arms. In "Gatekeepers," walks contrast with leaps that emerge from nowhere to create a ripple effect until, finally, the dancers resume their initial stance: arms behind their backs, heads in profile.

Both in "Gatekeepers" and in a solo excerpt from Mr. Brown's 2007 work "One Shot," Coral Dolphin displays a blazing presence, using every inch of

her body to stretch her arms behind her back like wings or vault into the air. The prodigious Mr. Brown also appears in a new solo, "Through Time and Culture," which he writes is "about transition and perspective."

Stately and glowing in white, Mr. Brown crouches forward and rises as he swipes his hands from the top of his head down his face. He widens his arms and pauses, as if remembering the scent of a person. Even as he increases his motion — scooping air with his arms, bending forward toward the floor and rising back up — an uninterrupted flow delineates this meditative offering.

The program closes with the effervescent "Why You Follow/Por Que Sigues," originally choreographed for the Cuban group Malpaso Dance Company. (That company appears at the Joyce [next week](#).) It washes over the stage like a wave. [Keiko Voltaire](#)'s covetable costumes — she brings drama to urban wear — drape each dancer in different shades of blue, paving a way for their bodies, loose and taut, to glide through space like passing streams. Mr. Brown returns for this one. How could he resist? It packs some island heat.

Ronald K. Brown/Evidence continues performances through Sunday at the Joyce Theater, 175 Eighth Avenue, at 19th Street, Chelsea; 212-242-0800, [joyce.org](http://joyce.org).

A version of this review appears in print on February 28, 2015, on page C5 of the New York edition with the headline: Searching, Swiveling and Heating Things Up.