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MUSIC REVIEW | 'BODY MAPS'

Boundaries Shift in Mixing and Matching of Artists and Images

By STEVE SMITH
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The program handed out to those arriving for "Body Maps" at Galapagos Art Space in Dumbo, Brooklyn, on Friday night succinctly stated the event's premise, "an evening of music and film featuring artists who have crossed oceans." That what transpired hardly seemed so clear cut was to be expected given the event's architects: the composer Paola Prestini, a founder of the interdisciplinary collective VisionIntoArt, and Beth Morrison, a producer who specializes in facilitating ambitious avant-garde collaborations.

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Rachel Papo for The New York Times

"Body Maps": The cellist Jeffrey Zeigler performing "Industry" by Michael Gordon at Galapagos Art Space on Friday evening.

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Galapagos, with its split levels and abundant technological resources, is especially amenable to this kind of artistic cross-pollination. Here musicians performed on the stage amid makeshift video screens, and on a mezzanine that also housed a hive of computers where technicians managed recorded sounds and visual effects.

Ms. Prestini's "Adhan" was a gentle invocation. From opposite ends of the mezzanine, the soprano Hila Plitmann and the violinist Cornelius Dufallo interwove simple, soaring lines over a recorded voice and clarinet.

Ms. Plitmann, onstage with the pianist Stephen Gosling, brought a dramatic intensity to two selections from [John Corigliano's](#) "Mr. Tambourine Man," a provocative reworking of lyrics by [Bob Dylan](#). After a funereal "Blowin' in the Wind," the sunnier "Forever Young" included a Carmen Kordas film that seemed only tenuously connected: a slow-turning spiral, a child pedaling a unicycle, billowing linen.

Ms. Kordas's painterly streaks and watercolor clouds were more effective when David Cossin, a percussionist, played Ms. Prestini's serenely shimmering "Last Hymn," part of a larger work inspired by a Kandinsky book. Other

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conjunctions were similarly illustrative. As Jeffrey Zeigler, the Kronos Quartet cellist and Ms. Prestini's husband, scrubbed through the grainy roar of Michael Gordon's "Industry," Davide Faggiano's video images of Mr. Zeigler in a surrounding grid wavered and dissolved along with the music.

Later, in Felipe Pérez Santiago's "Frozen," the rumble of Mr. Zeigler's live playing and recorded sounds corresponded with the video artist S. Katy Tucker's liquid spatters, fleshy projections and inky shadows. During Mr. Pérez's jittery "Glaub" Mr. Zeigler's playing triggered Ms. Tucker's screen doodles like a high-tech Etch A Sketch, from slow curls to frenetic scribbles and back.

The evening's peak came midway through with Ms. Prestini's composition "Body Maps": Erika Harrsch's flitting butterflies and unsettling corporeal images formed a potent counterpoint to Ms. Prestini's amorously evocative music, performed by Ms. Plitmann and Mr. Zeigler.

In the program Ms. Prestini listed herself as the evening's curator, which made sense. As in a gallery show, not everything here was equally engaging. Selections from a techno-fueled electronic opera by the popular choral composer Eric Whitacre, for example, seemed out of place, though they handily showed off Ms. Plitmann's appealing tone and striking range. Likewise the visual counterpart to Ms. Prestini's radiant, folk-inspired "Cut Him Into Little Stars" felt more decorative than integrated.

Still, on the whole, "Body Maps" was always intriguing and frequently beguiling. Ms. Prestini and Ms. Morrison deserve credit for envisioning new possibilities and finding ways to facilitate their realization.



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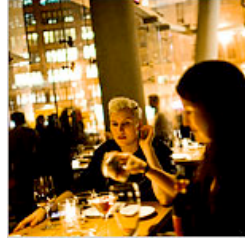
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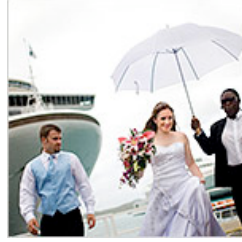
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