

ISADORA DUNCAN DANCE FOUNDATION PRESS PULLS THE JOYCE THEATER

Lori Belilove & The Isadora Duncan Dance Company / Sara Mearns

Duncan, born a hundred and forty years ago, remains a figure of fascination (Exhibit A: Amelia Gray's new book, "Isadora: A Novel"), **and this troupe is the best tender of her flame.** Considering her disparagement of ballet and her religious conviction regarding her own reformation and revolutionizing of dance, it's hard to guess what she would have thought of New York City Ballet's Sara Mearns performing her work. Regardless, Mearns is the star attraction of this one-night engagement, making her début in the Duncan solo "Narcissus," in a program of solo and group works ranging across Duncan's career.

-- [*The New Yorker*](#)

For years people have hoped that this ballerina, with her remarkable quality of dramatic rapture, would perform Ashton's "Five Brahms Waltzes in the Manner of Isadora Duncan"; but **her collaboration with Ms. Belilove is the most important occasion to date of a ballet star working directly with the Duncan legacy. Both sides gained.**

More, please. Ms. Mearns's solo was the third of the evening's 13 numbers. The next 10 numbers showed how many more other aspects of Duncanism there are. Ms. Belilove herself often exemplifies the genre's tragic, heroic side: Orpheus entering the Elysian fields, Liberty leading the people.

-- [*The New York Times*](#)

Belilove has the same faith, and has given herself the Herculean task of founding and leading a company, while dancing and teaching... the women are violent, strong, scary. Isadora is known as a "feminine feminist," a woman who didn't envy men in any way, because she had the full scope of human feeling and behavior in herself, untamed.

-- [*Dance View Times*](#)

Belilove has a commanding presence, her lithe frame clearly expressing the emotional waves of each choreography. Each member of her company has captured her approach, her clear dynamic changes, and ease; with one standout: Hayley Rose Brasher whose solo performance of Moment Musical by Schubert was particularly memorable. The Dance of the Furies by C.W. Gluck with its second position clawing of the air, leaps, and red dresses for 6 dancers feels the **most contemporary, given our current political rage and frustration.**

-- [*Eye On Dance*](#)