

[http://www.huffingtonpost.com/2014/09/05/haiku-reviews\\_n\\_5768716.html](http://www.huffingtonpost.com/2014/09/05/haiku-reviews_n_5768716.html)

Nancy Brooks Brody conflates two still-radical-seeming practices, the dance of Merce Cunningham and the intimate post-minimalism of artists such as Richard Tuttle and Robert Mangold. Brody finds the formal language of the one in that of the other, taking photographs of Cunningham and his dancers in motion and describing perimeters around their captured positions. The seemingly dumb gambit captures the eccentric but powerful architecture that underscores Cunningham's elegant, self-possessed choreography and also manages to translate it into an eccentric notation. Frequently, the lines Brody inscribes around the figures in the photos seem to bound their actions, as if they were dancing with black elastic bands circumventing them. In a parallel series, Brody further translates the contours she has found in the Cunningham pictures (and/or other inscriptions) into single-color shapes, enamel on lead, embedded in the exhibition space's drywall. Thus, she maintains a single vocabulary across two markedly different object-languages. (Andrew Kreps, 535 West 22nd St., NY. [www.andrewkreps.com](http://www.andrewkreps.com))  
– Peter Frank

NANCY BROOKS BRODY, Merce Drawing, 2013, Ink on newsprint paper, 8½ x 11 inches