

# Dance, captured in photos

By Keith Powers / Correspondent

Posted at 12:12 PM

Updated at 12:12 PM

## If you go...

**WHAT:** Between the Lines: Performance Photography by Stephanie Berger

**WHERE:** Spencer Presentation Gallery, Endicott College, 376 Hale St., Beverly

**WHEN:** through May 19

**TICKETS:** Free. Visit [www.endicott.edu/centerforthearts](http://www.endicott.edu/centerforthearts) or call 978-232-2655.

Dance, ironically, can live in the still space between movement. The geometries of dancers on a stage, the acrobatics of a turn, a jump or a lift — it all finds a point of emphasis when it stops.

Stephanie Berger stops the dance. With photographs. “Between the Lines: Performance Photography by Stephanie Berger,” a collection of her photographs of Merce Cunningham, Pina Bausch, Wayne McGregor, Benjamin Millepied, Bill T. Jones/Arne Zanes and other major troupes, is on view now at Endicott College’s Spencer Presentation Gallery. The exhibition captures those still moments, the ones that speak insightfully about the choreographed movement that makes them possible.

Berger works mainly in New York, at some of the most high profile venues: she has been staff photographer at the Lincoln Center Festival since its inception; she has shown at the Brooklyn Academy of Music, the Armory, and in galleries and public spaces like the New York Public Library; and in the Pitts River Museum at Oxford University. Last summer she had an extensive show at the Jacobs Pillow dance complex.

The thirty-odd photographs in “Between the Lines” are almost all black-and-white archival pigment prints, choosing to capture the precise, human aspects of the performance, and not the colorful flair of whatever costuming or staging is on hand.

Berger has worked on many well-known productions: Bausch’s “The Rite of Spring,” Baryshnikov doing his Brodsky/Baryshnikov one-man show; a revised staging of Lucinda Child’s 1979 “Dance,” with decor/film by Sol LeWitt and music by Glass; Robert Wilson’s staging of Philip Glass’s opera “Einstein on the Beach;” and many performances of Cunningham’s, for whom she has produced a book, “Beyond the Perfect Stage.”

Berger captures action almost silently, using shading and shadow to whisper the beauty of what she has witnessed with her camera, rather than shouting out with color and energy. One doesn’t feel pageantry in these photographs; there is no notion of the crowded room appreciating, or the dancers swirling around the stage.

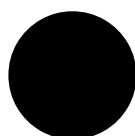
These photographs are of a precise moment, an idea. In certain ways, they capture a climactic energy, when the dance has touched not only the audience — who remain anonymous here — but the artist as well.

The approach works splendidly. Not only does it encapsulate those performance moments, it makes her photographs into works of art on their own. Of course we recognize Baryshnikov, or Liam Neeson, or Isabelle Huppert, or Eric Owens. But looking at the photographs directly, we see Berger as well — along with her strong sense of composing the moment, rather than just capturing someone else’s artistry with her camera.

“Between the Lines: Performance Photography by Stephanie Berger,” remains on view at the Spencer Presentation Gallery in the Manninen Center for the Arts at Endicott College through May 19. The gallery is free to the public. For more information visit [www.endicott.edu/centerforthearts](http://www.endicott.edu/centerforthearts) or call 978-232-2655.

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*Keith Powers covers music and the arts for GateHouse Media and WBUR’s ARTery. Follow [@PowersKeith](https://twitter.com/PowersKeith); email to [keithmichaelpowers@gmail.com](mailto:keithmichaelpowers@gmail.com)*



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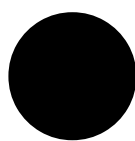
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