

Johan Elbers

Myra Woodruff, Joyce Herring and Terese Capucilli in "Demeter and Persephone."

Company Opens New Season

ically polished exu-

vening was upbeat. for America's finan-nced companies, this er its patrons some-rdinary, and it did: a ty show.

brief film tribute to , who had appeared in is as a guest. There ia Makarova's guest troupe in "The In-known 1906 solo by itor, Ruth St. Denis, yncratically but im-lered (Ms. Makarova Friday night).

was the film collage eived by Ronald Pro-ny's artistic director, Herrmann (with Jeff ector and editor) that nerizing clips, never before, of Graham st" solos like the 1936 heartfelt voice-over e from a text written Gregory Peck, who ith Graham. Last but s the Graham compa-mented by its junior ing in top form both in d familiar pieces.

surprisingly, the pro- without any introduc-yev and Margot Fon-signature pas de deux saire," seen in a well-m the 1960's film "An Evening With the Royal Ballet." The keynote speech, as it were, then came from Kitty Carlisle Hart, the chairwoman of the New York State Council on the Arts. She made a gracious pitch for future support, defining the season as prelude to the yearlong centennial celebration in 1994 of Graham's birth.

The Graham dancers then plunged into the 1948 "Diversion of Angels," set to Norman Dello Joio's score, one of the choreographer's uncharacter-

> A break with the esthetics of the founder, according to Twyla Tharp.

istically lyrical pieces that is not, however, without bite.

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Nothing would be more mistaken than to consider Graham a literary choreographer. Even in her narrative works, admittedly nonlinear, her genius resided in her ability to capture the essence of emotion. "Diversion of Angels" abstracts three aspects of love; Camille Brown, in red, was utterly outstanding as the embodiment of passion, modulating her perfect form with an ecstatic air. There was also the right playful brilliance to Theresa Maldonado and Mario Camacho in the youthful duet, while the more seasoned aspect was rendered with a strange but effective mix of purity and voluptuousness by Denise Vale, partnered with the right protective air by Peter London.

Graham digs much deeper in the 1947 masterpiece "Errand Into the Maze." Terese Capucilli, as the protagonist conquering the symbol of sexual fear, fought off Young-Ha Yoo's bull figure, marvelously aggressive in quality, with her astonishing controlled ferocity. Nothing skirts ridicule more than Graham's deliberate experiment in extremes here: a man with a crescent on his head jumps up and down to Gian Carlo Menotti's insistent rhythms behind a woman whose every angular thrust telegraphs desperation. Yet Graham's transposition of the story of Theseus and the Minotaur has a universal resonance.

It was fine to see Janet Eilber, returning after a long absence, performing the 1930 "Lamentation," increasingly plunging into the essence of grief. The 1934 "Celebration," a study in form, was performed by the Martha Graham Ensemble, an apprentice group.

In the new production of "The Incense" (sponsored by Caroline Newhouse), Miss Makarova was at home. She had a tendency to show off the position-to-position mentality normal to ballet dancers rather than the Art Nouveau sinuousness of line Ruth St. Denis had in mind. But her incense bearer, in a pink-and-gold sari, had an unexpected poignancy. Looking very small and vulnerable, she was a hu-

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Settlement In Lawsuit Against De Kooning

By CAROL VOGEL

A lawsuit that raised questions about the authenticity of a group of sculptures attributed to Willem de Kooning was settled yesterday in State Supreme Court in Manhattan when representatives of the Abstract Expressionist artist and of his late wife's estate agreed to a financial settlement with Philip Pavia, a Long Island sculptor who filed the suit three years ago.

Terms of the settlement, however, were shrouded in secrecy and ambiguity. The size of the payment to Mr. Pavia, who was seeking roughly $4 million to cover what he said were his time and expenses in casting sculptures for Mr. de Kooning from 1987 until 1990, was not divulged.

"We are dealing with the value of the work of a great artist and feel that anything relating to his affairs is private," said John A. Silberman, one of the lawyers for the conservators of Mr. de Kooning's property. "We think this is in the best interest of our client." (Mr. de Kooning, who has Alzheimer's disease, was declared mentally incompetent in 1989, soon after his wife, Elaine, died; since then, the artist's daughter, Lisa, and John Eastman, a lawyer, have acted as conservators for the 89-year-old artist's property.)

Six Figures Cited

Gale P. Elston, Mr. Pavia's lawyer, said her client had been reimbursed "in the six figures," for his expenses and would receive more money for his time, though she would not say how much. He will also be allowed to retain some of the sculptures now in his studio.

Lisa de Kooning, who is also an artist, has contended that some of the sculptures cast by Mr. Pavia were done by her, not by her father. She has also said that she never commissioned any castings and had no knowledge of arrangements Mr. Pavia said he had with Mr. de Kooning or with Elaine de Kooning.

In yesterday's settlement, the conservators of the de Kooning estate acknowledged that a 5-by-5-inch relief of a woman cast in bronze dating from 1986, which Mr. Pavia now has, is by Mr. de Kooning. The other sculptures, however, have been authenticated only as being from the studio of Willem de Kooning, the first time such an attribution has been given to the work of an Abstract Expressionist painter.

"Where these works came from is still clearly a matter of dispute," said Mr. Silberman. "They were physically removed from the artist's studio, but it doesn't mean he had anything to do with them. Lisa has agreed the works were done in the studio, but she has not changed her position that she did them."

Ms. Elston said that "if Lisa did do them, the estate would have no business authenticating them as being 'studio of Willem de Kooning'; they should have authenticated them as

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re and in Real Life