

DANCE

‘For Claude Shannon’ Brings Brainy Dance to the Kitchen

By SIOBHAN BURKE FEB. 11, 2016



Liz Santoro, left, and Cynthia Koppe in “For Claude Shannon.” Patrick Berger

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What happens when a student of neuroscience and a former quantitative analyst make a dance? Liz Santoro, a choreographer who studied neuroscience at Harvard, and Pierre Godard, a theater technician and director with a background in applied mathematics, have been collaborating for five years, and their minds work well together. Their 2014 work “[Relative Collider](#),” for three ultraprecise dancers (Ms. Santoro included), revealed tightly structured systems of movement and text governed by codes not easily deciphered. The work’s inscrutability was its strength.

They take on new linguistic and numerical challenges in “[For Claude Shannon](#),” which has its New York premiere on Thursday, Feb. 18, as part of “From Minimalism Into Algorithm,” a multigenre series at the Kitchen in Chelsea. With a pioneer of digital computer design theory (Mr. Shannon) as their muse, they’ve devised a vocabulary for the limbs that can be arranged in countless ways. The dancers, ready to problem-solve, learn a different permutation for each performance. (Through Saturday, Feb. 20, [thekitchen.org](#).)