

ROSEANNE SPRADLIN / PERFORMANCE PROJECTS  
Selected Quotes From Reviews

about *beginning of something*

"What's going on here? Spradlin, one of the bravest choreographers of her generation, seems to be testing the possibilities, letting us witness, up close, the transformation of conventionally pretty young things into powerful icons....By no means conventional entertainment, 'beginning' broadens the definition of dance."

Elizabeth Zimmer, *Metro NEW YORK*, MAY 2011

"... for Ms. Spradlin, even when focusing the eye on a bare breast or a quivering thigh, it's what throbs beneath the surface that matters. In "beginning of something," a new work that opened at the Chocolate Factory on Wednesday night, her cast moved with impassioned fervor. It requires a certain power to express one of Ms. Spradlin's specialties: taking human nature and slicing it to shreds."

Gia Kourlas, *The New York Times*, May 2011

about *SURVIVE CYCLE*

"Some choreographers' experiments with extreme, caustic movement do little more than exploit an audience's hunger for sensation. Their work is often hollow, cold, and stillborn. But in *Survive Cycle*, I sense Spradlin's quest to dive beneath surfaces and discover something of unexpected value. It's an artist's wish fulfilled-to retrieve the shards, the discards, and make of them something new, whole, and beautiful."

Eva Yaa Asantewaa, *Gay City News*, November 2006

"*Survive Cycle* can't be categorized as dance, psychodrama or fabric art. The piece is arresting on its own peculiar terms. Spradlin might take as her motto the painter Pierre Bonnard's declaration, *I do not belong to any school.... I am only trying to do something personal.*"

Tobi Tobias, *Bloomberg.com*, November 2006

"beautiful...and well worth seeing"

John Rockwell, *The New York Times*, November 2006

"...Spradlin, as usual, strives for a vision of rawness."

Deborah Jowitt, *The Village Voice*, November 2006

about *NOVA*

“When RoseAnne Spradlin’s *NOVA* was unveiled in December in a tiny studio space on West Broadway, the audience sat a breath away from a curtain of miniature disco balls that shimmered at the slightest touch. Dressed in bulky layers of clothing, two dancers, Walter Dundervill and Jennifer Kjos, stepped onto a pair of benches. Two others, Chase Granoff and Tasha Taylor walked onstage brandishing scissors and eyed them like painters facing blank canvases. Then they cut.

As chunks of textures and colors fell to the floor, Mr Granoff and Ms. Taylor with creepy and steady perseverance, sliced through every bit of fabric on the dancers’ costumes until, still as sculptures, they wore nothing. The scene, beguiling uncomfortable, transformed the audience into voyeurs. But it functioned on more than one level. In addition to being a thrill, it was a metaphor, one that resonates across contemporary dance: cutting away layers to get to the skin.”

“...stunning...”

Gia Kourlas, *The New York Times*, "The Bare Essentials of Dance", February 2006

about *FUTURE PAST*

“...eloquent....exciting and sobering to watch.”

Jack Anderson, *The New York Times*, January 2005

about *under/world*

“RoseAnne Spradlin has such a singular choreographic intelligence, she can dare to irritate....I found the premiere of Spradlin’s *under/world* at Squid to be the most deeply moving dance I saw last year. It loses a certain intimacy in the Kitchen’s warehouse-like cavity, but retains brilliance.”

Chris Dohse, *The Dance Insider*, November 2003

“There is something fascinating yet unnerving in the way this trio takes on Spradlin’s assignments. Clearly a great deal of trust between them, and faith in Spradlin’s vision, lies behind their ability to focus so intently on movement that asks them to present themselves with such openness, with nothing to hide behind.”

Susan Reiter, *danceviewnewyork*, November 2003

“RoseAnne Spradlin’s *under/world*, which premiered at Squid Performance Space (Nov 7-9) in Lower Manhattan, is a thought-provoking and evocative trio that presents two distinct perspectives on the nature of sex, sensuality and les ménages a trios....The movement is raw, spasmodic and primal. Fetish, role-playing and the autoeroticism are all touched upon....Constant exits and entrances along the central strip enhanced the context that this was a kind of fashion show, part performance, and part a collection of affordable behaviors we all wear in the many manifestations of our sexual energy and desire.”

Brian McCormick, *Gay City News*, November 2002

about *TAKE 2 (THE OKLAHOMA PIECE)*

“Video and dance merged with a rare seamlessness, each commenting and enlarging on the other, in RoseAnne Spradlin's new *Take 2*. The new solo, performed by Ms. Spradlin on Thursday night, also captures the mysterious beauty of her best work...*Take 2* captures Ms. Spradlin's way of externalizing hidden emotions in dance that is almost as secretive as its themes.”

Jennifer Dunning, *The New York Times*, October 2000

about *EMPATHY*

Spradlin takes risks. Her choreography and the demeanor of her wonderful performers suggest a troubling discrepancy between inner sensations and the outside world. Shudder though I may, I feel the dancers' dislocations and can't wrench my eyes away.”

Deborah Jowitt, *The Village Voice*, December 1999

“In its quiet way, RoseAnne Spradlin's choreographic voice is one of the strongest and most original in New York downtown dance.”

Jennifer Dunning, "Previews" *The New York Times*, October 1999

about *ENDS OF MERCY*

“Embedded in *Ends of Mercy* in particular, were terrible truths about life, death and most of all the decay of the body and the affections. But Ms. Spradlin is the rare artist who not only sees those truths but can also express them clearly and unsentimentally. And *Ends Of Mercy* is so filled with daring that it is as restorative as it is devastating.”

Jennifer Dunning, *The New York Times*, December 1997

“Alone onstage, Spradlin makes magic. Her intelligence and years of exploration inform every gesture and moment of her carefully crafted works.”

Elizabeth Zimmer, "Voice Choices" *The Village Voice*, December 1997

about *LAST DAY OF SUMMER*

“Live, we get Spradlin solo, charging the Kitchen's high-ceilinged, desolate space with weird, intense passions: strange desires, fears with no names, chronic frustrations and thwartings. Forceful, full-bodied gestures issued in eccentric rhythms call them into being, as does a concentration that's both fierce and dogged, turned inward as if the audience weren't even there to be wooed or wowed. Multiply this a few times, and you've got something like what Martha Graham's early concerts seem to have been: bizarre, determined, impossible to take your eyes off or to forget, the ravings--call them art if you will--of a woman with a vision and a mission. You look on appalled, intrigued, engaged.”

Tobi Tobias, *The Village Voice*, May 1996