

Press Quotes

“Devastatingly witty... full of surprises and a lot of good dancing.”

—Deborah Jowitt, *The Village Voice*

“Ms. Hedewig’s bracing political art is also rich with solemnity.”

—Gia Kourlas, *The New York Times*

“What impressed me about Hedewig’s 2003 *Stabat Mater* was how her witty contemporary choreography hinted at the imagery of Pergolesi’s great religious composition in ways so oblique as to be almost hidden. In *Menagerie*, her references are more forthright but even more elegant... The women’s grave attention to what they’re doing and to one another is beautiful to see.”

—Deborah Jowitt, *The Village Voice*

“Guta Hedewig has a gift for delicate movement with an iron core.”

—Jennifer Dunning, *The New York Times*

“Hedewig, a smart choreographer who’s been showing her work here and in Europe for something over 10 years, has made a dance that suggests something deeper than three fine dancers at play. Her *Stabat Mater* sparks further kinesthetic responses – ours to her vivid choreography and, through it, to the music and the feelings it glorifies.”

—Deborah Jowitt, *The Village Voice*

“Savvy Hedewig seduces your eye with smart visual choices and teases you with a gentle kinetic sensibility.”

—Gus Solomons jr, *DanceInsider*

“Guta Hedewig’s *Stabat Mater/Mother Stood*... offered a delightful collision of a heavy score with entertaining dance. Spoofing ballet and using something of a broken doll aesthetic in her movement palette, the work performed by Ms. Hedewig, Kristi Spessard, and Monica Bill Barnes offered a refreshing change of pace from downtown dance that often takes itself too seriously.”

—Brian McCormick, *Gay City News*

“One of the highlights of the festival.”

—Roger Waltz, *BNN, Karlsruhe*

“Very remarkable, original and exciting... urgent passion to communicate through movement.”

—Carme Brugarola, *El Nou*

“Guta Hedewig manages to be musical and joyous without sacrificing experimentation and without being corny. She also manages to let a grand piece of music take the lead, without sacrificing her own creativity. While modern choreographers grapple over their relationship to music, Hedewig stands fervently by her aim of matching classical music and experimental dance.”

—Anne Zuerner, *Explore Dance*

“What gave them life was the symbiotic relationship of music and choreography and the ways each of the dancers seemed to draw the other continuously into action. At the heart of the piece was a slow, intermittent progression down and up the side of the hill. Throughout, the two figures, so small and clear, bore into the landscape with the sharpness of summer insects.”

—Jennifer Dunning, *The New York Times*

“The choreography was as dramatic, graceful and interesting as Pergolesi’s music... Hedewig’s impressive display of sublime artistry, boldly expressed.”

—Jim McCaffrey, *Art Life*

“Hedewig inspires strong, invested performances.”

—Chris Dohse, *The Village Voice*

“Cutting-edge dance that combined immaculate technique with lacerating political and social insight.”

—Julian Wise, *The Martha’s Vineyard Times*

“Miss Hedewig’s “Link,” another highlight, was danced to enjoyably manic recorded music for accordion, matching rowdy, high-energy dance with a subtly poetic text.”

—Jennifer Dunning, *The New York Times*

“Then things get very pleasant when Nami Yamamoto and Guta Hedewig stage a rambunctious duet on an upward-sloping lawn that tends to swallow parts of them, so that all we see is a lifted arm or two. When they intermittently dash off into the bushes and leave us alone with the landscape and Hearn Gadbois’s pattering percussion, it’s as if they’re inviting us not only to look hard, but to wonder what else we can’t see.”

—Deborah Jowitt, *The Village Voice*