

## Press Quotes

"Every once in a while, a local choreographer comes along who shatters the complacent run of things. Something about her work – craft, wit, intelligence, a riveting perspective – makes the viewer fall in love with dance again, the way a mesmerizing poem can reinvigorate one's sense of all poetry. Randee Paufve is such a choreographer."

-Ann Murphy, SF Weekly

"Randee Paufve's voice is quiet. But once you have heard her speak through her dances, you are unlikely to forget the strength of what she has to say. Her craft is impressive, her topics are many-layered, and the resulting choreography is pared down to its essence."

-Rita Felciano, San Francisco Bay Guardian

"Cutting Edge Choreographer Randee Paufve: She could rest on her modern dance laurels – a 2015 Izzie Award, a 2016 Theater Bay Area Award, presenters like the Joyce SoHo Theater, but Paufve...prefers to take risks, from summoning pagan forces in 2017's XO performed by Paufve Dance at the Joe Goode Annex, to choreographing Timon of Athens for Cutting Ball Theater this spring." May 2018, San Francisco Magazine's "Making Waves: 100 Artists Putting East Bay on the map"

"In XO: eXquisite Orientation, Bay Area choreographer Randee Paufve channels the fears and frustrations that distress many of us. Invoking witches, queens, warriors and the firepower of the sun, she has distilled anxious zeitgeist into postmodern dance-theater, a pagan middle finger jammed in the face of the sanctimonious powers that be. Raw, powerful and crackling with energy..."

-Claudia Bauer, DanceTabs September 2017

"An eloquent, deeply considered piece, "XO" makes its points subtly, convincingly in terms of dance."

-Rita Felciano, Dance View Times September 2017

"Paufve's whole-body choreography, at times explosive, always rigorous and pared down, makes extensive use of wide-open arms reaching up to something unattainable. Gestural vocabulary softens the thrust of momentum. Trembling fingers talk about frailty and limitation; an extended index during a polonaise-like amble down center stage felt playful...The balancing of slow motion sections [in 'Strangers Become Flowers'] with whirlwind engagements, and the intermittent stops, that engraved an image on our retinas, had the effect of this fifty-minute work being a living, breathing organism...."

-Rita Felciano, Dance View Times February 2016

"...the most appealing entry was, in fact, a duet, 'The Mirror Does Not Know You,' by the experienced Randee Paufve, who plans to incorporate it into a full-evening opus in 2016. Paufve's craft, so evident in her solos, illuminated every step of this exchange..."

- Allan Ullrich, San Francisco Chronicle, September 2014

"Ranee Paufve's delicate performance of her own Spasm pays careful attention to clever, unexpected, specific, never extraneous gestures. Deceptively simple, Spasm flows through its own mysterious language."

- Brooklyn Daily Eagle, December 2008

"Soil does not deliver your ordinary dance experience, and Paufve is far from your ordinary dancer. Paufve is a temple of present and past. In her dancing, we see peculiar moves we've never seen before, as well as the solid training we know and value. She is enticingly meticulous. Her body contemplates angles and corkscrews, flits and lunges, arcs and bends and hovers, as if they are the very bits of dirt and oxygen grinding out newness in every earthly moment. Through Soil, Paufve ultimately asks us to consider the transcendent make-up of our materiality."

- Sarah Genta October 2013

"Soil starts brilliantly with an incantatory solo for Paufve, seen at first in silhouette in prostrate form. Not a finger is out of place in this beautifully crafted, spare but potent piece enhanced by cellist Chris Evans' score, performed live."

- Allan Ullrich, San Francisco Chronicle, August 2014

"The effect was rather like heat mirages on a summer road: an incorporeal shimmer caused by something palpably real."

– Jennifer Dunning, New York Times, July 2006

"...Paufve.... danced at the edge of the abyss, as always."

– Ann Murphy, In Dance, July 2006

"Paufve's densely packed phrases unravel and mutate with a logic...derived from mysterious algorithms. At the same time, her dances are wholly transparent, like refracted glass.... you almost see the thought processes that went into its making."

– Rita Felciano, San Francisco Bay Guardian, April 2006

"[Paufve] also has a profound respect for form, even as she seems to be smashing it"

– Ann Murphy, Dance View Times, May 2004

"[Paufve] thrillingly plunges her dancers through space on the verge of uncontrollability... embodies a combination of sensual elegance and fever, stark form and wildness."

– Ann Murphy, Dance View Times, May 2004

“You think early David Gordon or the Israeli choreographer, Ohad Naharin. But then Paufve takes off... it’s all vastly stimulating and unpredictable. ...This is real dancing.”

– Allan Ullrich, Voice of Dance, September 2002

“This world premiere was a fast-paced, lickety-split dissection of the seven deadly sins.”

– Rita Felciano, SF Bay Guardian, September 2002

“Every once in a while, a local choreographer comes along who shatters the complacent run of things. Rande Paufve...is such a choreographer.”– Ann Murphy, SF Weekly, September 2002

“...exceedingly beautiful.”– Marilyn Mantay, The Davis Enterprise, October 2002

“...Paufve, skilled, brainy, and at times quirky...”– Rita Felciano, The San Francisco Bay Guardian, September 2002

“...Enter (The Room) becomes a witty theatrical deconstruction of women’s roles – Marilyn Monroe meets the Gorilla Girls.”

– Ann Murphy, SF Weekly, September 2002

“... [BloodTongueSeverTatterRend] kept shifting brilliantly and seamlessly from unison dancing to highly individualized moves with a maximum of communicated feeling.”

– William Glackin, The Sacramento Bee, Oct 2002

“...Paufve...struck this observer as a volatile, strongly centered performer, capable of considerable rigor...this dancer knows how to create an aura in moving across the stage.”

– Allan Ullrich, San Francisco Examiner, July 2000

“...the performances in Rend left me weak in the knees, the brevity...kept me wanting more.”

– Willamette Week, September 2000

“big broad strokes...bravura modern dance leaps and rolls, the barest hint of tumbling, suspensions to make a viewer sigh.”

- Cerinda Survant, The Oregonian, April 1999

“...molten sculptures whose forms materialize then dissolve with every new phrase, leaving behind a memory of great organic beauty”

- Ann Murphy, Dance Magazine, November 1997.

