

PEOPLE

The New York Times

Monday, April 25, 1994

3 Whips (People)

Woodpeckers
170 Mercer Street, Soho

Bless the Swiss. In recent years, they have proven unexpectedly goofy as choreographers. And that reputation was upheld on Saturday night, when four Swiss-born choreographers presented their work. To start, the program had the peculiar title of "3 Whips." One of the seven pieces " was about the cultural impact of velvet. And an endearing minx of a tap-dancer provided periodic comic relief that was funniest when she was at her most solemn.

The program got off to a haunting but rather long-winded start with Frédéric Gafner's "Visitors d'un Fugitif Spectators," whatever that might mean. Mr. Gafner and Kimberly Bartosik, two exquisite members of the Merce Cunningham Dance Company, looked like weighted birds as they moved through just about every inch of the odd-shaped, sunken performance space.

Bare-chested and slightly grimy, the two stood alertly, their long limbs jutting out in bisecting planes. They perched and rolled, never far from each other and close in mysterious and quietly surprising configurations. The dance's atmospheric score for drums and guitar was written and performed by Marc Johnson and Fred Ruegg.

Zoé Reverdin offered a pair of solos intended to probe the souls of what the program called a "little man" and "little woman." Set to a score by Nick Cave and a collage of music by four composers, the cramped "Jack" and sweeping "Lurulu" were much more interesting as explorations of movement quality than of loneliness and insanity.

Carolyn Jausch's "Velvet" was less a look at velvet than at ways to dance in a burgundy-colored velvet dress. Dancing to popular music by three composers, Ms. Jausch progressed from angst to Middle Eastern sultriness and ended as a fractious Child.

Nicole Petitpierre tapped on and off the stage in four solos, one of them choreographed by Eric Stewart and the others her own, that served as charming interludes. An accomplished young tapper, Ms. Petitpierre had the slightly giddy look of someone living out a fantasy.

PEOPLE



May 24, 1994

3 Whips (People)

3 Whips, the name **Frédéric Gainer, Nicole Petitpierre, Zoé Reverdin** and **Carolyn Jausch** chose for their joint concert (Woodpeckers. April 22 through 24), refers not to a Chinese medicinal wine but to three pieces' quondam work-in-progress status. The space has a long, narrow layout, which Gainer inventively chose to emphasize, stringing a row of chairs along the side of the stage for his *Visitors d'un Fugitifs Spectators*. Gafner and Kimberly Bartosik, well-known members of Merce Cunningham's company, wore only baggy trousers in this beautiful, slow, yet playful dance. The effect was both humorous and erotic as they made faces, rolled on the floor, stuck their fingers in each other's mouths; Bartosik rode on Gafner's back as one of the musicians came out to hold him up. Eventually they clambered up the tiers of seats to stand among the most distant spectators, none of whom ran away. Marc Johnson and Fred Ruegg provided atmospheric musical accompaniment.

Then came the first of four short tap-dance interludes by the engaging Petitpierre, cheery and delightful counterpoint to two somewhat somber solos by Reverdin : *Jack*, enveloped in a dark coat, smoking a cigarette, moving only by little twists of the feet, ended up laid out on the floor; *Lurulu* had a bit more pizzazz-clad in a slip, she whirled about the room with a mannequin, apparently made of garbage bags, that descended from the ceiling. Jausch contributed *Velvet*, in an eponymous red dress. lying on the floor, tossing; twisting, then miming to a Velvet Underground song.

HENRY BAUMGARTNER

PEOPLE

A T T I T U D E

May, 1994

She lit a cigarette put it out moved
little this was minimalism, to be
sure, but she kept us engaged....
With style and elegance she
stretched her now visible
extraordinary body, sculpting the
space around her, creating her
world of physicality... Each
moment, each movement was
telling and powerful. Reverdin is a
strong and unique performer.

BURT WESCHLER

PEOPLE

LE NOUVEAU QUOTIDIEN

1994

La danseuse genevoise Zoé Reverdin reprend un ancien solo, “people”, qu’elle a retravaillé et où elle a développé de nouveaux personnages. S’y croisent le vieux Jack, avec son imper lourd et ses pieds précieux. Ou la belle Lurulu (un garçon remoulé en fille). Un bout de monde, comme il s’en épanouit sur les coins de trottoirs.

STEPHANE BONVIN

PEOPLE



1994

De retour une nouvelle fois de New York, Zoé offre au public de La Bâtie un triptyque sur la solitude de la ville énorme. *People* montre tour à tour Jack, le homeless au bonnet de laine noire, Lurulu, la femme observée soliloquant dans le métro et Gasparde le travesti qui tapine dans la nuit torride. Pour ce volet, Zoé chante David Bowie et Philippe Léotard.

BENJAMIN CHAIX