

DANIEL GWIRTZMAN DANCE COMPANY  
**THE ORACLE PHOTOS AND PRESS**

*Best Dance in Atlanta 2015: The Year in Review*



ArtsATL, Atlanta's critical source for art news and reviews has published (12/29/15) **Year in review: 2015 highlighted by exquisite moments in dance that re-defined boundaries** singling out Daniel Gwirtzman Dance Company's performance of *The Oracle* last spring in Atlanta. On a list featuring Bill T. Jones and The Atlanta Ballet writer Cynthia Bond Perry, writes

"The phrase, 'angels in the architecture,' written by Paul Simon, has been ringing in my mind since last May's Modern Atlanta Dance Festival, when Daniel Gwirtzman and three of his New York-based company members debuted part of this larger work [*The Oracle*].

Choreographed by Gwirtzman the quartet offered fresh perspective on modern dance's formal values with sparkling sweep and joyful physicality. At its heart, *The Oracle* was about the intersection of people. Like moving armatures, dancers gave form to space with mathematical elegance and human warmth. Their outstretched limbs arced and crisscrossed as they leaned in and sprang off of one another, weaving ever-changing configurations in a vision that vibrated on a frequency of harmony and brilliance."

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"For this 15th-anniversary engagement, Mr. Gwirtzman opted for seating in the round, with four gaps in the circle facilitating entrances and exits. His tall, slender figure was the first to appear in one of those portals, as he leaned forward with outstretched arms, riding that incline into the center of the space." Siobhan Burke, *The New York Times*

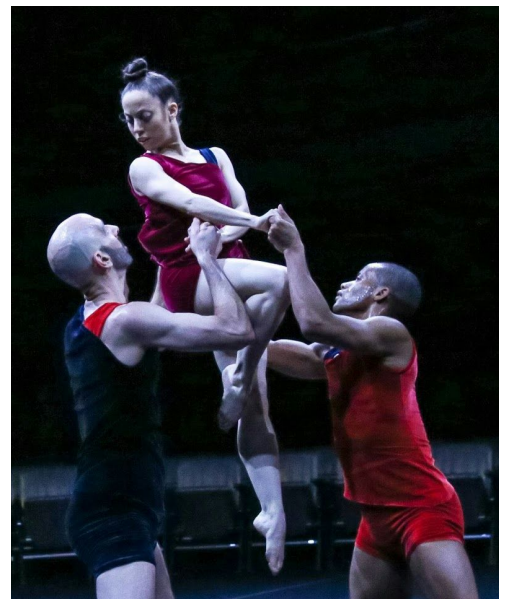


"Gwirtzman starts a tiny motif of semaphore arm communication with Jonathan Alsberry as they each stand at an entrance to the performance space — a large circle ringed by audience chairs — and the ensuing duet is enhanced by Alsberry's supple movement," Quinn Batson, *offoffoff.com*



"The Oracle begins with a solo for Gwirtzman who is then joined by Jonathan Alsberry, connecting angles, lines with darting legs and arms," Charmaine Warren, dance critic.

"Building into a duet with the radiant Mr. Alsberry and a trio with Ms. Schon that soared close to the audience, this opening sequence [was] the most finely honed part of the evening," *The New York Times*





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"...the shining performances of Jonathan Emanuell Alsberry and Anna Schon," *The New York Times*

"Anna Schon enters, and then with Gwirtzman and Alsberry all three develop more lovely partnering sequences," Charmaine Warren.

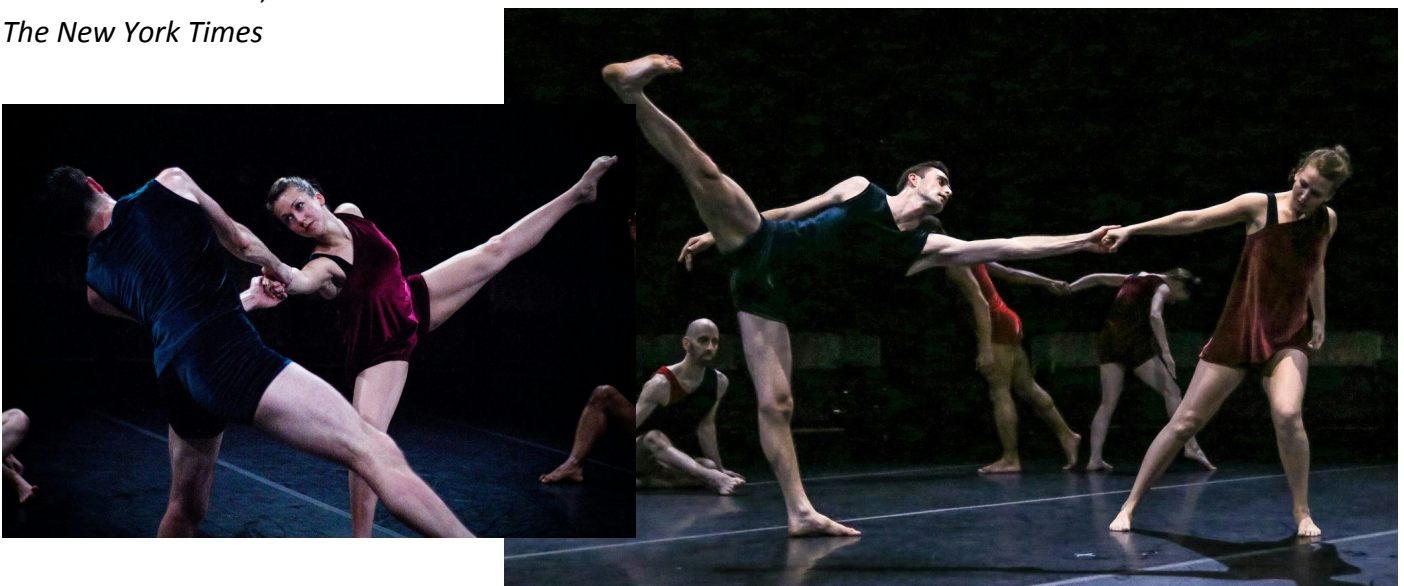
"There are countless couple/group interactions with



partners lifting each other up or through,"  
[offoffoff.com](http://offoffoff.com)

"New dancers continued to arrive, each clad in a gem-toned combination of velour tank top and shorts," *The New York Times*

"Justin Keats and Amanda Blauer faced off in a combative duet,"  
*The New York Times*





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"a cluster of bodies scuffled around the ring in a kind of unwieldy folk dance," *The New York Times*

"There is an ambiguous erotic/fertility factor in a slouched-back, open-crotched position that all or most assume, pointed toward the center, at least once," [offoffoff.com](http://offoffoff.com)

"In a program note accompanying his new work, *The Oracle*, Daniel Gwirtzman assures his audience that 'there are so many ways into a dance.' Listen to the score, he suggests, or trace the geometries of the movement. Imagine what might happen next, or consider the metaphors embedded in the choreography. Whatever you do, 'Create your own frame,' he urges," *The New York Times*





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"Gwirtzman's description: 'Not rooted in any specific history, event, or time, *The Oracle* represents a continuum of gatherings, which repeatedly define our individual and collective experiences, and, as such, push us forever onward in the cycle of life,' "  
offoffoff.com

"The cast of 14 kept coming; filling the space with nice partnering, shifting patterns and a good deal of interplay with the contrasting

music by composer Jeff Story," Charmaine Warren.

"At some times there is a communal feel and at others a feel of disparate groups coming together for some codified ritual,"  
offoffoff.com

"For *The Oracle*, this marriage of group, relationship and evolution was real,"  
Charmaine Warren.



"The whole group convened (more than once) in feverish unison," *The New York Times*

"It established the muscular, emotive mode of communication that would persist for the next hour," *The New York Times*



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"In their continuous comings and goings, many dancers became familiar," *The New York Times*

"Mr. Gwirtzman loves tangled partnering and tricky lifts," *The New York Times*

"*The Oracle* may fulfill the wishes of some,"  
offoffoff.com

"A dance of concentrated collaboration. The efforts of thirteen good dancers dancing their hearts and lungs out for over an hour..."  
offoffoff.com

"Love the kinetic onslaught of *The Oracle*. The quality and commitment of the dancers are evident," offoffoff.com

*Premiered at BAM Fisher,  
Brooklyn Academy of Music, May 2014*



Choreography: Daniel Gwirtzman

Music: Jeff Story

Costumes: Anna-Alisa Belous

Lighting: Carolyn Wong

Dancers: Daniel Gwirtzman, Jonathan Alsberry,  
Anna Schön, Aslan Rolston, Amanda Blauer,  
Justin Keats, Tess Montoya, Jarel Waters,  
Courtney Baron, Or Reitman, Kenneth Higginbotham,  
Gary Jeter, Maya Petty, Brittany Posas



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*Photography: Anna Kuzmina, Stephan Delas Heras, Yi-Chun Wu*