

Patricia Noworol Dance Company

presents

circuits

AUGUST 2009, NYC International Fringe Festival



"In an original and moving way, Noworol manages to expose the contradictory feelings that don't only exist on stage, but in everyday life."

- Polish Daily News, New York City

circuits

world premiere production by
Patricia Noworol Dance Company

Direction, Concept and Choreography: **PATRICIA NOWOROL**

Original Music composed by **KARLAN JUDD**

Costume Design: **MALGOSIA TURZANSKA**

Lighting Design: **GREG GOFF**

Performers: **CHELSEA BONOSKY, NICHOLAS BRUDER,
PATRICIA NOWOROL, MATTHEW OAKS,
CHRISTINA NOEL REAVES, ELLIOTT REILAND and
MIKA YANAGIHARA**

Circuits has been made possible with support from public funds from the Manhattan Community Arts Found, supported by the New York City Department of Cultural Affairs and administrated by Lower Manhattan Cultural Council, and the generous support of individual donors.

For more information visit:
www.PNoworolDance.com
www.fringenyc.org

Patricia Noworol Dance is a member of Pentacle (DanceWorks,Inc.), a non-profit service organization for the performing arts. Mara Greenberg and Ivan Sygoda, Directors. 246 West 38th Street, 4th floor, New York, NY 10018. Tel. 212-278-8111; Fax 212-278-8555. Web site: www.pentacle.org

AUGUST 2009
Sunday, 23 @ 4:00 PM
Tuesday, 25 @ 4:30 PM
Wednesday, 26 @ 8:00PM
Friday, 28 @ 7:45PM
Sunday, 30 @ 1:45 PM

Venue #6:
The Robert Moss Theatre, 440 Studios
440 Lafayette Street, 3rd Floor
(between Astor Place & East 4th Street)

Running Time: 60min, no intermission

Subway: R, N, W to 8th Street; 6 to Astor Place
Bus: M1, M2, M5, M6, M8

Tickets: **\$15**

Seating is limited. Reservation suggested.
Call 866.468.7619 (9am to 7pm every day)

See video previews at PNoworolDance.com



**Lower
Manhattan
Cultural
Council**



2009 New York International Fringe Festival
August 25, 2009 NYC

CIRCUITS

****** [FOUR STARS]**

The Patricia Noworol Dance Company's provocative new piece takes on the quotidian preoccupations of seven modern dancers—attempts to snag the spotlight, a forbidden lust for potato chips, the aesthetic value of going topless—and the success-driven “pathways” that today's dancers must follow. The lithe, blond director-choreographer Patricia Noworol plays herself, presiding over the other performers with a mike to comment, encourage and sharply critique them in a seductive, albeit intimidating, German accent. The themes of the piece find physical manifestation in the repetition of high-velocity movements, accented by pulsing beats and electrical props. The dancing is periodically interrupted by brief segments of vocal improv: monologues, songs and probing questions that hit hilarious, erotic or downright bizarre notes (“Would you rather give up oral sex or cheese?”). Look forward to a climactic surge, when the “circuits” break and the dancers writhe on the floor like acid-dripped insects. If you already dig modern dance, *Circuits* will keep you hooked.

—*Isabella Moschen*



Infinite Body

August 26, 2009 NYC

Patricia Noworol's fascinating *Circuits* feels “but-kitchen-sinky”—as in, everything but the kitchen sink—and sprawly and elusive but, even so, unusually tidy. How's that possible? I have no idea, but there it is.

This hour-long Fringe Festival piece begins even as the audience assembles and settles in, and then it appears to restart a few times—or Noworol's words suggest that it's restarting—as the choreographer gives an order to her sound person and, for our benefit, reiterates that *Circuits* was “miraculously created” in just two months, collaboratively, with improvisation. But if that feels as if she's toggling rewind/forward, that toggling also feels curiously smooth and expertly controlled.

The work goes on to amalgamate a load of ideas and encounters and impulses, and it puts potentially-charged emotional experiences on display in the form of challenges (the excruciating “Take your top off, Chelsea” sequence), personal narrative (Nick's first job in a zoo and a memory of his favorite charge, the emus) and physical gutsiness (including a lot of people repeatedly throwing themselves at one another). But it's all executed by Noworol's performers with a cool, fairly uniform affect that's kind of unsettling because, under their deceptively serene surface, there's just so, so much.

Ultimately, it might be hard to put your finger on what's all's going on, overall, in *Circuit*. But that's probably Noworol's way: to get the viewer to plunge in anywhere, look around, maybe take a sharp interest in one thing or another and see where that leads. Every viewer can resurface with something different and interesting. Her well-coordinated team of dancers makes it rewarding: Chelsea Bonosky, Nicholas Bruder, Matthew Oaks, Christina Noel Reaves, Elliott Reiland, Mika Yanaghira and the gazelle-like choreographer herself.

Blog by Eva Yaa Asantewaa – publisher for Dance Magazine, Soho News, The Village Voice and The New York Times, among other print and online publications.

nytheatre.com

*reviewed by Pamela Butler
August 25, 2009 New York City*

PND is Patricia Noworol's new dance company, located here in New York, comprised of international artists and dancers. Noworol, Polish born, studied in Germany and the U.S. and finds New York is the dream spot for artists like herself.

Is there something new in the theatre these days? I've now seen it in two FringeNYC pieces, Circuits being one of them. It is a blending of the process and the production. The director or choreographer, presenting their work to the audience, feels inclined to interject correction and comment, in the middle of the piece. They talk about themselves, their thinking. The players are being themselves, also living in and out of the formal piece.

This makes more sense to me in a dance piece than it does in a stage piece, because what we do see here is the passion of the dancers to master their form, to show us the rewards for their discipline and hard work, to express themselves in dance.

When the audience enters, the stage is set almost like a green room. Dancers are variously applying makeup, warming up or sitting, staring into space. Noworol, a remarkable woman, both in her physical presence and her talent and courage, warms up her beautifully cared for body, while we get seated, settled and the show begins.

The venue director is unflappable as she projects over the static, broken, and humming sounds of "electricity and circuitry." Noworol uses a microphone with a long cable to talk about her work as she moves around the stage and describes what we will see. She says the dance contains improvisation, words, and sound and she's very proud of her dancers and lauds them. As she sums up her opening comments, the lights finally dim.

She reads the list of benefactors and cultural institutions that have supported her and continue to support her. She thanks people. She is matter of fact, genuine, and clearly proud of her company, whose members are: Chelsea Bonosky, Nicholas Bruder, Patricia Noworol, Matthew Oaks, Christina Noel Reaves, Elliot Reiland, and Mika Yanagihara.

They are full of youthful vitality and energy; their bodies toned, lean, and trained. In the dance, they attract and repel each other; tease, fight, and play; dance in harmony and discord; explore the connections of daily life, the circuits we constantly create and disconnect from. They are sometimes focused and intelligent, sometimes hesitant with youthful anxiety.

Noworol, taking up her microphone, talks about her dancers as commentary. She also chides them, corrects them, makes demands of them and coaxes them like children, as they sometimes behave like children. It is a different experience having the wizard come out from behind the curtain to talk to us while we are watching the story she's in charge of and also a part of. If this is fallout from reality TV, it certainly translates uniquely here. Or maybe it's related to the DVDs we all rent with lots of extra special behind-the-scenes interviews with cast and crew. That was a novelty for awhile, and it is a novelty in Circuits as well. I felt a bit like a voyeur.

The music by Alva Noto, lighting by Simon Cleveland, and the stage set all work well to create a mood of empty space and coldness, adding all the more to the need for connections. Costumes by Malgosia Turzanska have an outer space feel, using "beams" of fabric to criss-cross shirts, skirts, dresses, pants. An interesting evening that I'm still thinking about.



Dance Review: Circuits, Patricia Noworol Review: Circuits, Patricia Noworol Dance

Sunday, August 30, 2009 New York City

As part of this year's New York City Fringe Festival, Patricia Noworol Dance Company explores the relationships in a powerful new work between choreographer and dancer, man and woman, self and body.

Performed at the Robert Moss Theatre in the East Village, this piece begins with a series of false starts and repetitions. This establishes a setting that seems to move smoothly between set movement, improvisation, and simulated improvisation.

Christina Noel Reaves begins with a luscious, striking solo that sets the intensity of the piece. In a powerful triple duet, the women and men run and jump onto their partners. Chelsea Bonosky continuously throws herself onto a man, who throws her off every time. Patricia, on her microphone commands Chelsea to take off her shirt. A strange power-play develops as Chelsea does so, starts (actually?) crying facing upstage, and then faces the audience with her top half naked. Some beautiful movement evolves. Then Christina enters (also topless) eating chips! This excellently timed activity adds humor to an otherwise dark situation.

Throughout the piece Patricia makes corrections over the microphone to the dancers: "be more manly" etc. It alternates between annoying criticisms to telling the dancers to speak.

In one particularly perceptive comment, a male dancer says, "I have to rationalize myself being here," pointing to one of the central issues of dance. Why do we dance? Does it mean anything? Patricia indirectly answers the question by telling him to do a bridge, and "open your heart."

The piece continues with the men walking across the stage in various directions and the women running around them. There is an image of Patricia wearing only a thong, shining with rope lights hung around her neck. The vignettes follow different trajectories that always come back to the home of dance... movement, expression, and exhaustion make the world go around.





Shifting, Solid, Creepy

Patricia Noworol Dance Flirts with the Fringe

By *QUINN BATSON*

Offoffoff.com September 8, 2009 New York City

OK, got me. Even having seen a dress rehearsal, I couldn't tell what was real and what artificial in Circuits, the piece Patricia Noworol Dance showed at the Fringe Festival. That is the point, of course, and the result is both impressive and a bit maddening.

Circuits is two pieces in one, a theatrical exploration and a dance. Both could potentially stand on their own, though the unleavened strangeness of the theatrical would carry it into traditional Fringe fare, not really a good thing. Strong dancing and effective headmessaging make this the most interesting Fringe Festival piece I've seen.

Sparse and compelling electronic music by Alva Noto give Circuits much of its energy and fit the title well. After a triple introduction by Patricia Noworol sets the tone for the mix of improvisation and confusion to come, Christina Noel Reaves begins the piece with a slow and sexy solo accompanied by annoying high-pitched beeps which progress to higher-tempo percussion without affecting Reaves. The first of numerous interview breaks follows, with Noworol "interviewing" dancers in half-spontaneous, half-scripted exchanges. These range from quite funny to quite creepy, with Nicholas Bruder's emu impersonations and zoo experiences on the funny side and Noworol training a flashlight on Chelsea Bonosky and insisting she take off her shirt while alternately complimenting and mocking her definitely on the creepy end.

It would be easy for the interview sections to take away from or take over the dance sections, but Noworol manages to mix them effectively and give them equal weight. And the dance sections are diverse and often quite good. Dance segments range from lolling couples confronting and intertwining to manic jumps and lifts to dreamily slow and minimally lit groups to sections in which the mix of techno/electro music, '80s costumes and simple, striding movements of lines of dancers just hits, sending shivers. The dancers — Matthew Oaks, Elliott Reiland and Mika Yanagihara as well as Bruder, Bonosky and Reaves, are well matched and well suited to the piece.

In a nice twist, the theater manager whispered in Noworol's ear toward the end of the piece and Noworol proceeded to announce that they had only three minutes to finish the piece. The ensuing manic energy and pace was both exciting and slightly humorous, and only by asking after the show did it become clear that the announcement was real and not contrived to blur the lines between theater and real life, as most of the previous interviews had been.



MAGDALENA SZALKOWSKA-CEROBSKI

“Circuits” i elastyczność życia

W ramach 13. New York International Fringe Festival, który przyciąga tancerzy z całego świata, odbyła się premiera spektaklu *Circuits* w choreografii Patrycja Noworol. Patrycja – Polka z pochodzenia, dorastająca i szlifująca swój talent w Niemczech – ma intuicję dowobek i wie, co chce widzom przekazać, a przede wszystkim jak ich zaskoczyć. To jeden z jej ulubionych elementów sztuki, jak informuje we wstępie i nie waha się go używać, zadziwiając widzów jak i samych artystów, czego dowodem są salwy śmiechu zza kulis.

W tytułowym obwodzie ludzkim porusza się głównie sześćtioro tancerzy – jednak od czasu do czasu, jak to w życiu bywa – pojawia się ktoś, kto ustalony obieg próbuje załamać, przerwać, przetrząsnąć – i tą osobą jest sama reżyserka. W spokojnych konfiguracjach nagle pojawia się energia z zewnątrz, która zmusza tancerzy do zmiany znaczonego dotychczas układu. Niekłania do szybkiego reagowania, odmańnięcia się w zupełnie nieplanowanym położeniu. I to jest przewidywa stracha, zarówno na deskach teatru Roberta Mossa, jak i w życiu – szybko wódcie do przodu, opranować dżmian i wstrząsy, gładko i zwinnie wędzić w nowe położenie. Czasami wystarczy zwykłe oddechowe, a czasem jak w naszym zegarku, ktoś musi nakręcić sprężynę – wtedy dajemy znowu, że żyjemy, czujemy nasz obieg i przepływ krwi w żyłach.


Ruchy tancerzy są pełne pasji i energii, widać ich walkę i zmaganie, a wszystko po to, żeby za krótką chwilę przetrwać, nac i uzgodnić dalszą koncepcję z samą reżyserką, która, siedząc wśród publiczności, zada pytanie, wyda polecenie, nakłoni do rozebrania się, pochwali

pieknie wyrzeźbiomeadło, namówi do wydania odgłosu, rymka, emu czy też sama pochwali się swoim życiowym i znajomością języków. Wywołuje to śmiech publiczności lub pełne zaskoczenie: ale o to przecież chodzi. Powinniśmy być czujni i uważni, piękni i magdzy, imać się autoprzenajmniej moją twórczość, starannie dobrać makijaż i stroje, umieć się zachować w każdej sytuacji i nie spodziewanej sytuacji – oto czasem muzy, zwołani obręty, wotely ni czym woda na kolimintystkie wbiega ona, powodując sztywnie zamieszanie. Uruclamiąc nowe konfiguracje i uławianając lub przyspieszając decyzje.

Tym razem nie było połączeń z wideoartem, za to gra światła w rytm przypisanym muzyce, skomponowanej specjalnie przez Alva Noto, a szarunżowanej na potrzeby spektaklu przez jednego z tancerzy, Nicholasa Brudera. To kolejny spektakl, w którym Patrycja wykorzystuje wyszczególnioną muzykę elektroniczną – imitując, że idealnie odzwierciedla umysłobudki choreografii, jak i tancerzy.

Patrycja Noworol z zespołem: Company to obecnie Clitiana Bonosky, Nicholas Bruder, Matthew Oaks, Christina Noel Reaves, Elliott Reiland i Mika Yanagihara – zespół międzynarodowy jest zaobawnie wyliczany w szmacie – przecież każde słowo z japońskiego można przetłumaczyć na sze 30-ku słów. Wczesniejsze doświadczenia zawodowe tancerzy również, i wcale nie chodzi o tance, a znowu Czerma by nie paradować, jak sama powiada: “Czy nie każdy czuł się kiedyś, choć raz w życiu, tak ograniczony ruchowo, tak beznadziejny, jak zamknięty zwierze? Czy to nie wotady wotanie nime, bezsilność czy też złość wprawiają nas mimo wszystko w ruch?”

Taki plan wobec nas miała artystka. Jak sama opowiada, każdy z nas tkwi w takim układzie i podgrupach – wotama, słom, przepięknie, gęca – traktujemy je jako stady elementów życia. Co się jednak dzieje, kiedy pojawiają się blokady, kiedy coś lub ktoś rozłączy nas z pozostałymi odnogami lub dotarty do nas zarate wcześniej wspomniana, które odżyły w najmniej spodziewanym momencie? Jak się wtedy zachowujemy? Co należy, a czego nie wypada zrobić? Jak na nowo poskładać życie ze wszystkich tych kawałków?

Warto się przekonać osobście, warto dać się ponieść i porwać w wir tańca, popłynąć na falę emocji znakomych tancerzy czy też naszych, bo ciężko z czasem odróżnić zacierającą się grupę. A przecież miłośnicy dobrej sztuki – jak *Katharsis* w greckiej tragedii. 

Dołącz do spektaklu *Circuits* wlotę się w piątek 28 sierpnia o godz. 19:45 i sobotą w niedzielę 30 sierpnia o godz. 12:45 ppoł. w The Robert Moss Theatre – 440 Stables 440 Lafayette Street, 3rd Floor #11 (poniżej Artur Pisco i East 4 Street, Manhattan).

Przegląd Polski

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PRZEGLĄD POLSKI, POLISH DAILY NEWS
by MAGDALENA SZALKOWSKA-CEROBSKI
August 28, 2009 New York City

“Circuits” and the elasticity of life

Patricia Noworol's evening-length show, *Circuits*, opened during the 13th New York International Fringe Festival, an event which attracts performers from around the world. Patricia, born in Poland and educated in Germany, has an impressive resume and knows exactly what she wants to tell her audience and how she can surprise them. It's one of her favorite performance arts elements and she is not afraid to use it as a tool, not only amazing the audience, but also catching the dancers themselves off guard-- proven by explosions of laughter heard from backstage during the show.

There's six dancers moving in the human circuit on stage. Sometimes, as in life, suddenly there's an outside force trying to switch or break the circuit-- the director herself appears on stage and completely shifts the familiar

configuration. She forces the dancers to react quickly, and pushes them into new, unexpected and unrehearsed situations. This is the real art -- both here, on the stage of the Robert Moss theater, and in everyday life -- to get back on your feet, to control the situation and smoothly switch to a new position. Sometimes, a simple push is enough and sometimes, like an old clock, we need someone to actually wind up the spring -- only then do we feel the blood circulating in our veins, only then are we aware of being part of life.

The dancers' movements are full of passion and energy. We can see them struggle and push their own boundaries, only to stop and consult further action with the choreographer. Seated among the audience, she asks questions and gives instructions -- to undress, to make an animal sound, to stop acting-- but also comments on the dancer's beautifully sculpted arms or boasts with her own skills and talents. The audience laughs or is shocked and surprised, which is exactly what the choreographer wants. We should be alert and careful, beautiful and clever, represent ourselves well in professional situations, have perfectly chosen make-up and clothes and be able to find ourselves in new and unexpected circumstances -- which sometimes is tiring and slows us down, causing a quick stir, the choreographer appears on stage and shifts the configurations, making new actions and connections possible.

This time, there was no video art used, though the lights pulsed to Alva Noto music. The score was arranged for the show by one of the dancers, Nicolas Bruder. The contemporary electronic music fits the choreography and the dancers perfectly.

Patricia Noworol Dance Company currently consists of Chelsea Bonosky, Nicholas Bruder, Matthew Oaks, Christina Noel Reaves, Elliott Reiland and Mika Yanagihara. Patricia uses the dancers' background, working with things like language or interesting job experience -- why not try walking like an emu in a zoo? Hasn't everyone experienced some form of restriction and helplessness, making us feel like an animal in a cage? And then, isn't it that helplessness and powerlessness that propel us, against all odds, to start moving again and to reenter the circuit of life again?

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The
New York
International
Fringe
Festival

**OVERALL
EXCELLENCE
AWARD
2009**

Outstanding Choreography
Patricia Norwalk "Circuits"

Elena K. Holy

Elena K. Holy, Producing Artistic Director

Westfälische Nachrichten

04.11.2010 - Isabell Steinböck for the Westfälischen Nachrichten

Translated by Sven Miller

The danced Reahalsal Drill

Patricia Noworol Dance from New York inspired the Pumpenhaus Audience

With billowing skirts, the dancers fly across the stage, showing big jumps, throwing each other's arms, roll, jump and fall on the ground hard. Staccato determines the pace of this driving and thrilling choreography, the music consists of sounds, tones or monotonous speech. This dance piece is about pure aesthetics, the virtuosity of the dancer and about the dance rehearsal drill, which led to this fantastic performance.

Patricia Noworol from New York, giving a guest performance with her company in the Pumpenhaus (Germany) presents the audience a sobering look behind the scenes of the beautiful world of dance. "Circuits" is a mix of choreography on the one hand, improvisation on the other. It is about rehearsal situations probably everyone working in the professional dance field has already experienced. The mood is tense; it's being constantly criticized and repetitively rehearsed.

The sound is not as it should be, the light is improvised, a laptop is being used and a cell phone rings. The choreographer uses her six dancers, lets them be inspiring, is complimenting them, she punishes and calls for maximum (performance) output - regardless of fatigue or a sense of shame.

Performers have to undress, talk about physical deficits, and have to be instantly funny or charming, dance till they pass out, all while not being paid enough to be able to even live on it.

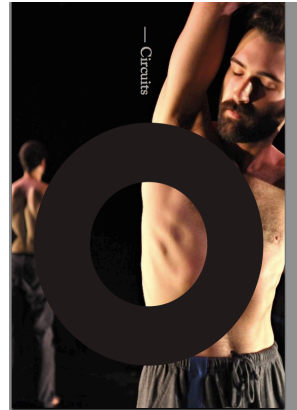
Patricia Noworol plays her part excellent, presents herself in this award-winning evening as a sort of Domina, a prima donna, while she is patronizing the dancers, exposing or rejecting them.

The Company dancers are timid but at least, they are obedient. Each one can be convinced of the fact that he's just second cast, or hoping to be discovered on stage, if he just gives everything. For this goal, they run, dance, and jump the hell out of themselves until they are just careening. Patricia Noworol perfectly manages the challenge of showing the dirty side of the dance, but even so charms the audience.



Photo: Oliver Look - PND presents *Circuits*

DERWESTEN
Das Portal der WAZ Mediengruppe



GERMANY

Wednesday, November 3, 2010— translated on Google translator

"The provocation of the circle"

Patricia Noworol Dance Company has performed with "Circuits" at the Cultural Centre. Nudity and soul Trips

"My Dancers Amaze Me No Task Is Too Great For Them." - "My dancers impress me. No task is too much for them." What the choreographer Patricia Noworol Dance Company (PND) - namely, the self-named after the beginning of the play." Assured bilingual Circuits "at the cultural center, did not apply to the director of a youth group. The final was in the differentiated Fellatio description of a dancer and the corresponding "dry run" of a dancer at the imaginary phallus seen enough of provocative piece and left the room with the likely minor. With "Circuits" in German: circuits-took the PND a piece of dance theater to the stage at Willi Pohlmann Square, the 2009 has been awarded the "Excellence Award" by the International Fringe Festival in New York in the category of "Outstanding Choreography" and on this Friday Herne Europe celebrated premiere.

The dancing figures of three women and three men are aggressive. They shift to minimalist sound collages on the ground hit then throw away, is about. And every now and then they run a few laps in a circle, indicated to circuits. The PND addressed to the networks and circuits in everyday life. In view of digital networks such as Facebook and Co. do not miss a notebook on the stage. Feels Like 30 percent of the performance is improvised. As the dominant, without emotions and acting live choreographer Patricia Noworol explores with her production the cultural boundaries. It compels dancers to dance topless, tells candidly of her masturbation technique allows her ensemble to a soul- trip dance trip that sometimes splits with humorous passages for facilitating moments of relaxation.

Monotone sounds and sound collages provide anxiety for the audience. And that seems to please. After about an hour of Dance Theater, there is standing ovation and prolonged applause for the PND

(Herne, November 2010: Tobias Mühlenschulte)

The New York Times

Dance Listings

By THE NEW YORK TIMES

Published: August 27, 2009

FRINGE FESTIVAL: PATRICIA NOWOROL DANCE COMPANY

(Friday and Sunday) In "Circuits" this New York company tries to expose the gaps between the glamour of performance and ordinary life. Friday at 7:45 p.m.; Sunday at 1:45 p.m.; Robert Moss Theater @ 440 Studios, 440 Lafayette Street, near Astor Place, East Village, (212) 864-7827, fringeNYC.org; \$15. (Sulcas)



FOR IMMEDIATE RELEASE:
July 20, 2009

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Patricia Noworol Dance Company

presents **circuits**



Performances: Sunday, 8/23 at 4:00 PM; Tuesday, 8/25 at 4:30 PM; Wednesday, 8/26 at 8:00PM; Friday, 8/28 at 7:45PM; Sunday, 8/30 at 1:45 PM

Location: The Robert Moss Theatre, 440 Studios,
440 Lafayette Street, 3rd Floor- New York, NY 10003
(between Astor Place & East 4th Street)

Tickets: \$15 General admission. For tickets call 866.468.7619 or visit www.FringeNYC.org

Patricia Noworol Dance Company is proud to present the world premiere production of **circuits** as part of the 13th annual New York International Fringe Festival – FringeNYC. **circuits** is an evening-length piece examining human emotions and the intricate fabric of an artist's life. Seven performers explore the spectrum of the human condition through movement and text, juxtaposing glamour with truth in attempts to reveal the reality behind seemingly extraordinary lives.

Concept, Direction and Choreography: **PATRICIA NOWOROL**
Original Music: **KARLAN JUDD**
Lighting Design: **GREG GOFF**
Costume Design: **MALGOSIA TURZANSKA**
Performers: **CHELSEA BONOSKY, NICHOLAS BRUDER,
PATRICIA NOWOROL, MATTHEW OAKS,
CHRISTINA NOEL REAVES, ELLIOTT REILAND,
MIKA YANAGIHARA**

Patricia Noworol, Polish/German choreographer based in NYC and Germany. She obtained a BFA degree in Dance Performance and a Masters in Dance Education from Folkwang University in Essen, Germany, as well as an MFA in Dance and Choreography from NYU's Tisch School of the Arts. In 2002, she was honored in Nordrhein Westphalia/Germany with the Young Artist Award of the Ministry of Arts and Culture. Noworol has appeared and choreographed for several international productions, dance cruise lines, fashion shows and festivals in Russia, Poland, Serbia and Greece among others as well as performing in several musicals and dramas in Germany. In Europe, she has collaborated and performed with A. Alarcon, L. Cruz, B. Merki, and company members of Tanztheater Wuppertal/Pina Bausch including: M. Airaud, L. Forster, D. Mercy, J. Sasportes and A. M. Benati. In the United States, she has worked with Deborah Jowitt, Kay Cummings, Noemie Lafrance and Curt Haworth, among others. She formed the Manhattan based Patricia Noworol Dance Company (PNDC) in 2007. In May 2008, PNDC presented its NYC premiere "Delirium", a full-evening Dance Multimedia Performance, which garnered critical and audience acclaim. Other works has been performed in FAR Space, NYU Tisch School of the Arts, DanceNowRAW Festival, LaMaMa Moves Dance Festival, the HATCH and Dumbo Dance Festival, among others.

"In an original and moving way, Noworol manages to expose the contradictory feelings that don't only exist on stage, but in everyday life." - A. Cieslak, Polish Daily News, New York City

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Patricia Noworol Dance is a member of Pentacle (DanceWorks,Inc.), a non-profit service organization for the performing arts. Mara Greenberg and Ivan Sygoda, Directors. 246 West 38th Street, 4th floor, New York, NY 10018. Tel. 212-278-8111; Fax 212-278-8555. Web site: www.pentacle.org

Information about Patricia Noworol Dance activities may be obtained by contacting Doug Post at the above address and number, extension 315, or at dougpost@pentacle.org or by contacting Patricia Noworol Dance directly.

For more information visit: www.PnoworolDance.com





The 13th Annual
New York International
Fringe Festival

fringe NYC

Opening Night Party
Thursday, August 13

10pm – Midnight

complimentary vodka cocktails
from 10-11pm



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