

## PRESS

"Bold and sexy interpretative dance"  
(The New York City Tap Festival 2002) **The New Yorker**

"The mysterious and poetic dances of Tapage..."  
**Brian Siebert, the New York Times**

"The sublime French/Japanese duo Tapage" **The New Yorker**  
(The New York City Tap Festival 2006)

"Tapage turns tap into the most inventive form of contemporary dance..."  
**G rard Charut, (France) L'Est R publicain**

"Fujibayashi and Rosenkrantz pull tap dance into an austere contemporary world, using their rhythms as a counterpoint to the music with graceful and impassive authority."  
(New York City Center Fall for Dance Festival 2005) **Roslyn Sulcas, the New York Times**

"The subversive post-modern Siamese twin "routine" of Tapage"  
(New York City Tap Festival 2006) **Sali Ann Kriegsman, Danceviewtimes**

"...Sensemay  looked stunning, bringing tap as close as it's ever come to the sublime."  
**Brian Siebert, the Village Voice**

"Dansaq succeeded the great task of presenting light choreography, pure and completely free, to finally reach the unlikely and subtle balance between strings and tap. An almost surreal moment..."  
(Dansaq, France 2007) **G.B., L'Est R publicain**

"Contemporary tap at its best!  
...The most exotic and captivating performers were Tapage, a duo consisting of Mari Fujibayashi, from Japan, and Olivia Rosenkrantz, from France. Tapage's performances combine tap with Japanese esthetics. The combination is a surprisingly effective one. The hypnotic display felt natural and fluid..."  
(Helsinki, Finland, Feet Beat Festival 2003) **Jussi Tossavainen, Helsinki Sanomat**

"Astounding... Tapage married tap and contemporary dance, creating a real break-through in this field..."  
(Tap Parade Moscow & St Petersburg) **Moskovsky Komsomoletz**

"Strings, tap and percussion created an explosive combination, carrying the audience through a journey full of stories and emotions, tearing out applause and ovation..."  
...Music and dance joined in harmony leaving the audience holding its breath, waiting for each chord and step with curiosity and astonishment..."  
(Dansaq, Forum Universal de las Culturas, Monterrey, NL. Mexico 2007) **Paloma Vargas, El Norte**

"Unusual kinetic and aural delight.  
...they have integrated tap and contemporary dance with sensuous movements, exciting rhythms...it was truly a treat to experience a different art form like what Tapage presented to us"  
(Collages) **Harold Lieberman, Sanibel Captiva Islander**

"The intriguing duo Tapage made rhythmic footwork one part of a stark, striking overall picture"  
(New York City Tap Festival 2005) **Susan Reiter, New York City Newsday**

"In Morango, curvaceous arms are as crucial as tapping feet"  
(New York City Tap Festival 2005) **Lori Ortiz, Gay City News**

"Great fluidity musically as well as choreographically, excellent interaction between the musicians and the dancers... A concert splendidly conceived and performed... Dansaq, is an unexpected collaboration between music and dance visiting numerous styles, languages and influences with the brilliant concept of music and movement of Tapage, and exceptional fire and interpretation of the Cuarteto Latinoamericano."  
(Dansaq "Musica y Escena festival 2005, Mexico City) **Arturo Brennan, La Jornada**

"The evening's most sophisticated choreography in a chic duet with split second timing and synchrony"  
(*New York City Tap Festival, Duke Theater, 2006*) **Jennifer Dunning, the New York Times**

...At first glance (or sound), string quartet music and tap dancing might seem to mix like oil and water. But in the hands (and feet) of Cuarteto Latinoamericano and Tapage at the Andrew Carnegie Free Library and Music Hall in Carnegie, the two art forms melted together like "buttah".

(*"Dansaq" Andrew Carnegie Music Hall, Carnegie, PA 2008*) **Jane Vranish, Pittsburgh Post gazette**

...The imaginative and inventive performances of Tapage...  
The pairing of tap and contemporary Latin American classics was as successful as unusual with dancers and musicians complementing each other's performance to create a refreshingly different evening of art...

(*"Dansaq" Andrew Carnegie Music Hall, Carnegie, PA 2008*) **Alice T. Carter, Pittsburgh Tribune review**

One of Tapage's greatest assets is their unfailing intuition to select the music to which they apply their choreographic work...Some of the images created by Tapage for their version of Sensemayá become unforgettable visual icons.

(*"Dansaq" Mexico City 2011*) **Arturo Brennan, La Jornada**

" ...The work of Tapage particularly intrigued and moved me with its dramatic intensity and content, along with its surprising rhythmic complexity and originality. "

**Anita Feldman, International Tap Dance Association Magazine**

"Tapage wears stylish, unrevealing costumes and dance light, elegantly patterned choreography to Thomas Oboe Lee's music for string quartet."

(*New York City Tap Festival 2005*) **Deborah Jowitz, the Village Voice**

"Colorado Music Festival audiences were entranced and charmed by Tapage... their skill and grace were extraordinary, and the interface between the orchestra, poetry readers and tap was just magical."

(*Colorado Music Festival 2008*) **Catherine Underhill, Executive Director**

"An unexpected climax of the evening was the French/Japanese Tap duet..."

The house's amazement was pored on the dancers in heavy applause. What this duet does is not traditional tap; it has its own drama, style and structure."

(*Tap in Tallinn, Estonia 2004*), **Magazine Seven**

"...Cutting edge! Sophisticated!

"This was a tremendous, inventive and totally fascinating exploration of jazzy tap... an entire new departure for the art of tap... Homura, the Japanese inspired dance, delved into yet another direction and form for tap take..."

(*Collages 2004*) **Marsha Wagner, Sanibel Captiva Islander**

"In Sensemaya, an expressive dance, full of dramatic effect, there is an underlying meaning, something sacral and secret. The two figures appeared all the more impressive on a stage plunged in darkness but for the rays of moonlight where the drama is enacted..."

(*Moscow Tap Parade 2001*) **Stanislas Efanov, the Festival Diary**

"...Hip, severe and angst-y: "Sensemayá, chant for killing a snake" by the postmodernist duo Tapage".

(*New York City Tap Festival 2005*) **Eva Yaa Asantewaa**

"The musical selection of the performance certainly opened my jaded old eyes to exciting new possibilities..."

(*Collages*) **Hasukawa Hirokazu, Kyoto Shinbun**

"Like the best modern dancers, Olivia and Mari create a full art form with their movements and rhythms..."

They add soul to each one of their dances. With the palms of their feet, they hit, caress, and voluptuously strike the floor that gives them strength.

Their body becomes a percussive instrument that does not compete with but completes the orchestra...

While their hands stretch towards the sky in a prayer, their feet are beating hell while it is still hot!"

"*Revueltas*", France (2000) **Gérard Charut, l'Est Républicain**

"Stunning and amazing! Revueltas music is astonishing.

The two dancers excel avoiding any purely technical or physical effect..."

(*"Revueltas"*, France) **Michel Marty, l'Est Républicain**

"Feat beat offered a line up of superbly talented master teachers including Mari Fujibayashi (Japan), Olivia Rosenkrantz (France), and Chester Wilmore, Keith terry, Evie Ladin, Jason Samuels (USA).  
...Tapage's East Asian rhythms mesmerized the audience..."  
(Helsinki 8<sup>th</sup> International Feet Beat Tap Festival 2004) *Liis Benmergui, ITA newsletter*

"The two women, dancing to a repertory from Mexican, Japanese and Chinese/American composers, create an unusual gesture filled with voluptuous and exceptional grace"  
(*Anxiety*, France) *L'EST Républicain*

"Unified like Siamese twins, animated by the same rhythmic precision and marvelously in harmony with the musicians...  
...Benefiting from minimalist staging in which the lighting also participated in the score, the two slender silhouettes offered an entire lexicon of footwork, from the tip of the toe to the heel, while their bodies, arms, and hands experimented with gestures that, although not at all baroque, possessed their own codes, punctuation, and aura.  
The outcome of the union of rhythmic style and choreography was an exemplary collaboration between the visible and the audible..."  
(*Anxiety*, France) *Pierre Jeandidier, Jeunesses Musicales de France Chronicles*

"Through percussive dancing, the duet expresses movement with a remarkable energy channeled and given to the audience without brutality but emotion instead. Exploring the exotic and mysterious world of Mexican Silvestre Revueltas, Federico Ibarra, Argentinean bandeonist Astor Piazzolla and Chinese/American Oboe Lee, blending tap with beautiful and sensual gestures... the dancers smoothly undulate with a dramatic expression, in complete harmony with the musicians. Music and dance become one in a voluptuous atmosphere..."  
(*Anxiety*, France) *J.C Vincent, L'Est Républicain*

"...The body of the two artists became a percussive instrument of its own.  
The two dancers perform in perfect collaboration with the musicians."  
(*Anxiety*, France) *La Liberté de L'Est*

"The dancing of Tapage was very powerful and meaningful, stretching the boundaries"  
(Helsinki 8<sup>th</sup> International Feet Beat Tap Festival 2004) *Gene Medler, ITA newsletter*

"...80 minutes of absolute grace, aesthetic delight and pure emotion...  
Like the best modern dancers, Olivia and Mari created a full art form with their movements and rhythms..."  
(*Anxiety*, France) *Gérard Charut, l'Est Républicain*

"Their dance (Sensemayá) is intoxicatingly dramatic.  
The insistent counter rhythms, arched body postures, tight physical focus and rapt attention are startling:  
A dance of warriors"  
*Brenda Bufalino, ITA Newsletter*

"Their piece was humorous, complex and innovative, not to mention extremely stylish and theatrical  
Laraine Goodman (Nuyorican poet's café, NYC 1993) *ITA Newsletter*