

## PRESS ACCLAIM

Alonzo King LINES Ballet

### ALONZO KING

King has fostered a unique company style that is distinctive and difficult to qualify—as cross-cultural as San Francisco itself, but with a sleek cosmopolitan polish that has attracted admirers from Paris to Jerusalem, New York to Guatemala City.

— *San Francisco Chronicle*, October 2009

Soul and extreme technicality are rare companions in the art world, perhaps because the brain and the gut speak fundamentally different languages. There exist some rare artists, however, who are fluent in both. By most counts...choreographer Alonzo King [is] among them.

— *SF WeeklyThe New York Times*, October 2009

Alonzo King is an interesting phenomenon. His work is balletic in some ways and curvaceously contemporary in others, creating a movement vocabulary that mines William Forsythe's hyper-extended, improbable shapes and forms; the undulating, grounded motifs of African dance; and shuddering, jittering, twitchy-gestured inventions of his own. It's an appealing combination: balletic enough to reassure, strange enough to let audiences feel they are venturing onto new terrain.

— *The New York Times*, May 2009

For 25 years, the San Francisco choreographer has made risk-taking ballets that marry grace with grit. Sure, his work is beautiful, but what's even better is the way it captures the modern human condition in all its glorious contradictions.

— *Contra Costa Times*, November 2007

For King, dance is the appropriate medium for exploring a universe that he perceives to be in flux, where opposites don't stand against but hold one another in balance. Ballet for him is not a style but a language — one that, he says, would have to be invented if it didn't exist already. Ballet is abstraction; ballet is science; ballet is geometry.

— *San Francisco Bay Guardian*, October 2007

“Alonzo King—that American choreographer who creates in order to re-form the dance language of classical ballet... shows the audience a noble and elegant aspect of movement, with the aim of transporting them into the heavens of dance.”

— *Die Neue* (Austria), June 2007

### THE COMPANY

Lines Ballet consistently serves up stunningly soul-laid bare dancing...

— *San Francisco Chronicle*, April 2009

From any point of view, LINES—a single choreographer, modern ballet company based on the left coast that has endured and flourished for a quarter century—is a phenomenon.

— *Dance Magazine*, November 2007

Since its inception in 1982, critics and dance lovers alike have praised LINES for its global and artistic vision as well as its technical virtuosity. King has assembled what has been described as a United Nations of extraordinary dancers who bring a wealth of experience and expertise to the ensemble.

— *Ebony Magazine*, November 2007

In a quarter-century, Alonzo King's small, sleek company has risen from playing tiny theaters to touring the country and now the world; worked with a dazzling array of musical collaborators hailing from Morocco, Central Africa, Japan and beyond; and essentially, through these nine dancers' twisted, tangled movement and King's earnest yet urgent spirituality, broken the mold of what ballet can be.

— *San Francisco Chronicle*, November 2007

[Alonzo King] possesses a sort of magical science of gesture and spatiality. The technique is classically based--the women are en pointe--but the capacity for choreographic innovation is boundless.

— *Le Monde* (France), June 2007

...an intriguing wonder...

— *The New York Times*, May 2007

Hyperkinetic...exceptional...

— *The New Yorker*, May 2007

## THE WORK

...an astonishingly flexible and fearless team of dancers, arresting choices of music, an intense, brooding atmosphere, and a movement style that begins with a ballet base, subjects the body to all manner of non-balletic flourishes, yet ultimately remains faithful to a classical ideal.

— *Voice of Dance* Review of *Refractions*, October 2009

When the musical dynamics shift gears, the response is swift - Ricardo Zayas allows his head to pinwheel around in dazzling spins, Caroline Rocher spares us a quick piercing glance before Corey Scott-Gilbert surges forward, arms snaking around himself wildly. It looks seductively risky and what's more, it looks like the dancers relish the edge.

— *San Francisco Chronicle* Review of *Refractions*, October 2009

This is an abstract and brilliant dance, full of soul, vibrant but not emotional. The long lines of ballet, with its variety of pirouettes, combine wonderfully with the dancers' flexible torsos, and the movements flow past the ends of their long limbs.

— *Haaretz* (Israel) Review of *Irregular Pearl*, June 2009

The potentially infinite arcs traced by the dancers' gestures are paired with complicated steps that are never compromised, which surprise the audience by suddenly involving elbows and knees; by becoming aerial geometries drawn by legs and bodies that open

like compasses, in a continual rhythm of whirling, leaping, grasping and intertwining, holding and abandoning.

— *Corriere Della Sera* (Italy), June 2009

The real marvel here is how choreographer Alonzo King brings these two art forms together with a shared sense of spiritual purpose that can't be faked or fabricated. It works because both King and the monks treat their endeavors as physical disciplines seeking enlightenment - a tendu isn't just the straightening of the leg but a ray of light radiating from the sun, King is fond of saying; the goal of ballet isn't to look pretty but to reach for transcendence.

— *San Francisco Chronicle* Review of *Long River, High Sky*, May 2008

a stunning exploration of energy, intention and communication through the body. The monks make the ballet dancers appear like gods and goddesses; the dancers reveal the monks' extraordinary earthy power both as warriors and masters of the physical. Together they create what, at moments, becomes a dreamscape of sublime and glinting movers.

— *Contra Costa Times* Review of *Long River, High Sky*, May 2008

[*Long River, High Sky*] proved that under the right circumstances different cultures indeed can meet. The work received one of the longest standing ovations that I can remember having seen in the Bay Area. It should have been no surprise. Who can resist a septet of flying thunder ball monks in tandem with a group of gorgeously articulate dancers on their own forays into space?

— *DanceView Times*, May 2008

The audience is swept away by the performances on a journey of adventurous discovery in the realm of the senses, and can experience—almost as if they were dancers themselves—the unique way in which movement, music, and rhythm are woven together. The elegance and aesthetic intelligence of the artist Alonzo King are unsurpassed, and the effect is intensified by the fantastic costumes.

— *Der Stadtblatt* (Austria), June 2007