

Performance, Place, and Politics, July 2017
By Peter Dickinson

Weave ... part one

".... in Yvonne Ng's *Weave ... part one*, a solo in which she tells the story of her mother's complicated patrimony through speech and movement. However, for every rocking back and forth of Ng's arms to indicate a swaddling baby there was also a through-line bodily grammar of more formally repetitive and non-expressive gestural sequences, the patterning of Ng's limbs, when combined with her talk, putting me in mind of the mathematically inflected work of Sarah Chase. Additionally layered over top of this is a meta-commentary in which every so often Ng will comment on either the appropriateness or the ridiculousness of the particular movement she is executing. The approach works, and not just because the petite Ng, artistic director of the Toronto-based tiger princess dance projects, is such a charismatic performer. The combination of deconstructed formalism and emotional lyricism captures the complicated story of Asian feminine identity that Ng is trying to tell, which we discover is as much about finding an anchor for herself where her mother had none."

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Zhōng Xīn

"Finally, demonstrating that she can go compositionally maximalist when she wants to, Yvonne Ng, whose spare autobiographical solo is also included in this year's *Edge 1* program, serves up a boldly expressive (and even expressionist) trio with her excerpt of *Zhōng Xīn*. Superbly danced by Mairéad Filgate, Irvin Chow and Luke Garwood to a booming score by Max Richter, the work plays out, on one level, as a love triangle in which none of the points can connect. Indeed, it was surprising to me just how little actual partnering there was in the piece. Instead, like sub-atomic particles colliding in space, the dancers are as repelled as they are attracted by each other's energy, and the moments that registered most powerfully for me were the ones in which each performer obsessively repeated a gestural or movement pattern in his or her own isolated world: Filgate, otherwise standing still, windmilling her arms wildly in the air; Chow running from point to point on the floor like he is playing tag with himself; and Garwood, at both the top and the end of the show, waving his hands in front of his face. As with the excerpt from *Quartet*, what Ng showed here only wets one's appetite for more."

Bateman Reviews: Sunday, November 27th, 2016
In Search of Holy Chop Suey

"... playful and mesmerizing..."

"Ng becomes a kind of multi-limbed goddess like figure, simultaneously honouring and delighting ..."

"...powerfully manic waltzing ... speaks to the act of identity formation in a world where displacement and cultural amalgamation can create a very layered sense of who we are..."

"... a beautiful and enchanting dance ..."

Press Reviews and Quotes
tiger princess dance projects / Yvonne Ng

My Entertainment World, November 29th, 2016
By Kymberley Feltham
Zhōng Xīn

“... a cool and eerily beautiful comment on isolation and connection.”

In Search of Holy Chop Suey

“... a perfect frame for Ng’s embodiment of character, animal, and essence.”

“... truly stunning ...”

“... flawless and beautifully executed.”

The Dance Current, May 19th, 2014
By Bridget Cauthery
Magnetic Fields

“Ng brings a sensibility and intelligence to both pieces that create moments that are visually and dramaturgically arresting.”