

DANCE REVIEWS

"I have never seen a site-specific work use a chosen space to better impact, or performers more committed to the world they create therein. The performances are both beautiful and heartwrenching." - *Lynn Matluck Brooks, thINKing Dance 2014*

"... I became transfixed with the movement of JungWoong Kim and **Marion Ramirez** as they tumbled interconnected with each other and the branches they held. Their performance and intimacy created the enchantment I had waited for, that transported me to a dream like place and a special interconnectedness with nature" *Alexei Davenport at Dance Journal 2013 from Branch Dances, Merian Soto*

"Ramírez moved sinously and with a precision that sometimes took my breath away. Marion has proved one of the best dancers performing in the UK over the past couple of years." - *Stuart Sweeney, Critical Dance (London, United Kingdom) for performance of Hibrido, choreographic collaboration of Marion and Jean Abreu*

"Blood, choreographed by Marion Ramírez was an interesting combination of solo improvised dance in an interaction with a live improvised video painting which was projected on the wall behind the stage. This piece allowed the viewer to suspend disbelief and actually see the interaction as a magical world where energy is at once visible and tangible." - *Chuck Zwicky, Bronx Dance Magazine, Bronx, NY for the performance of Marion;s work at Bronx River Art Center*

"Marion Ramírez and Noemí Segarra are surely two of the most enchanting performers working in contemporary dance today. Their improvisatory performances in choreographer Merian Soto "La Maquina del Tiempo" presented at Dance Theater Workshop, are mouthwatering. In an erotic solo, Ramirez writhes on the floor as if drunk with pleasure. Her body discovers ravishing shapes, pulsating rhythms and a host of electrifying, Spanish- flavored actions." - *Lisa Jo Sagolla, Backstage Magazine, NYC*

"Marion brings a constantly morphing style of improvisation that easily imitates and mirrors the other styles with an ethereal other worldness that is impossible to describe." - *Jim Self, Schwartz Scene, Performing Arts Online, Ithaca, NY - for performance of Out of La Negrura*

"In the second half, we see yet another brilliant solo, this time by Marion Ramírez. She plays the the role of a rebellious music box marionette, who sheds her stiff uniform of crown and tutu to become the silhouette of a woman sitting unclothed behind the shaded window of her sweltering apartment in Spanish Harlem. Although she is hidden behind an illuminated screen, Marion is able to perfectly display the feeling of rebellion and free spirit." - *Rachel Roman, High 5 Online Magazine, NYC for performance of Merian Soto's La Maquina del Tiempo*

"Marion Ramírez and Noemí Segarra, two sisters of similar sleek body build who likewise offered a fusion of movement styles from classical to contemporary, made for a striking pair; both delivering exuberant female energy that ran from fiery to playfully sexy to primal." - *Deni Kasrel, Philadelphia City Paper, PA for La Maquina del Tiempo*

"Marion Ramírez is dramatic elegance, a glowing presence in Latin inspired turns." - *Lori Ortiz, Off Off Off Dance (NYC Online magazine) for Sally Silvers Puppy Skills at PS 122*

"Pablo Amores, Marion Ramírez and Noemi Segarra are well stepped in Soto's artistic concepts and so supremely confident in their own abilities, they can probably dance differently each night and still make it look easy." - *Merilyn Jackson, The Philadelphia Inquirer, PA*

"Ramírez Pirouettes while stripping in a two-dimensional human sized tent-like music box. In this magestic solo she turns, with Coppelia's stilted grace and a woman's sensuality in an alluring silhouette. We cannot help but sway to the nostalgic beauty and the vulnerability in her languorous turns." - *Lori Ortiz, Off Off Off Dance (NYC Online magazine) for Merian Soto's La Maquina del Tiempo*

"Renaud and Ramírez are powerful dancers, with flexible and elastic bodies that facilitate these kinds of movements. They have the indispensable stage presence for a performance of this caliber, which requires performers capable of overcoming the distractions of the streets and the site..... as the piece progressed they took more and more attention from the audience, even stopping traffic". - *Susan Homar, El Nuevo Dia de Puerto Rico for Myrna Renaud's site specific work*

Other press presence _____

[HERE](#)- Ivonne Meier's dance review for Pink Pony performed at Henry Street Settlement, NY