

TANYA TAGAQ

Selected Press Quotes

"Watching Tanya Tagaq perform is more than just an auditory and visual experience: it's physical... She unleashes something fierce and powerful that comes from deep within her body, yet seems positively unearthly... tapping into traditional Inuit throat singing — growling, cooing, howling, and manipulating her breath into frenetic rhythms — but adapting it to create a hybrid that sounds simultaneously animal and alien, ancient and modern."

— *Musicworks Magazine*

"Fiercely contemporary... Recalling animal noises and various other nature sounds, she was a dynamo, delivering a sort of gothic sound art while she stalked the small basement stage with feral energy."

— Jon Caramanica, *The New York Times*

"Tagaq projects sounds that carry the imprint of the body's secret contours and recesses, delving far beyond personal utterance, out beyond human identity, to summon voices from the flesh cavity haunts of animal spirits and primal energies."

— *The Wire, UK*

"To witness Tanya Tagaq perform live is to experience a species of primal/visceral/guttural channeling-cum-exorcism... an altogether *new* form."

— *The Toronto Star*

"Animated and animalistic, feet planted firmly, muscles flexed, she seemed infused with the strength of people surviving in crushing environs... Tribal rhythms of pounded toms and cinematic swells of bowed strings... Quick violin strokes and cymbal scrapes melded with Tagaq's powerful, sorrowful cries to make a music that managed to be abstract and narrative at the same time."

— *New York City Jazz Record*

"Her fusion of song, Inuit throat singing, electronics and free improvisation feels beyond time and place, yet it's also highly personal... Nobody, anywhere, sounds like she does."

— *The Globe and Mail, Canada*

"Emotionally gripping... She kept up a continuous flow of incredibly intense vocalism for the better part of an hour, richly modulated in tonal quality, texture and melodic invention... The loose storyline of Flaherty's film was informed by his colonially loaded sympathy for the Inuit lifestyle. With a sure grasp of that colonial discourse Tagaq, armed with her firsthand knowledge of the film's depicted activities and emotions, and judiciously employing her native Inuinnaqtun words and phrases, relived and reinvented the film's narrative and imagery."

— *The Whole Note*

"Simply elemental. Her approach is essentially abstract... yet her singing delivered very concrete images of winter storms and summer sunshine, of birth and death and sexual ecstasy, of struggle and survival."

— *The Georgia Straight*

"Innovative, inspired... Tagaq is the best of what she does"

— *The National Post, Canada*