

Ryan O'Shea Reviews

I_RAN

"O'Shea shows himself to be a strong performer, convincing with his quiet and expressive playing."

*-Het Parool (Dutch newspaper)
(translated from Dutch)*

"This is definitely one young artist to watch."

-The Everyday Magazine

"Ryan O'Shea's presentation in Bristol Ferment 2019 was a rare example of clarity, economy and vision in storytelling. With almost nothing on stage he invited us into a very vividly imagined world and captivated the audience. He is a very unusual artist of great promise."

Tom Morris (Artistic Director of Bristol Old Vic)

"A crystal drop. Melancholic, sharp, strangled bit of beauty."

Kate Yedigiaroff (MAYK)

"I_RAN was really magnificent in so many ways."

Caroline Williams (Artist)

"Ryan combines melancholic journeys, clown like humour and stunningly sleek technical feats in this delightfully succinct and joyful gem of a show"

Liz Clarke (Artist)

Full reviews:

The Everyday Magazine:

https://theeverydaymagazine.co.uk/arts/reviewroundupsubversivestoriesandyouthinrevolt?rq=I_RAN

Het Parool:

<https://www.parool.nl/kunst-media/het-amsterdam-fringe-festival-is-confronterend-lieflijk-en-expressief~b1cceb6/?referrer=https://www.google.com/>

Audience feedback:

"Awkwardly funny, uplifting in a weird way as the main character begins to resonate with you"

"Innovative, beautifully imaginative, great music, strong clever performer"

"Like a music gig, magical, mesmerising, tender. You must see it."

"cutting edge, conceptual, playful, clever"

Sync

Exeunt Magazine:

Language is again under investigation in Sync., Ryan O'Shea's strange mix of lip- sync, pop music and verbal acrobatics. Teasing at the edges of words, O'Shea – looking like an intergalactic backing dancer in his foil hotpants, metallic make-up and conspicuous headset – somehow moves throughout the course of the twenty-minute performance from Teletubbies and phonics to sex and violence. It's often baffling but always oddly fascinating. I'm also reminded, as a young member of the audience giggles unselfconsciously at O'Shea's deliberate struggles to form his mouth around syllables, of how strange and funny our attempts to communicate can be.

<http://exeuntmagazine.com/features/emergency-festival-free-non-stop-performance-manchester/>

State of the Arts:

This is a slick and clever performance that uses its initial setting as an interestingly false conceit. Any notion of script is pared down to a very need-to-know basis, and was all the more effective for it. This piece is funny, self-aware and crafted with a microscopic attention to detail I've not seen before. Also – and this might out me as not very cool or intellectual – it was just fun to have a purely unserious environment, with mentions of Tellytubbies, RuPaul, Cher and strange interludes of strobe lights. O'Shea's piece was visually engaging, impeccably crafted and full of exciting ideas.

<http://www.thestateofthearts.co.uk/features/review-emergency-z-arts/>

Concerto

"I enjoyed it very much... I really like its tone, its very beautiful weave, and its embracing of the performativity of an orchestral concert. Being an orchestra is very much about collective creation, about highly skilled individuals working together to create a harmony, and there is something fascinating about seeing a theatre audience (and concert audience) as that."

Performance

Neil Mackenzie, Axis Arts Centre/Flare Festival

"Engaging and stylistically very interesting. Fascinating and provocative. Innovative, moving and thought-provoking. A sharp, neatly composed piece, intertwining music, war and performance. Emotional, gorgeous, organised, chaotic. A complete theatrical experience. The live piece at the end was unexpected and stunning."

Audience Member

"Last Saturday I had a most enjoyable, even adventurous, evening as a member of the audience of 'Concerto' presented by The University of Leicester in the Fraser Noble Building, London Road. This was a play with music about the composer Maurice Ravel, especially his time in World War One. What made the evening special was that we didn't just watch but also completed the Drama's making. Its devisors and actors, Ryan O'Shea and Katt Perry arranged for us to eat apples, beat time with pencils, even shred musical scores, which gave us a feeling of dislocated engagement, as if we were in a war itself, when you never knew what would happen next. We were constantly engaged but put on our guard at the same time, like the need in wartime to be constantly alert. Though, unlike being in a war, our invitations to take part were gently and stylishly done by Ryan and Katt, so that our acceptance made the evening an enjoyable participation. The actors, guided by Michael Pinchbeck's writing, gave us Ravel's biography in all its lyrical poetry of the Lost."

Leicester Mercury written by Michael Lane.

#MoreofTHISplease

An interview conducted with *State of the Arts* about the art project #MoreOfTHISPlease.

Ryan O'Shea: 'It's Dangerous to Pigeon-Hole Yourself when Making Theatre'

<http://www.thestateofthearts.co.uk/features/performance-artist-ryan-oshea-dangerous-pigeon-hole-making-theatre/>