

TERO SAARINEN COMPANY

Hunt - Press Quotes 1/2

Impressive (10 Best List 2006)

The New York Times, John Rockwell, December 24, 2006 (USA)

Formidable -- [Saarinen] captivates the audience -- a superb way to start the festival!

Dance Light Magazine, Patrick Herrera, July-August, 2008 (France)

*[Saarinen is] an excellent Finnish dancer and choreographer. He is a true performer who manages to impose his lone presence against a score as powerful as **Igor Stravinsky's Sacre du Printemps**.*

Ballet 2000, Sonia Schoonejans, July, 2008 (France)

HUNT is remarkable on a number of levels, evoking the ballet of the past, and the 20th-century artistic and scientific movements that shook the world. It is truly a tour de force.

Toronto Star, Susan Walker, March 16, 2006 (Canada)

***Tero Saarinen**, the remarkable Finnish choreographer-dancer, isn't the first to choreograph **Stravinsky's Rite of Spring** as a solo. But he may be the first to internalize the composer's driving rhythms rather than stepping them out...*

The Village Voice, Deborah Jowitt, April 4, 2006 (USA)

***Mr. Saarinen's** choreography looked constantly alive and original. --- The whole thing was quite extraordinary, a powerful match for the music.*

The New York Times, John Rockwell, March 30, 2006 (USA)

*Everything seems to have fallen in place --- technique, brilliance, ease, humour, presence -- **Tero Saarinen** is a phenomenon.*

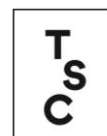
Dagens Nyheter, Örjan Abrahamsson, April 18, 2004 (Sweden)

An astonishing solo --- Beautiful, overwhelming, poetic!

Ballet-Dance Magazine, Rosella Simonari, August, 2004 (USA)

This is a powerful message about one of the dangers that haunts contemporary urban people. Furthermore, it was realised in one of those rare pieces where the union between a dancer and an audiovisual element is thoroughly justified.

El Mundo, Julian Martin, 24 April, 2004 (Spain)



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The stunningly elegant movement implies great inventiveness, which intrigues one's mind. It abolishes the stereotypical male-female image...turning the dancer into a mythical figure: a scapegoat, a mythical white swan, or -why not - Giselle, dying of love.

Il Gazzettino, Paola Bruna, June 5, 2002 (Italy)

***Tero Saarinen** seduces by the poetry of his arm movements and by the intensity of his slackening dance. --- A fascinating artist by his innovation and interpretation.*

Le Figaro, René Sirvin, June 29, 2003 (France)

*The Finnish choreographer **Tero Saarinen** proved on Thursday in arguably the biennial's most moving performance, space can be transformed into a magic box. --- In HUNT, a mesmerizing solo he created for himself to **Stravinsky's** Rite of Spring, he is both the hunter and the hunted, assaulted by inner demons.*

The New York Times, Anna Kisselgoff, October 6, 2004 (USA)

Events opened on an extremely high note with --- [HUNT] a stupefying solo, in which music, dance and video images merged together in one sublime whole.

Culturekiosque.com, Patricia Boccadoro, May 27, 2008 (France/USA)

The streaks of light projected by Marita Liulia are refined and imaginative. Tero, extremely focused, with a bear torso and feet, creates and develops a strong crescendo of action and emotion with ease. He burns up all his energy and gets exhausted at the very end, exactly like "The Chosen One", a mythical figure, should.

Ballet2000 no 67, Elisa Guzzo Vaccarino, July/August, 2002 (France)

