

De la danse, de la vraie danse, où les interprètes évoluent magnifiquement --- De la danse d'une grande modernité, où l'on n'a pas honte de la beauté et de l'intelligence du mouvement.

Le Nouvel Observateur, Raphaël de Gubernatis, March 13, 2014 (France)

Saarinen et la Boston Camerata, sans doute un des meilleurs ensembles américains de musique ancienne, les magnifient dans "Borrowed Light" avec huit danseurs et huit chanteurs d'une qualité que les Shakers n'ont peut-être jamais connue.

Le Figaro, Ariane Bavelier, March 14, 2014 (France)

Critic's choice / Season 2013/2014

[Tero Saarinen] *Choreographer of the year (2013/2014), for MESH with Saitama Dance in Japan, VORTEX in Seoul and for Borrowed Light ---. Listings by critic Akiko Tachiki, Tokyo, Japan.*

[Sini Lansivuori] *dancer of the year for her interpretation in Borrowed Light.*

Tanz, Yearbook 2014 (Germany)

One of the most stimulating and moving performances of the decade

The Village Voice, Deborah Jowitt, December 22, 2009 (USA)

Best of 2006 / 10 Best List

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

Dance Picks for 2006 / Critic's choice

The Boston Globe, Karen Campbell, December 31, 2006 (USA)

Important production (2006)

Prominent choreographer (2006)

Remarkable group (2006)

Ballett-Tanz, Das Jahrbuch 2006, listings by critics Michael Crabb (Canada), Ora Brafman (Israel) and Akiko Tachiki (Japan)

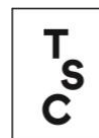
The Best Contemporary Premiere (2004/2005)

Most Outstanding Performance (2004/2005)

Dance Europe, Critics' Choice, October, 2005 (UK)

...another striking winner. -- "Borrowed Light" is a true child of "Appalachian Spring," and for a lover of American modern dance there can be no higher praise. All the dancers — handsome, beautiful, strong as rocks — and singers deserve mention.

The New York Times, John Rockwell, July 21, 2006 (USA)



...a totally uncompromising and profoundly moving theatre piece in which dancers, musicians and designers share a remarkable achievement -- [the work] becomes an allegory of any human's journey – how to live a true, good life.

The Dominion Post, Jennifer Shennan, March 13, 2008 (New Zealand)

Highlight of the [Perth International Arts] festival

The Australian, Victoria Laurie, March 4, 2008 (Australia)

Supreme Artistry

The Australian, Rita Clarke, March 3, 2008 (Australia)

Soul Shakers – A Finn teaches us about our spiritual heritage. -- Rarely these days do you see full-bodied dancing that seems wrenched from the soul and utterly without artifice or elements of display.

Village Voice, Deborah Jowitt, November 21-27, 2007 (USA)

Saarinen's choreographic voice rings loud and very clear, putting one in mind of great contemporary dance makers like Jiří Kylián, Angelin Preljocaj, and William Forsythe, whose work transcends craft to touch the soul. After this, my first sampling of Saarinen's eloquent choreographic gifts, I'm eager for another taste.

Gay City News, Gus Solomons Jr, November 15-21, 2007 (USA)

[Borrowed Light is]...illuminating indeed: a powerful, strikingly original evocation of communal devotion unlike anything this reviewer has experienced. -- Mikki Kunttu's brilliant design creates stark, blue-toned streams of light that shift and change, pinning the dancers in sharply focused beams or bathing them in a hazy chiaroscuro. -- There is... a profound sense of cumulative catharsis that is powerful, elemental, and unforgettable.

The Boston Globe, Karen Campbell, July 21, 2006 (USA)

Tero Saarinen's Borrowed Light was the festival's crowning glory. --Saarinen translates the white-hot religious fervour into a performance of creative passion. It moves from mystic depths to sensual ecstasy, weaving intricate rhythms of voice and movement through the warp of stark minimalist setting. It is timeless and deeply moving.

Dance Europe, Maggie Foyer, August/September, 2005 (UK)

Here the dance becomes a strange, violent and complex conduit for the struggle of will over flesh. I've not seen, or experienced, anything like it.

The Independent, Jenny Gilbert, April 10, 2005 (UK)

This is an interesting take on ritual, on both dancers' and singers' account.

The Observer, Rose Jennings, April 10, 2005 (UK)

This production is richly original, and scrupulously intelligent.

The Guardian, Judith Mackrell, April 8, 2005 (UK)

