

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)

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)

HUNT PRESS QUOTES (2/2)

*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)