

Excerpts from the press about “Looking Up at Down”

“Passionate dance in hot tent”

“.....Blok&Steel presents Looking Up at Down and became immediately the hit of Oerol.”

For this performance Blok&Steel assured themselves of the collaboration of violinist and composer Alexander Balanescu and created a passionate, melancholic piece on the heartbeat of the tango – moving in its form, rough in content, grand in dance quality. Patterns that disperse into fiery duets give the four dancers opportunity for flashy electric boogie, classical “Ausdruckstanz”, sharp street-aggression and bits of proud ballroom.

By playing here at Oerol, in an unsafe environment for dancers and the last couple of days struggling with the steaming temperatures, Blok&Steel have achieved new heights and have secured themselves of a public that doesn’t quite know what is happening but is willing to experience it with enthusiasm.....”

NRC Handelsblad, by Joyce Roodnat. June 2002

“.... One of the highlights of the Oerol festival were the performances by the dance group Blok&Steel with *Looking Up at Down*. The violinist and composer Alexander Balanescu accompanied the virtuous dancers in fascinating dance-art....”

NRC Handelsblad, by Kester Freriks. June 2002

“Spectacular and dynamic dance”

“Chains come battering down and sweep, skimming past the dancers, storming wind-machines and a lamp that dangles dangerously by the public.....

A spectacular staging of a theatrical and spatial concept.....

First Kelly Hirina appears, surprisingly unexpected, on a heightened platform and surrenders to a passionate dance with flamenco elements. Unattainable for the two dancers underneath.

Then Yukio Tomino lowers herself down with a rope, leaving the platform the domain of Alexander Balanescu’s orchestra. The Rumanian Balanescu also wrote the rousing score, which defines the dance. The vigorously penetrating tones of his violin seem to whiplash the dancers again and again, causing their bodies to heave in waves across the stage...

The atmosphere varies from vulnerable and introvert to raw and extrovert. “Looking Up at Down” is especially strong in the pure dance moments where the viewer is touched by the dynamics and the dizzy-making speed of the accessible dance...”

Haagsche Courant, by Maja Landeweer. October 2002