

● Críticas

'An exquisitely understated juggling act so fluid that the balls seem like an extension of the juggler's limbs, possibly even a manifestation of his thoughts' **Lyn Gardner, The Guardian**

'All these elements come together in a transendant closer... the flame-haired, tattooed angel Sage Cushman's celestial finale on the high trapeze' **David Zampatt, The West Australian**

'An evocative and gripping act that incorporates dance trapeze, ephemeral movement and balancing' **Elsa Scarton, Melbourne Weekly**

'A startling finale' **The Argus**

'The final segment featuring Sage Cushman on the trapeze was exquisitely beautiful' **Hereford Times**

'Bravo to the braveness of OTUS and the imagination of all involved' **Art Scene in wales**

'Mesmeric juggling routine' **Dylan Moore, Wales Art Review**

'Neither, as-we-know-it, dance nor circus, the resultant compound is a distinct success' **The Circus Diaries**

'Fabulous OTUS from Sage Bachtler Cushman, originally from the USA and Hugo Oliveira of Portugal' **Art Scene in Wales**

'A breath-taking finale from Sage Cushman on the aerial swing will leave a lasting memory. It's theatre but not for the faint-hearted' **Caroline Chick, West Briton**

'Nothing is more spectacular than the finale: the entire crowd is bathed in confetti as Sage Cushman writhes like a tangled snowflake above' **Anne Higgins, The Upcomming**

'Among the highlights are Hugo Olivera's intimate and witty juggling act, one of the best I've seen'

Alison Croggon, ABC Arts. Australian Contemporary Art and Culture Reviews

'Otus is a 'sense-stirringly wonderful' show that proves the value of harnessing specialist expertise in cross-disciplinary experiments. Neither, as-we-know-it, dance nor circus, the resultant compound is a distinct success' **The Circus Diaries**

'The Fridge é um espetáculo que procura percorrer um terreno de descoberta e de aprendizagem. De descoberta do poder sugestivo da linguagem visual; de aprendizagem do prazer extraído dos jogos cénicos e da relação entre o ator e os objetos circundantes. De desarmante simplicidade e beleza estética, The Fridge despoleta um sedutor imaginário visual para miúdos e graúdos, em jogos de malabarismo e teatro físico feitos com inelutável rigor e exigência. Sem recurso a uma única palavra dita mas a muitos adereços, este espetáculo conta com a entrega física de Hugo Maciel, capaz de se transmutar perante cada situação inesperada. Por vezes poético e contemplativo, outras vezes circense e divertido, The Fridge cruza a linha das várias linguagens e ferramentas contemporâneas artísticas (luz, teatro, circo, som, fiscalidade) para construir uma narrativa visual encantatória e imagética'

Victor Afonso, Programador do Teatro Municipal da Guarda

'The theatre of the future' **Thomas Prattki, LISPA and pedagogical director of the Ecole Jacques Lecqoc**

'Extraordinary performance' **Chris Martin, ColdPlay**

'Good work...' **Maksim Komaro, Circo Aereo**

'A tattooed trapeze artist is suspended effortlessly and elegantly from her perch high in the rafters, her eyes raised skyward, her muscular bodydusted in a swirl of falling snowflakes, it's a breathtakingly beautiful and strangely moving image, the visually poetic end of our journey'

Jacki Butler, Morning Western News

'Hugo Oliviera shows that simplicity isn't humdrum with a glorious juggling act of musicality and wit'

David Zampatti The West Australian

'Amboyant routines, such as the juggling which were enthralling simply for their skill' **The Sunday morning Herald Australia**

'As the tent is transformed into a tumultuous snow globe, encapsulating the frenzied dance trapeze of Sage Bachtler Cushman and an enraptured audience, the visceral power of Bianco reaches its zenith'

The Circus Diaries

'Most impressive is the tattooed lady Sage Bachtler Cushman. Elegant and extraordinarily flexible, she closes the show in a whiteout of snowflakes on single-point dance trapeze. As it rises, falls and shakes her almost to the point of falling, she twists and thrashes and seems melded to the bar'

Lizz Arratoon, The Stage

'De sensationele finale van Sage Bachtler, die de zwaartekracht tart terwijl zij aan de trapeze een 'sneeuwstorm' trotseert' **Briste Circussensatie**

'The finale in which beautifully tattooed Sage Cushman joyfully performed dance-trapeze... was again stunning' **Chelsey Gillared, A Young Critic's Blog**

'Sage stands out for polished performance on the dance trapeze'

Jordan Beth Vincent, The Age

'She manages to personally combine the energy of the performers that have soloed before her with the entire audience its self. It feels like the melding of more than 500 people's energy and yet it is brought down to the most microscopic detail... A superbly gaged performance'

Tom Critchly, Associate Producer Eden Project

'Combining first-rate skills with a joyful, unashamed pleasure in theatrical tricks' **Lynn Gardner, The Guardian**

'The mesmeric juggling of Hugo Oliveira whose poise and control is astonishing' **John Johnson, British theatre guide**

'The incomparable Sage Cushman' **Rosemary Kaye, The Edinburgh Reporter**

'And a brave finale performance by trapeze artist Sage Cushman' **Phill Lamphee, St. Austell Voice**

'Occasionally baffling, often beautiful and arresting throughout, OTUS certainly deserves to be widely seen' **British Theatre Guide**

'Enchanting and innovative display of juggling' **Greg Goodale, Plays to see**

'An emotive finale by the skilful Sage Bachtler Cushman' **Narelle Towie, The Age**

'Special mention has to go to Hugo Oliveira who effortlessly combines juggling with contemporary dance movements to create something breathtakingly beautiful'