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Jean-Marie Wynants

CRITIQUE

Window on a dark future

Michèle Noiret presented her new creation, *Le chant des ruines*, to open the Biennale. A surprising piece in which she reinvents the world of her set design, with a series of cardboard objects devised with Wim Vermeulen, as well as part of her choreographic vocabulary, expressed by five superb dancers (Alexandre Bachelard, Harris Gkekas, Liza Penkova, Sara Tan and Denis Terrasse).

The austere costumes of previous pieces make way for Silvia Ruth Hasenclever's casual clothes, which are well suited to a dance that looks towards impro and contact improvisation. A light touch that counterbalances the anxiety-inducing intention of the choreographer, long anxious about the future of the planet.

This time she takes us into a world one hopes is not what awaits us: the movement of tectonic plates, ghostly beings wandering among the rubble, individuals floating in an ocean that seems to engulf everything, walls erected between humans...

The strength of the piece is due to its breaking of rhythms, which introduce into this grim vision moments of exquisite dance and welcome short humorous sequences, such as the robotic speech of a young woman who offers us a guide to surviving the 21st century. A humour that hits the mark, while remaining in the general spirit of a piece applying pressure where it hurts in our mad rush forward. In that respect, Gilles Brulard's lights, Vincent Pinckaers's moving images and Todor Todoroff's sound compositions form, with the choreography, a whole of rare coherence.

And the nagging sound of the last gasps of breath drive the performance to the final image of desolation... when, in spite of everything, a snatch of birdsong provides a sliver of hope.



[Reinventing her world, Michèle Noiret nevertheless continues her marriage of dance and cinema in a particularly relevant way. © Sergine Laloux]