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CRITIQUE

Grim and ludic *Chant des ruines*. Michèle Noiret hurls her characters into the uncertainty of the world.

How, in the dogged, liquid frenetic flux of our consumer societies, do you avoid losing your footing?

In her new creation, in collaboration with David Drouard, Michèle Noiret looks at our lives and the state of the world. She revitalises her vocabulary, without renouncing her creative identity. Always present, the choreographic characters – here a quintet composed of Alexandre Bachelard, Harris Gkekas, Liza Penkova, Sara Tan and Denis Terrasse – inhabit a spacetime into which the choreographer projects her thoughts.

Conflict, survival, connivance

Uncertainty and chaos dominate our societies, which nevertheless remain obstinate in their dangerous habits. Given the scale – hopeless or galvanising – of the necessary field of action, Michèle Noiret fires off a *Chant des ruines* as full of anxiety as it is curiously ludic.

In this pervading consumerist frenzy, how does one avoid losing one's footing? So there you have a brief synopsis of this creation. Wim Vermeulen designed an ever transforming set in which the contrasting, if not contradictory, interactions and emotions of the dancers are interwoven. And in which Vincent Pinckaers's video creation sometimes squeezes itself in and sometimes fully imposes itself. Body and matter together, from destruction to survival, from conflict to connivance – under Gilles Brulard's lights.

The choreographer's loyal acolyte, sound designer Todor Todoroff, adds another dimension to this diffracted narration: from fizz to fracas, a dense atmosphere spiced up by some unexpected traits (*Summer Samba* remixed, *Beau Danube bleu* and *Back to Black* by Amy Winehouse mimed to a playback). Pop culture as a fragile but stubborn sign of what unites us. Because humour invites itself into the blackness and the strong images of this *Chant des ruines*, in which a creature brags about her Guide to surviving the 21st century.

Although the symbolic aspect tended to weigh down her previous pieces, the performance orchestrated here by Michèle Noiret ventures a lighter immediacy in metaphor. One will only regret the final tableau, which adds a superfluous epilogue to this accessible and well-balanced ensemble.



[Rigid or jagged, the cardboard of the decor structures the danced interactions. © Sergine Laloux]