

# RTBF, October 2019

## Christian Jade

### CRITIQUE

#### **Chaos outside, chaos inside. Beauty, strength, elegance**

Michèle Noiret's shift towards "cinema-dance" goes back ten years. A liking for the cinematographic world of Lynch, Hitchcock and Tarkovsky, and for state-of-the-art technology, bolstered by the discovery of the world and technique of the Briton Katie Mitchell in using five cameras to add dynamism to Strindberg's "Miss Julie". An exercise in shot/reverse shot that is similar to her own explorations.

The reduction in her grant and the non-renewal of her status as associate artist at the National taught her to continue her explorations with more modest means, but tricks and the ingeniousness of her team mean that, in terms of choreographic quality and world view, you do not see the difference.

The world of cardboard, a cheap material that allows for a minimalist set design, is perfectly adapted to the shifting ruins of a chaotic world. We see the power of the images dominated by the aquatic element and threatening tectonic plates, as well as their link with the group of five dancers with perfect technique on an erratic journey in a world full of threats. We see the subject of heralded disaster, this interior and exterior chaos with its visually sumptuous themes and variations.

But Michèle Noiret's explicit wish not to connect them with a common thread sometimes leaves us a way: everything clearly has to be tightened up. But as it is, the performance of Liza Penkowa, Sara Tan, Alexandre Bachelard, Harris Glekas and Denis Terrasse, the video creations of Vincent Pinckaers, Wim Vermeylen's set design, Gilles Brulard's lights and the music of Todor Todoroff, allow the staging by Michèle Noiret, assisted by David Drouard, to take us to a fascinating and worrying world in which the old values, almost engulfed, float on the horizon.

