

PRESS REVIEW

Théâtre du Mouvement
direction Claire Heggen and Yves Marc



ALBA

directed by Yves Marc

artistic assistant Estelle Bordaçarre

with Alexandra Antoine / Elsa Marquet Lienhart Silvia Cimino Mélanie Devoldère
Véronique Muscianisi Elsa Taranis Yves Marc

a choreographed and dramatic work

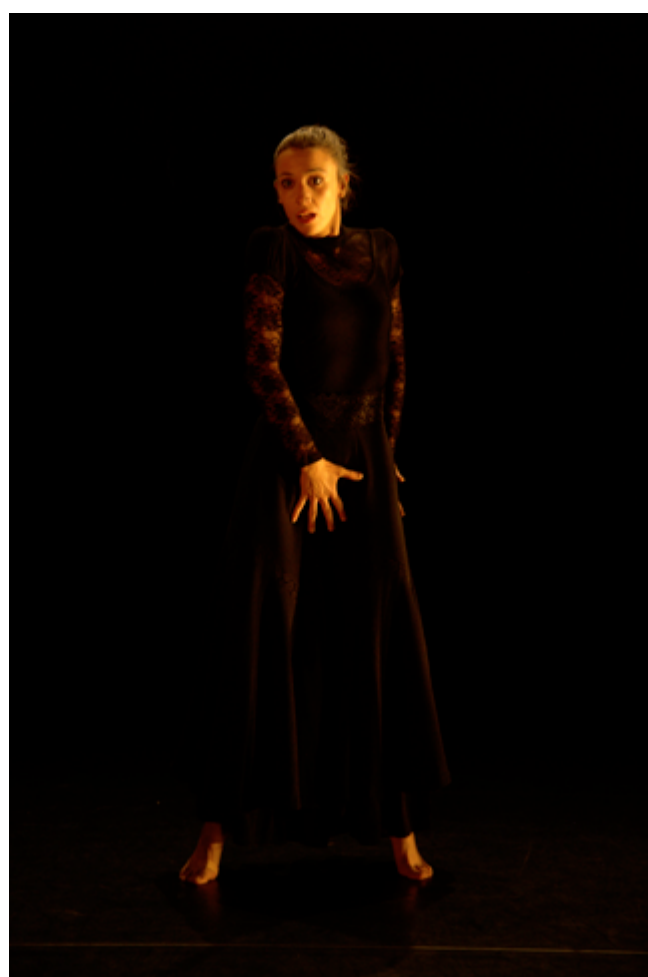


THEATRE DU MOUVEMENT

Télérama'

On the occasion of its 40th anniversary, the Théâtre du Mouvement launched the adaptation of Federico Garcia Lorca's play «The House of Bernarda Alba». The shock was momentous as the audience of the Mimos Festival in Périgueux discovered, on the opening night, that none other but Yves Marc was impersonating the emblematic figure of the mother: an abrasive woman who shuts her daughters in the vice of the grieving over their father's death. They pray and embroider, without respite. The youngest sister, who dreams of marrying the handsome Pepe, rebels against maternal authority and the rigid customs of Catholic Spain. Her body exults, her soul is elated and hungry for freedom. Set in a most impressive black scenography, the poetic force of gestures and images brings the play of constraints and frustrations in full light. Little by little, a display of blinds and veils exposes the guilt, the jealousy, the unacknowledged desires. An intense, stringent, sensuous creation.

Thierry Voisin





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ALBA, A DARK SUBJUGATION WHERE THE GRACE OF GESTURES ENHANCES LIFE AND DESIRE



«Alba, a free adaptation of Federico Garcia Lorca's play «The House of Bernarda Alba», was created at the Mimos Festival on the occasion of the 40th anniversary of the Théâtre du Mouvement company and performed at the Théâtre Berthelot in Montreuil. Yves Marc, the co-director of Théâtre du Mouvement, has transposed this terrible play, maintaining the work's narrative structure and its main themes but removing almost all of the text. This results in a most bewitching and haunting opus, of great formal beauty and emotional power, in which Yves Marc's achievements and accumulated milestones throughout his career are brilliantly reflected. A superb and most poignant performance.»

The actors' bodies are the major medium of artistic expression, they are sublimated by the precision of attitudes, by the formal beauty of each scenic image. Gesture turns into music, each walk and gait is worth an entire speech, physical interactions become a dialogue. The expressions of faces are polished to perfection, but here, it's the whole body which is sculpted to serve emotion. Dances go from sensual to boisterous and wild, from harrowing to ceremonious. Well synchronised group games, virtuoso solos vibrant and challenging, few props but powerfully put forward: the whole dramaturgy generates a permanent tension and the spectators - constantly immersed in a whirlwind of powerful emotions - are kept on the edge of their seats, holding their breath right through to the unfolding of the tragic end. The rewriting and adaptation work is brilliant.

(...)

On the whole, there's nothing to be said about the technical mastery: merely stunning. One finds here the best of what the Arts of gesture and physical theatre have to offer. The staging and direction are impeccable, with a most interesting research around the lighting design, creating scenic depth of field and light decoupage effects thanks to the use of string curtains surrounding the stage.

(...)

The setting of the play to music deserves a special mention: a remarkable success.

In any case, Alba - as performed by the Théâtre du Mouvement - is a most definite ode to individual freedom facing everything which might antagonize it. A song to life, to embodied desire and love, claiming its existence against the morbid and debilitating forces at work which act to contain and smother it. An hour and a half of a breathtaking and beautiful performance, which definitely deserves to be seen, again and again.



DANSER

canal historique

BY THOMAS HAHN
MIMOS 2015

MIME AND DANCE : A MUTUAL UNDERSTANDING

The stage writing combines concrete actions, drama situations and dancing flights of bodies filled with yearning for freedom and lightness, for love and marriage. Dancing bodies are elusive, embodying the imaginary world of desire. Miming bodies retain a certain continuity in time, they convey both past and future. In Alba, dance exists in its own right; it is used as a dramaturgic targeted tool but only at specific times, mainly through superbly performed, moving solos. Nonetheless, this doesn't turn Alba into a choreographic work. On the contrary, the dramaturgic writing greatly benefits from this mutual understanding and support between mime and dance, thus offering the piece a most compelling fluidity. Mime conveys all that which is related to the realities of life and its conflicts, while dance offers a loophole, an escape.



"Alba" © Francis Aviet

In relation to text theatre, this movement adaptation enables us to capture the characters' energy, whether vital or deadly, as close to their driving force as possible. Here, we're bordering the absolute dimensions of despair, of desire and of impediments. The audience feels a deep and instant level of empathy because the language offers more room for abstraction. Looking at the result obtained, Alba totally qualifies and deserves to be presented in front of audiences worldwide, and that includes in countries where the grip of religion over people and their daily lives is just as powerful today as it was in the society depicted by Lorca.

With its powerful, compelling images and dramaturgical conciseness, Alba has no intention to impose a single form to other companies currently practicing physical theatre. All the more so due to the fact that Yves Marc and Claire Heggen happen to work in other and very different registers themselves. But this birthday-creation piece and its contribution to the expansion of contemporary mime is both major and essential.



"Alba" © Francis Aviet