



Nicolas NAIZY, "Stage critics: Dancers lost at land", Le Vif, 7<sup>th</sup> February 2020,

[https://focus.levif.be/culture/arts-scenes/critique-scenes-danseurs-en-perte-de-reperes/article-normal-1249265.html?cookie\\_check=1582107133](https://focus.levif.be/culture/arts-scenes/critique-scenes-danseurs-en-perte-de-reperes/article-normal-1249265.html?cookie_check=1582107133)

## Stages critics: Dancers lost at land

📅 07/02/20 at 10:16. Updated at 10:16.

[Nicolas Naizy](#), Journalist

With *Every Direction Is North*, a seven-dancer piece, Karine Ponties makes us lose our bearings with a company from the Moscow Ballet. Virtuoso at work.



© Alexander Kabanov

Karine Ponties has gotten us used to looking East, weaving relationships between her company and artists in the Czech Republic, for instance. In 2016, the Franco-Belgian choreographer had the opportunity to work with the contemporary section of the Moskva Balet, an opportunity to discover the heritage of a school whose fame doesn't need introductions. Used to working with a stable pool of collaborating performers, Ponties admits having had to relearn in a less known landscape, and test the limits of these artists' bodies, all the way to giving the impression that they aren't the masters of these bodies after all.

The result of this experience is *Every Direction Is North*, a piece that deserves its name in the sensation of general disorientation that the seven-dancer ensemble gives us. At first isolated in a small square, these individuals then spread out, while avoiding each other's shoulders. When the stage is light in all its size, it reveals a limitless and almost bare playground for a human chain trying to organize itself. Holding each other by the arms, moved by an invisible flow,

they draw disorderly rounds and curls. Their dance, here, is eminently technical, precise, executed with a lot of energy, following the jazzy original score by David Monceau, with very present (and perhaps at times too persistent) drums.



© Alexander Kabanov

These hands let go, sometimes. In this game played by gangster-like figures, come to the surface also beautiful individual moments, through solos that articulate the sparse set elements, a collection of wood boxes and planks that, in turn, become tables, hills or beds.

In this piece characterized by Russian technicality, Karine Ponties brings a few of her signature qualities, most notably lights, or her variations between confined and open spaces. A piece that sometimes lacks in emotion, but impresses in the virtuoso of its performers.

***Every Direction Is North*, choreography by Karine Ponties, Compagnie Dame de Pic/Moskva Balet, until 08/02 at Théâtre National, Bruxelles, 11/02 at CC Bruges, and 14/02 at Écuries de Charleroi-Danse in Charleroi.**