



Christian JADE, “*In Movement* at Les Brigittines. Three feminine universes interrogate the body, the mind, reality and dream”, RTBF, 7th March 2020, https://www.rtbf.be/culture/scene/detail_in-movement-aux-brigittines-trois-univers-feminins-interrogent-le-corps-l-esprit-la-realite-le-reve?id=10450390&utm_source=rtbfculture&utm_campaign=social_share&utm_medium=fb_share&fbclid=IwAR3WLM4Vv-hUjysrXwloCamhvzQtRXPtDqvTP6t2z9aSh05sd7YJrqjiOyU

"In Movement" at Les Brigittines. Three feminine universes interrogate the body, the mind, reality and dream***



"Lichens" by Karine Ponties - © Andrea Messina

Christian Jade

Published on Saturday 7th March 2020 – Updated on Monday 9th March 2020 at 10h40

At Les Brigittines, Patrick Bonté continues creating a program that refracts his inner universe through precious dance/theatre shows. The first series (of the three weeks of Festival "In Movement") offers three very concrete feminine reflections on the body, its representations, its narrative and reflective potential. In overture, Ondine Cloez busy interrogating a body whose spirit is supposedly “vacant/on holiday.” Concluding, Luna Cenere exposing her body, caught between desire, spirit and heart. In between, Karine Ponties draws inspiration from the world of animation film to project her dreams onto reality.

"Lichens" by Karine Ponties: the power of chaos

It's not the first time that Karine Ponties draws inspiration from the field of animation to give her choreography a visual echo and grounding. With "Holeulone," (Best Dance Performance at the 2007 Critics's Awards), she relied on animation work by visual and comic artist Thierry Van Hasselt to renew our perceptions, question reality and imagination, and plunge our very alive bodies into dream-like drawings. In "Humus Vertebra," three clown and acrobat dancers played like kids, with a black backdrop and a wonderful short film by Stefano Ricci immersing us into a strange world. These two graphic works were commissions, echoing and present in the choreography.

In "Lichens," the animation film at the origin of the piece is missing, and yet it is somehow present, a simple predominant source of inspiration. "The Tale of Tales" by Yuri Norstein, 1979 world-renown short animation film, branded Karine Ponties's imagination, and, with this performance, she claims it for herself and makes it her own. You can watch the film on [YouTube](#), were you inclined to compare it with the dance performance. You'll see, in it, a child dreaming, rebuilding her life from scratch, witnessing the destruction of her family home in the company of a kind wolf and a bull (a Minotaur?) who skips a rope with a little girl. Actively enveloped, folded into Russian nature, a snowy tundra, an irresistible landscape. From a childish lullaby to different classical music pieces, as well as a tango, the soundtrack is fundamental, just like in "Lichens."

From this piece, Karine Ponties treasured the narrative structure: *"In animation cinema, she says, like in choreographic research, poetic emotion comes to life as we oppose realities through editing and metaphors."*

And, as a matter of fact, from the original piece, she "borrowed" only two characters, the Bull and the Little Girl. The latter, it turns out, is the only 'colorful' character, with a bright red coat that, hung from a Chinese pole, works as thread throughout the performance. For the rest, Karine Ponties weaves the story around a 6-dancer group. They are, at first, buried in and under a table covered with a tablecloth from which they all appear, a head over here, legs and arms over there... strange apparitions, multiple and mysterious metamorphoses. That's where they will return, in the end, as unresolved question marks... In the meantime, they inhabit the entire stage, dispersed on multiple platforms, in ballroom and fight scenes, tenderness- or choreography-oriented moments. In a small window on the ground, asides with the Bull and his sketched embraces. The dreamlike dynamism of this ensemble works if the audience allow themselves to give in to their own wild imagination, because this tale isn't built on a classical narrative thread but on a series of fleeting, almost floating impressions. The dancers' virtuosity is what seals the deal, as they live with concentrated energy or dreamlike lightness. At the edge of a dream, we find again Karine Ponties's captivating, anxious and generous universe.

Each time, more questions than answers. The shows presented by Patrick Bonté foster our thinking, cultivate ambiguity and feed our imagination. To each of these universes, its share of mysteries.

["In movement" at Les Brigittines until 21st March](#)

"Lichens" by [Karine Ponties](#)

"Vacances, vacance" by [Ondine Cloez](#)

"Kokoro" by [Luna Cenere](#)