

Le Sacre du Printemps : a haptic rite
Press reviews (English)

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-F. Cassine, La Stampa, 31.07.2015

The theater has managed to recreate a catharsis without using a single word.

-S. Frigerio, www.rumorscena.com

It is an unknown sensation, very strange, which brings you very far if you have a bit of imagination (I saw myself surrounded with gentle imps and evil witches, ending up burnt at the stake with the body twisted in flames, then thrown in a tomb, with earth covering my face (!). A funny journey outside of time and space, where you feel different, light, abandoned to those hands, that body which dances on you and makes you dance too while you are lying down in the dark, bathed in the music. An original, fascinating corporeal experience.

-N. Bourbon, www.regarts.com

We experienced a moment, during almost 20 minutes, which can be described as very special. An especially tactile experience which, in all its forms, stimulated moods, thoughts, sensations, anxieties and finally a new sense of freedom. Time passed quickly in this beautiful journey which smells of theater and life.

-L. Uggè, www.artalks.net

This sensorial experience full of surprises lasts about 20 minutes, for sure very physical for the performers. One gets out with the feeling of being oneself a part of the score, to have been immersed in the work.

A moment rich with sensations, sometimes sensual, to experience by oneself since the performance seems to generate such different emotions and sensations in each visitor.

-L. Coudol, www.froggydelight.com

More than a spectacle, a catharsis.

-A. G. Selva, www.teatro.it

Online reviews:

Click on links to access the articles

Italian:

<http://www.lastampa.it/2015/07/31/cronaca/appuntamenti/a-teatro-si-va-bendati-e-il-corpo-il-palcoscenico-x0X1CWF4Y9fq0ec4jzVaQP/pagina.html>

http://www.teatro.it/rubriche/news/torino_si_riaccende_d_incanto_e_poesia_con_l_edizione_2015_di_teatro_a_corte_44052

<http://www.rumorscena.com/02/08/2015/stravinskij-tra-sacro-e-mas-sacro>

<http://www.artalks.net/teatro-a-corte-giovedi-30-luglio/>

<http://www.rumorscena.com/23/05/2015/teatro-a-corte-2015-leuropa-e-di-casa-a-torino>

<https://patriziapertuso.wordpress.com/2015/08/03/kenji-ouellet-a-teatro-a-corte-la-mia-sacre-punta-solo-sul-contatto/>

French:

<http://theatredublog.unblog.fr/2015/08/07/festival-teatro-a-corte-de-turin-2015/>

http://www.froggydelight.com/article-16436-Le_Sacre_du_Printemps_a_haptic_rite.html

<http://www.regarts.org/turin2015/le-sacre.htm>

http://www.larevueduspectacle.fr/Teatro-a-Corte-Saveurs-dans-les-maisons-des-Savoie_a1417.html

German:

<http://cosimasoton.blogspot.de/2015/09/die-zuschauertribune-verlassen-theater.html>

(with audio interview and visitors reactions)

La Stampa 30.07.2015 (Complete)

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You go blindfolded in the theater and the body is the stage

"Le Sacre du Printemps: a haptic rite", a curious performance of Ouellet

(Picture)

18 minutes of intense emotions.

The dancers performed « The Rite of Spring » of Igor Stravinsky: the arms, legs, hands, feet and face of the four blindfolded spectators are manipulated to the rhythm of the music.

Franca Cassine

30.07.2015

Turin

They danced Igor Stravinsky's « Rite of Spring » on the body of the spectators. Not in the figurative sense, but concretely, physically. The arms, the legs, the hands, the feet, the face and all the rest became a stage. Nothing scary, it wasn't some strange experiment, or that the dancers stepped on the public by mistake. The public simply found itself confronted with « Le Sacre du Printemps: a haptic rite », a piece of work conceived and realized by a Canadian artist who is German by adoption, Kenji Ouellet, and had its national (Italian) premiere yesterday at Teatro a Corte, the international festival directed by Beppe Navello. The premise was already curious: a piece conceived for 4 visitors at a time, who have the eyes bound for the whole duration of the performance. An appointment was made at the Astra Theater to attend what was for all intents and purposes an incredible performance, 18 intense minutes during which the participants lived through great, sometimes even contradictory, emotions.

Eyes closed

Upon arriving at the theater, before entering the room, the spectators were given precise instructions on how to behave during the performance and briefed about the fact that viewers would be blindfolded all the time. Being deprived of sight in a theater performance may seem a contradiction, since it is one of our fundamental senses, but passed the first hurdle, which was to be afraid of what might happen, and putting aside the embarrassment, the experience was really strong.

Underlying all was the music, the ballet written by the Russian composer, one of the most important works of the 20th century, which inspired great choreographers (like Pina Bausch, Martha Graham, Maurice Béjart, Angelin Preljocaj and many others).

Being deprived of sight allowed the spectator to better concentrate on the sounds, and since the music was so to speak « acted out » on the body, it opened up new frontiers in the ways to attend a performance.

Everything became more intense, direct, immediate and, if one managed to let go all the way by setting aside the structures of social conditioning, it was possible to perceive new nuances and experience unique emotions.

The musical research

Ouellet produced an excellent piece of work, dense with meanings and references. The multimedia artist, also trained as a classical musician, inserted multiple quotes from historical works made on the Stravinsky, also carrying out a musical research which could be clearly understood, just like his experimentation using the body as a sensorial instrument could be intuited.

A performance not to miss for those who want to experience new emotions.

Transl. G. Salieri

<http://www.lastampa.it/2015/07/31/cronaca/appuntamenti/a-teatro-si-va-bendati-e-il-corpo-il-palcoscenico-x0X1CWF4Y9fq0ec4jzVaQP/pagina.html>