



The Theatre Chronic
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That Raft that Bewitches Us... Medusa's

It is in Le Mans, at the Fonderie, where François Tanguy set up his phalanstery a while back, that his Théâtre du Radeau (Theatre of the Raft) leads well-timed outward intrusions. Their latest creation is called *Passim*. This word that simply means “here and there, in different parts of a written work”. As a dazzling and versatile scenic evocation of privileged moments unfolds, we experience this in what could be theatre's great book, into whose centre would be inserted the torn pages of a bloody 20th century history textbook. To this end, nine are put to the task (Laurence Chable, Patrick Condé, Fosco Corliano, Muriel Héлары, Vincent Joly, Carole Paimpol, Karine Pierre, Jean Rochereau, Anne Baudoux), in perpetual movement within the memory's attic space, amidst tables, doors opening to elsewhere, empty picture frames where one signs in while passing through. An astonishing mix of velocity and slowness, in shambles before a winged-labyrinth where transformations are stirred.

Acting, mime, dance, song, declaration, all fall together superbly in the weaving of signs, moving toward operatic sensation. The contribution of words is great: from Kleist's Penthesilea to Ovid's Metamorphoses, from Pavese to Shakespeare (most often), to Pushkin to le Tasse or Ariosto. All the while we can distinguish, here and there, in muted tones, amongst a constant wave of music (from Cage to Kurtág, from Beethoven to Penderecki, from Eisler to Rameau, etc.), the voices of Hitler and Lenin, of Goebbels or of the poets Paul Celan and Ezra Pound). A pleasant dizziness overcomes you, born of the clever strategy in the attention which reigns over the conception of this violently refined theatrical object, in which the performers, perfect laborers of their driving power, are kings and queens, tiny, rubbery dancers or tragic heroes, hastily dressed in the gladrags of a theatre of ebb and flow. It is as if in a dream, when all strings together, without our wishing. An admirably profound determination in an ethical and aesthetic project from which Tanguy has made an immutable principle.