

Retails

Anna Hohler - Mouvement

27th-04-2004, about Balk 00:49

Cindy Van Acker is in search of movements that go "beyond the person. I would like to make my body stronger than me, to let emerge a kind of original consciousness which is normally gummed by practices or what we believe being our physical limits."

Balk 00:49 is an austere part, a long-term job, which requires from the spectators all their attention. There is nothing pleasant, one leaves there tired but filled up to have seen, to have felt, to have listen to this work which is to be looked like a painting.

Marie-Pierre Genecand -journal de l'ADC

October 2002, about Corps 00:00

One will say of Cindy Van Acker that she's afraid of nothing.(...) Thus this very beautiful sequence where the performer uses knees, arm, hands and feet to go down and follow the course of a rectangle according to a route scrupulously marked out. In each support, a square marked on the ground; and with each progression, a body stretched, collected, opposed - in short, a body of which she explores systematically all possibilities. "In fact, a constant of this work could be defined as the search of the balance point between external pressures and the interior need."

But do not fear, especially, the linear side of exploration. For the body exists in all its density and its complexity, for the work on sound and light relays this requirement in creation, there are power and danger in this proposal.

Alexandre Demidoff - Le Temps

11th January 2006, about Pneuma 02:05

Why her? Why the Flemish choreographer and dancer Cindy Van Acker, 34 years old, does she inflames so much? Why the pulse panicked the other evening, a few minutes before discovering "Pneuma 02:05", her new creation in Geneva? Because the child from Gistel in Flandres strikes the amateur (...) without ever yielding to swashbuckling.

(...) Everything here is progress. Certain views have a beauty that alleviates. Such as this scene: the dancers converge to the back of scene, raise, head rivetted on the ground, feet stuck to a black curtain. Pause on a sculpture. This could be the end of Pneuma 02:05.

But no, it's a peak. The petrification of a movement so that others metamorphoses occur.

Corinne Jaquiéry - Femina

8th January 2006, about Pneuma 02:05

During three years, for Cindy Van Acker, space was the only partner, impassioned and demanding. The solos of the dancer were about motionless trance. An unperceivable breath, a hold breathing made shiver the being. Such as an anemone of the seas, she then seemed caressed by an interior voiceless wave.

(...) By seeking the body dehumanization and the emotional déconstruction, Cindy Van Acker affirms that she does not want to reduce the personality but to transcend it. Thus, while turning over to the essence of humanity, it becomes universal and offers a dance of a great intensity.