

PRESS RELEASES

Cindy Van Acker dropped herself off to the ground while Mika Vainio's electronic music began to muffle and punctuate the white space. During the small half hour of Knusa, this sublime solo presented by the Swiss Selection and the Hivernales of Avignon, she very slowly revived the different postures captured by Christian Lutz, then turned into a cyborg with motor skills unheard of, disturbing and refined, as well as an obsessive body - probably that of addicts at the casinos. Cindy Van Acker seemed to be for us here, both the machine and the effect of it on humans, both the instance acting and the one enduring, while reenacting, at the scale of a bodily sheath and with an extreme austerity, the mimetic relations between cellular and computerized life.

Eve Beauvallet – Libération | July 2018 (France)

A trait of singularity and beauty

The choreographer offers, at the Lambert Collection, a trait of singularity and beauty. Cindy Van Acker takes possession of the ground, then the space, refined postures as always for this artist, movement almost urban and repetitive, effects of pendulums, slow movements or saccades, and always very beautiful supports, simple lines, true lines, mix of elegance and intensity. The material is rhythmic and organic (...)

Sophie Bauret – Le Dauphiné Libéré – Vaucluse Matin | July 2018 (France)

With a precise gesture, without being figurative, the artist takes us on a very personal journey in a troubling closeness with the audience.

Jean Couturier – Théâtre Le Blog | July 2018 (France)

The dancing silhouette in the half light alternates marked lines - back, arms - and areas with more vague outlines. The organic track traces strong supports on the ground, but also a more vaporous corporality, which relates to the breathing. In short, the piece evokes this part of chaos and dislocation of intertwined fates made of (in)visible traces. From what moves and stirs still in immobility.

Franck Lebrun – Le Courrier | January 2018 (Switzerland)