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Three Shades of Laughter

Laura Plas

The Three Blows

Here are three shows that cultivate a hiatus. “Negative Space,” seemingly refusing to please the audience, unfortunately succeeds. “The Foundation of Nothing” anchors the show on an ingenious but unique idea. “Behind” traces a singular and charming path through the land of discrepancy.

How, with so many qualities, can one manage to overlook the audience? The answer is in Negative Space. The Reckless Sleepers team is directed to the millimeter in a perfectly mastered show. The images of the show are impressive, hence the tantalizing teaser. But when you’re in the audience, you’re bored stiff. If you were tempted to think of Christoph Marthaler, you’re quickly disabused.



Laughter and feelings seem forbidden, in fact, by a sort of implicit directorial charter. One has the impression that the performers have been forbidden to act. No situation is developed. The mechanism of laughter is systematically disrupted. Even the destruction of space, the central theme of the show, is not completely accomplished. At this point, it is impossible for it not to be a challenge. Challenge accepted: we remain outside.