

les inrocks

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Saison 1 Episode 2
de et par [redacted] Atala
Le 30 mars au Centre Pompidou,
www.centrepompidou.fr

When theater stages cinema. A parodic and ironic vision of cinematography. How to make or not to make a film? Here is a tricky question asked by [redacted] Atala, an act[redacted] close to the company Grand Magasin, in *Season 1 episode 2*, a performance which is also –in some way- a movie. [redacted] Atala has never shot a movie, and doesn't know how it works. So it is with a neophyte's eye that [redacted] he tries to answer the question. Settled at the edge of the stage next to a screen, she is supported by some of the comedians who participated in the shooting, among which in particular Pascale Murtin and François Hiffler of Grand Magasin- but also Aurélia Petit, Etienne Chary, Christophe Salengro- who are sitting on the other side of the screen. There are, in the cinema, at least two aspects: technical, a part a little boring or laborious (movements of cameras, shots, editing, link shot, budget...) and the magic. [redacted] Atala plays exactly on these two aspects, by attempting to deconstruct the material, as to make the film showing itself, in a "making-of" way. It gives cute dialogues such as "At the end of my sentence the shot changes", that we can decline ad libitum. Regularly, [redacted] he interrupts the projection to explain [redacted] way of working, the difficulties [redacted] he met, and liberties that cinema allows towards reality. How we can close a door of a room to be one second later in another place, for example. How we can dream being an almighty demiurge, manipulating the whole world thanks to its computer. How, finally, we can pretend anything - with a reference to Borges when she imagines an "as before" reconstruction (with extras, Eiffel Tower, Arc de Triomphe, etc.) of the capital of France somewhere in the North of Europe. Sometimes, appear on the screen Serbian folk dancers. It's for filling an absence of continuity, explains [redacted] Atala. As well as every comedian has his own stand-in, easy to recognize by his sweat-shirt of identical color. All in all, the film is quite disjointed, a deliberate confusion nonetheless, since its director shares with [redacted] friends of Grand Magasin, an obvious taste for deconstruction and parodic irony, which are particularly efficient here.

Hugues Le Tanneur