



“Inasmuch as Life is borrowed...” – press excerpts
(English translation)

“Inasmuch as Life is borrowed...” is an Ultima Vez production in coproduction with deSingel – Antwerp, Festival of Flanders Brussels-Europe, Festival de Marseille, Teatro Comunale di Ferrara and Théâtre de la Ville - Paris.

Once again, Wim Vandekeybus provides us with unpolished, rough dance in a piece about the primal power of life and death. Magnificent film images show the birth of a child (...)
Eddie Vaes, Het Laatste Nieuws, April 28th, 2000

(...) theatrical passages alternate with strong dance sequences, in which the dancers seem to dance, literally, as if their life depended on it, propelled by an incredible force that one only encounters with Vandekeybus.
Clara van den Broeck, Maska, May 2000-11-03

(...) Vandekeybus is not afraid of using symbols, even literal ones, easily decodable. ‘Inasmuch as Life is borrowed...’ is a very poetic performance with a dreamy ambiance. Regularly, explosions of energy emerge out of the quietness. Behind every movement, you feel a necessity.
Clara van den Broeck, Maska, May 2000

Of Vandekeybus’ dance you cannot get enough. He’s too good at it, at injecting it with a vital energy that goes straight to the audience. (...) the centrifugality of his dancers splashes you right in the face.
Clara van den Broeck, Maska, May 2000

In the interval between the primal cry and the last sigh, one has to move, one has to find oneself, one must advance. It is this movement that nourishes the performance as a meticulous motor for the sometimes uncontrolled swerves. It certainly is a choreography, but of a powerful theatricality.
Marie Baudet, La Libre Belgique, May 2nd, 2000

Although never obtrusive, but with a strong and intimate presence, the original music of the New York composer and guitarist Marc Ribot (...)
Marie Baudet, La Libre Belgique, May 2nd, 2000

Above all a performer himself, catalyst of energies, Vandekeybus is not of the type to make a pensusum of this theme. ‘Inasmuch as Life is borrowed...’ overflows with images and robust poetry.
Benjamin Chaix, Tribune de Genève, May 2nd, 2000

(...) all these visions flow on for about two hours of dynamic and hallucinating dance theatre.
Benjamin Chaix, Tribune de Genève, May 2nd, 2000

Sometimes there is a maximum of simultaneous violent actions and scenes that all have furious, violent arguments. All having very different physical shapes, and always very far away of the classical canons, the dancers give everything of themselves.

Benjamin Chaix, Tribune de Genève, May 2nd, 2000

The original compositions of New York guitarist Marc Ribot, sometimes very punky, count for much of the homogeneity of this monumental, versatile performance.

Benjamin Chaix, Tribune de Genève, May 2nd, 2000

On stage there's a crowd: the fluent scenes of the two hour-piece, that touches in many different ways, prove how exciting but also how dull, frayed and bogged down life can be.

Katja Schneider, Süddeutsch Zeitung, July 5th, 2000

The music of Marc Ribot plays a role that can't be neglected. With his sound miniatures – playful, then again raging – the American stirs up the events on stage and on the film screen. Ribot and Vandekeybus worked intensely together, and that you can hear and see in 'Inasmuch as Life is borrowed...'

Paul Verduyck, Focus Knack, May 10th, 2000

In two strong films life and death are seamlessly joined to one another (...). The images in the film are so penetrating that you don't lose them quickly. The images on stage are not less intriguing. They are rendered by the players in a kind of trance-like passion. The immoderateness of some of the scenes, such as the text monologues, makes you find yourself in an atmosphere of infinity and perpetuity that fit the theme of the performance.

Marcel-Armand van Nieuwpoort, het Financiële Dagblad, May 20th, 2000

The power of the story and the astonishing visual effects offer a hectic performance. (...) It is a performance not to miss: two hours of spectacle during which the public does not get bored for one minute, and that's rare!

Le Matin, May 24th, 2000

Voluptuous creatures, sacrificed before landing head first, muscles caught in a saraband (wild dancing) of attacks and feints. Shocks, falls, embraces: the energy disperses in evasive movements. (...)

Alix de Morant, Cassandre, September – October 2000

The performers develop a marathon style in expansion, composed of pulls, spiral movements and twirls, in which every portrait dissolves in the anamorphosis.

Alix de Morant, Cassandre, September – October 2000.

The music by Marc Ribot (...) intensifies the sensations of friction of those cut up bodies. The transitions make the intestines surge. Purely, sensually, the electric guitar touches sadism, intensifies the painful accents of desire. Wisely, it supports, starting from its melodic digressions until reaching *klemzer* or *free*, the philosophic and absurd variations of a cosmopolitan and urban group of glowworms, prey to the pranks of existence.

Alix de Morant, Cassandre, September – October 2000