

SYDNEY MORNING HERALD – by Jill Sykes

"Tabac Rouge review: Beautiful movement, a beautiful gesture in an ode to freedom of expression."

"This movement-based work is extraordinary and wonderful."

"...the power that drives the astonishing imagery is in the action of the nine performers, whose movement style is amazing in itself."

LIMELIGHT – by Maxim Boon

Through a glass darkly

"James Thierrée is an artist who defies categorisation."

TIMEOUT SYDNEY – *Tabac Rouge* – Sydney Festival 2015

"...Tabac Rouge is a dreamlike piece set in a surreal world that has the steampunk aesthetic of those early Jean-Pierre Jeunet films; a mad King Lear figure (performed by Thierrée, a gifted physical performer who in fact and in talent is truly the grandson of Charlie Chaplin) rules."

"...delivering moments inspired and even sublime."

"One of the early solos by one of the female dancers is so exquisitely executed you feel almost high off the beauty."

"...great moments of physical comedy that transcend whimsy to approach Chaplinesque effect."

THE BRAG – *Tabac Rouge* by Adam Norris

"It is spectacle unlikely to find an equal this year in Sydney, which says as much about its idiosyncrasies as it does its quality."

"The set itself, with exposed back walls and scaffolding, feels organic, and as performers pass within this landscape you cannot help but be struck by how unique a production this is."

"Tabac Rouge is an exceptional, inspiring feat of world-building and dramatic dance. It should not be missed."

MEGAPHONE OZ – *Review: Tabac Rouge, Sydney Festival* by Dr Fiona Giles

"...the dystopian sense of impending doom that has always lurked outside has now fully occupied the stage and is threatening to crush its frantic, fragile and demented occupants."

"By celebrating the strength and agility of the body, its fluidity and resilience, rather than reducing it to its instrumental or productive capacity, there might, after all, be hope for spiritual renewal."

THE CONVERSATION – *Theatre of disarray: Tabac Rouge at the 2015 Sydney Festival* by Deborah Pike

"...an opium-inspired reverie of both hilarious and nightmarish proportions."

"...perfectly orchestrated ramshackle..."

"...series of sequences in dance, trickery, acrobatics and vaudeville, which variously metamorphose into one another."

"Thierrée's choreographic explorations – which can best be characterised as dance theatre – brilliantly exploit a startling range of music, from experimental instrumentation, to baroque opera, to fanfare and techno-pop."

ALT MEDIA – *Tabac Rouge* by Alexis Talbot-Smith

"Thierre's [sic] distinct choreography combines dance, acrobatics and pantomime that is unlike anything else."

"...dark and tragic tale that is moving, humorous and relevant."

STAGE WHISPERS – *Tabac Rouge* by Whitney Fitzsimmons

“This is another of Thierree’s incredible displays of stunning images and performances using gibberish, movement and contortion. The tapestry of images that Thierree manages to produce are rich and at times overwhelming in a visceral way which really needs to be experienced.”

“The *Tabac Rouge* set is an incredible feat of design and engineering...”

“*Tabac Rouge* is a jewel in the crown of the Sydney Festival and if you haven’t seen Thierree’s work you should take this opportunity to do just that.”

THE AUSTRALIAN – *Tabac Rouge: James Thierree’s circus of life undergoes dramatic twists* by John McCallum

“The skills displayed by Thierree and his company are stunning.”

J-WIRE – *Tabac Rouge – Sydney Festival Opening Night...a theatre review by Deb Myer* by Deb Myer

“*Tabac Rouge* is a highly visual, energetic and evocative production, with a striking array of images, arresting movement, creativity and cleverness and extraordinary technical elements.”

“The dark and evocative tone and mood of the production is brilliantly captured with an inspired soundtrack, by Thomas Delot and haunting lighting by Bastien Courtieu. Thierree’s set design is equally mesmerising, with huge, moving industrial panels of beams and tarnished mirrors and elaborate desks, which twist and turn around the stage with fervour.”