

They have seen, they have written ... about Suzanne COTTO's work

Written by SuzanneCotto

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Suzanne COTTO's dancing show is an amazing feat. As all the true "performers", she doesn't need any props on stage to exude and make the audience share this clever and explosive mixture of dance, mime and poetry; the whole performance being spiced with a strong touch of humour and amazingly well performed.

Daniel BIRY , composer

A show full of delicacy and surprises.

The young people love it, the old ones too. Suzanne is a character with a strong sense of humour; she combines fickleness and improvisation dance.

Catherine ESTAMPE, manager in cultural affairs in Vallauris-Golfe-Juan

Upside down question mark, shaken, everything being called into question.

Suzanne COTTO's improvisation draws from existential poetry and the musical field trampled, reduced to the essential breathing, the gestures coming from the diaphragm, the chakras washed away with the scarlet water of everyday life. With very limited gestures, reduced to lifting, learning how to walk on the tip of heels and on the sharp tip of tiptoes. Constrained and exuded breathing, accurately bursting out with a touch of humour, offered gestures, given in the oblivion of dancing, expecting the other with a capital "O" like Opportunity, fragile. Mastering with great accuracy swaying walk, arm and wrist dancing : a perfect harmony between silence, hand movement and denseness.

Bruno MENDONCA, artist

Suzanne COTTO jumps happily from the near clownish to the dead tragic movement, from one foot to the other as in a childish game.

Gérard SIRACUSA, musician-composer

Thrilling joy of string of eventful lyrics, spreading on the harsh and funny backdrop of life.

Choreographic poem, smiling with truth, lively with strength and emotions.

Dany MOREUIL, choreograph-writer

"Where?" ... Wait for us, we are coming

Martine CHEBAT, tennis player

Le « dit » est dansé, la danse raconte.

On franchit les domaines : danse, théâtre, music-hall, clowneries ...

en une promenade scénique d'humour et de poésie

Christiane AUBERT – CHARTRON, Spectatrice

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... If we consider clapping, the MEZZO CORPO trio has definitely been the most impressive for people's minds. A performance on the border between Contact Dance and a great touch of funny improvisation.

With Trigger 02.3, they will have managed to drive the audience into their "delirium".

Nice Matin

The natural softness of the gesture, the fantasy of an imaginary world without any taboo are the two concords that we have experienced watching Suzanne COTTO's work.

An instantaneous musical drama

In this harsh and speedy world, full of endless fragmentations that shake our worried minds ~ as you have expressed it in your choreography~ you were passing a message full of love on us. Yes, to fight against what is pathetic, stormy and absurd, a grammar stripped with unnecessary gestures enables two bodies to tell the story of a harassed humanity that desperately looks for healing, pacification ... unity. During these moments, you were handing our fickleness back to us. You were passing a burst of enthusiasm on to us. For a handful of time, you have made us happy before we got back to our destinies filled with a meditation on the quite eloquent language of dancing.

Madeleine CATY, artist Gilbert CATY, consultant

Suzanne COTTO is a master of Contact dance and improvisation. In this choreographic action, she offers a confrontation of bodies, an osmosis of their gestures always flickering between conflict and harmony. The dialogue and the impetus towards the other partner are at the heart of this extremely sensitive dance.

Philippe BAUDELOT, consulting-programmer