

Excerpt from Review in: *LIBERATION*, October 23, 2000

Theater: "La Fin de l'amour" [the End of Love], a ferocious soliloquy.

"The tension was palpable... Yet she held on, fueled by this strange and intense admixture of pain, ferocity and humor, and even a few drops of tenderness. You have to be partly insane to carry this role, which obeys no limitations of restraint or 'decency'.... [Yet] **Dominique Frot incarnates this part in her flesh.**"

- Alain Dreyfus

Excerpt from a review in *Le Monde*, dated 1992

"**Dominique Frot** suddenly appears from within the audience at intermission, only to disappear again into scales on a piano in the lobby. The effect is simply indescribable..."

- Olivier Schmitt

Excerpt from a review in *Libération* [major daily newspaper], June 19, 1992

"To silence **Dominique Frot** ... a gag is not enough. You have to tie her up. Not only does she prevent you from seeing clearly, she also prevents you from hearing straight."

- René Solis

Excerpt from review of LA FIN DE L'AMOUR, by Brigitte Salino

[AN ACTRESS] BEYOND THE MIRROR

"Sometimes a night at the theater becomes a true experience. When it's no longer about a play being performed, but rather a life being displayed. That's the case, right now, with... **Dominique Frot** performing in *La Fin de l'amour*, by Christine Angot...."

- Brigitte Salino

Excerpt from review of LA FIN DE L'AMOUR from front page of *Le Figaro's* FIGARO SCOPE

"They had to meet, those two: Christine Angot [the playwright] and **Dominique Frot** seem like Siamese twins. Angot's wound becomes Dominique's. And it's pretty extraordinary.

"Dominique Frot is an astonishing actress. As she ages, she is less and less a prisoner of that distinctively raw voice of hers, so amazingly out of place in her frail, waif-like body. Thus she can more easily reveal a thousand different facets. And she doesn't deprive herself. She laughs, she cries, she shakes, she gets carried away—and she carries us away. This project, transcended through the sheer genius of the actress, is no longer simply a personal adventure. One leaves the theater shaken."

- Jean-Luc Jeener

Article in [France's most important newspaper] *Le Monde*, July 12, 1995, reviewing *Le Second Oeuvre des cannibales*, by Suzanne Joubert

The heart in rage of Dominique Frot

"She's a tiny woman with a sharp face, long muscles, short hair. Before anything else, you notice her voice, a strange admixture of childlike capriciousness and maturity somehow in touch with tragedy... A stage presence unlike any other's, somewhere between affirmation and consumption, so intensely committed that her body is often seen trembling—as if it were about to break into pieces, right there, on the stage. She's an adventurer of the verb, always ready to place herself behind the words of poets whose works are most resistant to interpretation. *She is Dominique Frot, and she is a great and important actress.*"

EXCERPT FROM REVIEW: *LIBERATION*, DECEMBER 5, 2001

Theater: "La Fin de l'amour" [the End of Love], a ferocious soliloquy.

[Author CHRISTINE] ANGOT FINDS HER ALTER EGO IN [DOMINIQUE] FROT

"... It takes a great amount of empathy to hold on to this hiccup-y soliloquy, this intense admixture of pain, ferocity and humor, and even a few drops of tenderness..."

"...Dominique Frot incarnates this role from the tips of her toes to the ends of her hair... [She] pulverizes all those who approach her..."

"...[Frot] delivers part of her monologue sitting on a stationary bike while attacking [Bach's] Goldberg Variations on a keyboard like an authentic virtuoso..."

"...Master of her own career, alumna of the greatest directors (Claude Régy, Luc Bondy, Bob Wilson, and Thomas Ostermeier [director of Berlin's Schaubühne], among others), and a recognized teacher as well, Dominique Frot finds here a part cut to her exact qualities."

- Alain Dreyfus

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Excerpt from a review in *Libération* [major daily newspaper], October 1997

"**Dominique Frot** throws herself completely into this [part], her words and gestures, distorted, flirting with the unbearable. This uncommon actress both repulses and fascinates. Her hysteria spreads like a stain throughout the play, impregnating it with a nightmarish energy."

- Alain Dreyfus

Portrait/preview in *Marie France* [French woman's magazine], January 1989

"In a cracking, nearly broken voice, she rips out the words, the pain of characters lost in anguish. With her fragile body, her tentative movements, **Dominique Frot** takes hold of Chekhov or Marivaux, radiating an inner strength, slight only in appearance.... Today she is performing the character of Nova, from Peter Handke's play 'Par les villages [Around the Villages]' — a heroine lost in her despair, chewed up, out of reach even of life."

Excerpt from a review in *Libération* [major daily newspaper], July 8, 1991

"...and what emerges from this [immense brown shoe] is a stunning creature — voluble speaker, acrobat, musician. Her name is **Dominique Frot**. And she is the connecting thread of the entire performance."

- Marcelle Michel

Excerpt from a review in *Le Monde*, dated November 26, 1988

"Truth-quake"

"The young actress **Dominique Frot** is singular, as much physically — she is so small and looks so fragile — as for her voice, so sinuous and resonant, incredibly at ease in both the lower registers and the higher. As a performer she can come across sometimes as downright bizarre, almost unbearable even, while at other times she seems the most overwhelmingly affecting actress imaginable — oscillating sometimes, within a single performance, between these two extremes..."

"Dominique Frot was fascinating."

- Olivier Schmitt

Excerpt from review in *Le Monde*, October 12, 1997, reviewing *L'Héritage*, by Bernard-Marie Koltès

A soul on fire

"...From end to end, the role of the mother was played with *hallucinogenic power* by **Dominique Frot**."

Excerpt from review of Jean Racine's *Phèdre* in Swiss daily newspaper *Le Matin*, February 26, 1998

Astonishing trio

"...[Dominique Frot] represents all the monstrosity and all the love that can cohabit in the heart of a confidante whom fate has brought to intrigue in order to save her mistress. *The actress both frightened and fascinated the audience, which remained entranced...*'

- Isabelle Fabrycy