

## FRENCH REVIEWS

*L'Heureux Stratagème*

by Marivaux

Staged by Jacques Lassalle

Théâtre National de Strasbourg

“André Marcon (as Dorante) and **Dominique Frot** (as Lisette) find the right balance and dominate this production.”

Armelle Héliot, *Le Figaro*, December 11, 1984.

### LISETTE'S MISERIES

“Besides André Marcon, always excellent in the role of an odd grumpy man, the women are just wonderful, full of refrained wickedness, brave captains assaulting the hearts, more like amazons than Watteau-like elegant women. **Frot**, it's Tarbès in a petticoat.

Matthieu Galey, *L'Express*, December 11, 1984.

### DOMINIQUE FROT: LISETTE

in *L'Heureux Stratagème* (Marivaux/Jacques Lassalle/Théâtre National de Strasbourg)

As soon as she trusts the evidence of her tears, language won't betray her: she keeps it on leash, speaks in a unique way, makes sure that it doesn't deviate from her feelings. [...]

And the Countess, in Lisette's arms, ceases to be the mistress and begs: “Lisette, speak!” Speech has changed sides. Lisette has conquered it: the words don't design nature, it's nature that designs the words anew.

With her sure and crystal clear speech, Lisette reigns supreme.

Geneviève Brun, *Théâtre Public*, March 1985

NB: this article is entirely devoted to **Dominique Frot**, playing Lisette in this production, and to Michel Piccoli, playing Trivelin in another Marivaux play (*La Fausse Suivante*), staged by Patrice Chéreau.

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### RÉGY, THE ARTIST, PRESENTS THE WORK OF RÉGY, THE TEACHER.

His 16 students (at the National Academy of Dramatic Art) perform Lenz's *The Soldiers*.

At the centre of the action, Marie, played by **Dominique Frot**, is a Balthus-like character. She also evokes a Picasso ballet dancer. She is like a bird, unpredictable and cruel.

Marion Scali, *Libération*, June 10, 1985.

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### 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 seems the most overwhelmingly affecting actress imaginable.”

“Dominique Frot was fascinating”

Olivier Schmitt, *Le Monde*, November 26, 1988 (reviewing *Around the Villages* by Peter Handke)

“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.”

Portrait in *Marie-France* [French women's magazine], January 1989

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*Le Criminel (The Criminal)*

by Leslie Kaplan

staged by Claude Régy

Théâtre de la Bastille, Paris

Fascinating **Dominique Frot**, obviously meant for this role. “Jenny is there, sitting, present to herself, awake. Awake, as she is everywhere and asleep at the same time.”

Monique Le Roux, *La Quinzaine Littéraire*, October 1, 1988

It's with Claude Régy that **Dominique Frot** played her greatest roles, like in Leslie Kaplan's *The Criminals*. She was a silent woman, as if emerging from memory.

*Marie-France* [French women's magazine], January 1989

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**Dominique Frot**, musician, has been invited to take part in an opera, both spoken and sung: *Miracle of Roses* Musical tragedy by Ghedalia Tarzatsès/ CDN de Saint-Denis

from November 7 to 17, 1990

“Jules Laforgue's totally decadent world... a tragedy, a true one, lyrical and grave, musical and spoken.”

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*Kate of Heilbronn*

by Heinrich von Kleist / Théâtre de la Tempête, Cartoucherie de Vincennes

ROMANTIC CATHERINE

With the frail **Dominique Frot** as Catherine, an actress always on the brink of the abyss.

Jean-Louis Pinte, *Le Figaroscope*, January 16, 1991

**Dominique Frot** is the ideal person to play Catherine. This strange and surprising actress offers a most unusual fragility and an acute sensitivity and gives her character's oversized love its spiritual credibility.

Jean-Luc Jeener, *La Croix*, Feb. 13, 1991

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

Marcelle Michel, *Liberation*, July 8, 1991 (reviewing a choreography by François Verret)

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“**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, *Le Monde*, 1992 (reviewing *John and Mary* by Pascal Rambert)

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“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, *Liberation*, June 19, 1992 (reviewing another choreography by François Verret)

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In *Félicité*, staged by Pascal Rambert, **Dominique Frot's** performance is the best way to give all its magnitude to Audureau's music. A troubled melody which, as Félicité says, lifts those who hear it to the “level of angels”.

*Libération*, June 18, 1994

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## DOMINIQUE FROT'S RAGING HEART

“She’s a tiny woman with a sharp face, long muscles, short hair. Before anything else, you notice her, a strange admixture of childlike capriciousness and maturity somehow in touch with tragedy... A stage presence unlike any others, 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.*”

Olivier Schmitt, *Le Monde*, July 12, 1995 (reviewing *Le Second Œuvre des cannibales* by Suzanne Joubert)

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Whatever the theatrical experience in question, Dominique Frot will always seek – beyond all thoughts of success, beyond all worries about the work even – a place where she can “get lost”, as she puts it: “lose my face, also lose any idea or desire I might have to be the ‘author’ of what I do... You have to be able to completely forget yourself, who you are”

Such is the quest of this passionate actress, who [does] not hesitate to melt into the collective [of a production] in order to better get lost – and find herself again.

Jean-Pierre Han, *La Croix* (reviewing an Avignon Festival production with Illotopie, 1996)

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Théâtre de la Ville (a major subsidised theatre in the heart of Paris)

*L’Héritage (Heritage)* 1997-1998 – 30<sup>th</sup> Season

by Bernard-Marie Koltès

co-producers : Théâtre de la Ville, Paris, Odéon-Théâtre de l’Europe

### A SOUL ON FIRE

“...From start to finish, the role of the mother is played with *staggering power* by **Dominique Frot.**”

Brigitte Salino, *Le Monde*, October 21, 1997

“**Dominique Frot** throws herself completely into this play impregnating it with a nightmarish energy. She Fascinates.”

Alain Dreyfus, *Libération*, October 6, 1997

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### 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, who remain entranced...*”

Isabelle Fabrycy, *Le Matin* (Swiss daily newspaper), February 26, 1998 (reviewing *Phaedra*)

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### ANGOT'S SISTER

“You should rush to see it... it’s quite extraordinary...”

Dominique Frot is an astonishing actress. [...] 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 theatre shaken.”

Jean-Luc Jeener, *Figaroscope* (front page)

### CHRISTINE ANGOT FINDS HER ALTER EGO IN DOMINIQUE FROT

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

Alain Dreyfus, *Libération*

#### ONE-WOMAN SHOW

“...Simply accept that... this spectacle is a one-woman show with [the author] incarnated by an actress who takes these words to heart like nobody else: **Dominique Frot**. [...] And if you wanted a single piece of evidence of the power of this... play, she would be it – this immensely experienced actress who maintains herself completely open to all the emotions present.”

Pierre Hivernat, *Les Inrockuptibles* (a leading Paris culture magazine)

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#### THREE SHUT IN PEOPLE: A CHECHEN WOMAN, A NUN AND A LEGIONNAIRE

Hubert Colas stages *Chto*, a trilogy by Sonia Chiambretto

In *12 Slovakian Sisters*, **Dominique Frot** is magnificently subtle and funny... She creates an unexpected nun, in a sepulchral atmosphere: cheeky in her naivety, disturbing in her acceptance – her bursts of joy, interspersed with tearful dismay, won't fail to astonish the audience.

Aude Brédy, *L'Humanité*, Nov. 9, 2009

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Théâtre de la Colline

January 2011

*Bulbus*

by Anja Hilling

Direction and set: Daniel Jeanneteau

Producers: Studio-Théâtre de Vitry, Maison de la Culture d'Amiens (a centre dedicated to the creation and production of new work)

Co-producers : La Colline – théâtre national, Centre dramatique national des Alpes, Grenoble

*Daniel Jeanneteau faced with Anja Hilling's enigmatic Bulbus*

Don't be fooled by appearances, especially not in the theatre. **Dominique Frot** gives her character the complexity of a goddess.

Jean-Pierre Thibaudat, *Rue89* (web review)

The spectator is always on the alert in a world peopled by characters who escape as soon as you think you have grasped them. They are played by a sextet of virtuoso actors – including **Dominique Frot**, a woman with a troubled past. [...] The spectator is caught by the magic of a charm that keeps haunting you long after the performance is over.

Didier Méreuze, *La Croix* – Feb. 2, 2011

#### A UNIQUE OCULAR GLOBE

This show is really worth seeing.

*Loisirs à l'affiche*, Grenoble, Feb. 2011

NB: for more reviews on *Phaedra*, *The End of Love* and *CHTO*, refer to the file 'Focus on 3 productions'

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After being reviewed by so many people, Dominique Frot is invited to give her opinion about a production.

Robert Musil's *The Man without Qualities* adapted for the stage by Guy Cassiers at the Avignon Festival – July 2010.

Alain Dreyfus, a very famous theatre critic, talks with **Dominique Frot** about this production. Their conversation (a review in disguise) is available online, on Slate France's website.

<http://www.slate.fr/story/25117/«lhomme-sans-qualités-i»-ad-nauseam>