

Some Doors Remain Closed

.....particularly Antonin Artaud and Jerzy Grotowski, whose influence was clearly to be seen on some of those "integrational" pieces shown at the festival, particularly Arad Goch's *Taliesin* and the brilliant *The Story of the Fallen Hero* by the norwegian-based performer Guandaline Sagliocco. These works pushed at the limits of what theatre could accomodate as a pure imaginative structure, with occasional moments of intense ugliness and horror - particularly *Fallen Hero's* relation to the story of Medea - emphasising the fregility of the imagination's constructs, as well as much comic relief. Also, the free interplay of techniques - characterisation, narration, physical action, scenic effect, puppetry - occurred with little regard for theatrical convention in the adult sense. This cognitive, rather than rational, ordering of things brings the work very cloe to Artaud's ideal of the Theatre of Cruelty, capable of fundamentally questioning our mastery of the world around us, and the values of social life in general, while retaining the playful, transformational heart of theatrical experience....

PLANET 117, The Welsh Internationalist, 1995, by; Roger Owens

Strong meat and pyrotechnics

...Without doubt the highlight of the festival was the achingly beautiful performance by Norwegian-based French actor Guandaline Sagliocco in her soloshow *The Story of the Fallen Hero...*

...With an economy of gesture and a focused perfromance of breath-taking control she held the audience spell-bound; changing from one character to another with the merest flick of her costume. This was theater for young people that made no concessions to youth and no compromises on artistic quality....

NEW WELSH REVIEW, 1995, By; Keith Morris