

*Tabarnak* comes across as a big family fête, debunking a few sacred myths along the way. With less sweat and fewer strong emotions the troupe is getting older, yet despite everything manages to reinvent itself here in a show that is less explosive but more fully embodied, and presented with finesse and spirit.

*Isabelle Paré, Cirque Le Devoir Montreal Qc*

Cirque Alfonse earned acclaim for its previous shows *Timber* and *Barbu, cabaret, électro-trad*, and electrifies once again with this demanding and highly original *Tabarnak*. This acrobatic piece opens with music by the fabulous electro-trad trio led by David Simard, and the music contributes enormously to the success of this very festive *Tabarnak*.

*Jean Siag, La Presse, Montreal Qc*

At a time when the zeitgeist bristles with an anticlericalism incarnated by rootless, disillusioned mankind, the choice made by Cirque Alfonse might come as a surprise, yet therein lies its stroke of genius.

Some will wonder what place faith occupies in the minds of the Cirque Alfonse founders. None at all, according to one of the co-founders, Antoine Carabinier. Their connection to Catholicism is above all cultural; it is a link to roots and to heritage, aspects often given short shrift in Quebec.

The idea is to get the audience to think about how they view the history of Quebec – of which the Catholic Church is an integral part.

Cirque Alfonse reminds us of what Quebec has lost. The objective of *Tabarnak* is to get spectators to think about the history of Quebec, one where the Church played a leading role. Whereas Quebec now is an archetype of a postmodern society that has lost its bearings, the choice made by Cirque Alfonse is a bold one and worthy of mention.

*Jean-Mathias Sargologos, Le Verbe Montreal Qc*