

## YOU ARE NOT THE ONE WHO SHALL LIVE LONG

Zuzana Smugalová – *Blog o tanci*, Dec 2, 2016

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The creative ensemble RootlessRoot (Jozef Fruček and Linda Kapetanea) could almost be seen as house authors of the DOT504 company.

Over the years their work has gone through an evolution which led to finding their distinctiveness in production and dance. We've been persuaded about that even further with their latest work created for DOT504, *You Are Not the One Who Shall Live Long*, premiering on the 23<sup>rd</sup> of November.

The minimalistic scene is built on light design (Periklid Mathirllis), the central focus is aimed at the dancers and their characters. The subject theme, and atmosphere evolves around seemingly abstract flows of thought indicating the inner emptiness caused by outer waste land.

Pavel Mašek is the perfect example of the destructive „me“. Opposite him, the „lizard“ still hanging on to life and full of toxic waste from human personalities (Nathan Jardin) and the „forgotten“ (Knut Vikstrom Precht), who is easily controlled through basic human needs. The hope and beauty lost in the sewage canal are represented by the Korean Hyaejin Lee. Her expressive face, or more her whole expressively interpreted character becomes a perfect aspect of art of the choreography. We can sense light social and political criticism as well as emphasis on the selfishness of our own demands, whether it is love, sex, or money.

The choreography is matched to a vibe of musical ambience (mastroKristo), which only deepens the feeling of timelessness of the whole situation. When the story spins back to the beginning, as it also becomes the logical end, however the creators prolong the ending to the point of absurd ignorance and its meaning is not seen at first. We can say that the timing of the ending, or the epilogue of the choreography makes us reevaluate the subjective stance of the authors as well as of the spectators towards this otherwise compact and strongly engaging piece.

The dance expressiveness used by RootlessRoot has evolved past its „belgium school“ roots and it has since embarked on its own, unique journey. We can see it tries to process the details of movement through spacial linearity combined with the flowing energy of kinetic infinity. The aspect of deformacy is a crucial principle for the expressiveness and movement. Deformation, that is no longer a metafor, but a real depiction of today's twisted world. Ignorance or closing our eyes won't help, this is not a mystification.

*(Article shortened)*