

## ***Death waits in the dark***

One of the best ways to ignite inner activity is to understand, that you can die at any moment, is a quote by Georgi Gurdshiev, a very interesting dance mystic from the beginning of the 20th century. Dance and the theme of death have always inclined to each other; dance is emotionally very close to the feeling of mortality as well as to the feeling of immortality. Jozef Fruček from the Greek-Slovak choreographic duo RootLessRoot understood this and lived through it. That is why he created a play in cooperation with Linda Kapetanea for the dance company DOT504. It has a positive name You Are Not the One Who Shall Live Long

Fruček wasn't going to leave to the spectator's imagination to guess what he wants to share with them.

He entrusted Pavel Mašek with the first monolog.

He stands in front of the microphone, tall, thin, bland. He recites Fruček's thoughts revolved around death in a dark formal suit in a very serious and believable tone. The stillness of the scene is fascinating; a part of Dostoyevsky can be sensed as if the figure is standing under a lamp somewhere in St. Petersburg, thinking about suicide.

Another image that came out of the dark was also as if taken from literature: comic book literature. A clumsy robot leaves an unanswered question after its departure – as is often the case with images from dreams.

RootlessRoot put a lot of effort into choosing the perfect dance performers.

The star of the show is the Korean dancer Hyaejin Lee.

A dancer without any expressive prejudice. She throws herself into the most bizarre body movements, the most bizarre face expressions, she lets out the strangest ideas of her body and mind. As if she's possessed, like a samurai, it's as if she's made out of play dough, like an insect going through a metamorphosis. She is what Edward Gordon Craig desired and what we considered an impossible utopia – Hyaejin Lee is Craig's "perfect puppet"

Somewhere in the original thoughts of the creators, the inspiration for this character came from Innana, the Sumerian archetype for many of the eastern Goddesses. And as all of the archaic gods, she was full of contrasts that bloat and twist her face. That turn her body into a sharp cleaver at one time and into a blow-up balloon the other time. There is a sort of divine aura around her, ancient, outer body experience. It is nature with its terrifying contradictions.

*Nina Vangeli, Divadelní noviny (Theatre newspaper) December 14, 2016*