

'Zero Point weekend finale'

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The international theatre festival Zero Point, which seeks to connect different performing arts such as dance and movement theatre with both established and improvised theatre forms, installations and site-specific performances, reached its high point last weekend with three original events in the heart of Prague.



Bára Sigfúsdóttir, *The Lover* – Zero Point, Prague 2017 (source: Zero Point)

The most compact show was undoubtedly *The Lover*, which, as last on the festival programme, took place on Saturday at the Divadlo v Celetné theatre. The solo performance by the Icelandic choreographer and dancer **Bára Sigfúsdóttir** clearly met all the expectations of the well-informed festival spectators, setting them think about the individual perception of various aspects of human life.

From the start already, the dancer in formless blue boiler suit suggests that she has totally surrendered to the striking of the erotic chord: the title of the show was apparently not chosen at random. Thanks to the measure of abstraction expressed through the connotations of motion of the word 'lover', normal expectations are immediately transgressed and the show is raised to the level of a personal

evocation. The imagination on display is at times very intimate, before feeling rather perverse almost a moment later. The movements extend to the smallest details – the quivering of a muscle, the twisting of an articulation – before reconnecting in a flowing stream that culminates in a short but very dynamic succession in which the dancer demonstrates her outstanding qualities as a dancer.



Bára Sigfúsdóttir, *The Lover – Zero Point*, Prague 2017 (source: Zero Point)

The dancer's specific visual singularity brings a unique originality of movement to the stage, which is at once soft like the steps of a cat and rough like a team of workmen. Time goes by at an indeterminate tempo, and each time it seems there is nothing more to say, new realities and actions emerge that hold the spectator's attention and perpetuate the continuity. Just as, in life, love is accompanied by tears, so too the horizon of the stage, where hangs a photographic installation by the French artist Noémie Goudal, is soaked by running water. Just as, then, tears transform the mood and atmosphere of a relation, so too the changing of the portrayal is a kind of phrase and phase of the entire performance. And when the water is drained away, the initial inner and outer peace returns.

The meditative nature of the entire performance is supported by a soundscape that moves towards a climax, whereby Bara Sigfúsdóttir brings the space forward purely aurally. This work method means that the show is not only a feast for the eyes, but

also for the ears of the spectator (despite certain technical limitations in the theatre in terms of sound).