

Dark Loves Light

1. Cupid with a bow



The killer is the love. Eros, shining body in the light strings the bow. Let's shoot. Kaja Kann and Juha Valkeapää in their *50 lovely ways to die* connect greco-roman mythology with everyday situation and let group of local volunteers die on stage. Here, lover became an marble Cupid sculpture, lightly manipulated from 21st trivia rendez-vous to enact for his lady attractive antiquity. The love is experienced trough fashionable mythology but the bucolic atmosphere from Ovidius is missing. The tension between a large bow and harmless rubber arrowhead swishing to lady's heart trough empty dark stage ironically targets the banality of love as well as hits the theatrical representation itself. Amateurs killing the theatre softly by exposing the model situation without a will to act.

2. Paparazzi lover



Not just from enacting ourselves in mythological coulisses but also trough mechanical apparatuses the love is perceived. The boyfriend is provoked by a girl to act for the camera while he wants to the real touch. If the woman have to be hunted by a weapon, here the dead comes from being recorded, stopped and reduced to batch of positive or negative images.

2. Hit from above



Bought down from heaven to earth, love hurts.

Philemon and Baucis permeate and give a frame to all fifteen stories. The oldest couple, the only persons which preserved by Gods from the catastrophe on loveless humankind. Here they contemplate on the hit from above – a kind of circus tightrope walker who first balanced on the tightrope, then landed on the ground and struck on waiting man. The solitude was ended with mortal consequences. Using several setups the performance evolves by paradoxes, accidents between ideal and real.

4. Laterns



A couple in car rides through night. Holding lights unites the intimacy of being surrounded by dark. Using elementary theatrical vehicles and empty stage the authors open the space to the amateur performers themselves. The aesthetic of non-acting, schematism and simplification of *mise-en scène* to primitive model arrangement used as a tool to play with theatre itself.

5. Impossibility



Like a night butterfly the desire for love push the women in beckettian style to run from one light to another to total exhaustion. A mythological Eros was also injured by oil lamp when his love Psyché wanted to know his real image. As the light and darkness were the aesthetic strongest aesthetic elements in performance here they culminate into the theme of life and death. The light is impossible to catch because if happens, then the live will stop.

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