

Review by Iva Nerina Sibila, PLESNA SCENA, 28 April 2012, Zagreb, Croatia

on *War of Fictions* at Zagreb Dance Center, April 2011

Light and sound are integrated into the performance in a way of building the performance context through developing physical and emotional performance configurations, rather than emphasizing events. The black box theater of ZDC's was completely transformed through elaborated organization of space with a slanted auditorium and black curtains. Insisting on the repetition of simple but dramatic actions (crying, falling, hitting) in high intensity automatically triggers spectator's fiction and performance material begins to work alone itself in the minds of spectators seeking recognition and association to familiar emotions or symbols.

That's where a *war of fiction* starts – through whirling associations, their development and fluctuation, as well as the moments of their full cancelation, both in the perception of the spectators and in the performing process of two performers on the stage. The state of continuous unpredictable development of fictional and the reduction of performance to the basic physical actions lead to an open situation – all interpretations are possible.

Radicalism of this performance is situated in the demands for sustaining shifted state and exhausting repetitions that performers put in front of themselves bringing the performance to its incandescence atmosphere. This situation is shifted towards the spectators in which they are forced to activate their fiction and maximally involve in the *war of fictions* if they want to “survive” and get to the end along with the performers.

War of Fictions is precise and interesting work to which the best critical response would be a theoretical essay on the intensity of the physical, exhaustion of performance material, relation between the light, sound and body, or reflection on the concept of choreography that is under the transformation on recent performing arts scene.