

Kik Melone Dance Company, *Glory, Glory Hamlelujah!*

*Entering the realm of Shakespeare's Hamlet equals entering the court museum of the collective depression, states Shakespeare expert Nataša Govedić in the booklet of the performance Glory, Glory Hamlelujah!. It is her 2nd collaboration as co-creator with Croatian dance artists and performers Silvia Marchig and Darko Japelj of Kik Melone Dance Company. Their research resulted in the specific esthetics of dense over-theatricality through mix of traditional dance forms such as ballet, flamenco or tap (due to Marchig wide dance education) and sleek shifts to verbal parts via acting education of Japelj. But the twist that makes Kik Melone recognizable is in the bitter self-irony of virtuosity, theatre and performativity, as well as their captivating performing energy. The visitors of this museum have to hold their head tightly, so they don't accidentally loose it, continues Govedić, Hamlet is still dangerous.*

*Glory, Glory Hamlelujah!* is 60 min. long luxurious network of references, quotations and intimate materials, or an erudite walk through the hamletian dilemmas of guilt, indecisiveness, depression, hallucination, and finally suicide. Apart from eternal "to be or not..." question *Glory*...has the rebellious twist, a sense of ludism and the jester like quality that, joined with variety of sophisticated allusions of possible contemporary readings of *Hamlet*, keeps the audience entertained and allows them to easily find points of recognitions.

The material played by Darko Japelj as Kik Melone's Hamlet is mainly devised from text, but goes far into the movement. Dramaturgically and choreographically positioned as the center, he is building the character of "failed prince" oscillating from melancholy to intellectual lucidity. His royal, very "male" ego is challenged by clownery, silly props and travesty. Silvia Marchig as Ophelia offers different approach and expression; she starts by running around the stage that is marked by several small grave-yard jars as white apparition, voiceless and haunted. Taking of her night gown, she reveals a provocative corset similar to trapeze acrobats or burlesque dancers. Her material is actually the reversal of Ophelia's script, as after a series of "drownings" she, still chokingly with mouth full of water, finds her voice evoking Nina Hagen's punkish interpretation of classic *Lady is a Tramp*.

The turning point of *Glory, Glory Hamlelujah!* happens when performers in unison chant the confession *mea culpa, mea máxima culpa* replacing „culpa“ with “passion”. This inversion of “guilt” and “passion” brings the performance towards the closure with hilarious exorcism of suicide spirits, leading us to the finale where Marchig and Japelj hammer their costumes to the stage floor. They do their celebration dance nailed to the stage, while Patti Smith sings *Gloria. The freedom is something that we don't get by entering the museum. The freedom needs to be reinvented on daily basis*, poetically finishes Nataša Govedić, as the performers are spirited away, leaving their costumes on the empty stage.

Iva Nerina Sibila

Next performances, February 8.9.10. 2013., MČUK Travno, Zagreb.