

PRESS REVIEWS- EXTRACTS



SIPARIO.IT – Dolores Pesce – 21/04/2024

(...) The intelligent staging of the company from Ravenna knows how to grasp in the complex and even sudden changes of this "System", in particular the so-called globalization, the changed appearances of a structure that remains what it has always been, the exploitation of man by man, which, however, has become even more unequal, with less rich always richer and many poor always poorer, so much so that it has become, as a class struggle, a war against humanity as a whole, look at the climate crisis as a representative example.

(...) Of great aesthetic interest is the figurative transfer of the epic scenario realized with the repeated projections of videos, sometimes not easy to 'digest', shot in contemporary 'slaughterhouses' to emphasize the physical and therefore concretely material character of the contradictions highlighted. (...) A complex show, very layered and with many suggestions and with a lot of implications that the two ErosAntEros manage 'bravely' (also in the sense of courage needed today), scenically, musically and through acting of great quality even if with some narrative elements to mend. Scenographies and costumes, tragically military, are consistent while preserving their autonomous beauty. Sometimes positively 'disconcerting', the performance was much applauded by a large audience.

UBU SCÈNES D'EUROPE - Chantal Boiron – 2/09/2024

Davide Sacco and Agata Tomšič, who joined forces to direct the production and create its scenic design, have turned it into a modern flabe, almost futuristic, which they have chosen to situate in an indefinite time and space. But it could very well take place today, after the different crises that the world has experienced: the economic crisis of 2008, the Covid 19 crisis, the rise of inflation, and the every-increasing disparity between the richest and poorest inhabitants of the planet...the parallel is striking.

THE BLACK COFFEE - Laura Sestini – 29/04/2024

The text of ErosAntEros is multilingual, in Italian, Slovenian, German and English - because in the globalized world you have to be together to save yourself from oppression and violence - with Italian and English surtitles available on the light video projection fabric that divides the initial scenes. The live music of Laibach will support all the highlights of the theatrical performance, always impacting, deliberately disturbing the ears of spectators, in an attempt, perhaps, to awaken the dormant consciousness caused by consumer well-being. (...). *Saint Joan of the Stockyards* is a drama that fits very well to the current times of the labour market. The choice of ErosAntEros is certainly apt for the theme, although their attention to Brecht's writings is not new.

IL MANIFESTO – Gianni Manzella – 4/05/2024

Reversing the famous Faustian image, one could define Giovanna Dark, the maiden of the Chicago Slaughterhouses in Bertolt Brecht's play, as a part of that force that eternally desires goodness and eternally accomplishes evil. Or out of paradox, another 'good soul', with an excess of naivety in her tragicomic quest for goodness at any cost for a working class to be saved by faith. There is, moreover, something dark in her name, and it is reflected in the severe militaristic uniform she appears in during the performance by Davide Sacco and Agata Tomšič, the two creators of ErosAntEros, who conceive, direct and stage this *Saint Joan of the Stockyards*. [...] That offered by ErosAntEros obviously does not disregard the seductive bond between the two protagonists (Danilo Nigrelli and Agata Tomšič). The demonic capitalist in crisis of conscience also experiences a dissociation parallel to her own, in the unfeigned grief before the slain animals that he instinctively surrenders to the law of money, the only religion to which he bows. Rather, ErosAntEros seems to withdraw from dialectical comedy to accentuate the militant dimension, recalling the theme of class struggle within the drama. Thus Joan's martyrdom takes the form of a ritual.

GAZZETTA DI MODENA – Andrea Marcheselli – 25/04/2024

(...) The most significant result, however, is the overall quality of a production that literally enraptures for two hours in which the polyglot acting of a close-knit group of actors enters into perfect symbiosis with the harsh and deep sounds of Laibach, in an environment that the video art magically makes projected into an 'other' dimension that is definitely more appropriate for the involvement proper to Brecht's epic theatre to be realised today.

IL FATTO QUOTIDIANO – Marco De Marinis – 28/04/2024

It takes a certain amount of courage to stage Brecht in Italy today (it is done less and less, due to the commonplace that reduces him to the standard bearer of a political theatre that is now anachronistic) and we must give credit for this to the ErosAntEros company from Ravenna, led by Davide Sacco and Agata Tomšic. Moreover, they have chosen a difficult text that is not without its pitfalls behind the apparent didactic linearity: *Saint Joan of the Stockyards*, written between 1929 and 1930, i.e. in the years when Brecht inaugurated the 'epic theatre', marked by a strictly Marxist vision of society and art. (...) For some time ErosAntEros has dedicated itself to a theatre of civil commitment, questioning the role of the artist in society, without ever neglecting formal research and expressive innovation. In this demanding multimedia production (with a profusion of live videos and film clips) in four languages, Sacco and Tomšic, who on stage is Joan, bet on the topicality of Brecht's work, continuing to deal, as in their previous works, with the great crises afflicting the contemporary globalised world, where classical capitalism has taken on the less blatant, but no less treacherous and ruthless, face of neo-liberalism. Decisive in the performance is the powerful on-stage contribution of Laibach, an historic musical group from Slovenia, who are entrusted with the role of the ambiguous Black Hats, the Christian Salvation Army in which is militant, with a felicitous directorial intuition.

