

GENERATION
AFTER 2

**Polish
Performing Arts
Showcase
12th-14th
April 2018**

Schedule / Thursday 12th April

15:00–16:00 **Margarete** Nowy Teatr
Janek Turkowski *Rehearsal Hall*

17:00–18:30 **Puppenhaus. Treatment.** TR Warszawa
Jędrzej Piaskowski

19:00–22:00 **Demons** STUDIO teatrgaleria
Natalia Korczakowska

19:30–21:30 **Julius Cesar** Teatr Powszechny
Barbara Wysocka

22:30–23:20 **Cezary Goes to War** Komuna// Warszawa
Cezary Tomaszewski

Schedule / Friday 13th April

16:00–17:10 **Girls** STUDIO teatrgaleria
Małgorzata Wdowik

18:00–18:50 **The Fantasia** Teatr Collegium
Anna Karasińska Nobilium

20:30–22:45 **Symposium** Nowy Teatr
Krzysztof Garbaczewski *Theater Hall*

Schedule / Saturday 14th April

14:00–15:00 **Henrietta Lacks** Nowy Teatr
Anna Smolar *Foyer*

18:00–22:00 **My Struggle** ATM Studio
Michał Borczuch

23:00–23:45 **Cosmos-Cosmos** STUDIO teatrgaleria
Michał Libera

12th April Thursday / 15:00-16:00Nowy Teatr, Rehearsal Hall

Margarete



Margarete

Margarete tells the story of a purchase, inspired by simple curiosity, of a set of 64 film reels which belonged to an unknown person, living in a borderland region of East Germany. The author's fascination with the aesthetic aspects of images captured on old film and the sentimental journey back to a time of communist scenes led him to convert and reuse these original materials. Thus they became a reflection on the theme of how we register memories and a private investigation into individual identities, in this case of the person who left behind traces of themselves imprinted upon those celluloid reels.

CONCEPT, PERFORMANCE **Janek Turkowski**
 VIDEO **Margarete Ruhbe, Martyna Głowacka, Adam Ptaszyński, Marcin Piątkowski, Janek Turkowski** / SET
 DESIGN **Wiesława Turkowska, Martyna Głowacka, Janek Turkowski** / MUSIC **Roger Anklam, Przemek Radar Olszewski** /
 TRANSLATION **Marcin Piątkowski, Andrzej Wojtasik** / PRODUCTION
 MANAGMENT **Iwona Nowacka**



for Piotr Niekowski

Janek Turkowski

**THEATER-MAKER,
 MEMBER OF
 PROGRAMMING TEAM
 OF KANA THEATRE
 CENTER**

SELECTED PERFORMANCES:

Projects created with Iwona Nowacka: *smalfilm* (Noorderzon Performing Arts Festival in Groningen, GAVA Gronings AudioVisueel Archief, Grand Theatre Groningen, 2018); *it's happening in Norwich* (Norfolk & Norwich Festival, 2016); *klosterhof* (Kana Theatre Center, Szczecin, 2017).

WHY I SPEAK THROUGH THEATRE:

I think that theatre is a mainstay of concentration which provides a chance for direct reaction. It makes it easier to observe one's own strategies and conventions in being with other people. By talking about the world through theatre, I describe both the world and myself at the same time. The boundaries of perceptual duality, the distinction between me and you, become blurred.

Puppenhaus. Treatment



Puppenhaus. Treatment

“Traitors to the country”, “collaborators”, and “renegades” are World War II figures that have re-entered the national and political discourse of today. The play examines the issue of treason and collaborationism from the perspective of alternative codes of memory: those typically dismissed as uncomfortable, incompatible with one-dimensional heroism and black-and-white view of patriotism. The starting point is *Doll*, a play by the Serbian playwright Djordje Lebović having to do with the moral evaluation of the female prisoners in Auschwitz who worked as prostitutes in the camp’s brothel. By constructing a theatrical fantasy about wartime, the artists are asking questions about the stigmatisation, punishment and judgment of individuals who, for a variety of reasons, renounce heroism and refuse to fight and make sacrifices for their country. How is historical memory and moral evaluation of past choices and actions constructed? What are the limits of interpreting and fantasising about history charged with trauma and heroism? How can collective memory be healed?

DIRECTION **Jędrzej Piaskowski**

TEXT **Magdalena Fertacz** / SET AND LIGHTING DESIGN **Aleksandr Prowaliński** /

VIDEO **Marta Nawrot** / COSTUMES **Hanka Podraza** / MUSIC **Jan Tomza-Osiecki** /

CHOREOGRAPHY **Mikołaj Karczewski** / CAST **Lech Łotocki, Sebastian Pawlak,**

Justyna Wasilewska, Agnieszka Żulewska / PRODUCTION **TR Warszawa**

foto: Mike Urbanik



Jędrzej Piaskowski

DIRECTOR

SELECTED PERFORMANCES:

Versus by Rodrigo Garcia (Teatr Nowy, Poznań, 2015); *Lear* (Teatr Nowy, Poznań, 2016); *Paradise: Tutorial* inspired by *Middlesex* by Jeffrey Eugenides (Teatr Dramatyczny, Wałbrzych, 2017); Weronika Murk’s *Wiera Gran* (Żydowski Theatre, Warsaw, 2017).

AWARDS:

Main Prize of the Ministry of Culture and National Heritage at the 5th Young Directors’ Forum in Kraków for *Versus* (2015).

WHY I SPEAK THROUGH THEATRE:

Theatre is my internal necessity. It is the result and summation of my searching for tools to communicate with reality, to describe it, produce it, and come into relationship with it. In this field, theatre offers an exceptionally wide spectrum of means and strategies.



Demons



Demons

Whatever the idol's name – Lenin, Stalin, Hitler, Mao – tyrant is always a caricature of a devalued Father. Grotesque warriors throw themselves into the whirl of a massacre in order to survive, which just leads to more violence and patricides. Guards from Stalinist lagers, Shoah perpetrators, Red Guards of Mao – all have their Party's blessing to murder not only their kings but also their own families, and in delusion talk about the “new beginnings”. *Demons* want to infect our minds with the thought that murder is not a murder anymore and that our liberty reaches as far as to killing ourselves and others. A lesson of totalitarianism and misery.

DIRECTION, ADAPTATION **Natalia Korczakowska**
 ADAPTATION, DRAMATURGY **Adam Radecki** / SET DESIGN **Nicolas GrosPierre, Olga Mokrzycka-GrosPierre** / LIGHTING DESIGN **Aleksander Prowaliński** / COSTUMES **Marek Adamski** / MUSIC **Marcin Lenarczyk, Wojtek Zrałek-Kossakowski** / VIDEO **Marek Kozakiewicz** / CAST **Stanisław Brudny, Irena Jun, Tomasz Nosiński, Monika Obara, Anna Paruszyńska, Marcin Pempuś, Bartosz Porczyk, Halina Rasiakówna, Andrzej Szeremeta, Robert Wasiewicz, Ewelina Żak, Krzysztof Zarzecki, Mirosław Zbrojewicz, Karoline Felich, Artur Karolak, Maria Pisera, Stanisław Przeździek, Andrzej Słomiński, Elżbieta Smoderek, Julia Szewczyk** / PRODUCTION **STUDIO teatrgaleria**



foto: Kuba Dąbowski

**DIRECTOR,
 ARTISTIC DIRECTOR
 OF THE STUDIO teatrgaleria**

SELECTED PERFORMANCES:

Solaris by Stanisław Lem (TR Warszawa, 2009); *Nathan the Wise* by G. E. Lessing (Teatr Narodowy, Warsaw, 2012); *Forefathers Part III* by Adam Mickiewicz (Teatr Dramatyczny, Białystok, 2014); *Spring to Come* by Stefan Żeromski (Teatr Wybrzeże, Gdańsk, 2015); opera *Lost Highway* by Elfride Jelinek and Olga Neuwirth (New Horizons International Film Festival, Wrocław, 2016); *Berlin Alexanderplatz* by Alfred Döblin (STUDIO teatrgaleria, Warsaw, 2017).

WHY I SPEAK THROUGH THEATRE:

Directing gives distance to reality, but it does not allow you to completely break away from it, because it is based on working with people and for people. It is a way to not go crazy in the world which chooses madness and ideology in order to escape its helplessness.

12th April Thursday / 19:30-21:30

Teatr Powszechny



Julius Cesar

Julius Cesar

Political conspiracy, the assassination of a dictator, civil war: by describing the history of Julius Caesar's murder and the consequences of that event, Shakespeare was also writing about a conflicted England on the brink of civil war and a society condemned by catastrophe.

Barbara Wysocka's staging is a representation of modern, realistic politics, created by power hungry politicians unprepared for the responsibility that comes with power. It takes the point of view of society taken hostage by a political revolution and easily manipulated by crafted arguments and distributed public finances. It is a political vision where the basic source of fuel is the corpse of a ruler, above which the words Freedom, Honor, and Homeland are repeated until finally they turn into a haunting political cliches.

DIRECTION **Barbara Wysocka**

DRAMATURGY **Tomasz Śpiewak** / SET DESIGN **Barbara Hanicka** /

COSTUMES **Julia Kornacka** / LIGHTING DESIGN **Artur Sienicki** / CAST

Anna Moskal, Barbara Wysocka, Arkadiusz Brykalski,

Michał Czachor, Grzegorz Falkowski, Michał Jarmicki,

Mateusz Łasowski / PRODUCTION **Teatr Powszechny**



**ACTRESS, DIRECTOR,
MEMBER OF THE CENTRALA
ARTISTIC COLLECTIVE**

SELECTED PERFORMANCES:

Szosa *Wotokofamska* Heiner Müller (Teatr Polski, Wrocław, 2010), *Woyzeck/Wozzeck* by Georg Büchner, Alban Berg (Kammerspiele, Munich, 2012), *Medeamaterial* by Pascal Dupapin (Teatr Wielki – Polish National Opera, Warsaw, 2012), *Lucia di Lammermoor* by Gaetano Donizetti (Bayerische Staatsoper, Munich, 2015), *Danton's Death* by Georg Büchner (Teatr Narodowy, Warsaw, 2018).

AWARDS:

Polityka "Passport" in 2009 for her debut as a director of the opera *The Fall of the House of Usher* by Philip Glass; award at the National Competition for Staging the Classical Works of European Literature in 2010, for: *Drunkards* by Franciszek Bohomolec; Golden Yorick in 2016 for the best adaptation of *Julius Cesar*.

WHY I SPEAK THROUGH THEATRE:

I don't know whether I express myself through theatre. Instead, I search within the theatre for something that I want to say, and the theatre helps me to define that something, to name the world. Because theatre is made with people and for people. Because theatre is still an area of freedom and unlimited opportunities, new connections, new solutions, and new encounters. There always remains something to discover there. Theatre has no end as long as it is a reaction to reality. If I knew why I make theatre, I would probably have to change my profession.

12th April Thursday / 22:30-23:30



foto: Pat Mice

Komuna// Warszawa

Cezary Goes to War

Cezary Goes to War

Director draws on personal experience and recalls the time when he had to appear in front of an army conscription committee. This memory serves to carry out a funny, witty and spot-on critique of nationalistic war discourses that resonate with particular force in modern-day Poland. Using Moniuszko and Szostakiewicz's compositions and *The Afternoon of a Faun* by Nijinsky, the director engages the audience in a series of subversive identity games which aim not only to undermine gender norms but also to turn the military ethos on its head. Four male performers and a woman pianist perform a music-dance-theatre-performance art deconstruction of patriotism and its values, the meaning of love for one's homeland, and last but not least the social, psychological and cultural repercussions of war.

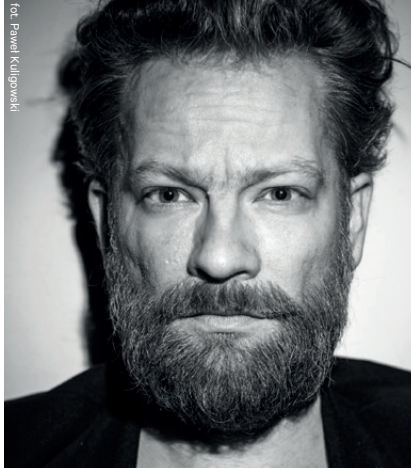
The show deconstructs military ethos and pride, making the audience realize their toxic dimension and oppressiveness, strictly linked to the Polish national identity. The director shows not only the excluding factor of soldier images and their crucial role in the process of establishing and performing boyhood, but perversely confronts it with fiercely queer art and style.

DIRECTION **Cezary Tomaszewski**

SCRIPT **Justyna Wąsik** / DRAMATURGY **Klaudia Hartung-Wójciak** / SET AND COSTUME

DESIGN **BRACIA (Agnieszka Klepacka, Maciej Chorąży)** / LIGHTING DESIGN

Antoni Grałek / MUSIC **Claude Debussy, Georg Friedrich Händel, Stanisław Moniuszko, Dimitr Szostakowicz** / PRODUCTION **Komuna// Warszawa**



**DIRECTOR,
CHOREOGRAPHER,
PERFORMER**

SELECTED PERFORMANCES:

The Merry Widow operetta by Franz Lehar (Brut Wien Theatre, 2009); the stage production of Monteverdi's madrigals *Baroque* feast in a milk bar in Kraków; *Wedding based on Wedding* by Stanisław Wyspiański (Jan Kochanowski Theatre, Opole, 2015); *Soldier of the Queen of Madagascar* by Julian Tuwim (Wojciech Bogusławski Theatre, Kalisz, 2015); *Had It Not Been For Smoking, Pina Would Have Been Alive* (Jerzy Szaniawski Drama Theatre, Wałbrzych, 2017).

AWARDS:

award for the best ensemble at the Divine Comedy festival in Kraków in 2017 for *Cezary Goes to War*.

WHY I SPEAK THROUGH THEATRE:

Ever since I saw an actor playing a weeping willow with utmost devotion when I was a child, I have found it difficult to think about a more attractive medium of communication than theatre.

13th April Friday / 16:00-17:10

STUDIO teatrgaleria



Girls

Girls

This dream to observe a pure and innocent being that is free of any responsibility, safe and trustful, is an everlasting utopia. The need to retain these representations has become a pillar of safety. We like to look at them and admire them. We like to squeeze them into the pattern of “real beauty” – with no excuses. The only scenario for the future is a “woman”. “Princesses” often define everything that isn’t boyish – always in that context – but simply a beautiful background.

An idea to be someone different seems very risky. There’s always somebody watching. And what is her look like? Is she really afraid of being watched or rather just kind to the observer? How does she build her strength and where does she store it? If it is her who says “enough”, she will cause fear. If she starts to yell, she will cause fright. When she stops being her, she will become a beast.

DIRECTION **Małgorzata Wdowik**

SET DESIGN **Dominika Olszowy** / CHOREOGRAPHY **Marta Ziólek** / DRAMATURGY

Joanna Ostrowska / LIGHTING DESIGN **Aleksander Prowaliński** / CAST
Dominika Biernat, Ewelina Żak, Milena Klimczak, Wiktoria Kobałka, Pola Pańczyk, Stefania Sural, Jagoda Szymkiewicz /

PRODUCTION **STUDIO teatr Galeria**



DIRECTOR

SELECTED PERFORMANCES:

Transit Monumental (SpielArt Festival) and *Fiasko* with the K.A.U. collective (Staatstheater Darmstadt); *If You Lived Here* by Tamara Antonijevic (Mousonturm Theater); *Footballers* by Krzysztof Szekalski (TR Warszawa, 2016).

AWARDS:

Main Prize of the Ministry of Culture and National Heritage at the 6th Young Directors' Forum in Kraków for *Footballers* (2016).

WHY I SPEAK THROUGH THEATRE:

In theatre, I am interested in the boundary between reality and fiction and the possibility of blurring this in front of an audience.

13th April Friday / 18:00-18:50

Teatr Collegium Nobilium



The Fantasia

In *The Fantasia* Anna Karasińska takes on the themes of imagination and the theatre as birthplace of fiction. How is the contract between the audience on the one hand and authors and actors in a play on the other established? What is required for us to be immersed in the reality of a production? Are there limits to imagination? Are certain things, phenomena or characters inconceivable on the stage?

The title of the play invokes a type of music composition with few formal constraints and a strong element of improvisation, bringing together various music genres.

DIRECTION **Anna Karasińska**

DRAMATURGY **Magdalena Rydzewska, Jacek Telenga** / SET DESIGN,

COSTUMES **Paula Grocholska** / CHOREOGRAPHY **Magda Ptasznik** /

LIGHTING DESIGN **Szymon Kluz** / CAST **Agata Buzek, Dobromir**

Dymecki, Rafał Maćkowiak, Maria Maj, Zofia Wichłacz, Adam Woronowicz / PRODUCTION **TR Warszawa**



DIRECTOR

SELECTED PERFORMANCES:

Ewelina's Crying (TR Warszawa, 2015); *The Second Performance* (Polski Theatre, Poznań, 2016); *All Imaginary* (The Helena Modrzejewska National Stary Theatre, Kraków, 2017).

AWARDS:

Kazimierz Krzanowski Award at the Small Theatre Forms Festival KONTRAPUNKT (2016) in Szczecin for "brilliance, intelligence, and consequence in creating a statement that destroys traditional hierarchies and shows how trust is important in theatre"; award at The "Interpretacje" Festival (2016) in Katowice at the section Young Interpretation; Main Prize for Directors at First Contact Debutant Festival (2017) in Toruń.

WHY I SPEAK THROUGH THEATRE:

Best conveyance of heartbreak.
Possible realtime love transmission. Possible mindfuck.
People can play animals (no costume).
Animals and plants and stones can talk.
I do what I want.

13th April Friday / 20:30-22:45

Symposium



Nowy Teatr, Theater Hall

Symposium

The performance is about Eros, and maybe a little about love. Socrates comes barefoot to the banquet. He had a habit of walking barefoot on sandy soil, when human thought was still young and unpolluted by human demons. When he was condemned to death, he did not change this habit, and he did not put on shoes to set out on a journey to exile. No, he calmly drank poison and moved his bare feet across the stone floor. The numbness came first to the feet. Later it gradually moved towards the top of the body and finally turned his brain into a dead thought. Maybe the humankind missed something there? A chance to not think again?

DIRECTION, ADAPTATION **Krzysztof Garbaczewski**

BASED ON **Plato's Symposium** / SET DESIGN **Aleksandra Wasilkowska** / DRAMATURGY, POLISH TRANSLATION **Andrzej Serafin** / COSTUMES **Sławomir Blaszewski** / MUSIC **Jan Duszyński** / LIGHTING DESIGN **Bartosz Nalazek** / VISUALISATION **Marta Nawrot, Jagoda Wójtowicz, Maciej Gniady, Robert Mleczko** / CAST **Bartosz Bielenia, Magdalena Cielecka, Bartosz Gelner, Małgorzata Hajewska-Krzysztofik, Wojciech Kalarus, Jaśmina Polak, Piotr Polak, Jacek Poniedziałek, Magdalena Popławska, Paweł Smagała** / PRODUCTION **Nowy Teatr**

fot. Robert Mleczko



**DIRECTOR,
VISUAL ARTIST**

SELECTED PERFORMANCES:

Yvonne, Princess of Burgundy (Theater of Jan Kochanowski, Opole, 2012), *Hamlet* (Helena Modrzejewska National Old Theatre, Kraków, 2015), *Robert Robur* based on an unfinished novel by Mirosław Nahacz (TR Warszawa, 2016), *Locus Solus* based on Raymond Roussel's novel (Volksbühne Theatre, Berlin, 2016).

AWARDS:

Best direction and set design at the Divine Comedy International Theatre Festival (2012) in Kraków for *Yvonne, Princess of Burgundy*; Polityka "Passport" in 2012 in the theatre category „for non-obvious handling of theatre, for a sense of adventure, improvisation and team-building”; Grand Prix at 38th Theatre Confrontations (2013), Leon Schiller Award (2017).

WHY I SPEAK THROUGH THEATRE:

Don't follow your dreams. Follow me.

Henrietta Lacks



Henrietta Lacks

Henrietta Lacks? I don't know her. It's a typical answer. An anonymous hero or a victim of medicine? A black woman used for research or maybe a terminally ill patient whose cells were taken for scientific experiments, and which proved to be the first capable of immortal effort? Baltimore, 1951. 31-year-old Henrietta had cancer of the uterus. She did not know that her cells had been taken. She did not learn about HeLa cells. Her five orphaned children did not get any support, but disloyal doctors gained a lot of symbolic and/or material capital. This is a melodrama worthy of a Hollywood movie. But wouldn't it be better to look at the story of Henrietta Lacks from the perspective of the common good and consider the issue of cell ownership? Would the progress of science have been possible if we had the right to demand financial compensation for the use of our tissues? Would it result in a pricelist for cells? What would be the price of healthy and cancerous ones? Which would be more valuable? We may have doubts about the democratic nature of medicine. Who makes money from it? Who uses it? Meanwhile, somewhere out there our cells are routinely collected during tests and then lead a life of their own. Do you miss them?

DIRECTION **Anna Smolar**

SCRIPT **Anna Smolar, Marta Malikowska, Maciej Pesta, Sonia Roszczuk, Jan Sobolewski** / DRAMATURGY CONSULTATION **Piotr Gruszczyński** /

SET DESIGN, COSTUMES **Anna Met** / MUSIC **Natalia Fiedorczyk-Cieślak** / CAST

Marta Malikowska, Maciej Pesta, Sonia Roszczuk, Jan Sobolewski /

PRODUCTION **Centrum Nauki Kopernik**

for Magda Huczeki



DIRECTOR

SELECTED PERFORMANCES:

Jewish Actors (Żydowski Theatre, Warsaw, 2015), *The Dybbuk* (Polski Theatre, Bydgoszcz, 2015), *Cinderella Joël Pommerat* (The Helena Modrzejewska National Stary Theatre, Kraków, 2017).

AWARDS:

Polityka "Passport" 2016 for "intimate and empathic theatre, diligent and witty in dealing with issues banished to the margins"; award for the best direction at the 22nd National Competition for Staging a Polish Modern Play in 2016 for *The Dybbuk*; the main award at the Festival of Small Theatres Kontrapunkt 2016 for *Jewish Actors*.

WHY I SPEAK THROUGH THEATRE:

I speak through theatre because of those moments when something is revealed, when acting ceases to be just acting. I am interested in building plays that bases on the encounter between actors and real people from the real world, before even a vision or a text appears. I want performances to be rooted in the real, in something that drives us here and now as a community.

14th April Saturday / 18:00-22:00

My Struggle



ATM Studio

for Krzysztof Bielecki

My Struggle

6 volumes, 3600 pages, translations into several dozen languages, millions of copies sold. Karl Ove Knausgård's series of novels is the runaway success on the publishing market in recent years. Knausgård describes his whole life, from childhood to adulthood. One night at TR Warszawa is all you need to get to know his whole story.

"*My Struggle* is a sprawling, epic meditation about reality. Knausgård's obsessively detailed narrative inspired me as the modern algorithm for preserving reality and ourselves within it. The extreme, obsessive subjectivity, which at times makes me hate the writer, reveals the truth about our modern times in which the experience of studying oneself as if in a selfie becomes a struggle for existence in the world brimming with people".

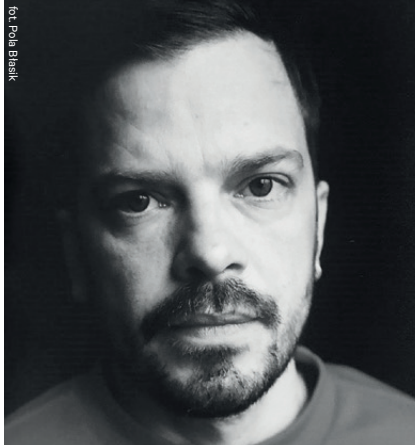
DIRECTION **Michał Borczuch**

ADAPTATION **Tomasz Śpiewak** / SET DESIGN, COSTUMES **Dorota Nawrot** /

LIGHT DESIGN **Jacqueline Sobiszewski** / MUSIC **Bartosz Dziadosz** /

CAST **Jan Dravnel, Dobromir Dymecki, Magdalena Kuta, Lech Łotocki, Maria Maj, Sebastian Pawlak, Agnieszka Podsiadlik, Halina Rasiakówna, Paweł Smagała, Justyna Wasilewska** /

PRODUCTION **TR Warszawa**



DIRECTOR

SELECTED PERFORMANCES:

The Unwomanly Face Of War by Sviatlana Alieksiyevich (Düsseldorfer Schauspielhaus, 2012); *Apocalypse* inspired by Pier Paolo Pasolini and Oriana Falacci (Nowy Teatr, Warsaw, 2014); *All About My Mother* (Łaźnia Nowa Theater, Krakow, 2016).

AWARDS:

Grand Prix at the Divine Comedy International Theatre Festival in Kraków in 2015 and 2016 for *Apocalypse* and *All About My Mother*; Polityka "Passport" in 2017 "for original and moving theatre, full of empathy, and at the same time carefully and not ironically analyzing the formation and actions of our ego, the mechanisms of memory, and the role of art in life".

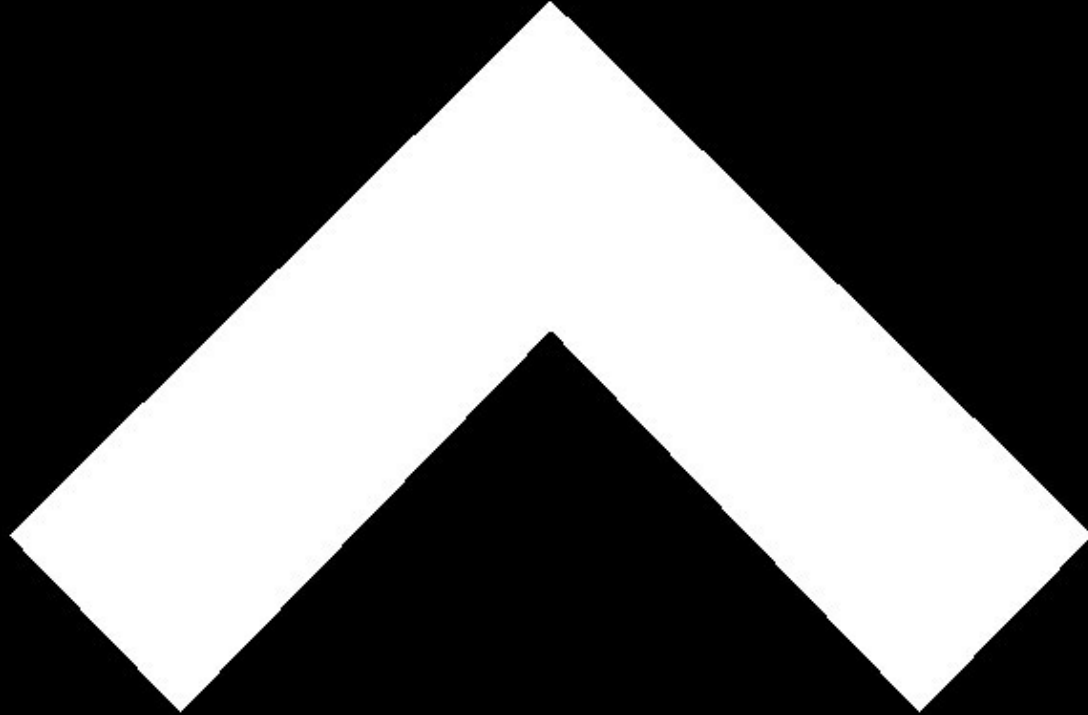
WHY I SPEAK THROUGH THEATRE:

In my case, theatre appeared as a net force, and a bit of a compromise between studying at the Academy of Fine Arts and the dream of making films. At the beginning, theatre disappointed me. Only later did I begin to understand what it is all about. Now it satisfies most of my desire, which is why I still do it.

14th April Saturday / 23:00-23:45

STUDIO teatrgaleria

Cosmos-Cosmos



Cosmos-Cosmos

Cosmos-Cosmos is *Cosmos* made by the method of *Cosmos*. “The paradox of *Cosmos*: any consistency I find in the novel will make me one of its characters, one of its constructs, subjugated by the book” (Leonard Neuger).

Cosmos-Cosmos is subjugated by musicality of *Cosmos* by Witold Gombrowicz. It is neither a theatre piece nor a performative reading. It is in the most literal sense a musical setting *Cosmos* for one actor, two percussionists and light design. It is an attempt to make the main theme of the book audible, to make audible the separation of (always too many) things and their simultaneous and arbitrary pointing to each other or, in other words, to make audible how things become signs. Separation of things, musically speaking, is called *staccato*. Pointing towards each other – *legato*. Thus the main idea of the performance is to express and complicate relations between the two musico-philosophical elements of *cosmos* – being separated and at the same time pointing.

The structure of the performance mirrors this scheme. It presents a few initially separated “objects” taken from the book in a seemingly arbitrary way in their *staccato* positions in cosmic reality. In between these things, there is an intermediary, *legato*, a connection maker which is yet another “object” of the book – an Arrow of which Gombrowicz said “today, *ex post*, I know it was the arrow that was the most important”. Perhaps because the longer it operates, the more hidden or non-existent relations come to display.

LIBRETTO, DRAMATURGY, COMPOSITION OUTLINE **Michał Libera**

VOICE, COMPOSITION DETAILS **Tomasz Nosiński** / PERCUSSIONS, COMPOSITION DETAILS

Ingar Zach, Lê Quan Ninh / LIGHTING DESIGN **Jacqueline Sobiszewski**



**MUSICAL DRAMATURGE,
AUTHOR OF OPERAS
AND SOUND ESSAYS,
CURATOR**

SELECTED PERFORMANCES:

Tyto Alba 13 portraits of melancholics, birds, and their co-hearing (2014); *Kalkwerk/ Studium* libretto based on novel by Thomas Bernhard (Nowy Teatr, 2016); *Ivy Snowstalkers of Ancient Apron* music by Piotr Kurek (festival KODY, Lublin, 2016).

WHY I SPEAK THROUGH THEATRE:

I feel a guest in theatre field searching for an area where music may remain music and at the same time be something more than just playing with sounds.

ORGANISER



CO-ORGANISER



PARTNERS

KOMUNA//
WARSZAWA

STUDIO
TEATR GALERIA



teatr powszechny

