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ON RESPONSIBILITY -
BY WAY
OF AN INTRODUCTION

Local-global, traditional-modern, one's own-strange, social-individual, centre-periphery, culture-nature, future-past: for many years now in Theatre Węajty, work has been going on to establish new patterns of relations between these classical binary oppositions. The points in which the aforementioned opposites meet (proving to be mutually complimentary) at the same time delineate the territory of the Theatre's artistic practice, year by year broader and broader. The hereby work shows fragments of this territory. It sums up a certain stage of activity and at the same time draws its tomorrow's horizon.

The future exists only as a hypothesis, but it does not free us from responsibility for its shape – Wacław Sobaszek suggests in his essay – just like work with the past (with tradition) does not mean that we should glorify it regardless of circumstances. Drawing at the many years practice of carolling in Suwalszczyzna and the Beskid Niski Mountains, Sobaszek sketches the practical and theoretical context in which the newest performances of the Theatre came into being: *Water 2030*, *Earth B* and *Fire*. First of all, however, he asks a series of questions concerning the place which nowadays is, or can be, taken by a theatre such as Węgajty.

About the process of work on the performance (co-created by young students and shown within the frames of Easter expedition in the Suwalki Dziadówek) tells the report of Katarzyna Łukasiewicz – written from the perspective of a “novice”, a new person in the band, focused on personal experience, it is at the same time a short review of specific theatre workshop practices in Węgajty. Zofia Bartoszewicz, calling on particular scenes which happened in the winter 2011 in Dąbrowa Dolna in Świętokrzyskie Mountains and in Nowica in Beskid Niski Mountains, describes in turn the essence of the New Year carolling.

Water 2030 and *Earth B* come back in the notes of Erdmute Sobaszek, who relates the second part of the Caravan of the South 2011 – the expedition to Montenegro and Albania. Both the shows were shown in Albanian villages – in the versions adjusted to the reality of the place. A detailed description of the process of adaptation of the material for new, in that case complicated and painful, circumstances, is the

case complicated and painful, circumstances, is the best illustration of Węgajty's artistic strategy. The past (the "sources") cannot be left to itself and theatre work must be done in an unceasing dialogue with the reality around. Only then will it manage to speak also about what comes later.

The last of the presented texts is a kind of a commentary to the Albanian expedition, but at the same time it places this experience within the perspective of the problems currently faced by Europe. "One needs definite actions which would build bridges over divisions, and create more stable bases for communication" - writes Emilia Hagelganz. We come back to the issue of responsibility.