

Planet collider and the clowns

Fighting for priority of opinion in the case of 'To Face' (dir. Marek Kościółek) - Rospond and Jaszczur

Jaszczur: One would like to say that women and men are two different worlds. One would like to say that women are from Venus and men from Mars. After watching 'To Face' my current knowledge upon the relation of those two planets got destroyed. They interfere, change their orbits, names and other elements very often. Is it alright to mingle so much in our poor solar system?

If anyone would ask me what is this theatrical performance about, I would say: about man-woman relationships. About similarities between them, about crises within relation, about common right to love and many other things, which I cannot describe clearly, maybe I know too little words. Ah! During the show we will also hear general reflections about the world as well as about Poland and for the balance Lena will tell us why artist are due to get lunches for free. And why not? After all artist would not spend 45 zlotys for pork chop and potatoes.

Karolina: The dynamics of these relations could be taken also outside the opposition of male-female. I see the 'solar system' more as a force arrangement: the artists are constantly directing each other, building more and more breakneck choreographies. They are creating a performance ephemeral textually (with improvised moments) and very precise physically. Lena Witkowska and Mateusz Zapala juggle with a whole bunch of measures and aesthetics: vigorous dance, kind of flamenco, kind of tap dance, sung poetry and extreme clowning.

Their personas are fighting for audience's attention, domination over each other and over space. First excuse to cause the storm was their game of playing opposite sex – Lena is a strong and independent man, Mateusz is a subtle woman. Their mockery of stereotype is so juicy, that it's a pity to see them getting back to their natural roles.

Krzyk Theatre, which team I can call my friends (we lived together through many great theatrical moments) made me used to shows full of power, if not even aggression. Charisma of Marek Kościółek manifests itself in the moments when the spectator feels that within a moment he or she could be hit in the head by some object. Fortunately a weather eye is kept on everything by scenic abilities of the actors, who share their interplanetary energy in a stunt style.

Those spacewalks would be for nothing if they wouldn't contain some tragic tones. As Magda Hasiuk accurately observed during the discussion after the show: 'Clowning in its deepest meaning is performing the human loneliness'. Entering newer and newer reveals of their conflicts performers picture a yearning for ultimate throwing off the masks, seeing themselves (and each other) possibly in the most frank truth. In the same time they are frantically afraid of that truth. Under these masks they therefore hide another masks.

Not without a reason I mention the space so intrusively, the performance itself is one big star clash. Every cosmic phenomenon known by me appear in the show. Movement, explosion, symbiosis, beauty, changes, but also disintegration, fragility, black whole, horizon of events and many others and all of those are wrapped in harmonious trembling of guitar and voice strings.

The voice of Lena has itself a potential of telling many stories. In its male embodiment it is hoarse and muffled, could be owned by some always emotional veteran of counterculture. As a woman, the artist sings sexy and sandy. She, more than Zapal shoulders the weight of the whole performance. With her creativity and charisma she blurs her partner a bit. A bitter observation becomes therefore the fact that her speeches about being an actor she expresses only as a man.