

# Why alertness?

**Karolina Leszczyńska about “Alertness” by IST, dir. Waław Sobaszek**

The theatrical performance of IST (Different Theatre School) has introduced many topics, which will be present during the festival – eponymous alertness deals with relations with Others. This special Other could be a cut down tree and another person, not only a refugee, but also an inhabitant of Dziadówek, a zealous elector of PIS. Those people who are visited during carols and Easter expeditions become the first spectators of theatrical actions, who express their opinions very sincerely, almost instantly commenting on the action, especially on ‘personal’ statements of actors. During the discussion after the show in Węgałty

different comments upon this topic appeared, among the other, one stating that dialogue, between those who are alike, is not very fruitful.

While watching the play, I had a feeling that it could be named 'the anger'. A lot of scenes simmer with emotions. Some narrations appear trying to disenchant the dangerous reality outside the theatrical enclave. What if instead of weapons one could use eggs, and the soldiers could play Humpty-Dumpty game? Like in the past during Easter in some families hard-boiled eggs fights took place. It would be a bit funny, a bit grotesque, in fact full of determination, simmering with the will to fix the incomprehensible reality. If the reality is absurd, maybe we should establish a gallery of absurd ways of changing it? At some point a cosmic metaphor appears. When a star dies and its light still reaches the Earth, its death is visible only after a few hundred years. We are a part of the universe, we have access to all what has happened since the beginning of time, we can go back to any point in time as if by pressing a button on a remote control. By these means occurs a desire to move backwards in social relations, interpersonal interactions up to the time, when we had something in common. Not only with the refugee, not only with the leftist, but also with our own neighbour.

Spectacles of IST are created en route, out of experiences collected from meeting very different people. This relation with them is not easy, but the bigger first barriers are the more precious becomes the effect of those meetings. This year show was marked by 'big frost' – "Minus thirty-two Celsius degrees" is the title of one of the movies documenting expeditions in 2017. In such circumstances, each carolling becomes a clamant need related to the will of getting warmer and drinking something hot. That is also how such meetings could look like in traditional cultures. They were not of social character but helped to meet the needs. Also, these organic ones, and allowed functioning within community. This functioning received frames – for example frame of carolling. Is it that on the memory of this frame, by constantly re-enacting it, we will be able to create a space for some agreement transcending divisions?