

**Mysteries and Dolls - Creative Residency of Tempus fugit in Poland, Gliwice, 11th of May – 17th of May 2018**



Directly after the "Festival of Fools" and the impressive experiences we had there, we went on to Gliwice together.

Ilona Zarypow, who works as a director at the Tempus fugit theatre, joined the group of Karin Maßen and Andrea Brugnera at the airport on her arrival in Poland.

Ilona was born in Poland, but came to Germany as a child. She had staged a lot in Berlin, where she built up and directed her own theatre, and in her work for Tempus fugit she is an important bridge for artistic exchange about the various forms of theatre art, both in the confrontation with tradition and with modernity.

In Gliwice we were given an incredibly warm and hospitable welcome, quickly got to know other players of the "Teatr A" and were also welcomed and presented with gifts by the city's cultural advisor.

In order to be able to present the manifold impressions and inspirations for the joint theatre work and for the tasks of "Mysteries and Drolls", four different aspects that made this encounter so lasting and unique were brought to the fore:

### **1. The exchange about one's own working methods, ways of working and contents**

This exchange was mediated on the one hand by the intensive joint discussions about religious references, the biblical context, myths and traditions, fundamental aspects which are reflected in the work of both theatre groups and also mark our differences. Again and again we came back to the question of the tasks of the theatre in today's world. Should and can theatre give answers and who can it reach?

A central role was also played by the question of the theater's personal responsibility and responsibility towards an audience that can be found in public places, on the street or in other public places, such as churches and cathedrals or schools.

The artistic and conceptual orientation of the host ensemble was made tangible through pictures, videos and repeated visits to the props warehouse and the costume collection of the "Teatr A". The energy, direction, costume and stage ideas were clearly and impressively determined. The audience was able to experience how powerful this theatre works and how much detailed work is involved in the design of the costume and stage. The visit to the big camp outside the city, the getting to know the venues and the public performance venues let us dive into the history and the stories of this theatre.

### **2. The direct joint theatre work**

Already letting go, finding oneself - in one's own self, body, breath, in the circle with others, in the new space - created trust. Fast, unpretentious - the desire to experience something together was there in a very short time. And it stayed, became stronger, made you want more.

Initially, the focus was on working with a wooden figure, working with an object.

The theatrical journey we experienced together was shaped by it. A wooden figure. Inconspicuous, still raw. But soon it came to life, gained shape - became a friend, an innocent creature, an emperor, a dying man, a dead man, a newborn who wandered the world. We lived through these cycles, i.e. we seven/eight participants gained shape with this doll. We cheered, celebrated, mourned, united in a choir, in a praise community but also in an uprising, in indignation, upheaval and grief. Again and again what happened referred to stories from real life. And there were always „Everyman“ and „Bolíslav and Stanislaw“ not far away.



### **3. Improvisation work**

On the following day this work was intensified by the improvisation led by Lescek, a journey to our own self. What does the name mean to me, a name - how do I find it, what do I lose if I lose it? Who calls me - and where does the calling come from? From above, from below - very far, or very close? From heaven - from the inferno. And again, „Everyman“ is not far away.

### **4. Mask work**

Workshop days for mask work, led by Andrea Brugnera, deepened the preoccupation with what is available to us as actors: the performance, the inner movement, the body, the gesture, the ritual, the surprise, the play - concentrated, together and intense.

