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"An Invocation" - The New Spectacle
of the "NN" Theatre

The "NN" Theatre of Tomasz Pietra-

siewicz has slowly become one of the constant and original elements of the cultural landscape of Lublin, where there is no lack ^{at all} of the theatrical competitors ~~at all~~. The "NN" managed to mark its own individual character and identity by means of three performances in chronological order entitled:

"The Blue (Heavenly) Wanderings", "The Wordly Foods" and "An Invocation". The title - an announcement - of the fourth one is already known - "Hallo Hell!"

All the three spectacles which we saw were based on the similar ^{composition} ~~project of composition~~, though presented ^{both} ~~in~~ different ~~both~~ artistic-figurative convention and thematic or textual framework, and moreover each of them was surrounded with its own unrepeatabe poetic atmosphere. Their libretto was composed by the episodes of ~~some~~ various authors' works, selected on the grounds of the subject-matter relationship, as well as vocal-melodic evocation. The poetic force of the literary stratum of these performances, every time was supported by ~~a~~ precise visual staging, i.e. by ^a ~~the~~ series of scenes corresponding with the text, the thread of music, and the dynamics of the ^{actors} ~~acting~~ persons. It created thus, its own imaginary world, a compact structure of the mutual relations.

In my opinion, the most expressive spectacle - as far as the subject matter is concerned - ^{was} ~~were~~

"The Wordly Foods" based mainly on the poetic prose by Grigoriy Kanowitsch. This performance engraved ⁵ its name on the spectators' memory as an elegiac homage paid to the ghosts of the dead world of the Jewish Diaspora - ^{of} ~~as~~ the calling with nostalgia ^{the} ~~of~~ symbolic scenes of the dead culture, its "homely exoticism", lyricism and humor, and as the reminder of the misfortune of the anonymous heroes ~~too~~.

The latest ^{performance} performance-miniature called "An Invocation" ~~is~~ ^{is} putting us in the climate of the most intimate poetics, though also this time there has been adduced vocis auctoris T. S. Eliot's, F. Kafka's, biblical Job's. The libretto is however interspersed with "the speech of confession" - the episodes of the writings by Tomasz Pietrasiewicz, and the musical setting is interspersed with the episodes of Witold Dąbrowski's composition. Dąbrowski ^{also} is ~~the~~ only ^{only} actor of this monodrama, ~~too~~. He is ^{only} accompanied ~~only~~ by the four-person choir, executing very beautifully the psalms by Jan Gomolka and the sacred songs by Waclaw from Schamotul. The rhythm of the musical performance ^{of} of the choir, alternates with the rhythm of the succeeding "living scenes". There are ^{only} ~~only~~ ^{being played} two basic visual qualities ⁱⁿ in these scenes, apart from the remarkably ^{muted} ~~softed~~ expression both of the actor's gestures and of the recitation: the pulsating lights of the bulbs switching off and on, as well as the deep black ~~both~~ of the background, and of the man acting on the stage ~~and~~ wearing a cloak, which flutters as if it were the wings of a bird. The musical cantus firmus corresponds with the meditative, and sometimes even prayer current both of ^{the} words and of the solemn, almost liturgical gesture of the dark person framed by the black abyss of the stage.

The climate of "The Invocation" is created by such elementary, so to say primitive means as: the naked or at most decked with a colour tissue-paper bulbs - the movable sources of the lights shining and dying down - the raw wooden boxes, the black hangings and the simple stool, as well as by the more "subtle" properties: the violoncello, and the dummy great black raven. These things in the result cause us either to accept and acquire the performance together with all the benefit of its poor inventory, or to reject it entirely.

The manifestation of the negative reactions among the audience should not ^{be} surprise ^{by} in the receiving of such ^{a kind} a kind of a theatrical form, just like by ~~the~~ meeting of two people ~~there works~~, as I think, with an unusual power ~~the~~ "rule" of the primitive liking or dislike which is rationally unjustifiable. ^{works} They either become fond of each other, or cross each other unconcernedly, indeed with the impulse of antipathy.

Moreover, the "problem of taste" is growing in importance ^{because} by receiving art, it is going on however not only ^{of} the aesthetic taste, but also of such a one which releases our sensitiveness to exactly this and not the other melopoetics, as well as sets up an ear for certain value-creative ~~and~~ or emotional "vibrations", and steers a visual imagination.

Art in general, and especially the theatrical art, activates ^{faculties} and as if ^{testing our} we were tests our ~~faculties~~ of seeing and hearing. ^{discover open up in} Maybe we could not ~~discover~~ ourselves, without its various provocations, some silent as yet cords, some windows closed to other world than the one to which we got used, some meanings lurking in the subconscious and covered with the heap of the current platitudes. We can nevertheless

remain deaf and blind to many of such provocations. But! - to each according to his own resonance scale as well as to the inclination of his receptors.

The "NN" Theatre follows with intent, the self-imposed measure ^{of} the art, which is ^{completely} ~~is right~~ across private - the latest performance approaches simply the border of a "confidential conversation" in such a way that some spectators may feel embarrassed. The others in turn will be disappointed with resigning from the show effects, as well as with making the atmosphere of meditation turned down and close to a maximum so that the spectacle would rather deserve to be labeled as a mystery.

But there are also such spectators - including me - ^{who} are moved to the end with the performance as if they ~~were~~ had an adventure in Lewis' Narnland or in Tolkien's fairyland, in the mysterious backwoods of which one can meet magicians or shy elves ...