



TEATR ŚLĄSKI
im. St. Wyspiańskiego

Silesian Theatre (Katowice, Poland)

**One of the largest theatres in Poland.
It has an extensive, multi-generational
ensemble of actors and three stages
at its disposal.**

Diverse repertoire:

- classic and modern works of Polish and world drama
- newly conceived works
- both big productions and smaller scale, more intimate performances
- guest performances of various styles and genres
- performances for young people and children
- concerts
- interdisciplinary events

**A few key characteristics of the programme under the leadership of the
artistic director Robert Talarczyk:**

- respect for and appreciation of tradition
- openness to new ideas and young artists
- readiness to experiment
- awareness of social context
- sensitivity to local history and regional culture (for example in performances inspired by local history, context, culture, and tradition)
- bold approach combining tradition and modernity
- continuous search for interesting scripts, materials, and artists



Fot. Przemysław Jendroska

Three theatre venues of various capacities, styles, and programme formulae:

- the Main Stage (444 seats)
- the Chamber Stage (95 seats)
- the Malarnia (“Paint Room”) Stage (88 seats)

In addition to this, some performances and projects are held in other locations, for example:

- “Leni Riefenstahl. Oblivion Episodes” directed by Ewelina Marciniak – at Szyb Wilson (Wilson Shaft) Gallery, part of a former coal mine
- “Terror;” directed by Robert Talarczyk – in the historical Silesian Parliament Hall, where the audience members act as judges, using the voting system employed by members of parliament to condemn or absolve the accused

Emphasis on accessibility:

- performances with audio description
- performances accessible to the hearing impaired – with subtitles for the deaf and hearing impaired (“Silesian Accessible” project)
- architectural accessibility, audience seats for people with mobility disabilities
- performances with surtitles in English and Ukrainian
- taking care of economic accessibility by offering cheap tickets

Other activities:

- Acting School
- educational projects aimed at different age groups, including children and adults
- projects addressed to seniors
- literary meetings, drama workshops
- School of Playwriting



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the Main Stage (444 seats)



the Chamber Stage (95 seats)



the Malarnia ("Paint Room") Stage (88 seats)



International cooperation

The theatre has performed on many European stages, including Madrid (the prestigious Festival de Otoño, where the "Under Pressure" performance was recognized as the best foreign performance by journalists accredited to the festival), Wuzhen (Wuzhen Theater Festival – a performance of the "Snow" which is a co-production with the Łażnia Nowa Theater in Krakow, the Gdansk Shakespeare Theater and the Studio Theater in Warsaw), Paris, Budapest, Cluj-Napoca, Târgu Mureş, Kosice, Ostrava, Düren, Turin, and Lviv.

The theatre and the artists cooperating with it have won many prestigious awards from the Marshal's Office of the Silesian Voivodeship and the Ministry of Culture and National Heritage.

One of the main projects of the theatre – OPEN THE DOOR International Festival:

- first edition held in 2018
- open to various forms of theatre
- an inclusive event, comprising works of artists with disabilities and artists from disadvantaged social groups, presenting performances and projects raising important social issues
- during the editions held so far, performers have included artists from Spain, Mexico, the United Kingdom, the Czech Republic, Israel, Kosovo, France, Belgium, Iceland, Italy and Poland

Today and in the future:

- openness to other artists, co-productions, co-operation with independent artists representing various artistic disciplines (choreographers, visual artists, multimedia artists, musicians)
- cooperation with other theatre companies
- plans to expand work based on the new playwriting
- plans to develop the guest performance programme

Varied and numerous opportunities for collaboration:

- exchange of performances / productions
- guest performances
- collaborative work
- co-productions
- cooperation with playwrights, directors, actors, set designers, light designers, musicians
- cooperation of our company members with artists from abroad and many others



"Arcadia", Teatr KTO, 6. OPEN THE DOOR International Festival

We connect generations.

We connect art genres and forms.

We combine modernity with tradition, the prestigious past and the exciting future.

Connect with us!

www.teatrslaski.art.pl

Contact:


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**Recent productions at the
Silesian Theater include:**



Fot. Przemysław Jendroska



„EMPUZZJON”

EMPUZZJON

based on the novel by **OLGA TOKARCZUK**
adaptation and direction: **ROBERT TALARCZYK**

„EMPUZJON”

EMPUZJON

based on the novel by **OLGA TOKARCZUK**
adaptation and direction: **ROBERT TALARCZYK**

The theatrical adaptation of Olga Tokarczuk's first novel after the Nobel Prize is an excellent opportunity to reflect on what we really know about the world and what remains beyond our sight. The director and author of the adaptation, Robert Talarczyk, draws on the Nobel Prize winner's 'natural horror' to look into where our most dormant fears lurk.

Intriguing in its visual form, the performance also touches on the important theme of gender ambiguity, fluidity and non-obviousness of the world. Playing with our perceptions, under the guise of spinning a fictional tale, it exposes the absurdity of blindly accepted assumptions and stereotypes, especially those relating to sexuality, social roles assigned to genders, and the canon of behaviour associated with them.

Mieczyslaw Wojnicz's arrival at the sanatorium in Görbersdorf coincides with a certain mysterious death. Eagerly discussed here is every topic, with one exception: nothing is said about the men who disappeared under mysterious circumstances. The young bath-er hesitantly enters the territory occupied by gentlemen convinced of their wisdom. After all, each meeting, accompanied by Schwärmerei liquor, is a perfect opportunity for dissertations on art or philosophy, and ultimately the superiority of men over women. Meanwhile, the tombstones in the nearby cemetery turn out to be disturbingly similar. The ensuing tirades appear to be

nothing more than an attempt to hide the fear of a mysterious force responsible for the death floating in the air. The clock is ticking, the forest surrounding the sanatorium is becoming increasingly ominous, the first November full moon is approaching, the damp air is permeated by the stench of decay, and Wojnicz still doesn't know why all eyes (not just those of humans) are on him.... And why there is this disturbing voice coming out of all possible corners. It seems that no one can hear it but him. That only he is called by this voice to show him something. To result in a transformation.

Who knows, it may even be the best theatrical adaptation of Tokarczuk's prose, and certainly one of the better attempts to translate her prose into theatre. It holds the audience's attention in suspense, captivates it with a mysterious aura and the question of whether the message of this novel – that there is a place for all, regardless of gender and deviations from the so-called bodily norm – will ever come true.

Tomasz Miłkowski, Przegląd

The whole thing adds up to a nearly two-hour philosophical story about how we shouldn't trust rationality, that everyone sees the world in their own way and that it's not necessarily black and white.

Marta Odziomek, Gazeta Wyborcza Katowice

Co-producers: **The Stanisław Wyspiański Silesian Theatre in Katowice, STUDIO teatrgaleria in Warsaw, The Grotowski Institute in Wrocław**

Premiere partners: **the Council of Patrons of the Silesian Theatre, The PWM Edition, The Metropolis GZM**



Fot. Przemysław Jendroska

„ODYS I ŚWINIE, CZYLI OPOWIEŚĆ MITOMANA”

ODYSSEUS AND PIGS, OR THE TALE OF A MYTHOMANIAC

text and direction: **AGATA DUDA-GRACZ**

„ODYS I ŚWINIE, CZYLI OPOWIEŚĆ MITOMANA”

ODYSSEUS AND PIGS, OR THE TALE OF A MYTHOMANIAC

text and direction: **AGATA DUDA-GRACZ**

This is a story about a journey home – even if we don't quite know where exactly that home is or what we will find there. About wandering and encounters we want to remember, but also those we would rather forget. About the baggage we have to carry regardless of whether we have the strength to do so. About a journey through history, or rather many different stories that are probably not quite real. But history is, after all, made up of stories...

Do you know the fate of Odysseus, who wandered for many years, unable to reach his beloved homeland, his wife, his son? Of course you know. We all know. Someone has told us, after all. Someone who was not there. Someone who could have bent the story to their needs – to keep something quiet, to embellish something. But after all, we love beautiful stories and happy endings. Even if we know that they are not true.

The clash between myth and reality. History and present day. Individual reflections and collective memory. Antique exoticism and familiar “Polishness”. Agata Duda-Gracz’s performance is created on the meeting point of bizarrely, but effectively connected worlds. It overwhelms and dazzles.

Marta Odziomek, Gazeta Wyborcza Katowice

Agata Duda-Gracz has produced at the Silesian Theatre a performance that will long be remembered in Katowice – powerful, uncompromising, topical, monumental, visually inimitable and superbly acted.

Marta Odziomek, Gazeta Wyborcza Katowice

Agata Duda-Gracz’s performance in Katowice impresses with the momentum, consistency and power of the artist’s imagination and visual sensitivity. With it, the director consistently develops her own original and distinctive style.

Przemek Gulda, wp.pl

The twelve stations of Odysseus’ and Telemachus’ wanderings is a theatre that is extremely visual and capacious in its meanings, using images more than words.

Wojciech Lipowski, Śląsk



Fot. Przemysław Jendroska

„POKORA”

HUMBEL

text: **SZCZEPAN TWARDOCH**
direction: **ROBERT TALARCZYK**

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text: **SZCZEPAN TWARDOCH**

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This is a story about the changing Silesian world in the ghastly 20th century, the century of wars, crimes and totalitarianisms. We are led through history by a Silesian, Alois Humbel, a man without qualities, and his demons. Alois lives at the turn of the times, great changes are underway. The old has died and the new has yet to come. Alois is in this breach between worlds. He needs clarity, he needs sense of belonging. He tries to find a sense of security in being dependent, being weak, being subordinate. He experiences the fate of a soldier, the fate of an unhappy lover, the fate of a son who has not lived up to his hopes. He fulfils the fate of a Silesian, who is stereotypically accused of being passive and drifting with the current of history. Through Humbel's eyes we see that place and that time, when Silesia was becoming what it is today.

Or are Alois' demons our demons too? Maybe it is the community of the weak, of which we are a part, that holds the key to this story. The story of a man with no identity, no strength, no potential for change. The story of a man who needs dependence and a sense of subjugation like air. The story of a slave.

Do you think you are better because you have control over your life? He thought so too...

For her set design of, among others, the “Humbel,” Katarzyna Borkowska received the “Golden Pocket” Award at the “Stage under construction” Scenography and Costume Design Festival (2022).

“Humbel” at the Stanisław Wyspiański Silesian Theatre in Katowice is a visually beautiful and brilliantly acted theatrical story about the search for identity, the eternal sense of alienation and the complicated history of Silesia.
Magdalena Mikrut-Majeranek, teatrologia.pl

An adaptation of Twardoch's latest novel, made on a grand scale and using strong means, about a man who belongs nowhere and has no qualities. It is a story about how easy it is to change masks and impersonations and about the search for identity, immersed in local, Silesian themes and in scenographic dirt that leaves traces like coal.
Przemek Gulda, Guldapoleca

Henryk Simon invited to play this role is second to none.
Wojciech Lipowski, „Śląsk”



Fot. Przemysław Jendroska



„ŁASKAWE”

THE KINDLY ONES

based on the novel by **JONATHAN LITTELL**

direction: **MAJA KLECZEWSKA**

adaptation: **MAJA KLECZEWSKA, DAMIAN JOSEF NEĆ**

„ŁASKAWE”

THE KINDLY ONES

based on the novel by **JONATHAN LITTELL**

direction: **MAJA KLECZEWSKA**

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One of the most famous and controversial novels of the 21st century in a staging by one of Europe's most important directors, awarded the Silver Lion at the Venice Theatre Biennale.

Maximilian Aue, a former Nazi officer involved in the merciless extermination of Ukrainian Jews and now a stable factory director, is haunted by the ghosts of the past. Will an intimate confession allow him to come to terms with his crimes and clear his conscience? How can he escape from Erinyes, the ancient goddesses of vengeance, who, contrary to their common name, are not at all kind? Especially when we try to convince them that mass genocide is a complicated set of legal, economic and bureaucratic rules for which the life of every human being has little meaning. But the question remains as to where Evil lurks in such a case.

For the direction of this play, among others, Maja Kleczewska received the Maciej Prus Award for Best Director of the 63rd Kalisz Theatre Meetings – Festival of the Art of Acting (September 2023). At the same festival, Mateusz Znaniecki won the acting award for his role as young Maximilian Aue.

Thanks to Maja Kleczewska's wonderful direction (a masterful ability to bring out the best in the entire ensemble), Damian Josef Necia's significant participation in the creation of the play, and the excellent understanding between actors and creators, a performance was created that has a very complex and difficult subject matter, a non-linear narrative, and deals with the attractiveness and perversity of evil, the sources and consequences of its existence in the world, in man.

Ewa Bąk, okiem-widza.blogspot.com

Roman Michalski is perfect in his role as a demiurge of memory, of narration (...). He impresses with his energy, his persuasive power. His age is an argument in the case. He takes great responsibility for creating a torturer who deceitfully, perversely presents himself as a victim, and wants us to identify with him and consider him innocent.

Ewa Bąk, okiem-widza.blogspot.com

“The Kindly Ones” is an attempt to tackle the classics of world literature. And also a search for answers to questions about the status of criminal and victim in wartime atrocity, asked both in relation to the Second World War and towards Russian soldiers repeating exercises in evil – today and right next to us. This is a context we cannot ignore.

Katarzyna Niedurny, Gazeta Wyborcza



Fot. Przemysław Jendraska

A man with a beard and a bald head, wearing a dark leather jacket over a light-colored shirt, stands on a stage. He is looking upwards and to the right, with his right hand raised as if holding something. The background is dark with many small, white, star-like particles falling around him, creating a dramatic, snowy or confetti-like atmosphere. Another person in a dark hooded jacket is visible in the background on the left, also looking upwards.

„PIĄTA STRONA ŚWIATA”

THE FIFTH QUARTER OF THE GLOBE

based on the novel by: **KAZIMIERZ KUTZ**
adaptation and direction: **ROBERT TALARCZYK**

THE FIFTH QUARTER OF THE GLOBE

based on the novel by: **KAZIMIERZ KUTZ**
adaptation and direction: **ROBERT TALARCZYK**

Silesia, or rather tiny part of it, Szopienice, at boundary river Brynica. That's where Kazimierz Kutz placed action of his debut novel. Outstanding film and stage director (also co-worker of the Silesian Theatre) paints a rich and colourful picture of the lives of the inhabitants, full of everyday events and those of historical importance, recording local anecdotes and portraits of ordinary people, each with their own unique story worth commemorating. The result is a fascinating and eventful tale of a place close to the heart of the protagonist, his fifth quarter of the globe.

Silesia, the fifth quarter of the globe, is a place, where borders blur and history plays with people and nations. You can't push it into rigid framework nor to tell its story from start to end. One can only try to unveil it piece after piece, compile from thousand funny, mysterious and fascinating human histories.

One of the most important performances at the Silesian Theatre of the last decade, well-known in whole country. Story theatre realised with great sensitivity to the local and at the same time the universal.

The play has received many prestigious awards, including First prize at 19th All-Poland Contest for Polish Modern Staging (team award), Golden Mask (Golden Masks are awards given in the Silesian province for

special artistic achievements in the field of theatre art) for the best performance of 2013, Golden Mask for best direction in 2013 for Robert Talarczyk and Golden Mask for best acting in 2013 for Dariusz Chojnacki for his role as Hero.

The play was also mentioned 9 times in various categories in the prestigious "Best/Best" ranking of the "Theater" monthly for the 2012/2013 season (the ranking is created by 14 of Poland's most important critics).

Talarczyk's ascetic performance runs on empty stage, brought back to life by backstage projections and trapdoors, is built by three elements. Still present narrator Dariusz Chojnacki, who perfectly keeps a curb on the whole. Katarzyna Kostrzewa dazzling stage design, who proposed individual movement profile to every character, and told many situations outright using language of modern dance.(...) third element are Silesian Theatre actors for whom this performance is real coup de force.

Maciek Nowak, Przekrój

Robert Talarczyk manages to control the multitude of threads in Kutz's prose and weave them into a bizarre ballad, sometimes lyrical, sometimes ruthless in its portrayal of a difficult history of Silesia.

Witold Mrozek, Teatr



„BYK”

BULL

text: **SZCZEPAN TWARDUCH**

direction: **SZCZEPAN TWARDUCH, ROBERT TALARCZYK**

„BYK”

BULL

text: **SZCZEPAN TWARDOCH**

direction: **SZCZEPAN TWARDOCH, ROBERT TALARCZYK**

“Bull” is the second play (after “Humbel”) by Szczepan Twardoch, author of bestselling novels, including “The King,” “Morphine” and “Drach.” The protagonist of the monodrama is Robert Mamok, who struggles with his own class and ethnic identity in two languages, Polish and Silesian. Here is a man in crisis: he wrestles with his guilt and weaknesses, weighs up successes and failures, confronts the weight of a family secret, the burden of a strict Silesian upbringing, despair, anger and bitterness.

The directors invited the creator of prestigious film sets (“Ida,” “Cold War,” “You Are God,” “In Darkness”), Marcel Sławinski, and the composer Aleksander Nowak, author of opera music for, among others, “ahat ili – Sister of the Gods” (libretto: Olga Tokarczuk), “Drach. Drama per musica,” “Pokora. Drama giocoso” (libretto: Szczepan Twardoch).

The performance was very well received by audiences and critics. In “the Best, Best, Best” list of the 2021/2022 season compiled by the “Theatre” monthly, which gathers critics’ opinions, “Bull” was mentioned as many as four times: as the best new Polish play (Przemysław Skrzydelski), Robert Talarczyk’s role as the best male role (Tomasz Domagała, Jacek Sieradzki), and Marcel Sławiński as the creator in the best set design category (Kalina Zalewska).

Given the emancipatory dimension of the Silesian self-awareness today, this performance is a manifesto with almost revolutionary potential. Silesia has not had such a strong declaration of its different identity in Warsaw since the premieres of Kazimierz Kutz’s films, and perhaps never before.

Przemek Gulda, wp.pl

Szczepan Twardoch’s insightful, courageous and humorous text is half of the success of the “Bull” (...), the other half of the success is generated by Robert Talarczyk, his acting, the way he approaches this not easy, complicated role.

Marta Odziomek, Gazeta Wyborcza Katowice


Main producer: **STUDIO teatr galeria in Warsaw**

Co-production: **Silesian Theatre Foundation „Wyspiański”,
The Łaźnia Nowa Theater, The Grotowski Institute**

Partner: **Korez Theatre**



Fot. Przemysław Jendroska



„WĘGLA NIE MA”

COAL'S GONE

text: **PRZEMYSŁAW PILARSKI**

direction: **JACEK JABRZYK**

„WĘGLA NIE MA”

COAL'S GONE

text: **PRZEMYSŁAW PILARSKI**

direction: **JACEK JABRZYK**

The play is funny, absurd with sadness in the background and, despite the grotesque intrigue, based on a real and painful thread of resentment, mutual grudges and antagonism between neighbouring Silesia and Dąbrowa Coal Basin regions. It also raises the question of identity and how to construct it – does identity have to be based on antagonism toward someone else? What if the “opponent” disappears?

The play “Coal’s Gone” is an apocalyptic detective story. Detective Edward from Dąbrowa Coal Basin travels through a desolate post-apocalyptic Silesia, trying to solve the mystery of the disappearance of all Silesians. Along the way he meets various characters and has adventures. For example, large Silesian dumplings appear on his path. There are also Silesians hiding from the apocalypse. In this absurdity there is a method to telling this conflict and the intertwined history of the two lands.

Can inhabitants of the Dąbrowa Coal Basin region live without Silesians? Who are we when we have no one to differ from? According to the creators of the play, director Jacek Jabrzyk (director of the Zagłębie Theatre) and author of the text Przemysław Pilarski (winner of the Gdynia Drama Award): “The plan is for love to prevail. The most renewable source of energy”.

Przemysław Pilarski, playwright, winner of the Gdynia Drama Award and author of this tragic farce, combines historical puzzles, adding elements of farce, vaudeville, theatre of the absurd and grotesque heavily sprinkled with fantasy.

Magdalena Mikrut-Majeranek, teatrologia.info

It can be added that the performance is saturated with a huge number of quotations, references to literature, music, art, pop culture, contextual games providing a large dose of fun, so we get a dynamic, phantasmagorical melting pot of extremely relevant issues. This is followed by a mixture of genres and forms.

Wojciech Lipowski, Śląsk

The role of the detective is masterfully played by guest actor Michał Majnicz – he is at once strong and sensitive, brilliant and confused, and begins the performance with a rousing parody of “The Howl”.

Przemek Gulda, Guldapoleca



Fot. Przemysław Jendroska



„GERMINAL”

GERMINAL

text: **ÉMILE ZOLA**

adaptation and direction: **KRZYSZTOF GARBACZEWSKI**

„GERMINAL”

GERMINAL

text: **ÉMILE ZOLA**

adaptation and direction: **KRZYSZTOF GARBACZEWSKI**

“Germinal” is a cry of suffering, rage and revolt of the ones that were abandoned and the left behind. Like an echo of the revolutionaries of 1789, it reverberates in the mine corridors, a space-time capsule that becomes a resonance box for the voices of all the protesting oppressed, yesterday and today, here and elsewhere. It is a cry that goes beyond the 19th century and its all-powerful bourgeoisie to hit the 21st century, the apogee of capitalism, in which not only bodies are exploited, but even emotions have become market values. However, Stefan, the spirit of the New Man of the Revolution, a grain of sand in the cogs of the machine, spreads the virus of rebellion, making doubts sprout and consciences hatch.

In Garbaczewski’s interpretation, “Germinal” is a story about oppressive labour and production relations, which he transfers from a 19th-century mine to the virtual reality of the 21st century. The miners from Zola’s novel kick up emotions on the stage of the Silesian Theatre, which the artist identifies with the coals of modernity.

Krzysztof Garbaczewski is an artist who creates meaningfully and architecturally dense performances, often referred to as theatre installations. He is famous for his modern, daring adaptations of classic literature, in which multimedia and new technologies become the tools for constructing the dramaturgy. “Germinal” is his second encounter

with the Silesian Theatre. In 2020, the artist produced “BLACK,” a theatrical meditation in virtual space, together with the Dream Adoption Society collective. The director is a multiple laureate of the Divine Comedy International Theatre Festival and winner of the “Polityka” magazine Passport in the Theatre category.

The latest premiere of the Silesian Theatre is surprising, but viewers familiar with Krzysztof Garbaczewski’s work could not expect a faithful adaptation of 19th century prose. One thing is certain - such a version of “Germinal” has never been seen before.

*Magdalena Mikrut-Majeranek,
teatrologia.info*

“Germinal,” in this view, is an attempt to measure the pulse of reality, to show what this symbolic coal is for contemporary man caught up in the soulless machine of the new times.

Wojciech Lipowski, Śląsk

In addition to the set design, “Germinal” also shines with exquisite acting.

Kamil Pycia, teatralna-kicia.tumblr.com



Fot. Przemysław Jendroska



„PLATONOV”

PLATONOV

text: **ANTON CHEKHOV**

adaptation and direction: **MAŁGORZATA BOGAJEWSKA**

„PLATONOW”

PLATONOV

text: **ANTON CHEKHOV**

adaptation and direction: **MAŁGORZATA BOGAJEWSKA**

There are people around whom the story happens. Who are at the heart of it, who drive it, through them stories are told. What would happen if a key character disappeared completely from one such story? What drives a story when the key character is not there? What will the rest of the characters centre around?

“Platonov” by Anton Chekhov, adapted and directed by Malgorzata Bogajewska, is a play without the title character – mercilessly exposing the mechanisms in which our lives, hopes and desires are trapped.

Malgorzata Bogajewska, director of, among others, the “Uncle Vanya” staging, which won the main prize at the 14th International Theater Festival Divine Comedy, has the ability to work closely with actors, which makes the characters in the plays she directs become multidimensional, one would like to say contemporary in showing the full spectrum of emotions familiar to us today. She also has a valuable gift for extracting new meanings from classic texts – in her staging of “Platonov,” the nostalgia, usually stressed by directors working with Chekhov’s texts, takes on a different dimension: withdrawal from the world, resignation from facing reality becomes acquiescence to evil, which resonates particularly painfully today with the ongoing war in Ukraine.

Three actors: Anna Kadulka, Grzegorz Przybył and Mateusz Znaniecki received awards for their roles in this performance at the 63rd Kalisz Theatre Meetings – Art of Acting Festival (September 2023)

We are watching a dazzling, brilliantly acted, yet bitter and very painful performance.

Rafał Turowski, www.rafalturowski.pl/teatr

(...) the Katowice performance has a much more universal dimension, not limiting itself to portraying only the Russian community, but all of us who suffer from powerlessness, lack of courage, spiritual poverty or enslavement from which we are unable to break free.

Magda Mielke, [Teatr Dla Wszystkich](http://TeatrDlaWszystkich.pl)

“Platonov” by Bogajewska is Chekhov for a time of war, although the premiere was planned long before the Russian aggression against Ukraine. The ironic tale of the life of the Russian intelligentsia is reminiscent of a ball on the sinking Titanic.

Magdalena Mikrut-Majeranek, teatrologia.info



Fot. Przemysław Jendroska

„ON WRÓCIŁ”

LOOK WHO'S BACK

text: **TIMUR VERMES**

direction: **ROBERT TALARCZYK**

adaptation: **MIŁOSZ MARKIEWICZ**

„ON WRÓCIŁ”

LOOK WHO'S BACK

text: **TIMUR VERMES**

direction: **ROBERT TALARCZYK**

adaptation: **MIŁOSZ MARKIEWICZ**

Various legends are told about the death of Adolf Hitler. What if he did not die in the bunker in April 1945? What if instead he appeared in Berlin today? One morning, the Führer wakes up and is surprised to find that he is no longer in the place where he spent yesterday evening, that he is not surrounded by his faithful entourage, and the passers-by do not greet him with the Nazi salute. Struggling with the new reality, he finds himself in... a television programme. His fiery performances, the ability to improvise and react to the socio-political situation are quickly gaining a lot of fans and supporters. His words fall on fertile soil and find a wide audience, especially due to the use of the power of social media. The spirit is slowly awakening in the nation...

The stage adaptation of Timur Vermes's best-selling novel "Look Who's Back" directed by Robert Talarczyk is a story about the seductive power of charismatic leaders, about mechanisms of power, management of social moods and the role that the media (both traditional and new) play in politics.

For his performance as the Führer in the play, Artur Świąć received the Jacek Woszczerowicz Award from the Union of Polish Stage Artists at the 61st Kalisz Theatre Meetings – Art of Acting Festival (September 2021).

References to "here and now" are very visible and perceptible also thanks to the sensational role of Artur Świąć, who, as the Führer, evokes genuine fear, terror, like the whole realisation that someone along the lines of Hitler might really reappear (...). This is a truly masterful acting performance by Artur Świąć.

Krzysztof Krzak, Teatr Dla Wszystkich

How many Facebook likes would Adolf Hitler have today? How much money would he have made from his new YouTube speeches? Here's a chance to find out.


Dawid Dudko, onet.pl

This is dark art and the character created by Świąć is terrifying.

Anna Ładuniuk, Polska Dziennik Zachodni



Fot. Przemysław Jendroska



„ZANURZENIE”

IMMERSION

text: **MICHAEL RUBENFELD, MARCIN WIERZCHOWSKI**
direction: **MARCIN WIERZCHOWSKI**

„ZANURZENIE”

IMMERSION

text: **MICHAEL RUBENFELD, MARCIN WIERZCHOWSKI**

direction: **MARCIN WIERZCHOWSKI**

Marcin Wierchowski is a director whose trademark is creating performances based on precisely built relationships between characters and working with actors to create multi-dimensional, psychologically complex characters. The protagonists of his “Immersion” are two families who suddenly have to face long-hidden secrets, pain, trauma from the past, which, although they do not realize it, marks every day of their lives.

Welcome to the Underwater World! Forget the rules that apply on the surface – honesty, friendship and caring rule here. In a place like this, secrets, hatred, deception or mutual dislike are not accepted. Or at least it would seem so... When an unexpected guest turns up at the home of the Kamocki family living in Katowice, old secrets begin to surface. How much does this man know about an event from years ago that everyone would prefer to forget? And is he really who he claims to be? How is a past trauma reflected in today's life? Sometimes to find out the truth you have to go much deeper than you might have thought.

“Immersion” is a performance that has not been seen in Silesian theatres for a long time – sincere, brave, full of tension, which is transmitted to the audience, sitting close to the actors. It shows that it is worth leaning over the traumas from the past that block us, trying to work through them and talk them through. They probably won't disappear, but

perhaps they will make it possible to lead a lighter life.

Marta Odziomek, Gazeta Wyborcza Katowice

Although seemingly soap opera-like on the surface, this show is an almost painful, strikingly authentic vivisection of the lives of two families brought together by friendship and a dramatic accident.

Przemek Gulda, Guldapoleca

The strengths of the production are the good acting and the authenticity of the characters, which is undoubtedly due to the form of the work on the show. It is an excellent vivisection of family life.

Magdalena Mikrut-Majeranek, teatrologia.info

In “Immersion,” Marcin Wierchowski reached for the language of popular culture, in fact, the entire first act is a soap opera, but don't be fooled – the ‘morality’ of this performance is only a mask, because what we are dealing with, as is always the case with this director, is a morality play, with questions about strangers in our home, about our nearest and dearest, about secrets which come to light at the least opportune moment, and finally about time, which cannot be undone in order to rectify one's mistakes.

Rafał Turowski, www.rafalturowski/teatr



Fot. Przemysław Jendroska



„INTELEGENCI”

INTELLIGENTSIA

text: **MAREK MODZELEWSKI**
direction: **ROBERT TALARCZYK**

„INTELIGENCI”

INTELLIGENTSIA

text: **MAREK MODZELEWSKI**

direction: **ROBERT TALARCZYK**

A premiere of the text written by Marek Modzelewski, author of such plays as “Coronation,” “All Inclusive,” and “The Swedish Table”. This time, the playwright takes on the myth of the modern intelligentsia in order to ask what clinging to the only right point of view can lead to. Like in Yasmina Reza’s best plays, an intimate family meeting reveals hidden tensions, and the conversation turns out to be a pretext for building divisions rather than establishing a dialogue.

“Intelligentsia” is a black comedy about the limits of freedom and tolerance, about growing social and political conflicts that spill over into our homes, and about the associated transformation of value systems.

Co-production with the Korez Theatre as part of the 12th Katowice Carnival of Comedy.

It is no exaggeration to compare Marek Modzelewski’s text to Yasmina Reza’s “God of Carnage”. One could also say that this is the “The Morality of Mrs. Dulski” of the early 21st century. “Intelligentsia” is a comedy-drama full of humour, but also bitter reflections, laced with excellent dialogues and plot twists, showing a portrait of a contemporary Polish intelligentsia family.

Artur Stanek, e-teatr

Katarzyna Brzoska and Mirosław Neinert (...), who play the main roles, form an exceptionally well-matched stage duo who understand each other perfectly. They deliver the text superbly, especially the witty, cutting retorts, emphasising the absurd humour contained in them, which is characteristic of the comedy-drama that is Modzelewski’s play.

Krzysztof Krzak, Kulturalne To i Owo

Marek Modzelewski’s play allows an intimate look at concepts such as tolerance, homophobia, leftism, rightism, upbringing, politics, atheism, faith, racism, nationalism, xenophobia, freedom, value system, among others.

Artur Stanek, e-teatr



Fot. Przemysław Jendroska



„PRZEŁAMUJĄC FALE”

BREAKING THE WAVES

text: **LARS VON TRIER**

direction: **JUSTYNA ŁAGOWSKA**

adaptation and dramaturgy: **MIŁOSZ MARKIEWICZ**

„PRZEŁAMUJĄC FALE”

BREAKING THE WAVES

text: **LARS VON TRIER**

direction: **JUSTYNA ŁAGOWSKA**

adaptation and dramaturgy: **MIŁOSZ MARKIEWICZ**

One of Lars von Trier's most famous films in a stage adaptation for two actors – Aleksandra Przybył and Dariusz Chojnacki tackle the legendary work. What have we missed so far when watching the story of Bess and Jan? What have we forgotten, focusing on oppression and violence? Justyna Łagowska, one of Poland's most interesting directors and set designers, invites us into a laboratory of love, relationships and relations where nothing is as it seemed just a moment ago. "Breaking the Waves" is her first production at the Silesian Theatre.

Lie down comfortably and close your eyes. Let me tell you about love. About a powerful feeling that can give strength, but can also expose our greatest weaknesses. About what brought Bess and Jan together, even though no one gave this relationship a chance. I will tell you about people whose love was put to the test. About an accident that changed their lives at the moment when they seemed happiest. Because love is tears of joy, but also of suffering. Do you think it can't hurt? Close your eyes. A woman is walking along the sea coast... Can you see it?

"Breaking the Waves" at the Silesian Theatre in Katowice is a delicate, intimate play about the brutality of the world, but in which love can be found. Wonderful acting is a kind of study of sacrificing oneself for another person, bestowing boundless goodness on him or her.

Marta Odziomek, Gazeta Wyborcza Katowice

Rarely do you see scenes in the theatre built so truly and convincingly on the fragile foundation of subtlety, of life seemingly here and now and yet in some other metaphysical dimension.


Wojciech Lipowski, Śląsk

Whereas von Trier spoke about kindness, Łagowska's production seems to be primarily about love. It is an hour and a half of theatrical production of feelings, not discourses about faith. It is an example of the power of minimalist theatre, where both form and power are limited.

Anna Pajęcka, dwutygodnik.pl



Fot. Przemysław Jendroska



„5:00. UA”

5:00. UA

Performance produced as part of the residence programme of the Forum of Theatre
Directors of the Silesian Voivodeship
direction: **YULIA MASLAK**

„5:00. UA”

5:00. UA

Performance produced as part of the residence programme of the Forum of Theatre Directors of the Silesian Voivodeship
direction: **YULIIA MASLAK**

“5:00 UA” is an extraordinary undertaking. A dozen actresses from Ukraine, under the aegis of the Forum of Theatre Directors of the Silesian Voivodeship, have created a performance in which they share with us their experiences of the first days of Russia’s invasion of Ukraine, their escape with their children to Poland, and their stay in our country. The performance consists of a series of scenes, created on the basis of improvisation, which are linked by the theme of war. They include serious, dramatic and tragic scenes, which are all the more moving because we know it is all true, but there are also images like from a good protest-cabaret with songs and choreography. We are watching a poetic-documentary record of feelings, impressions and experiences, which is arranged in a stage letter of Ukrainian women – first to Poles, then to the whole world.

For her direction of the play “5:00 UA,” Yuliia Maslak was awarded, among others, the Jury Prize of the 21st Festival of Contemporary Drama “REALITY PRESENTED” and the Young People’s Jury Prize. The play also won 2nd place in the audience vote of this festival.

There is text-centred theatre, there is performance, there is dance, there is even stand-up, but above all there are real tears and real anger.

Przemek Gulda, Guldapoleca

Their voice is a cry for peace, filled with despair but also echoing a deathly silence.

Paweł Kluszczyński, Nowa Siła Krytyczna

Production: **Silesian Theatre in Katowice**
Co-production: **the Gliwice Municipal Theatre and the Small Theatre in Tychy**



Fot. Przemysław Jendraska

„FOLWAR ZWIERZĘCY”

ANIMAL FARM

based on the novel by **GEORGE ORWELL**
direction, adaptation and music arrangement: **JAN KLATA**

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Mr Jones, the farmer at Manor Farm, could not have been aware of the revolutionary spirit latent in the starved animals. Meanwhile, a change in the existing order was looming large. A good change. For the world reclaimed from the hands of evil man knows no hunger, fatigue or inequality. Humans – that is the fundamental problem of the animal world. All we have to do is get rid of them, and a bright future will come of its own accord. A future in which all are equal and work together to build a better reality. So let us not be fooled by hostile propaganda. Here, everything is possible and animals are happy.

In his first production for the Silesian Theatre, Jan Klata draws on one of the most important works of European literature to ask about the universality of political mechanisms perceived and described by Orwell.

Jan Klata flawlessly controls the social element presented in Animal Farm. It is extremely difficult to convey the dynamics of such different characters, colourful personalities. Klata succeeds brilliantly.

Wojciech Lipowski, „Słask”

The acting team came off as ensemble and not individual. I want to be well understood: this is a real compliment. At a time when every performer is only playing for himself, preferably talking about himself, a close-knit team working towards a common goal commands the utmost respect.

Maciej Stroiński, „Teatr”

Maćko Prusak’s choreography is noteworthy, especially his skilful handling of the crowd, as group scenes predominate and there are many characters. Another merit of the performance is Justyna Łagowska’s lighting design – atmospheric, creating the atmosphere of individual scenes. The set design, on the other hand, is limited to the use of a revolving stage with a wall and a wheel, located on the right side of the proscenium. The costumes are also significant. Particularly memorable are the sheep costumes – as if knitted on a giant crochet hook.

Magdalena Mikrut-Majeranek, teatrologia.info



Fot. Przemysław Jendroska



„DON KICHOT”

DON QUIXOTE

text: **MIGUEL DE CERVANTES**
direction and adaptation: **JAKUB ROSZKOWSKI**

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text: **MIGUEL DE CERVANTES**

direction and adaptation: **JAKUB ROSZKOWSKI**

Do you know the tale of the nobleman from La Mancha who wanted to seek chivalrous adventures? Of course you do! The dreamer, the idealist, the blind believer in the victory of good over evil – this is Don Quixote, one of the most recognisable heroes of all time. The one who fought against windmills. The one who chose the beautiful Dulcinea as the lady of his heart. The one who was accompanied on his adventures by Sancho Panza. The one who... Well, what was it actually like with these stories? Is Don Quixote a true misguided knight or a man gone mad?

Jakub Roszkowski, author of the adaptation and director of the play, searches for Cervantes' characters in a hospital ward whose corridors lack neither humour nor vigour. In the world of the misguided patients, the game is not about proving the virtues of chivalry, but about being able to live on one's own terms and being free. Above all, however, in keeping with the Spanish original, what is at stake here is the search for love and acceptance.

Jakub Roszkowski's Don Quixote is an intriguing, coherent and reflective play in which laughter alternates with sadness. The concept of locating the action in a geriatric ward is not obvious, but very apt. The director treats the audience to an emotional rollercoaster. And although we laugh at Anna Kadulka's situational jokes and watch the patients' adventures, giggling under our

breath, after the finale we leave the room full of reverie, and the performance itself will resonate in us for a long time to come.

Magdalena Mikrut-Majeranek, teatrologia.info

Grzegorz Przybył, Don Quixote, Patient and Father, impresses with his mastery, he wins the necessary tones with silence and body work, at other times with awakening anger, aggression, shouting. This ambiguous figure is the epicentre of the performance, he measures the pulse of this world, sets the course of action, becomes the probe of emotions, the sensitivity of a man doomed to annihilation by others. He seamlessly traverses the borderline between dream and reality, arousing compassion, disturbing, moving and sometimes amusing.

Wojciech Lipowski, „Słask”

Scenes of slow and boring hospital life are juxtaposed with Don Quixote's phantasmagorical adventures that happen in his head, because everything happens in the head. It is there, in the head, that an IV stand can turn into a sword, a wheelchair into a horse. The imaginary, drug-induced world sparkles with colour and costumes, as if from a dell'arte comedy. Is it the hospital staff, the patient and Don Quixote's daughter who make his life interesting, or is it him who lets them follow his imagination?

Marta Fox, martafox.pl



Fot. Przemysław Jendroska



TEATR ŚLĄSKI
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