

MOJE INSCENIZACJE poza granicami Danii

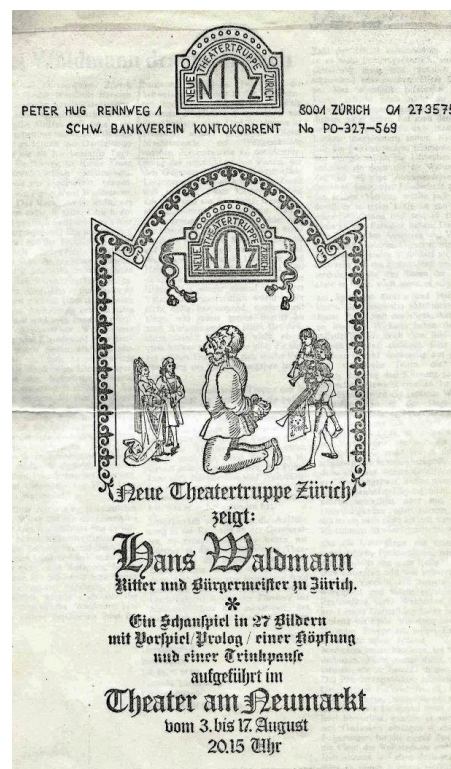
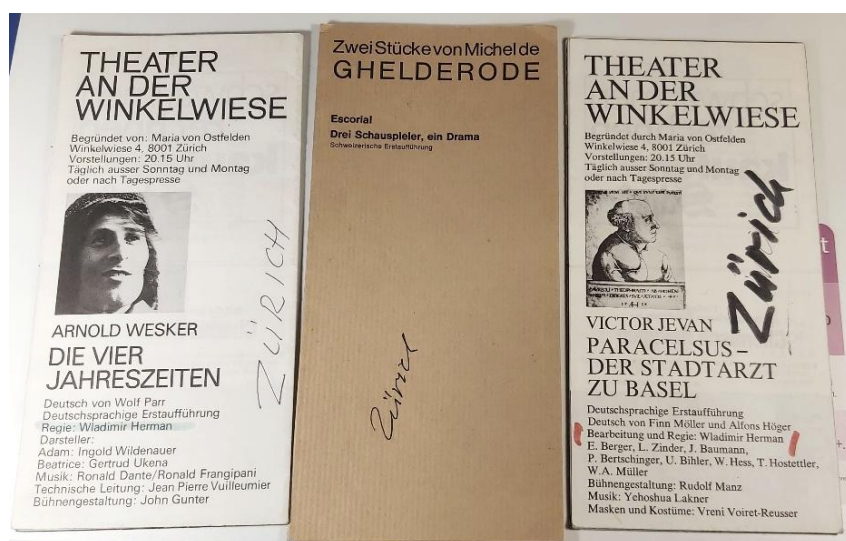
(Niemcy (wtedy NRF), Zurych, Szwecja, Moskwa, Budapeszt, Nowy York)

1972-2015 (do aktywnej emerytury)

Wybór z około 20 inscenizacji. Większe i mniejsze teatry.

Niechronologiczna improwizacja z mojego chaotycznego i niepełnego archiwum.

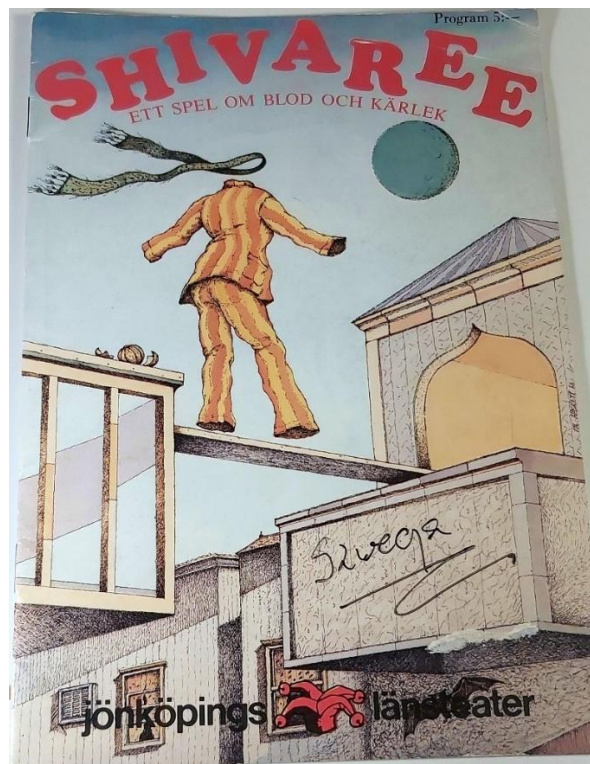
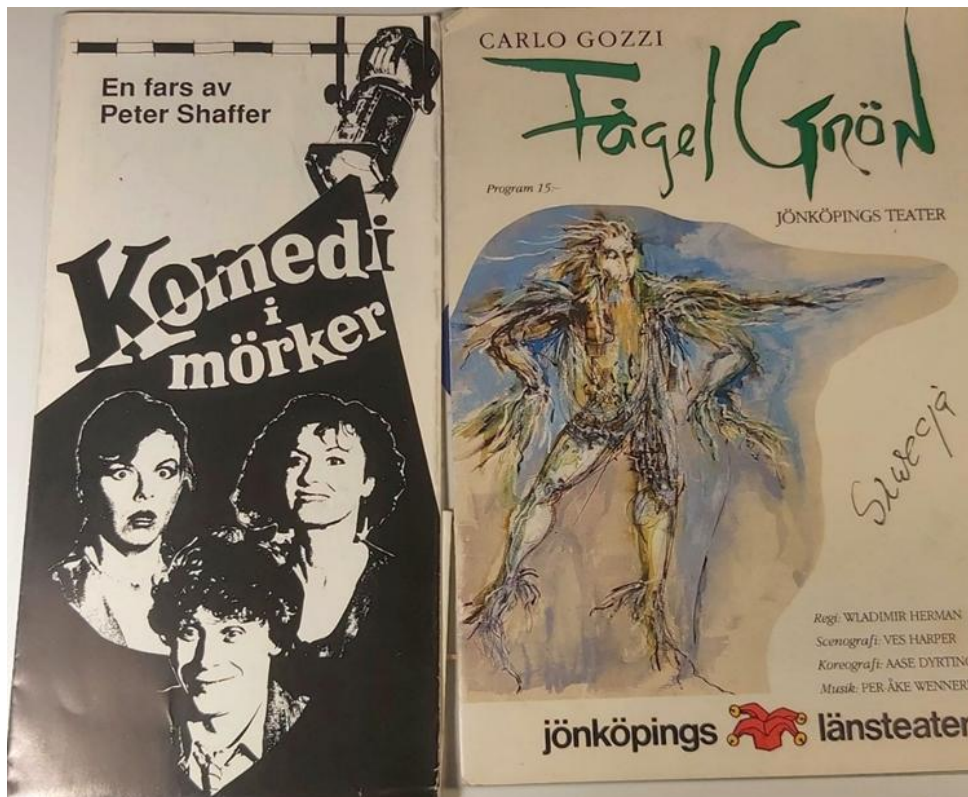
(Brak dokumentacji z pracy w NRF: w teatrach Ingolstadt i Flensburg)



W Zurychu byłem w latach 1972-1974 reżyserem i kierownikiem artystycznym teatru i potem własnej grupy teatralnej (Widowisko teatralne „Hans Waldmann, renesansowy burmistrz Zurychu”)

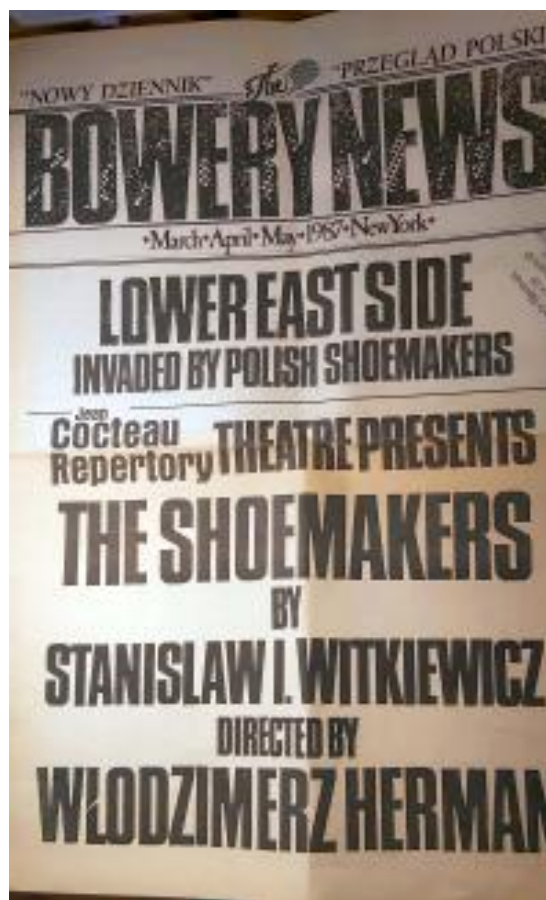
SZWECJA 1985-1988

W Szwecji (Jönköpings Länsteater) byłem gościnnym reżyserem przez 4 sezony

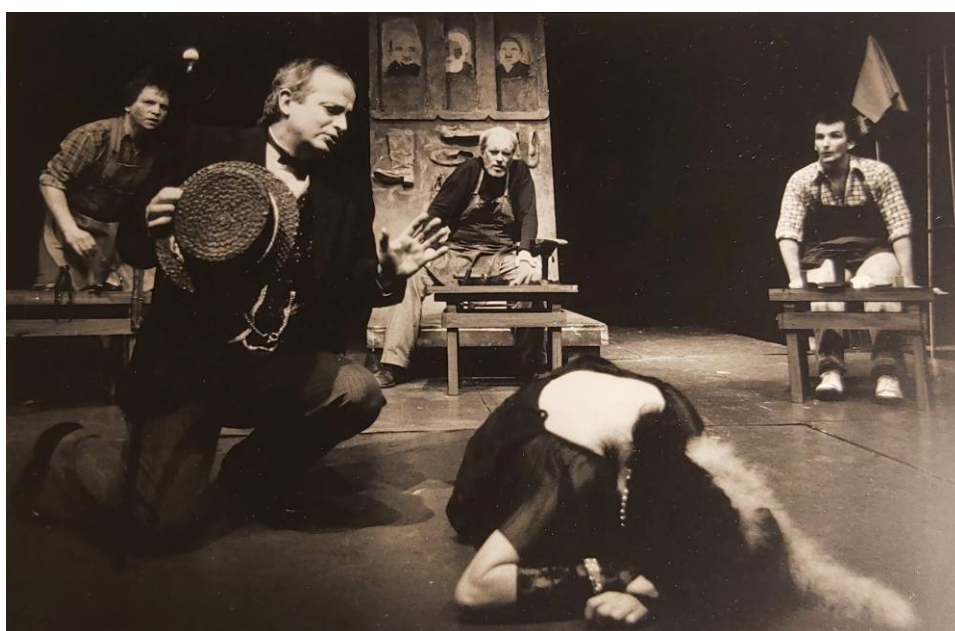


NOWY YORK 1987

Prapremiera amerykańska "Szewcow" Witkacego



Inwazja polskich szewcow na Nowy York



„Szewcy”

The New York Times

NEW YORK, TUESDAY, MARCH 24, 1987

Theater: 'Shoemakers'

By D. J. R. BRUCKNER

In his prescient 1934 play "The Shoemakers," Stanislaw I. Witkiewicz, Poland's greatest modern playwright, wittily demonstrates that Communist and fascist dictatorships are the same. That kept it off the stage in Poland until 1965, when it was presented by Wlodzimierz Herman, who also directs its first English-language performance by the Jean Cocteau Repertory company at the Bouwerie Lane Theater, at 300 Bowery.

There are no solutions to the problem of the essential ambiguity of human experience in any Witkiewicz play. In "The Shoemakers," revolutions are vicious illusions and at the end a disembodied voice of "they," who control the world, decrees that humanity has nothing to say about its own last act. Parts of the play remind one of the work of Karel Capek, Mikhail Bulgakov and other contemporaries, but Witkiewicz's presentation of human absurdity anticipates Camus, and his vision of the battle for sexual power between men and women is of today.

In his plays, Witkiewicz, who took part in the Russian Revolution and lived to see both Germany and Russia invade Poland in 1939, not only exploded all political convention and national pretensions. Here Western philosophy is whipped into froth, politics is turned into sexual loathing, human beings are reduced to mere dramatic symbols (one becomes a real dog) and the actors ridicule one another's performances as their characters disintegrate. And once his shoemakers have seized power from their fascist oppressors, not even a hilarious assortment of Polish folk heroes who wander in from traditional plays can save them from

emptiness in a world operated by a mechanized working class of "hyper-workolds."

Witkiewicz was a painter as well as a writer and for this production, Jan Sawka, an artist, has painted brilliant sets in the unsettling, haunting style of his pictures. Adam Makowicz has composed new music for the weird songs characters burst into. And a trio of designers, led by Tereska Seda, has created costumes that grow more gorgeous, and ironic, with each scene. Mr. Herman's direction sends the whole spectacle sweeping back and forth across the theater with the kind of energy this passionate and thoughtful work needs, and the members of the company, obviously enjoying their manicured antics, speeches, give it a fast-moving ensemble performance.

Illusions


THE SHOEMAKERS, by Stanislaw Ignacy Witkiewicz, translated by Donald C. Gerould and C. S. Durrer; adaptation by Wlodzimierz Herman and Lantel C. Gerould; directed by Mr. Herman; set, poster and graphics by Jan Sawka; incidental music by Adam Makowicz; costumes by Tereska Seda; Ella Skwarska and Przemyslaw Borowski; lighting by Peter Rucinski; assistant to the director and coordinator of special promotion, Hanna Kosińska; Harlowicz; production stage manager, Robert Karp. Presented by the Jean Cocteau Repertory, Bouwerie Lane Theater, 300 Bowery.

Sajetan Tempe John Schmerling
Apprentice 1 Harris Berling
Apprentice 2 William Dante
Prosecuting Attorney Scurry Craig Smith
Duchess Irina Wasiewlodowna Elise Stone
The Fascist Group of Vigilant Youth Jeanne Demers, Michael Henderson, Joseph Menino, Coral S. Potter and Vincent Roppolo
The Guard and Hyperworkold Joseph Menino
The Woman Guard and the Barefoot Girl Karen Cook
Peasant 1 and General Pugnasty Craig Cook
Peasant 2 and Comrade X Coral S. Potter
The Mulch Michael Henderson
Fidgeons Jeanne Demers

NEW YORK POST

Tuesday March 24 1987 35 CENTS

['Shoemakers' at Jean Cocteau]



BY CLIVE BARNES

THE impresario Serge Diaghilev constantly implored Jean Cocteau to surprise him, saying: "Etonnez-moi, Jean!" The Jean Cocteau Repertory (at the Bouwerie Lane Theatre, 300 Bowery, 212-667-0060) certainly does its best to live up to the sbck value of its namesake.

Over the past 16 years, this company (founded and directed by Eve Adamson) has produced an enormous selection of the world's dramatic literature — not always in the most persuasive of stagings which, to be honest,

have sometimes scarcely proved even adequate.

But it has soldiered on, never compromising on the plays it was doing, if not always achieving the same level of interest and integrity in the way it was doing them.

In recent years, it has made a most valuable connection with Eastern Europe — first with the Soviet playwright Edward Raddinsky and now with a leading Polish director residing in Denmark, Wlodzimierz Herman.

This development has resulted in the American premiere of a Polish modern classic — of Expressionist symbolism — Stanislaw Ignacy Witkiewicz's "The Shoemakers," currently in repertory with Sheridan's "The Rivals" and John Steinbeck's "Of Mice and Men."

Witkiewicz is scarcely a household name in New York, partly because we maintain such a chauvinist household. However, a couple of plays by this strange avant-gardist (even before World War II, he was a precursor of the Theater of the Absurd) have been seen here: "The Crazy Locomotive" and "The Water Hen," both of which left me fascinated and infuriated.

He wrote what he once termed "comedies with corpses," and like so many of his paintings — many of them systematically painted under the influence of drugs or alcohol — these comedies have the free-fall phantasmagoric sensibility of drug-induced fantasy.

"The Shoemakers" is his last published play, written in 1934 — he committed suicide in 1939 following the in-

OFF-B'WAY review

vasion of Poland by both Hitler and Stalin — and is his most overtly political. Indeed it is a political charade, dealing satirically with both fascism and communism, not to mention Polish nationalism.

The symbolic themes that run through the play — like sex as a metaphor for power and therefore for politics — and his even-handed dismissal of totalitarianism as an exercise in pettiness and personal greed made the work impossible to accept in Poland.

It was not until 1965 that Herman managed to give the play its stage premiere in Wroclaw and, not unexpectedly, this was the beginning

Continued on following page

MOSKWA 1990

Dwie inscenizacje autorów zabronionych do 1990 r.



Kierkegaard „Dziennik Uwodziciela”



„Szewcy” Witkacego

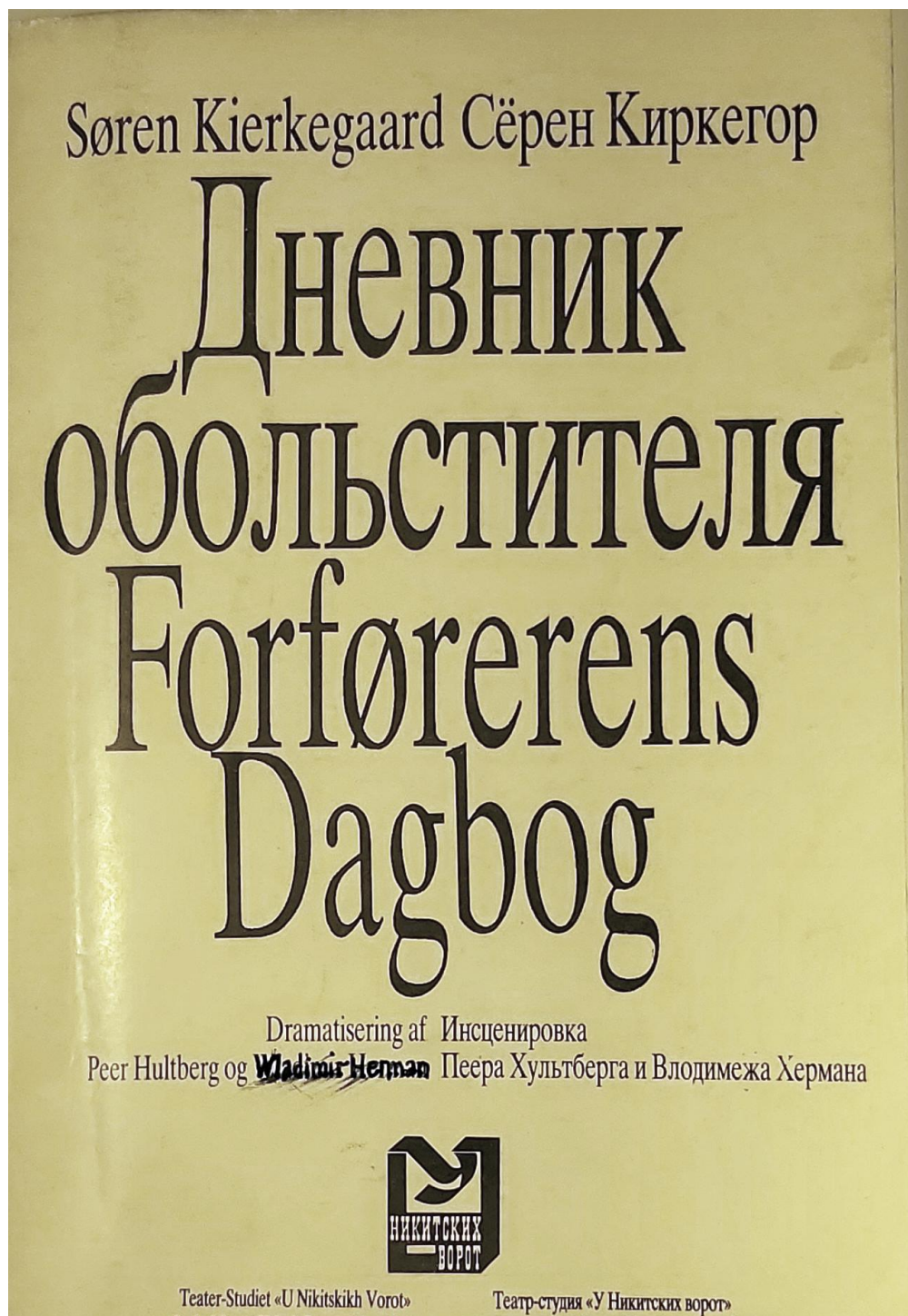
MOSKWA 1990



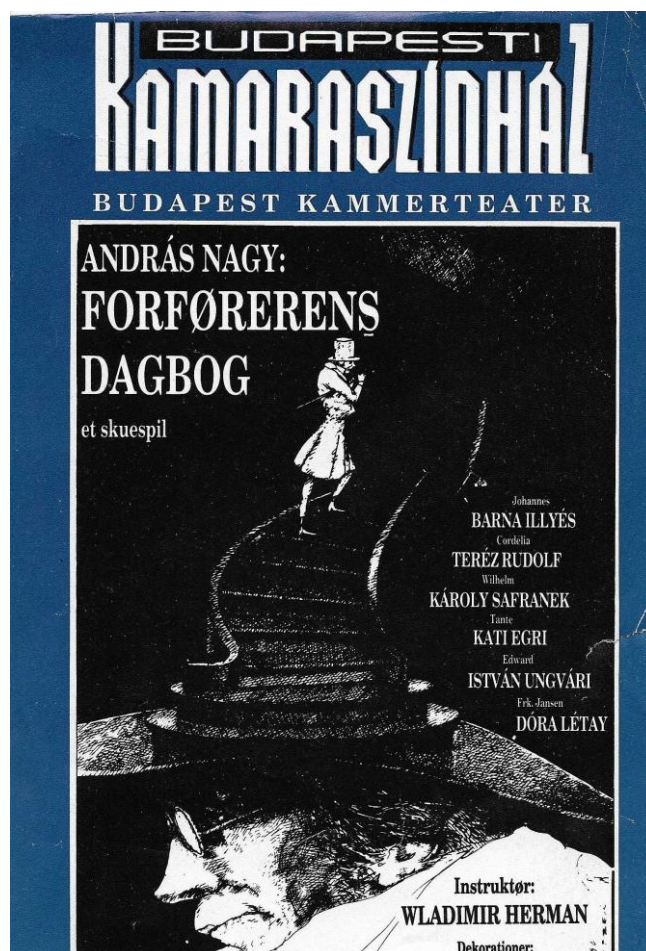
Moi aktorzy i ja.

MOSKWA1990

Książka wydana z okazji przedstawienia



BUDAPESZT 1993



Moj kabaret "KIERKEGAARD" oraz sztuka o tym filozofie węgierskiego autora w mojej reżyserii.

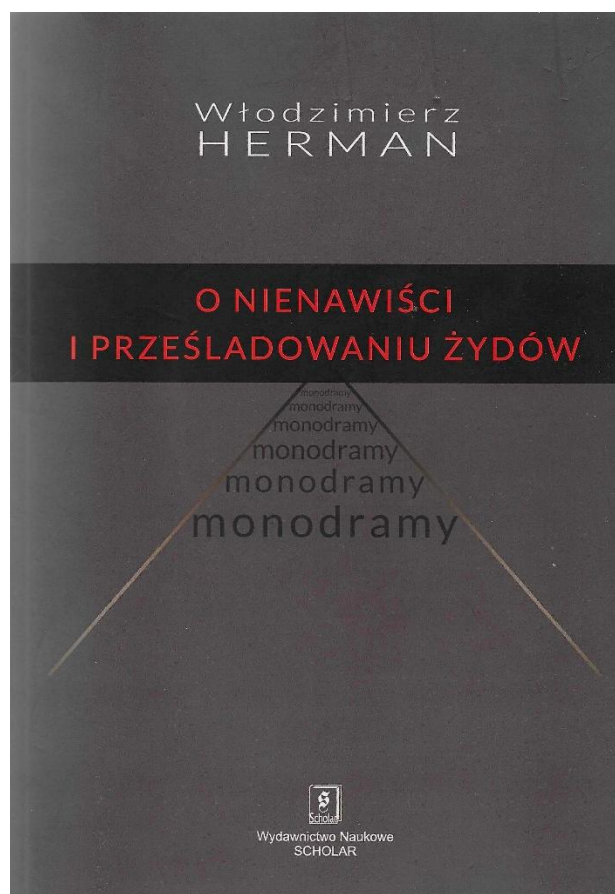
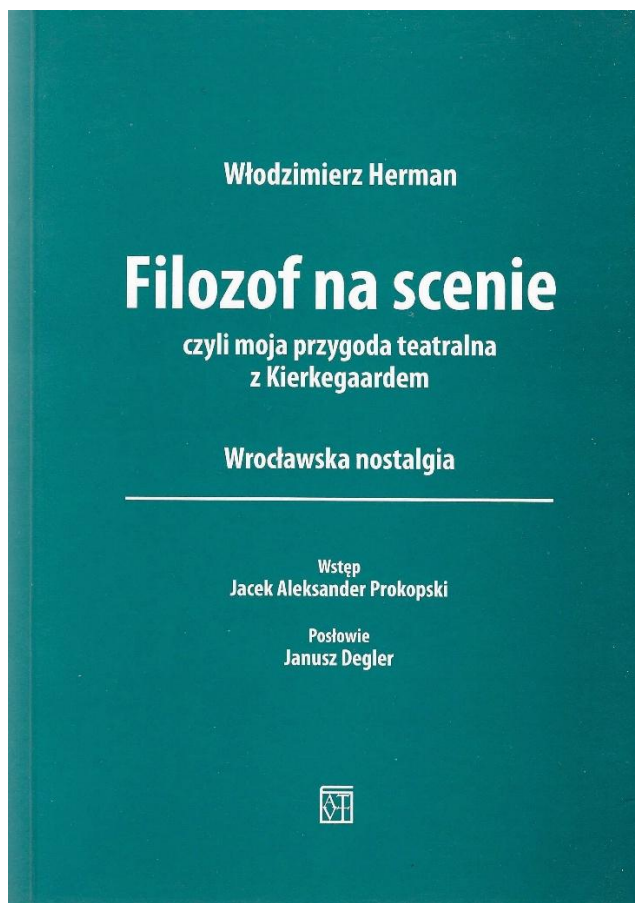
(Nie rozumiałem nic z języka węgierskiego, ale przy pomocy tłumaczonych na angielski manuskryptów i zdolnego węgierskiego studenta jako asystenta udało się... Skonczyło się sukcesem u publiczności i prasy.)

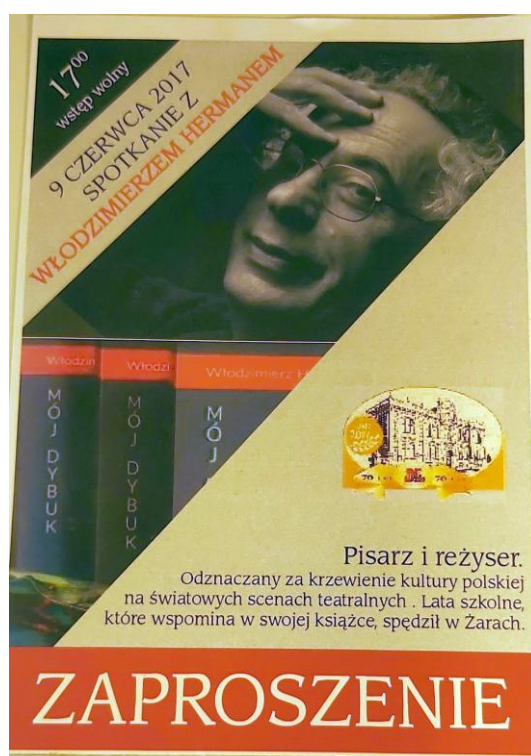
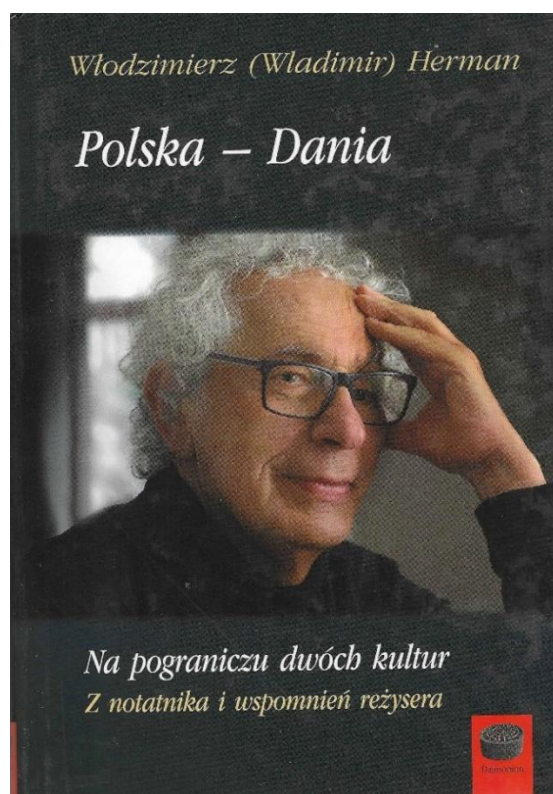
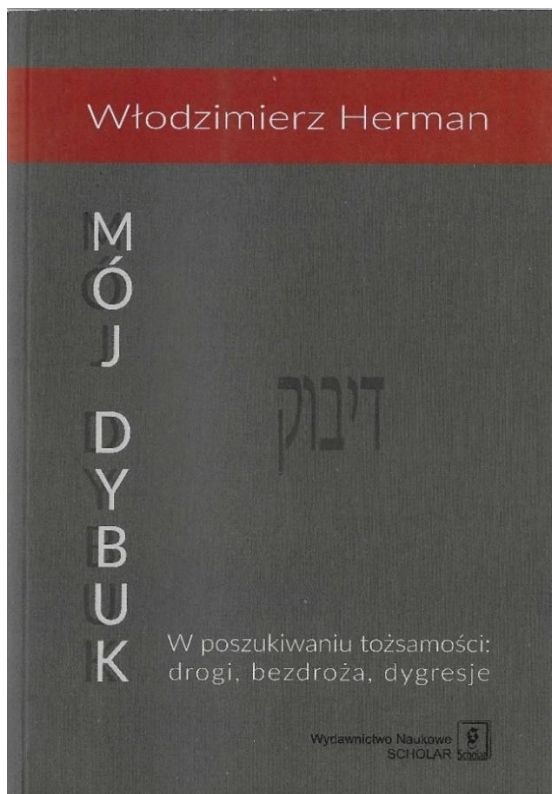
POLSKA

Po opuszczeniu Polski w 1970 roku nie pracowałem w kraju gościnnie jako reżyser, poza dwoma inscenizacjami czytany w Warszawie po roku 2000 (Port Sokolnickiego na Żoliborzu i w Pałacu w Łazienkach)

Miałem i mam ścisłe kontakty z przyjaciółmi z dawnych lat.

Wydałem 4 książki.





Miałem wiele wieczorów prezentacji tych książek w Warszawie, Wrocławiu i w Krakowie. Bardzo nostalgiczny wieczór odbył się w Żarach, gdzie mieszkalem z rodzicami od 1946 do 1955 roku (moi rodzice do 1970) i gdzie skończyłem Gimnazjum. Niespodziewanie przyszło aż 100 ludzi, włącznie z burmistrznią miasta! Byli obecni też starsi słuchacze, którzy nas pamiętali jeszcze z tamtych lat.

Koniec.