



CEZARY IDZIE NA WOJNE / CEZARY GOES TO WAR

Saturday, September 29, 2018, 7:30 p.m.

“What matters is not whether a play is light-hearted or serious, but—be it comedic or otherwise—whether it speaks to people about their problems, how it speaks to them, what impact it has on them. . . We wish only to put on plays that meet certain standards of urgency, that are intellectually penetrating, complex, challenging, and powerful.”

— Vaclav Havel, “The Kind of Theater We Want to Do,” from a letter to Alfred Radok, August 4, 1963

**Komuna
Warszawa**



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**POLISH CULTURAL
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The Vaclav Havel Library Foundation (VHLF), together with the Bohemian Benevolent and Literary Association (BBLA), have partnered with Czech, Hungarian, Polish, and Slovak performing arts and cultural institutions to host the second year of a unique festival presenting the best in contemporary Central European theater.

The festival is supported by The Bohemian Benevolent & Literary Association, NYC Cultural Affairs and New York City Council Member Ben Kallos.

SPECIAL THANKS to Theatre for the New City's Director, Crystal Fields, and the staff at TFNC for providing the theatrical properties for these visiting productions.

The Company:

Directed by: Cezary Tomaszewski
Script by: Justyna Wąsik
Dramaturgy by: Klaudia Hartung-Wójciak
Set design / Costumes by: BRACIA (Agnieszka Klepacka,
Maciej Chorąży)
Lights by: Antoni Grałek
Music by: Claude Debussy
Georg Friedrich Händel,
Stanisław Moniuszko,
Dimitr Szostakowicz

Cast: Michał Dembiński
Weronika Krówka
Oskar Malinowski
Szymon Dobosik
Łukasz Stawarczyk

This play is part of the Komuna Warszawa series “Before the War/War/ After the War”. Cezary Tomaszewski draws on personal experience and recalls the time when he had to appear in front of an army conscription committee. This memory serves to carry out a funny, witty and spot-on critique of nationalistic war discourses that resonate with particular force in modern-day Poland. Using Moniuszko and Szostakiewicz's compositions and “The Afternoon of a Faun” by Nijinsky, the director engages the audience in a series of subversive identity games which aim not only to undermine gender norms but also to turn the military ethos on its head.

Four male performers and a woman pianist perform a music-dance-theatre-performance art deconstruction of patriotism and its values, the meaning of love for one's homeland, and last but not least the social, psychological and cultural repercussions of war.

"Cezary Goes To War" deconstructs military ethos and pride, making the audience realize their toxic dimension and oppressiveness, strictly linked to the Polish national identity, especially the male version of it. The director shows not only the excluding factor of soldier images and their crucial role in the process of establishing and performing boyhood, but perversely confronts it with fiercely queer art and style. The play embodies a unique aesthetic, informed by cinema, that employs irony and satire to confront the audience with cruelty, symbolic violence and the appropriated language of military action, with its associated ideals and fantasies.

Komuna Warszawa

Komuna Warszawa explores key issues of the contemporary world, ceaselessly seeking new forms and means of expression.

Komuna Warszawa is also a venue where different art worlds meet – Komuna has produced performances by both mainstream theatre artists (Grzegorz Jarzyna, Monika Strzępka and Paweł Demirski, Michał Borczuch, Markus Öhrn) and by rising stars of the Polish dance scene (Marta Ziółtek, Paweł Sakowicz, Iza Szostak).

The most recent projects to generate critical acclaim and audience interest include the pioneering attempt at an "archaeology" of performing arts known as RE// MIX. Over a period of four years created performances in direct response to past masterpieces of performing arts avant-garde. A hit of the 2016 Warsaw theatre scene was a series titled MicroTheatres: performances by various artists of no more than 16 minutes with at most four participants, using no more than four lights, two microphones and one projector.

Since 2007 Komuna has been an important venue for theatre performances, as well as performance art pieces, lectures, film and video-art screenings, concerts and discussions. Komuna// Warszawa has taken part in some of the most prestigious festivals in Poland and the world, performing at such venues as La MaMa in New York City, HAU in Berlin or 104Centquatre in Paris.

Cezary Tomaszewski

Nominated for prestigious Paszporty Polityki Prize 2018 in the category - theatre, Polish director and choreographer. He directed Franz Lehar's *The Merry Widow*, in which he cast four Polish cleaners in Brut Wien Theater. The production was among the critics' picks in the magazines *Theater Heute* and *Falter* (Best Young Director and the Best Off Production in 2009 in Vienna). He directed musical productions by *Capella Cracoviensis*, period instruments orchestra and choir: the stage production of Monteverdi's madrigals *Baroque feast* in a milk bar in Kraków, the piece *The Nature Lovers*, composed of Mendelssohn's songs in *Wolski Forest*, Mozart's *Requiem as Sacred Karaoke*, staging of Brahms' *Ein Deutsches Requiem / Liebeslieder Walzer* in *Songs of love and death* and operas: Gluck's *Orpheus and Eurydice*, Handel's *Amadigi di Gaula* and Moniuszko's *Halka*. In Polish dramatical theatres he directed Wyspiański's *Wedding Based on Wedding*, (Jan Kochanowski Theatre in Opole), awarded at the festival of Polish Classics with special mention for "uncompromising anti-theatre and an act of theatrical disobedience" as well as for costumes and set design; Tuwim's *Soldier of the Queen of Madagascar* (Wojciech Bogusławski Theatre in Kalisz), that won the awards at the Kalisz Theatre Showcase. His version of Sawin's boulevard play *Who will visit us* is widely popular with the theatre-goers as well as a jubilee play *Double Solo* by Jan Peszek. This year Tomaszewski directed *Had It Not Been For Smoking*, *Pina Would Have Been Alive* at Jerzy Szaniawski Drama Theatre in Wałbrzych and *Cezary Goes to War* at Komuna Warszawa. Two of his early projects, *Last Temptation of Saint Bernardette* and *Dance Tetralogy*, were presented at theatres in Austria and Switzerland.

As a choreographer he worked with Maria Peszek on her music video *Rosol*, nominated for Fryderyk Award. As a performer, actor and dancer he worked with *Toxic Dreams*, Joachim Robbrecht, Andrea Bold, Willi Dorner, Anna Tenta, *cie, sans filtre*, Catherine Guerin.