

LICA / MASKE / REKVIZITA

FACES / MASKS / PROPS

3. – 19. svibnja 2023.



Shakespeareov svijet
na poljskom kazališnom
plakatu

Shakespeare's world in
Polish theatre poster

<ORTIL

MFMS – Izložbeni program

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LICA, MASKE, REKVIZITI...

Kazališni plakat ostaje i kad se već pogase sva svjetla na sceni. Kazalište je prolazna umjetnost iako se čini da Shakespeareov svijet nema kraja, nebrojeno puta interpretiran na sceni, ovjekovječen plakatima. Uvijek iznova.

Plakat nazivamo i aristokratom kazališta. On nema uporabnu vrijednost. Sam bira temu i način na koji se želi izraziti. On je ogledalo u kojem se istovremeno zrcale i književno djelo i kazališna predstava. Autor plakata sugerira smjer interpretacije ali i potiče na traženje vlastitog odgovora skrivenog u prostoru između drame i predstave.

Shakespeare je opisao čitav ljudski svijet: njihove emocije, misli, ispunjene i neispunjene nakane. Sudbine Shakespeareovih likova prepune su tragedije ili sjajnog humora, katkad vode u krajnji pesimizam, a opet često izazivaju neograničenu radost življenja. I tako više od četiri stotine godina svjetsko kazalište ide tragom Velikog Engleza i uvijek iznova crpi inspiraciju iz njegovih djela, iz načina na koji je opisao svijet i ljude. Među Shakespeareovim junacima puno je onih koji otvorena lica stoje pred bitkom. Njihove geste, u jednih velike, u drugih nedostojne, određuju mjeru njihove vrijednosti. Među junacima Shakespeareovih drama ne nedostaje onih koji se kriju iza maski kako bi vodili svoje igre, skrivaju lice, poprimaju lažne grimase. Shakespeare je gradió svijet od ljudi u punom spektru njihova dobra i zla, radosti i tuge, posezao je za najvišim registrom tuge ali i smijeha, katkad čak klaunovskog. U povorci likova isprepliću se lica i maske, smijeh i plač, mudrost i glupost. Lica i maske ispunjavaju i velike prostore i najintimnije zakutke. Shakespeareovim likovima pridružena je buka, galama bitaka, gromki smijeh, a ponekad i dojmjljiva tišina. Viču iz sveg glasa i šapću najnježnije ispovijedi. Oko njih se uzdižu i ruše vladari, krune padaju s glava, bljesak bodeža svjedoči o počinjenim zločinima. Na kraju, po ispunjenju

svoje uloge, ostaju nikom potrebni, odbačeni rekviziti: krvav nož, izgubljeni kruna, uvenula ruža, suvišni šešir koji je nekad krasio uvaženu glavu, stepenice što vode nikamo, beskorisni plašt. Na kraju ostaje majušni pauk koji dan po dan mukotrpno plete svoju mrežu.

Shakespeareov svijet pripovijedaju kazališni plakati što su ih kreirali majstori poljske škole plakata, koji su debitirali sredinom pedesetih godina 20. stoljeća, njihovi učenici i nastavljači, koji su dominirali na prijelomu dvaju stoljeća. Posegnuo sam i za radovima autora koji su debitirali početkom 21. stoljeća. U periodu od gotovo šezdeset godina mijenjale su se tehnike. Čisti grafizam i umjetnička rukotvorina karakteriziraju plakate Jana Lenice i Marcina Mroszczaka. U generacijama nakon njih svojom vizijom i slikarskom imaginacijom na plakatima osvajaju Waldemar Świerzy, Wiesław Rosocha, Wiesław Wałkuski. Najmlađi među njima odvažno posežu za fotografijom koju spajaju s grafičkim elementima, a katkad čak daju prednost slici fiksiranoj objektivom fotoaparata. Svaki od njih na svoj način svijet pripovijeda slikom, koja izmiče riječima. Mijenjaju se tehnike i strategije, ali igra sa Shakespeareom traje i trajat će...

Zenon Butkiewicz

FACES, MASKS, PROPS...

When the lights go out, what's left is the theatre poster. Theatre is a fleeting art, although it may seem as if Shakespeare's world has no ending, being interpreted countless times on stage and immortalized by posters, over and over again.

The poster is often called the theatre aristocrat. It has no use value. He picks the topic and means of expression himself. He is a mirror which reflects both a literary work and a theatrical performance at once. The author of the poster suggests a direction of interpretation, but at the same time encourages us to find our own answers, hiding somewhere in the place between the drama and the performance.

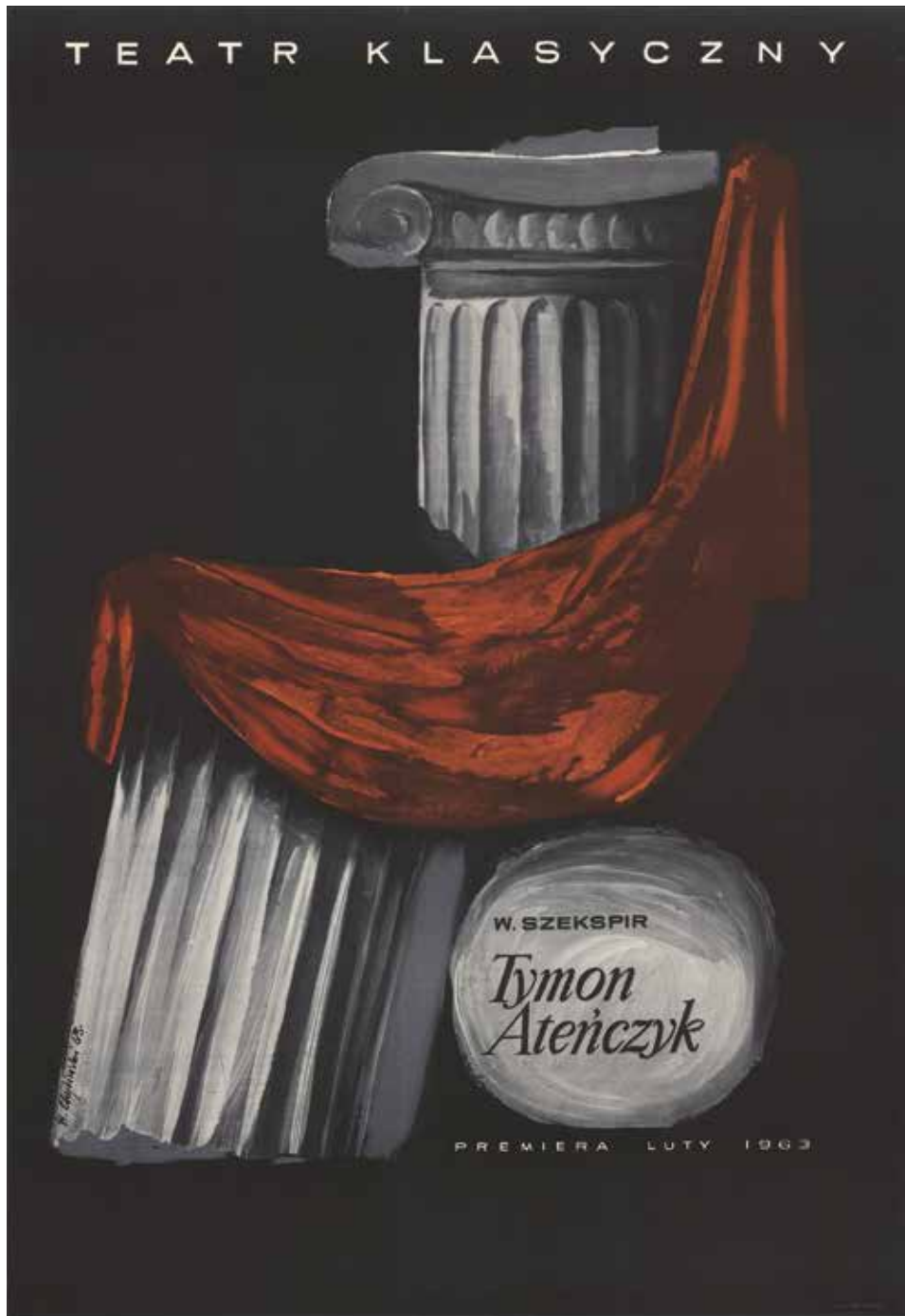
Shakespeare described the entire human world: their emotions, thoughts, fulfilled and unfulfilled intentions. The fates of Shakespeare's characters are full of tragedy or brilliant humour, at times leading to extreme pessimism and yet, somehow showing an endless joy of living. For more than four hundred years, the world theatre has been following in the footsteps of the great Englishman and drawing inspiration from his works, from the way he depicted people and the world around them, time and again.

There are many Shakespeare's heroes who stand with proud faces before the battle. Their gestures - sometimes grand, other times undignified - determine the value. Among the heroes of Shakespeare's plays, there is no shortage of those who hide behind masks in order to orchestrate their games, hide their faces and make grimaces. Shakespeare created a world of people with their full spectrum of good and evil, joy and sadness; he showed us tragedy, he showed us clownish laughter too. In the multitude of characters, faces and masks, laughter and crying, wisdom and stupidity - all are intertwined. Faces and masks

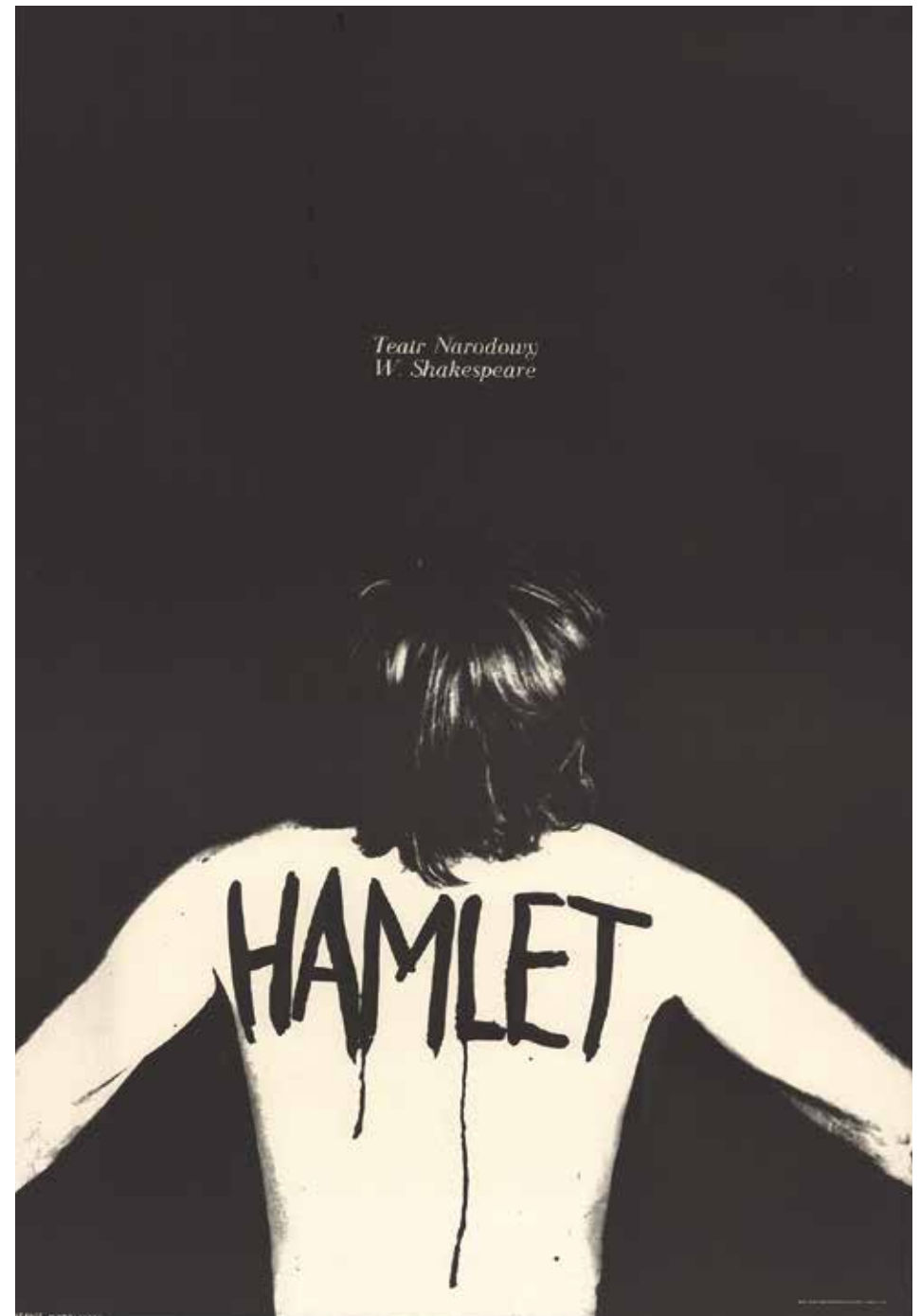
fill both a large space and the most intimate corner. Shakespeare's characters are followed by noise, by the clamour of battle, by thunderous laughter, and sometimes by impressive silence. They scream from the top of their lungs and whisper the most tender of confessions. Around them, rulers rise and fall, crowns tumble from their heads, a dagger flashes as a witness to the crimes committed. What's left in the end, after fulfilling their roles, are discarded props no one needs: a bloody knife, a lost crown, a withered rose, a redundant hat that once adorned a nobleman's head, stairs leading nowhere, a useless cloak. What's left in the end, is a tiny spider painstakingly weaving its web, day after day.

Shakespeare's world is narrated through theatre posters of the masters from the Polish School of Posters, who debuted in the mid-fifties of the 20th century. Their students and successors dominated the field at the turn of the century. I also reached for the works of authors that were introduced at the beginning of the 21st century. In a period of almost sixty years, techniques have changed. Pure graphics and artistic craftsmanship mark the works by Jan Lenica and Marcin Mroszczak. In the generations that followed, Waldemar Świerzy, Wiesław Rosocha, Wiesław Wałkuski master the posters with their vision and painterly imagination. The youngest among them boldly reach for photography, which they combine with graphic elements, sometimes even giving preference to the vision captured by the camera lens. Each of them, in their own way, narrates the world through an image that transcends words. Techniques and strategies may change, but playing with Shakespeare will go on and on...

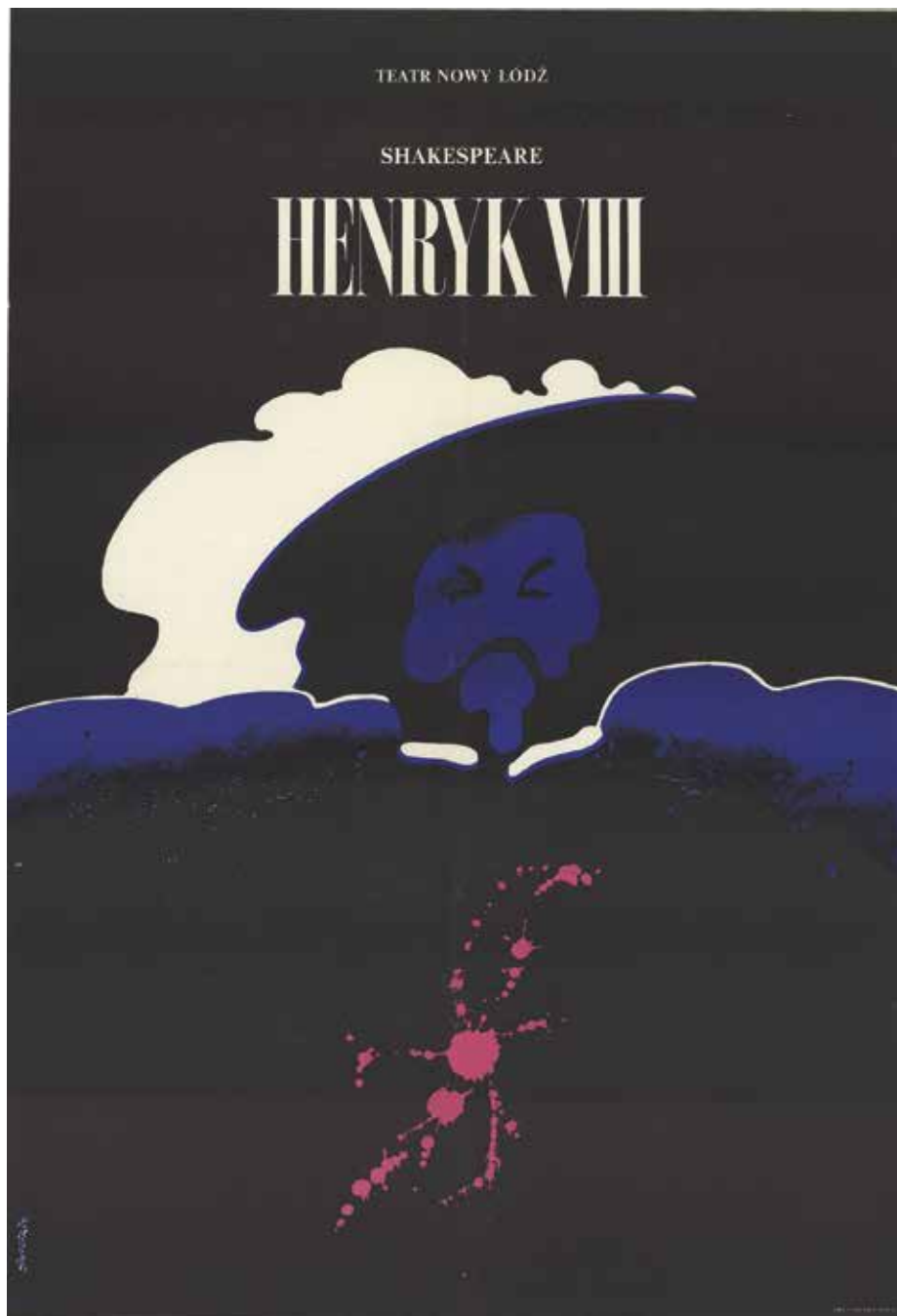
Zenon Butkiewicz



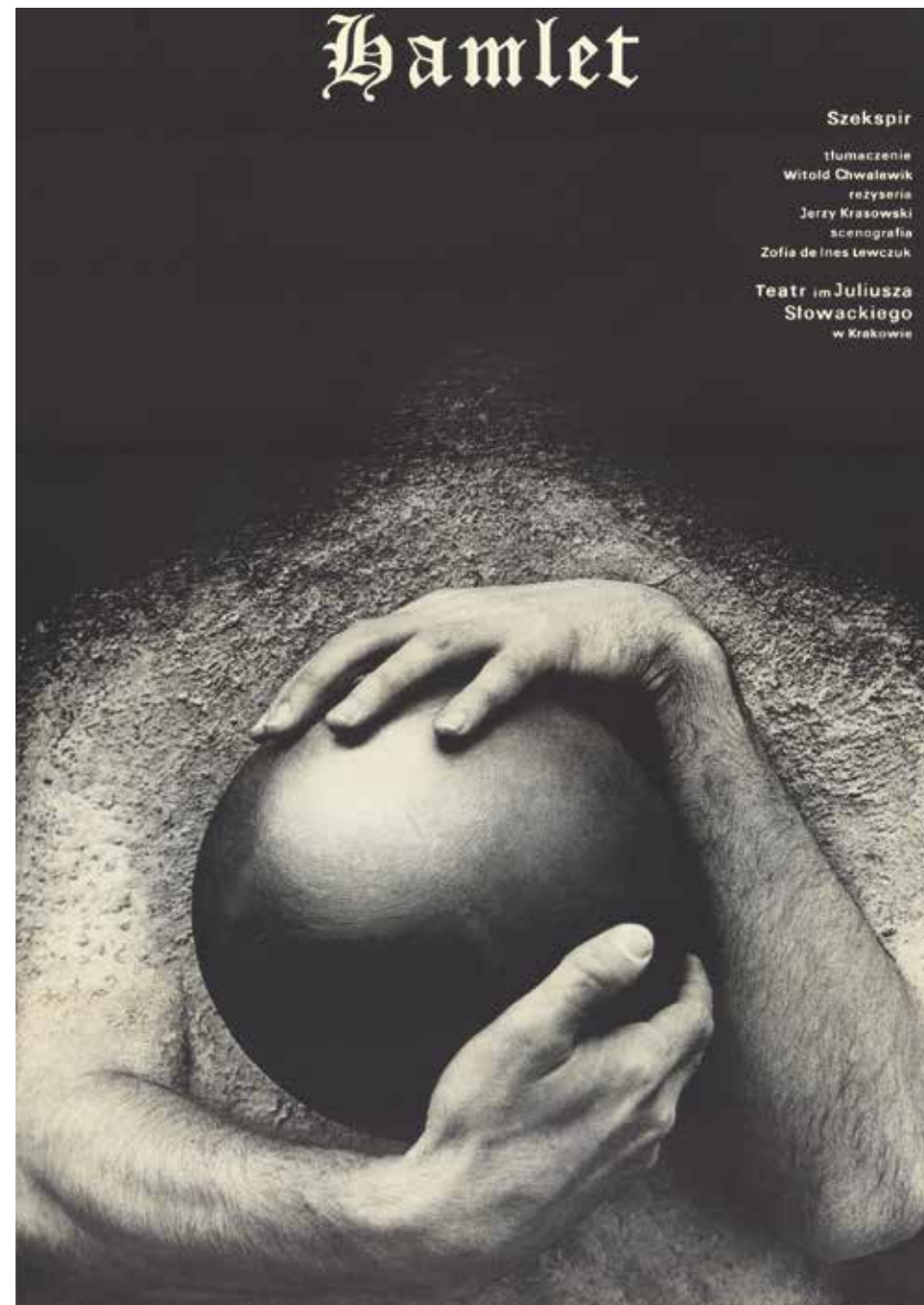
Henryk Chyliński, Timon of Athens, Teatr Klasyczny, Warszawa, 1963.



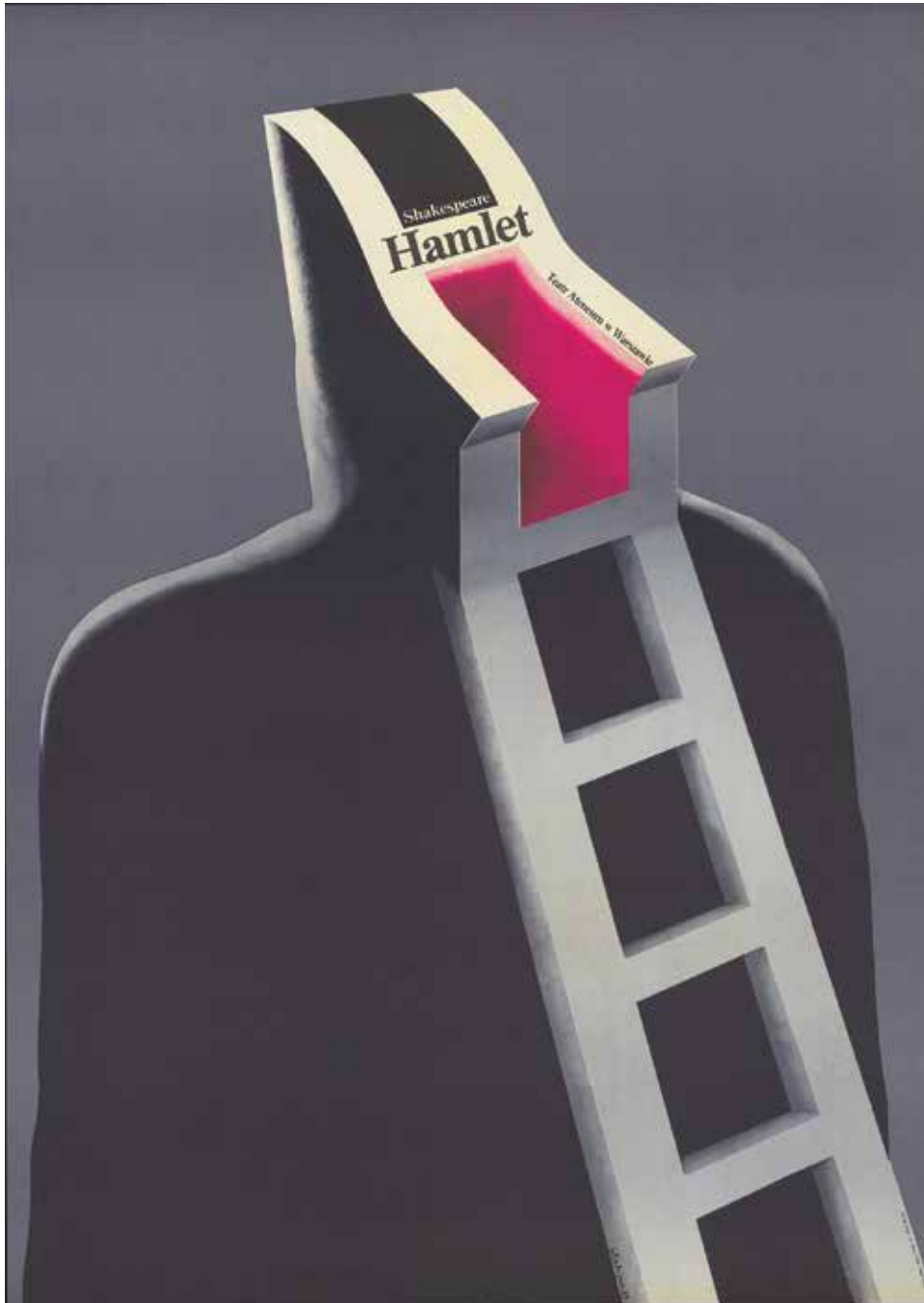
Andrzej Krauze, Marcin Mroszczak, Hamlet, Teatr Narodowy, Warszawa, 1970.



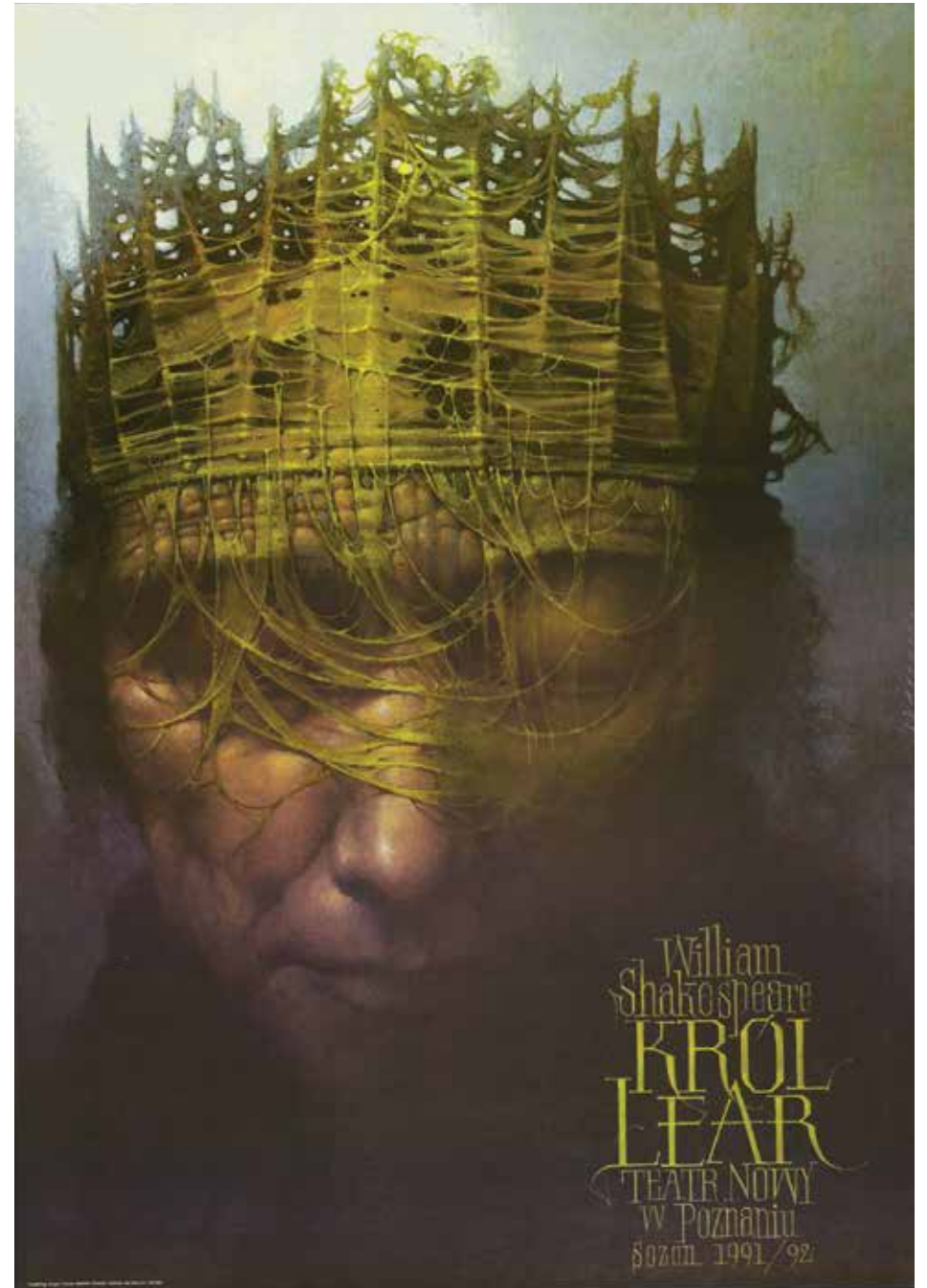
Waldemar Świerzy, Henry VIII, Teatr Powszechny Łódź, 1975.



Mieczysław Górski, Hamlet, Teatr im. Słowackiego, Kraków, 1978.



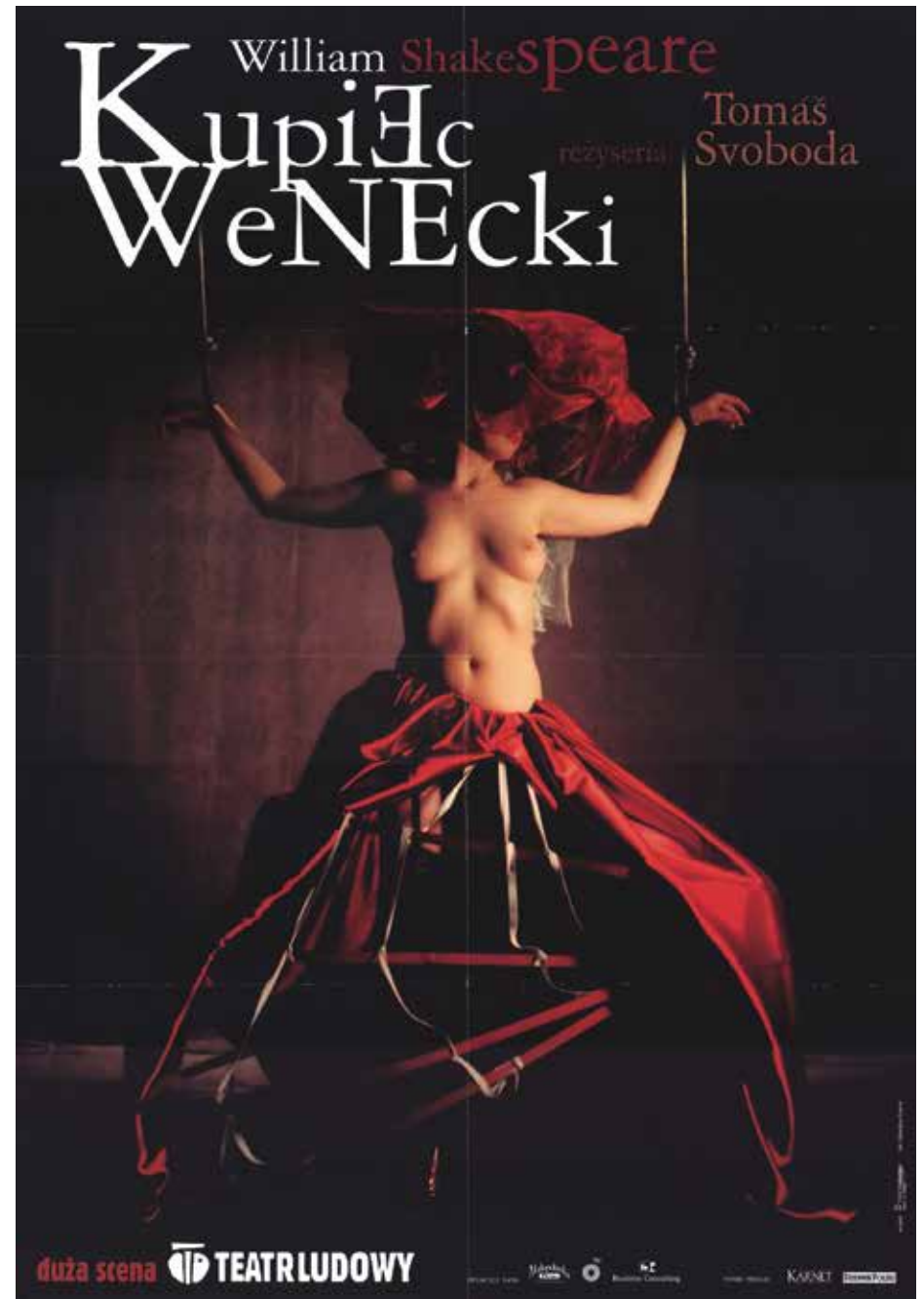
Wiesław Rosocha, Hamlet, Teatr Ateneum, Warszawa, 1983.



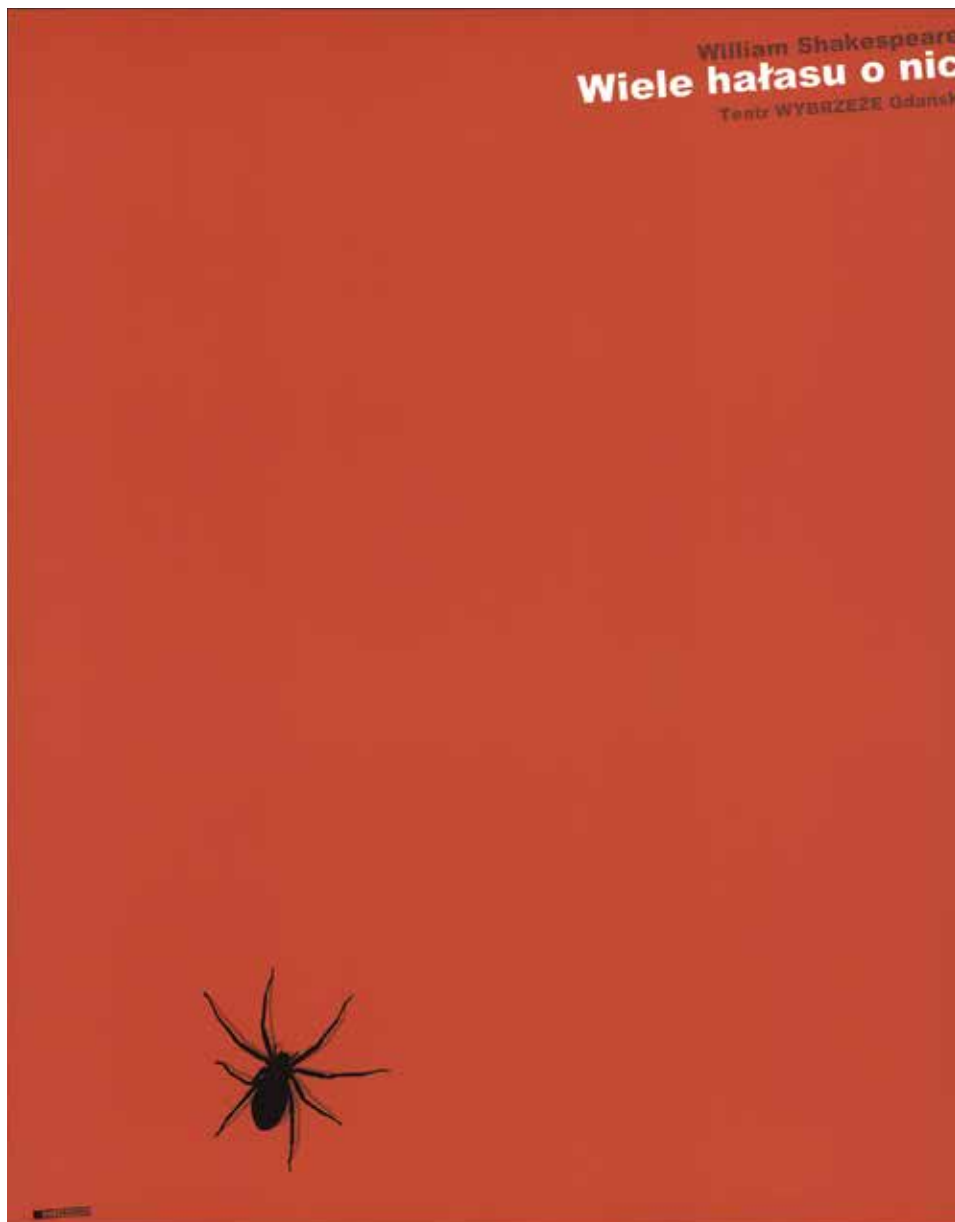
Wiesław Wałkuski, King Lear, Teatr Nowy, Poznań, 1991/92.



Mariusz Fransowski, Paweł Bołtowicz, Richard III, Teatr Wybrzeże, Gdańsk, 2000.



media design, foto Sebastian Strama, The Merchant of Venice, Teatr Ludowy, Kraków, 2008.



teatr **WYBRZEŻE**
Dyrektor Naczelny i Artystyczny Adam Orzechowski

William Shakespeare
WIELE HAŁASU O NIC
Much Ado About Nothing
prezentacja Teatru Starego Barakczak

Reżyseria: Adam Orzechowski
Scenografia: Magdalena Cujewska
Ruch sceniczny: Zdzisław Szymczyk
Opracowanie muzyczne: Rafał Kowalczyk
Animacja: Joanna Michalska
Asystent reżysera: Marcin Szmidt

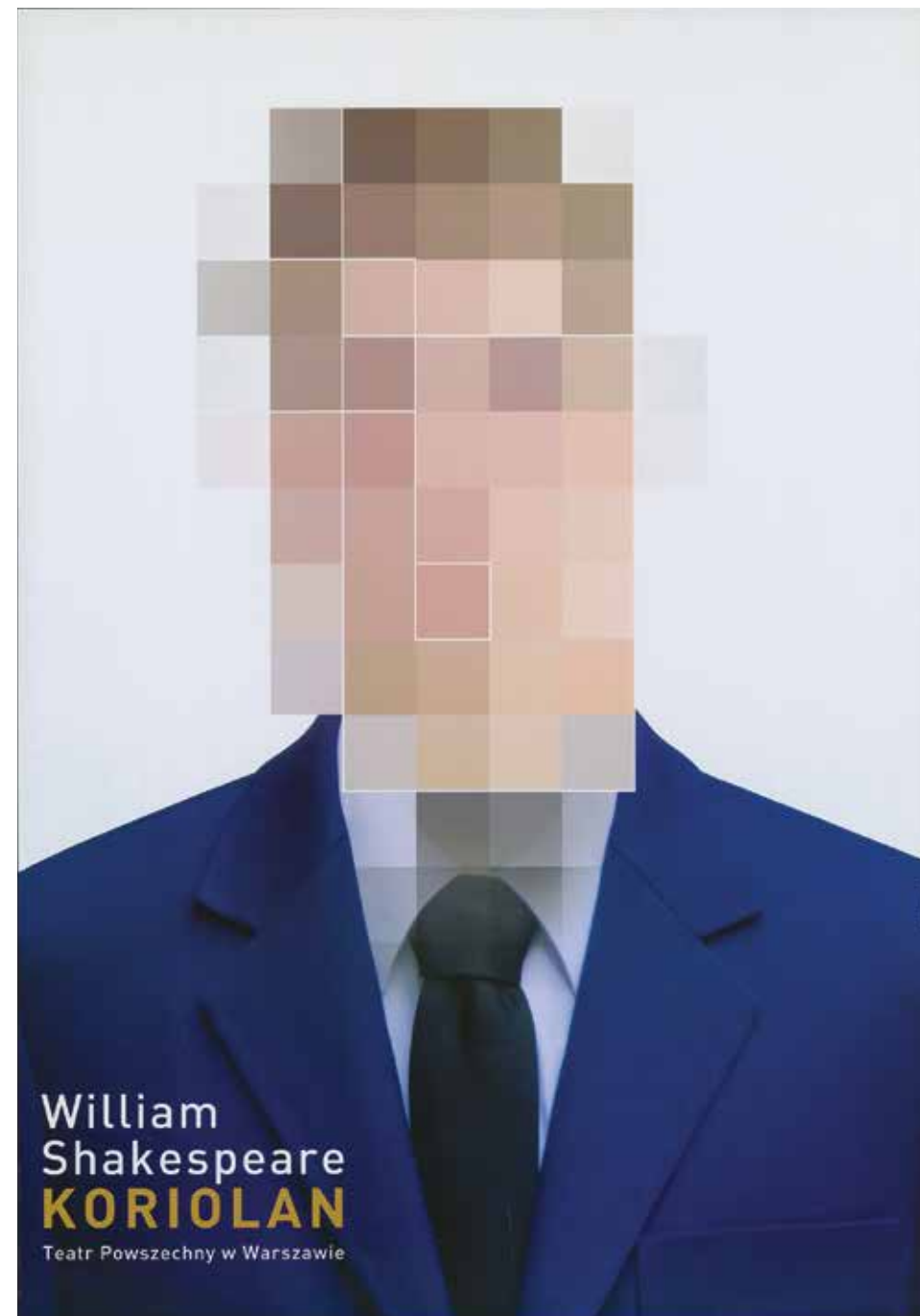
Aktorzy: Monika Chomińska-Bygoneska
Paweł Imbrogliński, Aneta Kacierz
Emilia Komarowska, Karolina Puchta
Piotr Chyła, Piotr Janowski
Aktorzy koncepcyjni, tancerze komedia:
Krzysztof Radziwiński, Marcin Szmidt
Janina Szpaniel, Marcin Szmidt

Premiera 11 grudnia 2008
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e-mail: sekretariat@teatrwyrzeze.pl
www.teatrwyrzeze.pl
rezerwacja i sprzedaż biletów: 58 342 30 30
e-mail: biuro@teatrwyrzeze.pl

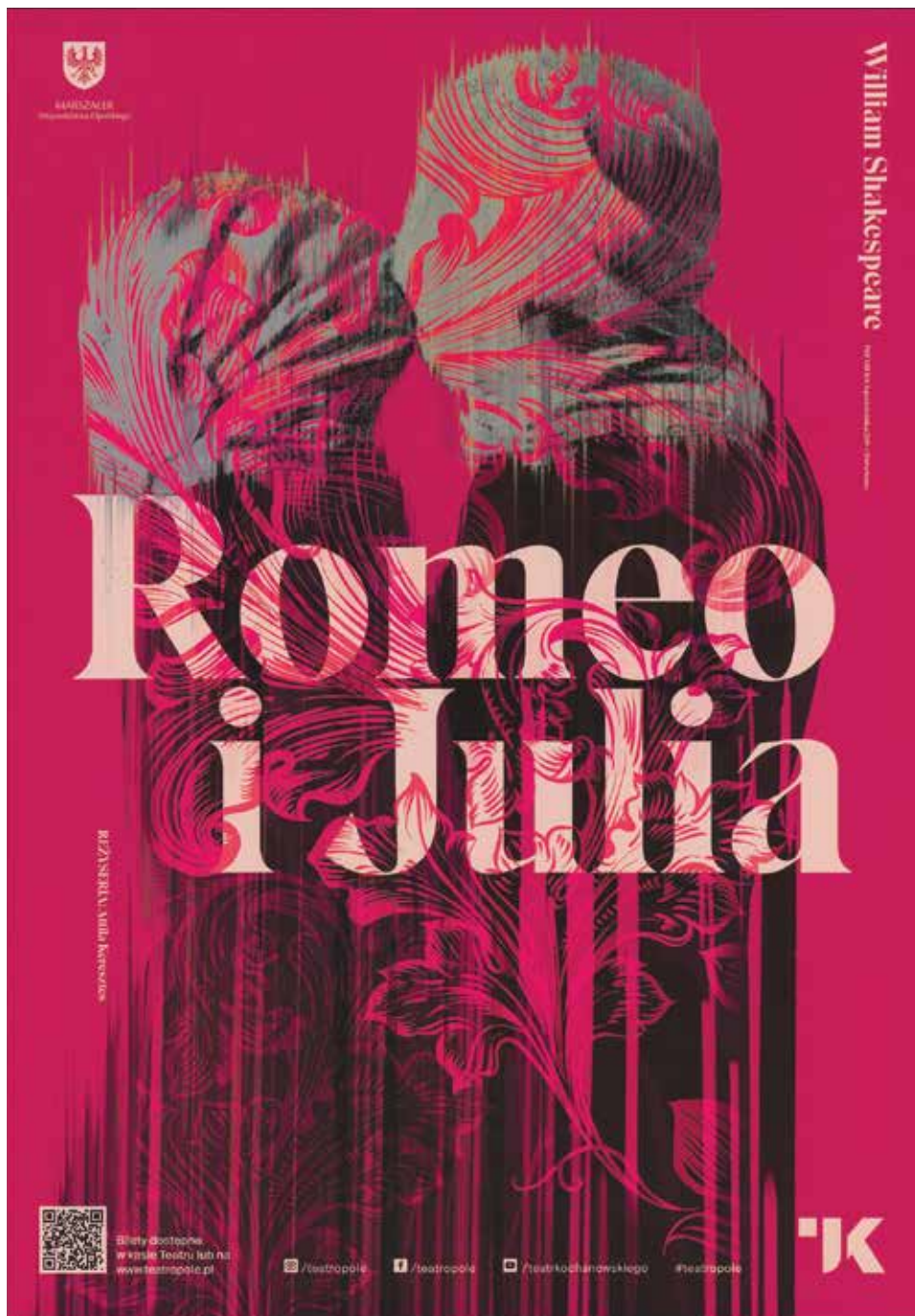
2008/09 **władcy**



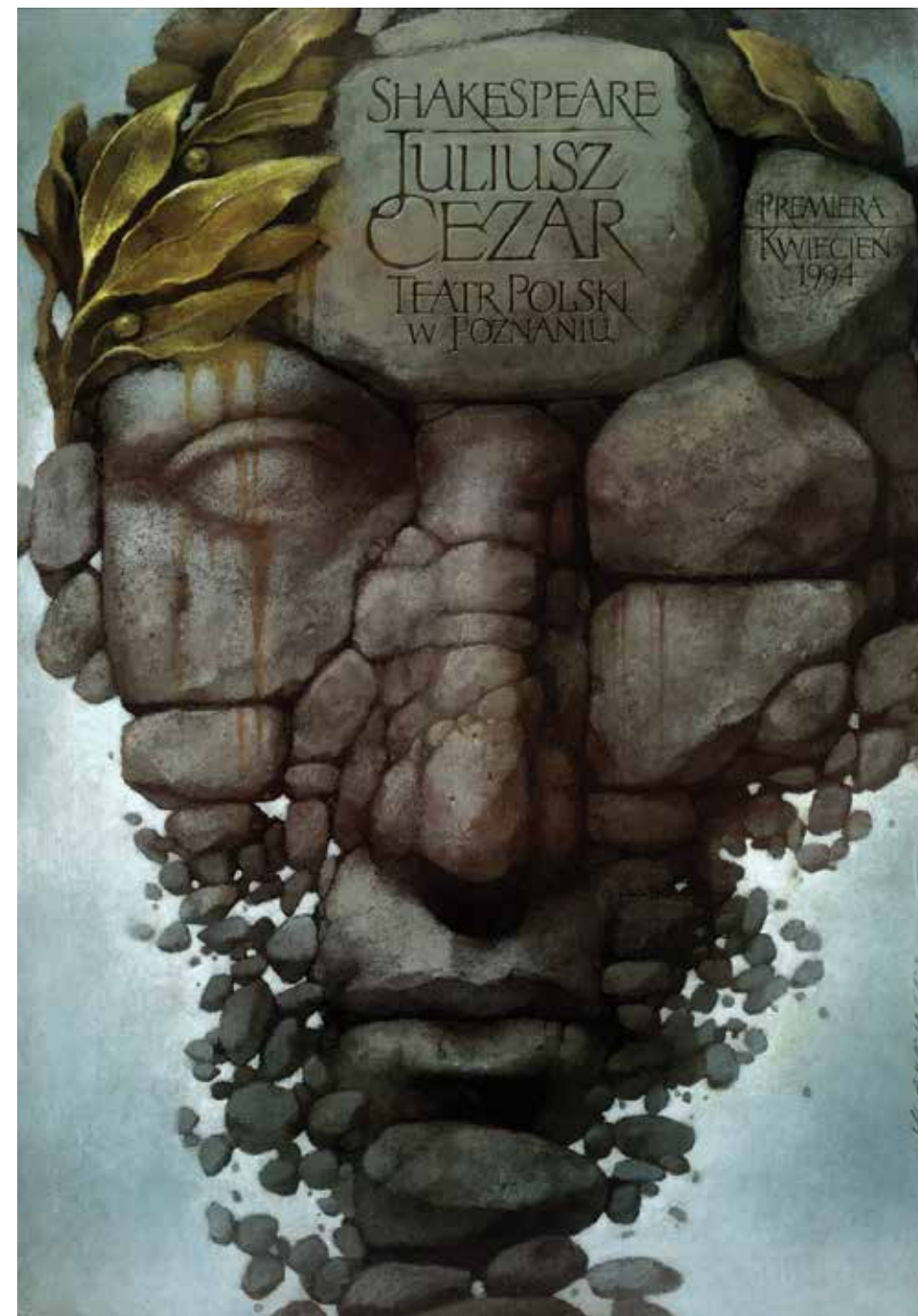
Lex Drewiński, Much Ado About Nothing, Teatr Wybrzeże, Gdańsk, 2008.



Łukasz Sławiński, Coriolanus, Teatr Powszechny, Warszawa, 2011.



Krzysztof Iwański, Romeo and Juliet, Teatr im. Kochanowskiego, Opole, 2018. Wiesław



Wiesław Wałkuski, Julius Caesar, Teatr Polski, Poznań, 1994.

POPIS RADOVA NA IZLOŽBI

Waldemar Świerzy, *Henry VIII*, Teatr Powszechny Łódź, 1975.

Jan Lenica, *Macbeth*, Teatr Powszechny, Warszawa, 1996.

Marcin Mroszczak, *Henry IV*, Teatr im. Jaracza, Łódź, 1979.

Alicja Biąta, *Hamlet*, Teatr im. Słowackiego, Kraków, 2019.

Wiesław Wałkuski, *Julius Caesar*, Teatr Polski, Poznań, 1994.

Mariusz Olbiński, *King Lear*, Teatr Nowy Łódź, 2000.

Krzysztof Iwański, *King Lear*, Teatr im. Kochanowskiego, Opole Teatr im. Modrzejewskiej, Legnica, 2019.

Jarosław Mrówka, *Richard II*, Teatr Narodowy, Warszawa, 2004.

Grzegorz Laszuk, *Hamlet*, TR, Warszawa, 1999.

Janusz Górski, foto Krzysztof Gierałtowski, *A Midsummer Night's Dream* Teatr Narodowy, Warszawa, 2001.

Waldemar Świerzy, *A Midsummer Night's Dream* Teatr im. Kochanowskiego, Opole, 1982, (www.swierzy.pl)

Wiesław Rosocha, *The Winter's Tale*, Teatr Współczesny, Warszawa, 1994.

Jan Jaromir Aleksiu, *Twelfth Night*, Teatr Współczesny, Wrocław, 1981.

Franciszek Starowieyski, *As You Like It*, Teatr Narodowy, Warszawa, 1976.

Bartłomiej Sowa, foto Marcin Przybyłko, *Twelfth Night* Narodowy Stary Teatr, Kraków, 2006.

Andrzej Krauze, Marcin Mroszczak, *Hamlet*, Teatr Narodowy, Warszawa, 1970.

Andrzej Pągowski, *Macbeth*, Teatr Ochoty, Warszawa, 1981.

Wiesław Wałkuski, *King Lear*, Teatr Nowy, Poznań, 1992.

Łukasz Sławiński, *Coriolanus*, Teatr Powszechny, Warszawa, 2011.

Mariusz Fransowski, Paweł Bołtowicz, *Richard III*, Teatr Wybrzeże, Gdańsk, 2000.

Mieczysław Górski, *Hamlet*, Teatr im. Słowackiego, Kraków, 1978.

Urszula Czernicka, Agata Stańczyk, *Macbeth*, Teatr Bagatela, Kraków, 2000.

Henryk Chyliński, *Timon of Athens*, Teatr Klasyczny, Warszawa, 1963.

Wiesław Rosocha, *Hamlet*, Teatr Ateneum, Warszawa, 1983.

Paweł Udorowiecki, *Richard III*, Teatr Powszechny, Łódź, 1977.

Wiesław Grzegorzcyk, *Macbeth*, Teatr Ludowy, Kraków, 1996.

Krzysztof Iwański, *Romeo and Juliet*, Teatr im. Kochanowskiego, Opole, 2018.

Wiesław Wałkuski, *Love's Labour's Lost*, Teatr im. Słowackiego, Kraków, 2013.

media design, foto Sebastian Strama, *The Merchant of Venice*, Teatr Ludowy, Kraków, 2008.

Mieczysław Górski, *Study of Hamlet* (by Stanisław Wyspiański), Teatr im. Solskiego, Tarnów, 2007.

Lex Drewiński, *Much Ado About Nothing*, Teatr Wybrzeże, Gdańsk, 2008.

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FACES / MASKS / PROPS

Plakati na izložbi su iz sljedećih privatnih, muzejskih i kazališnih zbirki/ Posters at the exhibition are from following private, museum and theatre collections:

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Izložbu možete pogledati:
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subotom: 10 – 13 sati

Na naslovnoj stranici:
Marcin Mroszczak, Henry IV, Teatr im.
Jaracza, Łódź, 1979.