

T H R I L L E R

In "Thriller" Anna Smolar, Sonia Roszczuk and Paweł Sakowicz take up the pursuit of horror in their bodies. Or rather the thrill of embarrassment which forms when the physicality and the body's social perception clash. In the New Theatre in Warsaw they set out to remap the body, they initiate the dance with rhythm and music, they allow themselves to perspire and their cheeks to get red, they gaze at containers dedicated for different substances and emotions – without trying to look aesthetic, without eroticizing the body – a substitute for self-esteem. They address issues that remain inbetween, unaddressed, to come out as cool – they confront the burden of uncertainty.

Marcin Miętus, Dialog

The performers' bodies reveal how abjection becomes manifest – bodily secretions, fluids, gases is a sphere of corporeality many find repulsive. However, bodily functions regarded as disconcerting or obnoxious shouldn't be seen as alien, all the more embarrassing. They are an inherent part of human existence, which is a good reason why they should be discussed and explained from an early age. Thriller does it sensibly, not having to resort to clichés. The makers of the piece succeed in creating a simple, communicative language, easy to interpret so that anyone, regardless of age, is able to identify issues to connect with. A true thriller resides not so much in homicides, intrigues and surprising plot-twists, as in our daily struggles underpinned with anxiety and distress over our bodies getting out of control.

Kinga Kurysia, e-teatr

Perhaps because of the lack of vocabulary needed to describe the extremely intimate, but at the same time the common to all of us, a spectacle was born, which is a combination of performance, dance and theatre. Dance, movement, sweat, pain, extreme fatigue, but also a kind of liberation and euphoria have become the main tools used by artists. The artists' dance duels are full of care, as if the artists were trying to make contact with their own bodies, giving them control over themselves, giving in to rhythms and energy flowing from the inside. They no longer control the bodies, but the bodies control them. Artists are looking for the best means that could express this new-non-new partnership, strengthen this slowly emerging (or rather reborn) bond with their own, non-enhanced, uncorrected, untreated and unrestrained body.

Andrzej Lis, e-teatr