

## Scena Plastyczna Kul - Vizualni oder Katoliške univerze iz Lublina, Poljska: PRISTOP / WROTA / GATEWAY

sreda, četrtek - 21., 22. oktober ob 20.00, Rog - stara tovarna koles/ Rog - old bicycle factory, Trubarjeva ulica

Scena Plastyczna Kul - Vizualni oder Katoliške univerze iz Lublina, Poljska  
Visual Stage of Catholic University Lublin, Poland

### PRISTOP/WROTA/ GATEWAY

režiser/director and manager  
Leszek Madzik

Leszek Madzik, ustanovitelj Scene Plastyczne KUL, avtor štirinajstih predstav, številnih scenografij in profesor na likovni akademiji v Poznaniu, je s svojimi predstavami gostoval na številnih festivalih po vsem svetu. Delo Leszeka Madzika povezujejo 2 imeni, kot so Craig, Appia, Grotowski, Schumann, Kantor in Szajna. Brez besed in vokalnih igr brez igralcev Madzik uporablja prostor, gibanje, svetlobo, barvo, ritem in glasbo kot elemente, s katerimi gradi intelektualno in emotivno vzdušje, ki je pred-konceptualna in pred-verbalna realnost, na podlagi katere ljubke gledalce zgradi svoje lastno recepcije.

"I lived in 2 bedrooms with my parents, in a one-room apartment near the hospital. It wasn't so much the hospital which was important, but a detached morgue nearby. We would run around one, two, or even three open coffins and lock up the dead bodies' nostrils. (...) I went to the morgue every day, in fear but mixed with some kind of mania. (...)"

Leszek Madzik

Leszek Madzik, the founder of the Scena Plastyczne KUL - Visual stage KUL, the creator of fourteen performances, author of numerous stage designs and professor at the Poznan Academy of Fine Arts has performed all over the world. The work of Leszek Madzik is associated with scenographic, relief theatre, happening, and with such names as Craig, Appia, Grotowski, Schumann, Kantor and Szajna. Getting rid of words and eventually actor, Madzik uses space, movement, light, color, rhythm, and music as the main means of expression in his theater of transformation. Upon these elements he builds up an intellectual and emotional climate which is pre-conceptual or pre-verbal reality. On these intuitions the viewer builds up his reception.

"I lived with my parents and brother in Kielce, in a cul-de-sac close by a hospital. It wasn't so much the hospital which was important, but a detached morgue nearby. We would run around one, two, or even three open coffins and lock up the dead bodies' nostrils. (...) I went to the morgue every day, in fear but mixed with some kind of mania. (...)"

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