

I'M NOWHERE

BETWEEN DANCE AND PSYCHOLOGY DRAMA
PROJECT COOPERATION



JK OPOLE THEATRE
I'M NOWHERE

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BASIC INFORMATION

Production: JK Opole Theatre

Stage: Modelatornia

Premiere date: Autumn 2021

Age recommendation: 16+

Director: Norbert Rakowski

CREATIVE TEAM AND CAST IN PROGRESS

Cast: up to 10 people

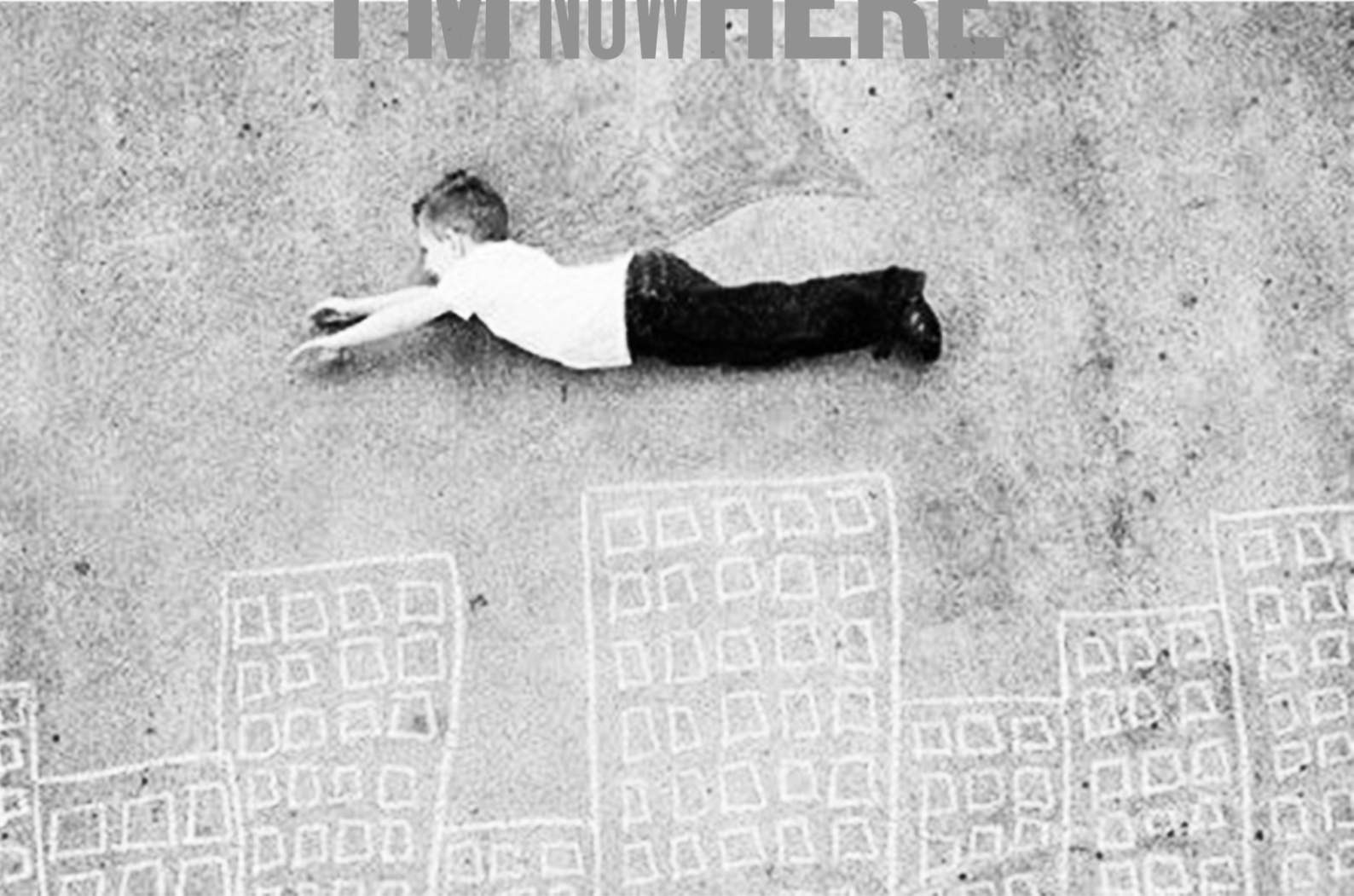
2 members of JK Opole

2 dancers from PL

4 dancers/performers/actors from other countries

**WE INVITE ARTISTS
WHO WANT TO CONFRONT
FUNDAMENTAL
IDEOLOGICAL PROBLEMS
ON OUR STAGE**

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BACKGROUND

Almost 2 years old Alfie Evans opens his eyes, wiggles his hands, he even yawns. But doctors claim that those are just appearances. The boy suffers from a very serious, undiagnosed and fatal disease that destroys his nervous system. They said that he has practically no brain, so there is no point in keeping him artificially alive. Who is little Alfie whose parents fought a real war?

After several months of fruitless treatment, doctors began to question the sense of continuing to keep the child alive. But his parents demanded continuing the treatment. After a year (in December 2017) the hospital moved to the court for taking away Evans' parental rights and consenting to disconnect the child from the apparatus supporting his life. Hospital representative Michael Mylonas explained: One of the problems of this case is that they (parents) look at him and, apart from breathing and nursing apparatus, they see a sweet, charming, normal-looking boy who opens his eyes and smiles. The boy, however, as the doctors say, is in a vegetative state.



EU courts have refused to deal with this case. Pope Francis and the Italian government got involved in the case. The Italian authorities decided to grant Alfie with an Italian citizenship and take the child to a Vatican hospital where they were ready to continue his therapies. The UK court rejected the application to transfer the boy to another hospital. He assessed that further treatment was futile and inhuman. The boy was disconnected from life support apparatus. For several dozen hours the boy was still alive.



I'M NOWHERE

**“This is my choice to
end up my life tomorrow
and I’m awaiting it
impatiently.”**



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David Goodall is 104 years old. He states that he is not satisfied with his life and he wishes he could die. In his opinion elderly people like him should have the civil rights to the possibility of carrying the assisted suicide. 'I'm really sad I don't live in times when it's possible. I'm not happy and I want to die. It's not sad for me. What is really sad is that the want to enable me doing that.' The man is not seriously ill, but he claims that with age his comfort has deteriorated significantly, which is why he decided to use the help of a clinic in Basel, providing the so-called assisted dying.

Euthanasia is illegal in most of the countries in the world. In Australia it was banned for many years. However, Victoria State decided to make it legal in 2019. It will become an option only for terminally ill people. The oldest Australian biologist ended his life in a Swiss clinic listening to Symphony No. 9 by Ludwig van Beethoven. Before his death the professor ate his favourite meal – fish and chips and a cheesecake. He died just after the final of the music composition previously unblocking the flow of the drug mix used to carry out euthanasia.

**“Process of dying
may be unpleasant,
but it doesn’t have to be like that.
I wish it wasn’t for me.”**



FROM THE DIRECTOR

As those stories there are many inspiring ones from all over Europe as Vincent Humbert, Piergiorgio Welby and Chantal Sébire. They show us how important this problem really is. Both on the social as on the moral basics.


Who should decide on our life?

LAW ?

EVOLVING MEDICINE ?

COURTS ?

OURSELVES ?



**ARE WE RESPONSIBLE ENOUGH TO DECIDE
ON WHAT'S IRREVERSIBLE?**

I will try to explore different aspects of being in-between life and death situations. Let's see the problem from different law and moral perspectives. But it's not only the problem of euthanasia. We will try to explore the state of a human mind in a coma waiting to pass to another state, as well. Who are we? Where are we?

This is the space for our research. It's almost an amorphous space. Who are we when we stop existing for others? When we stop functioning? Where is our consciousness and our thoughts? Can we see any images then? Is our body alive? This material is a perfect theme for movement exploration.

Dramaturgically we will be inspired by real life stories and such known authors as T.S. Eliot or Oliver Sacks but the project will be balancing between movement, dance and psychology drama.

I want to create an international group of dancers, actors, performers eager to work together and start a journey in search of universal theatrical language. As body impulses play a key role in predicating the boundary between life and death, we will explore dance compositions directed by those impulses. It is fundamental that the collaborators will follow this line of language. We see a mind submerged in comma as a metaphor of our modern society. Flashbacks showing up with no rule or connection create a foundation of our culture. They build a kind of a philosophical ruin or dump that we receive as a gift coming to this world.



Photos are used merely for inspirational purposes as a moodboard for upcoming project.

NORBERT RAKOWSKI THEATRE DIRECTOR
GENERAL MANAGER AND ARTISTIC DIRECTOR OF THE JK OPOLE

Graduated from the Faculty of Drama Directing at the National Academy of Dramatic Art in Warsaw. Since 1997 he has worked as an assistant director of Krystian Lupa and as a director of documentary films in Polish Television Theatre. As a theatre director, he debuted with his original production *Suddenly* (Studio Theatre in Warsaw) and in 2001 he staged his diploma production of Robert Anderson's *Solitaire* (Contemporary Theatre in Warsaw). Since then he directed more than thirty plays and co-operated with many theaters in Poland and abroad (such as Poznan, Cracow, Warsaw, Prague, Szczecin and many others). He was awarded few times with the Golden Mask for Direction.



Bluebeard - hope for women
dir. Norbert Rakowski

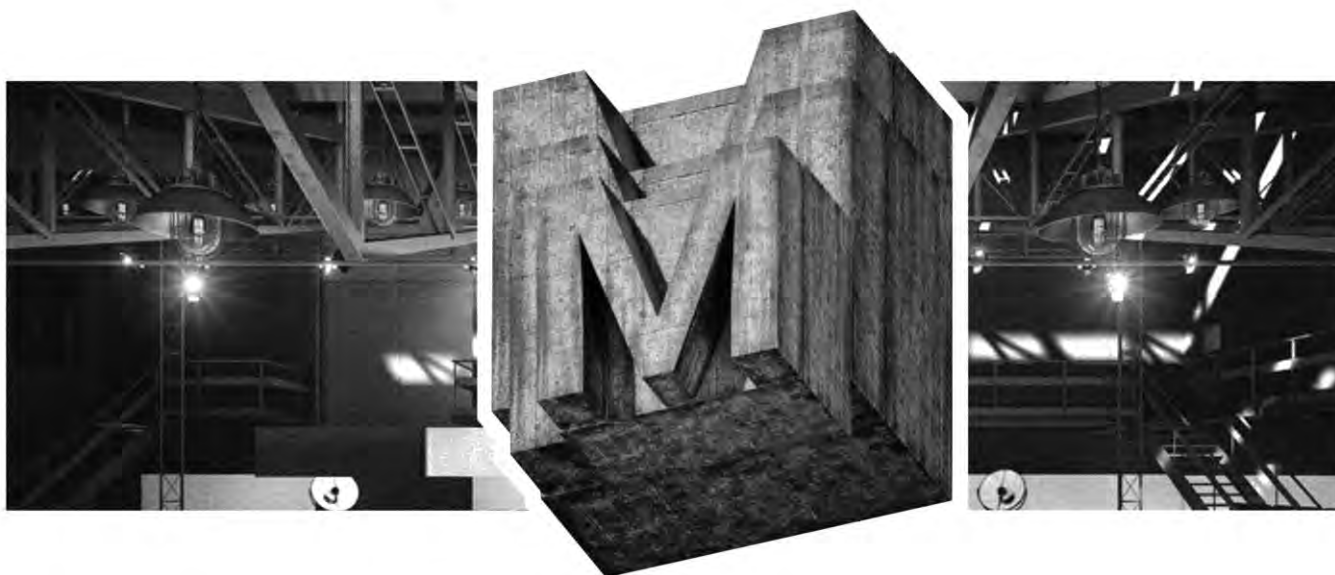




He mainly directs plays concerned with contemporary topics or works with classics in contemporary aesthetics. A special place in his career is occupied by a period of laboratory work focused on working with dancers and research in combining dramatic language with contemporary dance theater (performances such as Bluebeard - hope for women and Flow). From 2015 he is the General and Artistic Director of JK Opole Theatre and Director of the Festival of Polish Classic Drama 'Konfrontacje' in Opole. In 2016 he created new space of unusual character called Modelatornia. His idea, was to create and consistently develop a place that would serve the implementation of postulates of Jerzy Grotowski – providing the basis for experimental explorations in the field of theatre. Norbert Rakowski invites artists to Opole who want to confront fundamental ideological problems on the stage and who are not afraid of creative dialogue with the audience through their original stage language.



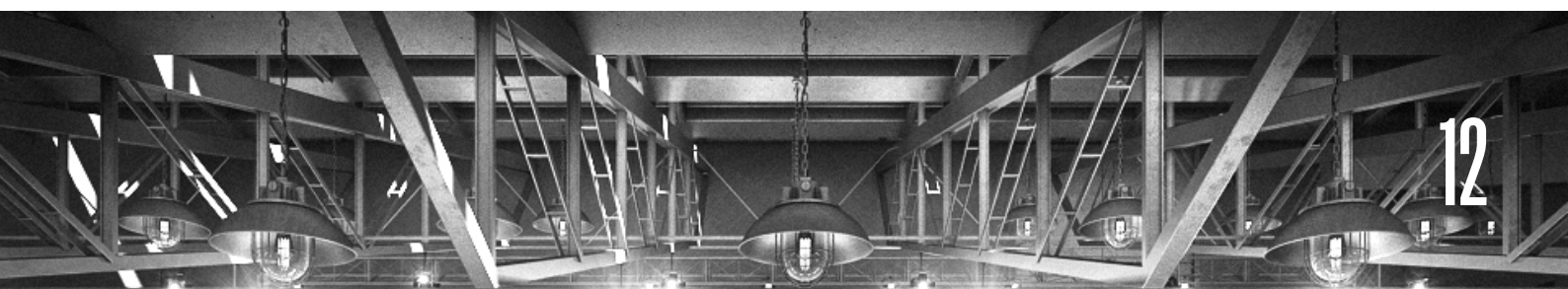
Doubt
dir. Norbert Rakowski



ABOUT THE PRODUCTION

We will work on the project in Modelatornia Stage – a perfect space for a laboratory work, dedicated to Opole’s heritage of Jerzy Grotowski. Modelatornia itself is post-industrial space, with movable audience, which can adapt to required ideas and environment. The structure of the final show will be decided throughout the meetings of the project team. Real life stories will be investigated during the creative process as the Alfie Evans’.

Performers will be chosen throughout workshops organised by JK Opole Theatre in Modelatornia in autumn’20 and spring/summer’21. The workshop will be held by all the collaborators and Norbert Rakowski. The candidates can be actors and actresses, dancers, performers, musicians and visual artists. After selection process performers will join creative team for rehearsals in JK Theatre and other hosting institutions. Following the premiere in Opole in autumn ’21 the show will go on tour, visiting partnership institutions and festivals of the project.





WHERE CAN WE MEET?

International approach of the project is strictly related to the universal theme and questions asked by the performance itself. What we're looking for is constant change of the final outcome, boosted by different backgrounds of each member of creative team – that's why we're looking for foreign performers, mixed aesthetics, devised methods of creation and (most importantly) wide range of audience from different countries.

We're open to differential forms of co-creating the "I'm nowhere" project, starting with creative meetings on International level, through communication support of each stage and finally getting to common involvement into the process of rehearsals and production.

Let's see where ideas and possibilities can take us!

MORE DETAILED INFO

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**OPOLE IS A CITY WHERE THE HERITAGE OF EARLY WORKS OF
JERZY GROTOWSKI IS STILL VIVID. IT IS HERE WHERE THIS GREAT
REFORMER ESTABLISHED THE THEATRE OF 13 ROWS.**

**OUR IDEA IS TO CREATE A PLACE WHERE
ARTISTS FROM AROUND THE WORLD
WILL BE ABLE TO CONDUCT EXPERIMENTAL RESEARCH
AND CREATIVE EXPLORATIONS INSPIRED BY
THE POSTULATES OF JERZY GROTOWSKI.**

