

Katarzyna Zawistowska

oko_oko@wp.pl

inter|theatre _between the illusion of the stage and the reality/authenticity of the spectator

Worth considering is the question of spatial relationships between the stage and audience. The first question is about authenticity of this division. A type of Italian theatre was based on it and dominated for nearly three centuries until the beginning 20th century.

It was the theatre of illusion. Scenography served only as a decoration.

My aim is not to question the basic concept of this theatrical design, but is more a focus on the spatial relationships of the past design and the appropriateness in connection with the viewing expectations of today's audiences.

Also worth taking into consideration what the modern day needs of the performers and set designers.

As an architect and set designer I ask about authenticity of spatial relationships between the stage and audience in my project of inter|theatre. It is a try of rebuild a Shakespearean theatre on the historic site of the original, which was built in the early seventeenth century in Gdańsk. It was the first public theatre in Poland. Its design was based on the *Fortune* theatre in London at that time and it was the only known example of such a theatrical design on the Continent.

Which of the spatial qualities a Shakespearean theatre could best be applied to a contemporary perception of the performance?

I'm looking for an example:

- in the performance "Solo" director Agnieszka Olsten created their own space for spectators; Theatre Wybrzeże Gdańsk; 2001

What kind of spatial structure would allow spectators optimal movement and enhancement his/her viewing position during the performance?

- "ready made" space of the shipyard with all political meaning of this site - was used by director Jan Klata in his "H" ; Theatre Wybrzeże, Gdańsk 2004
- during the performance "Kartoteka" dir. by Michał Zadara - spectators could changing their position; Theatre Współczesny, Wrocław 2006.

name _____ Katarzyna Zawistowska
adress _____ Chopina 5/3 10-332 Olsztyn Poland
born _____ 9 September 1977
nationality _____ Polish
mobile _____ + 48 505 277 399
e-mail _____ oko_oko@wp.pl

education

2003-2005

- postgraduate design program 'architecture+dialog'
The Academy of Fine Arts in Gdańsk, Poland

1997-2005

- graduate program, majors: interiors design and scenography
The Academy of Fine Arts in Gdańsk, Poland

employment history

- since 2001 professorial assistant in studio of Scenography
at The Academy of Fine Arts in Gdańsk

mains projects and realizations

2001

- participation in Polish-Italian project of open air performances
'Romeo@Giulietta' dir.M.Znaniński;
II editions of International Theatrical Festival 'Zdarzenia'; Tczew, Poland

2004

- cooperation with theatre 'Wybrzeże' in Gdańsk as an assistant of
scenographers by realizations 'H' dir.J.Kłata, 'Przebitka' dir. A.Olsten etc.
- scenography and costume design for opera 'Juliusz Cezar' dir.by D.Paradowski
Academy of Music; Gdańsk, Poland
- scenography for Mozart's opera 'Apollo i Hiactynus' dir.by D.Paradowski
Theatre Montansier; Versail, France

2005

- cooperation with costume designer Zofia de Ines by realizations "Don Kichote"
dir.J.Bunsch; theatre in Gdynia, Poland
- cooperation with costume designer J. Kornacka by realizations "Wałęsa" dir.by
M.Zadara;
theatre 'Wybrzeże'; Gdansk, Poland

2006

- scenography and costume design for 'Comedy of the dumb wife' dir.by D.Kolak;
Academy of Music; Gdańsk, Poland
- costume design for comedy 'Placard' dir.by T.Man; theatre in Gdynia, Poland