

Anna Piotrowska's interview for the magazine on the occasion of the performance "Late Lovers of Moon Snow" at the Vénégý Festival in Hungary.

Anna Piotrowska: "I want the performance to ask questions"

Can you introduce your company?

We are located in the post-industrial district of Rozbark in Bytom city, region Silesia. We are a part of Silesia Metropolia. One of the features that allows us to develop our activities is the seat of the institution - a unique building of the former Rozbark mine - Cechownia.

The idea is to use the categories of dance and theater, combined with the study of character, which emerges from the intellectual process, creative fantasy and through complex physical-motor work. Based on Piotrowska's proprietary methods of working with the body, the artists develop individualized movement and open structure, combining the body, words and exploration of space.

Performances of Anna Piotrowska are not dominated only by the dance form, but mainly by the generated energy. The field of interest remains the use of incompatible forms of movement and the extraction of new visions of human functioning in a space affected by permanent change, concerning, among other things, the social context, as well as the dynamics of performative space and dramaturgy. Another important creative aspect of the group is the concept, created by Piotrowska, of the "industrial body" - disintegrating and transforming energy into movement, filled with heaviness and expressive power.

"Industrial body" is never fully defined, it is created through our everyday life, in subsequent collision with the audience

Why do you like Magritte? What is so inspirational for you in his world?

For years, I was intrigued by Rene Magritte himself and his work, which opened my imagination and pushed me to develop choreographically.

The confrontation of the real and the unreal in one painting created new qualities for me. I realized that I was intrigued by dualism, the layering of qualities at the same time.

The moments frozen in Magritte's paintings tell us that everyday life can be special, if we let ourselves. Magic can happen every day. At the same time, cruelty, traumas and fears that can be more or less tamed shine through the paintings.

Rene Magritte's work has accompanied me in my art for a very long time.

The source of the Surrealist trend in art is inexhaustible and each time you can discover new contexts for yourself.

Can you say a few words about the creative process? (When and how did the idea come? Which pictures inspired you? How did you build up the dramaturgy? Is it a narrative piece with a storyline? What is the choreographic style of the piece?)

The idea was born out of a longing for love, or rather for time for love, which is increasingly missing. It seems to us that everywhere can be good, just not here where we are. How to appreciate what we have, how to celebrate every moment? How to notice ourselves in the process, that is, in life.

My memory also went back to William Wharton's book "Late Lovers," which I read as a teenager, and which made a huge impression on me and I still remember it today. In November 2023, I was at the MoMa Gallery in New York, and while visiting it in a hurry, I came across the painting "Lovers" by Rene Magritte and got very emotional. The painting stopped me. Seeing it live created a storm composed of confusion, disruption, lost and desire.

With my performances I do not tell a regular story. I build a specific atmosphere. Like Magritte, I try to create multidimensional images, which additionally include movement, and the essence becomes a motion that affects the artists and the audience.

How do you want the performance to impact on the audience?

I don't care about directly expressing uniquely whether one liked the performance or not. What I care about is that the performance touches strings in us that provoke an experience or make us to think. They awaken questions in us and we begin to answer them for ourselves. I concentrate heavily on building the atmosphere of the performance, which is created by many means, i.e.: movement, gesture, dance, acrobatics, character creation, creation of a collective character, creation of space, costumes, light, music.

In the performance "Late Lovers of Moon Snow" the key question becomes one of fulfillment.

On the one hand, the celebration of each encounter, each noticing of my reflection in the mirror.

Is the love I am experiencing the right one? Am I too late for this true love? Is there a space where total fulfillment will occur? The landscape of moonlit snow where light and cold play makes it clear in my imagination that there are spaces at least unreal, where fulfillment will take place. It all depends on our attentiveness and openness to our needs. Are we attentive to ourselves?

The piece has just premiered. How did your audience welcome it?

We managed to take the audience on a long journey to a surreal world, full of beautiful moving and emotional images. I hope that at the VeNegy festival ALSO, we will be able to move the audience.

What does the invitation of VeNegy Festival mean to you?

We are glad to share our energy with new audiences, under different circumstances. We want to share our art to a wider audience and in different art spaces. We are open to conversation and feedback.