

Amazing Slavdom, or Going Overboard, Over Stereotypes and Over
F***ing Russians



venue: Scena na Świebodzkim, pl. Orłąt Lwowskich 20c
date: 18 March (Monday) 2024, 18:00 and 21:00
duration: 1h 10 min.
tickets: 10 zł

script and direction: Katya Egorova, Tati Lemesheva, Henryk Mazurkiewicz

sand art: Alexandra Konofalskaya

lighting design: Daniel "QMAN" Kuźma

voices provided by: Jacek Zawadzki i Aleksandra Kugacz-Semerci

music: Bibianna Szokalska, Martyn Gill, Tati Lemesheva

recordings: Wojtek Dziejicki

projections: Tati Lemesheva, Alina Vaneskehyan

video edition: Tati Lemesheva

street survey: Nadia Kościuk, Oliwia Stasiak

photos from the drone: Damian Piestrak

Cast: Katya Egorova, Tati Lemesheva, Henryk Mazurkiewicz, Maksymilian Stryjski

The performance features the covers of the following songs: „У мене немає дому” Один в каное, „Вернуться в Россию – стихами” R.A.SVET, „Месяц” Palina feat. Ketevan

PPA production: Grażyna Górka

Katya is Russian, Tati is Ukrainian, and Henryk is Belarusian. The audience is mainly Polish. Any audience member could have been on stage instead of the three of us, but all the fears have come true – we have taken the job away from you/them, too!

Our performance is an original and personal initiative, born out of a deep inner need to express – to whisper, cry, shout out – something important about ourselves and us, the Slavs. We have prepared a series of “amazing” scenes, situations, secrets, records, songs and opportunities to interact with the audience. It is a colourful and touching mosaic that gets to the heart of what is happening between our four nations. Therefore, even though we are going to “go overboard”, we will not, for a second, forget the message that each of us wants to convey through this unusual venture. Even if it is as simple as saying that it is a shame not to know anything about your neighbour and that even if you hate your government, you can still love your homeland.

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We are talking about what is happening here and now, but we are aware that this here and now has its “before”, its roots and its premises. So, while addressing the most controversial issues, we try not to lapse into journalistic ad-hockery. It is possible because we use the “performance as research” method, and our work is also close to documentary theatre. Therefore, “Amazing Slavdom” should be seen as a report on the state of our private research. Nonetheless, we believe in the power of art, its unique language and how it affects the audience.

fot. Nadia Kościuk