

TBP

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teatr biuro podróży



theatre / society / workshops/ ideas / projects

teatr biuro podróży

The company was founded in 1988 in Poznan, Poland by the director Paweł Szkotak. Our intention was, and still remains today, to create new modes of expression, to explore and extend the possibilities of theatre art. We also strive to increase our awareness of the life of different communities. Our mission has always been to reach out to new audiences, especially those who, because of their underprivileged social and political background, would normally not have access to artistic events. With this particular aim in mind, we created numerous open-air performances. We establish links between artists and artistic organisations, as well as provide training opportunities: workshops and master classes.

- Creating both indoor and outdoor performances.
- Breaking new ground in theatre expression and always creating work which is original and of high artistic quality.
- Organising the annual Maski Festival in Poznań.
- Touring world-wide with performances and workshops, and forging links with like-minded individuals and organisations to create future projects.
- Providing training for people from a wide and varied range of theatrical backgrounds.
- Working in association with schools/colleges and centres of higher education.
- Facilitating forums/events where issues concerning theatre can be raised, debated and developed.

Performances by the company have been presented in 50 countries all over the world: Argentina, Australia, Brasil, Colombia, Cuba, Egypt, India, Iran, Israel, Jordan, Korea, Lebanon, Mexico, Palestine, Singapore, Taiwan, the United States of America and in most European countries.



THIS CITY HAS
TEN MILLION SOULS



„I shall go to some other land, I shall go to some other sea.

Another city there must be.

*My every effort here is wasted. and my heart —like a corpse— lies buried.
Wherever I turn my eye, wherever I happen to look
I see the black ruins of my life.”*

Konstandinos Kavafis

silence

Famed for its legendary street theatre production, Carmen Funebre, which explored the detrimental impact of war on civilians, Polish company Teatr Biuro Podrozy in collaboration with British actors present the world premiere of their newly commissioned sequel Silence. Physical theatre, fire, unusual staging, puppetry and music will pick up the continuing story of refugees and migrants caught up in a spiral of war, and the dream of escape.

In the context of carnage and cleansing happening daily in the Middle East, which results in mass exodus of people to the safe havens in Europe; Teatr Biuro Podróży asks why these people left their homes and exposed themselves for the dangers and humiliation of displacement. After Carmen Funebre, that told about the atrocities of war in Bosnia/Yugoslavia, it seemed impossible that anything worse can happen again. However the reality exceeded the imagination. We witness the phenomenon beyond any scale, which evokes concern and fear in Europe.

Teatr Biuro Podróży observes the situation from the vantage point of the residents of the besieged city. The performance heroes are the children - innocent witnesses of the death and violence - the victims of hunger and displacement. For these children and their future peace of mind, let's try to put ourselves in their position for a while.

press

Depicting a community carrying on normal lives during a nameless conflict, the show is full of haunting images. Child-sized mannequins articulated by the performers are cast as silent protagonists, and treated with touching tenderness as they play, dance, or flee in terror. **The Stage**

The cruel war reality depicted in the fascinating theatre show.

The story transferred into the theatre domain allows us to follow it; it becomes fiction. And it is so. But despite it it happens in the reality. And it becomes the memorial for million of people who didn't manage to be "the refugee problem" in Europe. **Westdeutsche Allgemeine Zeitung**

The performance has been commissioned by Greenwich+Docklands International Festival/London and Hull UK City of Culture 2017 / Freedom Festival, in coproduction with GDIF.





carmen funebre

The inspiration for this play was the war in Bosnia, and other ethnic conflicts, as well as world-wide outbreaks of nationalism and intolerance. In preparation for „Carmen Funebre,“ members of the theatre company met refugees from the former Yugoslavia, who bore witness to their fate. The refugees’ accounts of lost relatives and homes gave inspiration to the actors as they worked on various scenes and built metaphors which described universal themes of the condition of displaced people.

In the production of „Carmen Funebre“ Teatr Biuro Podróży uses means which can attract the attention of an experienced spectator as well as an accidental passer-by. Stilts, fire, searchlights, spectacular sets, and chilling music threaten the audience while evoking both fear and compassion. Although there are few words in the performance, the images are clear and powerful.

press

An unforgettable dramatisation of war. ***The Observer***

The overall impact is devastating. ***Daily Telegraph***

A masterpiece. ***The Scotsman***

Terrifying and highly recommended. ***The Guardian***

Upsetting, beautiful and completely unmissable.
The Independent

A haunting view of man’s inhumanity. Highly recommended.
Chicago Sun Times

Loaded with almost deadly authenticity. ***El Universal***

A contemporary performance created with theatrical skill and the sensitivity of an open nerve – a poetic piece devoid of euphemism – ***El Espectador***





bad city

The performance is inspired by the events of social unrest from the beginning of 20th century. In a number of black and white dynamic images, as if taken from the first black and white movies, it pictures the city during the industrial development and features social divisions, growing inequality, poverty of the working class, prosperity of capitalists, riots and their backlash.

It is a universal story of the progress which has different faces and different contexts.

The performance focuses on the poorest, quickly growing class of workers, deprived of the basic rights, of means to live, of human dignity. Their life in the spreading working class districts is rapidly deteriorating. All these factors trigger the rebellion against the rich, which is brutally suppressed.

The actors' actions are powered by original music. The performance set is the film animation and it creates the background to each image, changing places and situations.

The split into the rich and the poor is supracultural and timeless phenomenon, only the set, the tools and forms of protest change. It usually isn't only the demand for food or payment. More often it is the fight for the human dignity and the protest against being treated as unfavorable, second-rate beings. This performance is the homage for those who reacted to inequality, often lost their lives in fight for social justice and to whom we owe the contemporary European human rights.

press

Teatr Biuro Podróży combines image, movement and sound in an incredibly energetic unity, attracting the spectator's attention. It attacks with the emotions, however it isn't hysterical, it doesn't try to blackmail us. With only theatre means it builds stunning images such as the common meal, industrial machine or tram journey -they are sometimes funny, sometimes moving. It is a theatre full of significant content.

Dziennik-Lódź

It is a picture of a city. The city that is a live organism, half wild animal, which when hungry becomes angry. ***Kalejdoskop kulturalny***

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vot takaya zhizn

(Such Is Life)

Everyone has a different image of Russia. The impressions are composed of memories, books, experiences, presence on the spot. For us, our travels to the East, meetings with people, friendships, observations were the most important inspiration. Anyone who has been to Russia knows that it is impossible to remain indifferent towards it. One cannot review the country with shrugging one's shoulders. One must take a stance on Russia.

The direct impuls to create the performance were the „Stories of Motherland” by Dmitry Glukhovsky and the conversation with the writer himself in one of Moscow's restaurants. Although, finally his stories don't exist in the performance, his spirit accompanied us while working on the show.

We felt the need to speak about Russia, particularly today when the political mirror shapes a new image of Russians, and its imperial dreams evoke fear.

press

In *Vot Takaya Zhizn* the mastery of actors mime skills was presented. Closeness of actors presence made the audience feel as the participant of the performance, not just as a spectator – observer. What we saw on the stage reminded us of watching the neighbours through the keyhole.

Świat Kultury Poznań

Vot Takaya Zhizn paints the Russian theatre landscape with an excellent soundtrack in the background, which builds atmosphere, and balances the dramaturgic extremes and accents. What I liked the most was the theatre language suspended between pantomime and symbolic – slightly unrealistic – acting.

Głos Wielkopolski

There is no set on stage. There are some modest but significant props. Everything in the performance is based on acting, very skilled and eloquent one, which is consequently maintained in a single stylistics of a very Russian „sad clowning”.

teatralny.pl

coproduced by:





macbeth: who is that bloodied man?

an outdoor performance, commissioned by: Cork European Capital of Culture 2005 and premiered in Cork, 2005.

Who are the people covered in blood? What has the war taught them? Do the cruelties they experienced allow them to sleep peacefully? What will happen when the witches meet the people covered in blood on their way home?

The performance based on William Shakespeare's „Macbeth” portrays the world of chaos, where the order of nature is re-placed by the logic of death. It takes place on the borderline of reality and nightmare, where earthly characters coexist with witches and ghosts.

The performance makes spectacular use of moving set, motorbikes, stilts and fire.

press

Enter „Macbeth.” The stunning retelling by the Polish company Teatr Biuro Podróży. Translating the language of Shakespeare into a series of exhilarating vignettes, „Macbeth” gets at the dark, haunting essence of the play saying hardly a word. ***New York Times***

It's a production that shows this magnificent Polish company at its best, and a reminder that large-scale outdoor theatre really can be thoughtful, as well as an eyeful. ***The Guardian***

Biuro Podróży's Macbeth: Who Is That Bloodied Man? is bloody, bold, and resolute, and one of the most electrifying pieces of theatre you'll ever see. ***The Herald***

The excellent cast drains the compressed plot of every last drop of menace. ***The Independent***

An excellent, evocative drama. ***Irish Examiner***



Cork 2005
European Capital of Culture





The Winter`s Tale – Leontes Jealousy

The open-air adaptation of the play by William Shakespeare. The starting point for the performance has been one theme of the play – a story of Leontes, the king of Sicilia, husband to Hermione and father of Mammilius. His obsessive jealousy and suspecting his wife of adultery brings the family to tragedy, break-up and death.

American literary critic Harold Bloom called Leontes “Shakespeare’s finest representation of jealousy of the male heart. Shakespeare’s portrayal is debatable, as he is viewed as a jealous tyrant, in many ways a true villain, though there is also a commonly held view that Shakespeare purposefully wanted to present a childish, flippant man.”

In the performance the unfolding story is not a realistic rendering of the play. The Shakespearian text is converted into a sequence of images. The form of the mystery play gives the spectators the feeling of metaphoric pilgrimage while they witness and accompany Leontes in his ordeal. There are new characters and new situations. The performance action is located in five different sites: Hermiones memorial, Garden, Court/Trial, Mammilius room and Cathedral.

The Polish-English production is performed with international cast. It is co-produced with Imagineer Productions from Coventry/UK.

PRODUCTIONS
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POZnan*



liberty, equality, brotherhood

The European project coproduced with Buechner Buehne (Germany) and Theatre Action (France), based on Danton's Death by Georg Buechner.

The result of the international collaboration was a performance that premiered in 2013 in Germany and was later presented in Germany, France and Poland.

This three-national theatre project has been developed to investigate the roots of European culture. Having worked on similarities and differences between our nations, as well as having diagnosed the contemporary meaning of the notions of the French Revolution: liberty, equality, fraternity, we ask what the foundation of the European identity is and where we can find it. How, even in times of economical and social crisis it would be possible to support and enhance the idea of unity in Europe.





pigs

Down on the farm all is not what it seems. This simple tale of little piglets groomed by their elders to be obedient citizens immediately strikes a political chord with obvious Orwellian overtones of cynical authoritarianism as the pigs are raised to worship man, the great creator of their happy if confined universe. Their carefree existence comes to an abrupt end when they discover that they are being prepared for slaughter by their corrupted elders. In an often humorous but grotesque cartoon style, Teatr Biuro Podróży giant stilt walkers tower over the small and vulnerable in this tragi-comic tale of rebels with a noble cause whose dreams of freedom are inevitably crushed.

press

Incredible performance. – it was moving and stunning.
Munsterland Zeitung

The performance turns out to be a powerful parable about trying to save your bacon. ***The Gaurdian***

By means of tricky poetics of tv cartoon he presents the sad story of the defeat of the noble rebels and inevitable crash of every dream of freedom. ***Przekrój***

Pawel Szkotak and his company offer again the conversation on a serious subject: the extermination. The performance is short, clear and light, which, in contrast to the importance of the subject, gives a very strong effect.

Tygodnik Powszechny

The play changes into the powerful accusation against man. It reproaches mankind for being cruel and aggressive, for constructing the sophisticated tools to rule over the others.
Polityka





master of hunger

Performance inspired by Franz Kafka's story "Master of Hunger"

„Do you feel anxious? Do you feel misunderstood? Are you worried about your health?

Do you have difficulty in sleeping?

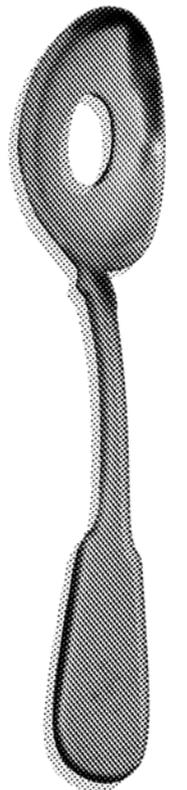
Have you ever thought of getting rid of all you have got and trying something else?

REQUESTS. INTENTIONS. HEALINGS.

press

The story about a man who abandoned his family to become Master of Hunger, is a perfect idea for the reality show ***kultura.poznan.pl***

It's a production that shows this magnificent Polish company contemporary morality play operating with different symbols and using the possibilities offered by new media ***gazeta wyborcza***



Performance produced with collaboration of „Visegard Street”: Gliwice 2014.”



planet lem

Planet Lem, produced by Teatr Biuro Podróży and the Adam Mickiewicz Institute was presented as part of the cultural programme of Poland's Presidency of the European Union in 2011. The production was shown in Brussels, Paris, London, Berlin, Madrid, Moscow, Kiev, Minsk.

The performance is inspired by Stanislaw Lem's fiction, his unique, witty and poignant diagnosis of the contemporary world, and reflection on the relations between technological progress and the limitations of the human race.

Lem's acumen lies not only in his ability to foresee future inventions but in his depiction of how new technologies will affect and change man. Our humanoid descendent will not only look different; also changed will be his family and social interactions. Technological acceleration enables us to create and satisfy needs while at the same time introduces virtually unlimited possibilities for control and manipulation. The longing for the sacred, a fantastic decorum, and dreams of a better world make science fiction today one of the reservoirs for romantic thinking in the general sense. Planet Lem is a future land which has become a false paradise; a kind of dystopia. It is inhabited by Mucillids – humans of the future. Ijon Tchy, our contemporary, sets out to meet them thanks to time travel technology. What will their confrontation bring? Where does the borderline between imposing one's own vision of truth and intending to offer aid lie?

press

Ironic, witty, thought-provoking and enthralling, Planet Lem is certainly a unique night under the stars. ***Evening News***

The latest show from the legendary Teatr Biuro Podróży of Poznań combines extreme spectacle with a strong, simple adventure narrative. ***Scotsman***

The performance amuses and educates. The final conclusion transfixes: humanity must save itself from itself.

art moscow

I, CULTURE



projects



Memory – Identity - Action – Polish Social Theatre in Belarus – March 2017. Presentation of the performance “Vot takaya zhizn” in Brest, Minsk, Homel and Vitebsk – the biggest Belarussian cities and the creation of the performance based on the book “The Last Witnesses” by Svetlana Alexievich with Belarussian cast, as the introduction of the activity based on the common historical consciousness, and knowledge in democratic principles.



Burning Flowers – 7 Dreams of a Woman – Polish-Indo theatre project highlighting the problem of violence against women in India. It consisted of the workshops, master classes, barbers and artistic work on the performance. The result of the project was an outdoor show created with the Indian cast. It was coproduced with ITFOK Thrissur Theatre Festival and Adam Mickiewicz Institute. It premiered in 2014 in Kerala/India.



Helidra – Literary Heritage Meets the Dragon in the Street. An European project made in collaboration with Greek Helix Theatre (the leader of the project), French Malabar Compagne, Bulgarian Sofia Puppets Theatre and Teatr Biuro Podróży. The outdoor performance “Dragon” created by all four companies premiered in Athens in 2013.



Facing the Zone dedicated to the Chernobyl disaster, created in collaboration with the Belarusian and Ukrainian partners. A journey across the contaminated zone in Belarus and Ukraine. Meetings with people who still live in the radioactive areas. A visit in Chernobyl nuclear plant and deserted city of Pripjat. All these experiences built on the creation of the performance. It premiered in November/December 2006. Supported by the European Cultural Foundation



Maski Theater Festival, annually from 1997. Because of its social-political profile it promotes the „engaged theatre” and the performances that diagnose the condition of the contemporary human being in relation to the reality and facts.



Theatre workshops are an inseparable part of the company’s activity. They are run by the actors of Teatr Biuro Podróży. This strictly theatre education project consists mainly in demonstration and teaching of different acting techniques as well as creating short urban interventions with the participants. Teatr Biuro Podróży workshops and master classes were organized in the Belarus, Bulgaria, Colombia, France, Germany, Greece, India, Iran, Iraq, Ireland, Israel, Jordan, Lebanon, Russia, Turkey, the UK, Ukraine, the USA and Poland.



Theatre without Boundaries – a theatre project which aimed at the presentation of the work of Teatr Biuro Podróży in collaboration with different local artists in areas of heightened political and social tension. Supported by Adam Mickiewicz Institute.



Iraq-Kurdistan: Suleymaniya, Halabja, Erbil. 2012/2013

Theatre performances and workshops in three cities in Kurdish Autonomy in Iraq. One of the performances of Carmen Funebre was presented in the town of Halabja, a place of a genocidal massacre against the Kurdish people, carried out by Saddam Hussain government by means of the chemical weapon in 1988.



Palestine: Bethlehem, Ramallah, Jenin. 2009

Barter with local artists and touring with the performance of „Carmen Funebre” in the West Bank.

Lebanon: Beirut 2008

Work with Palestinians in Bourj el Barajneh, a Palestinian refugee camp in southern Beirut and the presentation of „Carmen Funebre” for the camp community.



Cuba: Camaguey 2008

Presentation of the performance „Pigs” and barter with Teatro Espacio Interior.

Mut! Festival / Castellon / **Spain** (2017)
Festival of Imagineers / Coventry / **England** (2017, 2015)
The Bell Square Festival / Hunslow / London / **England** (2017)
Hat Fair Festival / Winchester / **England** (2017, 2005, 2003)
The International Multilingual Theatre Festival / Mysore / **India** (2017)
Freedom Festival / Hull / **England** (2016)
Corn Exchange / Newbury / **England** (2016)
Wroclaw European Capital of Culture / **Poland** (2016)
GDIF / London / **England** (2016)
GogolFest / Kiev / **Ukraine** (2015)
Belaya Weza Festival / Brest / **Belarus** (2015, 2012, 2004, 2002)
Platonov Arts Festival / Voronezh / **Russia** (2015, 2014)
Theatre World Brno Festival / Brno / **Czechy** (2015)
Ana Desetnica / Ljubljana / **Slovenia** (2015)”
Uluslararası Mardin Tiyatro Festivali / Mardin, Kızıltepe, Midyat / **Turkey** (2014)
Za Dvermi Festival / Prague / **Czech Rep.** (2014, 2012, 2009)
Deventer Op Stelten / Deventer / **Holland** (2014)
Platonov Arts Festival / Voronezh / **Russia** (2014)
Festival of Science - Polytechnic Museum / Moscow / **Russia** (2014)
Kerala International Theatre Festival / Thrissur/ **India** (2014, 2013, 2012)
Cochin Biennale of Art / Cochin / **India** (2013)
Belaya Weza Festival / Brest / **Belarus** (2012, 2004, 2002)
Edinburgh Festival Fringe / Edinburgh / **Scotland** (2012, 2007, 1999, 1996, 1995)
Festival do Rio Preto / **Brasil** (2012, 2008)
Elagin Theatre Festival in Petersburg / **Russia** (2012)
Theatre Festival in Donetsk and Kiev / **Ukraine** (2012)
Listapad Festival / Minsk / **Belarus** (2011)
FIDAE Festival / Montevideo / **Uruguay** (2011)
Festival Novogo Iskusstva / Moscow / **Russia** (2011)
KMTF “Dim Chimera”/ Kiev / **Ukraine** (2011)
Berlin Lacht / Berlin / **Germany** (2011)
Verano de la Villa Festival / Madrid / **Spain** (2011)
Batofar Festival / Paris / **France** (2011)
Flagey Square / Bruxelles / **Belgium** (2011)
Theatre Festival / Sofia / **Bulgaria** (2010)
Interra Festival / Nowosibirsk / **Russia** (2010)
Festival de Teatro de Olite / Olite / **Spain** (2010)

National Theatre-Watch This Space, London / **England** (2011, 2010, 2009, 2008, 2007, 2006, 2005, 2004, 1999)
Festival de Teatro Clasico / Alcala de Henarez / **Spain** (2010)
Festival Iberoamericano de Bogota / Bogota / **Colombia** (2010)
Belfast Festival at Queens / Belfast / **N. Ireland** (2009)
1st International Street Theatre Festival / Athens / **Greece** (2009)
International Festival Eclat / Aurillac / **France** (2009, 2000, 1997)
Taipei Arts Festival / Taipei / **Taiwan** (2009)
International Theatre Festival / Tel Aviv / **Israel** (2009)
Uijeongbu Theatre Festival / Uijeongbu / **S.Korea** (2009)
Amman Theatre Festival / Amman / **Jordan** (2009)
Fadji Festival / Tehran / **Iran** (2009, 2008, 2005)
Camaguey Festival / Camaguey / **Cuba** (2008)
Nuit Blanche Festival / Beirut / **Lebanon** (2008)
Munsterland Festival / **Germany** (2008)
Shakespeare Festival at Elsynor- Kronborg / Helsingor / **Denmark** (2008)
Valladolid Theatre Festival / Valladolid / **Spain** (2008, 2004)
Shakespeare Festival/Bucharest / **Romania** (2008)
The Jaipur Festival / Jaipur / **India** (2008)
Inside Out Festival / Weymouth / **England** (2007)
Babel Fest / Tirgoviste / **Romania** (2007)
Jeongeup Theatre Festival / Jeongeup / **Korea** (2007)
SESC / Sao Paulo / **Brazil** (2007)
Mobarak Theatre Festival / Tehran / **Iran** (2006)
International theatre Festival / Sibiu / **Romania** (2002, 2006)
Street Dreams Theatre Festival / Tyumen / **Russia** (2006)
Theatre Festival / Hradec Kralove / **Czech Republic** (2006)
Theater Nacht Festival / Dortmund / **Germany** (2005)
Festival of Arts / Las Palmas / **Gran Canaria** (2005)
Palmela Festival / Palmela / **Portugal** (2005)
Kultursommer Festival / Koln / **Germany** (2005)
Hat Fair Festival / Winchester / **England** (2005, 2003)
Cork 2005 / Relocation Project / **Ireland** (2005)
Festival Passages / Nancy / **France** (2005, 1996)
Merlin Theatre Festival / Budapest / **Hungary** (2005)
Polish Year in Ukraine / Kiev / **Ukraine** (2004)
EU Integration Celebration / Budapest / **Hungary** (2004)
Theatre Festival / Viladecans / **Spain** (2004)

Corso Polonia / Roma / **Italy** (2003)
St Ann’s Warehouse / New York / **USA** (2003)
Arizona State University / Phoenix / **USA** (2003)
Guthrie Theatre / Minneapolis / **USA** (2003)
Performing Arts / Chicago / **USA** (2003)
Avigliana Arts Festival / Avigliana / **Italy** (2003)
Baltic House / Sankt Petersburg / **Russia** (2003)
Polish Year in Spain / Majorca, Menorca / **Spain** (2003)
Theatre Festival in Sarragossa / **Spain** (2002)
Philadelphia Fringe Festival / **USA** (2002)
Polish Cultural Autumn Festival / Minsk / **Belarus** (2002)
Arvika Festivalen / **Sweden** (2002)
Street Theatre Festival / Holzminden / **Germany** (2002, 1998)
Namyangju Open-air Arts Festival / **Korea** (2002)
Festival of Experimental Theatre / Cairo / **Egypt** (2001)
III International Theatre Olympiad / Moscow / **Russia** (2001)
Sommernattsdröm Festival / Porsgrunn / **Norway** (2001, 1997)
Arts Alive / Coventry / **England** (2001, 2000, 1999, 1998, 1997)
Theatre Festival / Gent and Ostend / **Belgium** (2001, 1998)
Festival International de la Ciudad de Mexico / **Mexico** (1999)
Prithvi Festival / Bombay and Delhi / **India** (1998)
Theatre of Nations Festival / Seoul / **Korea** (1998)
Open Air Theatre Festival / Kwachon / **Korea** (1998)
Mimos Festival / Perigueux / **France** (1998)
Spoleto Festival / **Italy** (1998)
EXPO 98 / Lisbon / **Portugal** (1998)
Arts Festival / **Singapore** (1998)
Central European Festival / London / **England** (1998)
Highland Festival / **Scotland** (1998)
Arts Festival / Galway/ **Ireland** (1997)
International Theatre Festival / Tampere / **Finland** (1997)
Theatre Festival / Belgrade / **Yugoslavia** (1997)
International Theatre Festival / Skopje / **FYR Macedonia** (1997)
European Capital of Culture / Thessaloniki / **Greece** (1997)
Spectrum International Theatre Festival / Villach / **Austria** (1997)
Expres Polonia Festival / Budapest / **Hungary** (1997)
Cultural Month / Ljubljana / **Slovenia** (1997)
Theatre Festival / Challon sur Marne / **France** (1997)

International Festival of Theatre and Dance / Buenos Aires / **Argentina** (1997)
Festival of Art / Perth / **Australia** (1997)
City of London Festival / **England** (1996)
Riverside Festival / Stockton / **England** (1996)
Festival of Theatre and Dance / Londrina / **Brazil** (1996)
International Theatre Festival / Istanbul / **Turkey** (1996)
Odin Teatret / Holstebro / **Denmark** (1995)
BITEF / Belgrad / **Serbia** (1993)

festivals

awards

Fringe First Carmen Funebre	Edinburgh	1995
Critics` Award Carmen Funebre	Edinburgh	1995
Hamada Award Carmen Funebre	Edinburgh	1996
Medal of Young Art	Poznan	1995
The Public Award Carmen Funebre	Erlangen	1996
The-Best-Director` Award Drink Vinegar, Gentlemen	Tarnow	1998
The-Best-Scenography Award Carmen Funebre	Cairo	2001
The Ministry of Foreign Affairs Award	Warsaw	2002
The Ministry of Culture Award	Warsaw	2002
ITI Annual Award	Poland	2004
Paszport Polityki for Pawel Szkotak	Warsaw	2005
„Theatre For All” Award at 23 Fadjr Theatre Festival	Tehran	2005
The-Best-Script Award for Pawel Szkotak for „Pigs”	Tarnów	2005
The-Best-Director Award for Pawel Szkotak for „Macbeth”	Tehran	2008
Pawel Szkotak, Marta Strzałko, Jaroslaw Siejkowski awarded „Gloria Artis” Medals by the Ministry of Culture and National Heritage	Warsaw	2008
Grand Prix for Carmen Funebre at the International Street Theatre Festival in Athens	Athens	2009
Grand Prix for Macbeth at the Belaya Vezha International Theatre Festival in Brest	Brest	2012

Director: Paweł Szkotak
Actors: Bartosz Borowski, Łukasz Kowalski,
Jarosław Siejkowski, Marta Strzałko, Tomasz Wrzałik
Collaborating actors: Magdalena Dębicka, Aizah Khan,
Justyna Paluszyńska, Yurii Chebotarov, Joshua Patel, Piotr Wojtyniak,
Maciej Zakrzewski, Lukasz Jata, Adam Mikołajczak

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