

About the loneliness of Europeans

Helmut Ploebst Der Standard 28.07.2014

[...]

It was at [8:tension] that Karol Tyminski, Poland, with Beep and Daniel Kok with Cheerleader of Europe performed their solo works at Schauspielhaus and tested their audience in different but likewise hard ways. Tyminski's statements about the brutality of our meritocracy and the isolation and exploitation of the individual by our society provoked loud protests and revolted leavings by his young audience. Sheer 30 minutes of moving back and front of the dancers upper body were inspired by sport endurance tests. His gasping became louder and louder. And it seemed he had to pass a bowing marathon until he had to give up. Exhausted Tyminski got undressed. Again and again he bowed down as if in vain he tried to grab his genitals with his mouth and in the same time thrust his bowed back against one of the three black boxes at the backside of the stage. Again and again - until the audience left the hall. Beep for sure is by far one of the most radical and exciting works of dance in years.

Two powers (C/U 2013. SOL, BEEP)

Magdalena Zielinska, Teatralia, 30.10.2013 !

(...) The first show of the festival is moving the boundary between the definitions of dancer and performer. The motion of Karol Tyminski is bare of beautiful lines or impressive figures. It draws from deformation and bodily effort ? the categories that the dance theater or aesthetic-oriented theater constantly escape. Beep by the young choreographer clearly consists two parts. First exerts on the viewer special impression. Audience while entering the auditorium already witnesses the dancer bending his torso towards the knees quickly and rhythmically, loudly breathing at the same time. He is wearing only shorts. It is visible how his skin folds under the influence of sudden movements. After several minutes of intense physical effort his face reddens, from the lack of oxygen. We can see it is difficult for him to control the stream of saliva coming out of his mouth. Muffled sound of breathing reminds of the effort to our own bodies. Tyminski makes us experience his exhaustion ourselves. Sometimes the experience is so overwhelming that it's hard not to look away and direct thoughts away from what is happening on stage. Very limited movement of Tyminski is also incredibly touching. His body, by bending the trunk and wrapping the arms around the legs, looks like a deformed form of life. Naked dancer depreciates his own matter, to check its' strength. He gains momentum to hit the body onto the wall. He does it with great determination. His actions are more painful for the audience than for himself. Watching the crossing of bodily strength is poignant experience aimed primarily at viewers.

Body as a vessel to be filled (Beep)

Karolina Skrzypek Teatralia 60/2013

Entering theatrical space when the artist has already taken action, may create discomfort for the viewer. It would be safer to sit down, look around the room, think about the course of events, and even have a word with a companion. „Beep” does not promise an enjoyable and easy to experience sensations - the recipient realizes it after the first few seconds of the show. On stage, we see a young, nearly naked man, performing all the time the same movement. - Swinging movement of the body up and down initially intrigued, but when gaining momentum and intensity, begins to confuse and disgust. Minutes go by, growing - more and more palpable in the audience - the tension. The movement seems to be a permanent component of the show. Self-absorbed artist does not see more and more perplexed viewers who might just go out of the room. But nobody does this because the question posed earlier about the limits of endurance obliges to remain in the audience. Performed movements accompanied by a steady, loud breathing of the artist transform at some point in the pant, which gradually speeds up and creates a bizarre background music. This action, purely physical, teases the passive spectator. Dissonance between an act bordering on self-destruction and passivity of the audience fades away until the last sounds of drums. Then there is silence. On the floor you can see wet footprints. Exhausted performer is against the wall, where there are colorful visuals in the form of rectangles. Waiting for further developments entails voyeur, difficult to subdue curiosity. Performer undresses and tries to win the unnamed, masochistic game, having only his own, taut and lithe body. Man-gum, which we see on stage, trying to prove to us that physicality is the only form of its existence. The rejection of any form of dialogue, no attempt to communicate with the spectator emphasizes the antagonism between carnality and intellect. The body becomes a vessel to fill, must pass the „beep-test” and meet the rigor imposed by the unit. Karol Tyminski turns out to be an uncompromising coach of his own body. The show puts the viewer in a kind of stalemate - no way to stop auto-destructive act of the performer, but with unbridled lust to watch his physical exhaustion. We feel like seeing the Michael Haneke film screening during which the sample is subjected to the strength of the physical and mental practices that lead to convict effort. No one is indifferent.