On David Lynch's couch

Just like the earlier Warlikowski's production, *(A)pollonia*, *Koniec* is a montage of texts. In this case they are: *The Trial* and *The Hunter Gracchus* by Franz Kafka, a film scenario *Nickel Stuff* by Bernard-Marie Koltes and a novel *Elizabeth Costello* by J.M. Coetzee. The whole thing is bonded together by the theme – an analysis of guilt accompanying a man throughout his life and by poetics of the edge of reality, dreaming and psychoanalysis that has been taken from David Lynch's films During the scenes played in Lynch's dark rooms that are places of torment and pleasure at the same time, Warlikowski's characters meet their judge (The Judge?) and his helper (Charon?), confront their "guilt", delve into their conscience and analyze their anxieties. The judge is a rather questionable god – a guru in a baggy jumper with seams forming a cross while Charon is an office clerk wearing a suit (played brilliantly by Marek Kalita). Nevertheless their questions irritate main characters and don't allow them to hide behind easy answers.

Warlikowski portrays artists, people who escape from life and create their own worlds. This is their guilt: a life in fiction. But the guilt is also formed by falling short of the family's expectations, hidden sexual orientation and becoming aware of dark places in their subconsciousness. Can any man live feeling innocent after the World War II and Holocaust? – asks the director.

A return to the earlier productions, artists as heroes, a straightforward question about belief and its object that ends the play – the newest Warlikowski's production is a kind of meditation of a director on the issues that have hunting him for years. This is a reason for numerous repetitions, slow rhythm and loops. They all make this four and a half hours *Koniec* the production that absorbs and wearies, the production that is perfectly executed (acting, Małgorzata Szczęśniak's scenography!) and irritates, is gentle like a beautiful dream and heavy like a nightmare.

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Polityka nr 41/09.10 (selection)