



Faust XXI - Jolanta Juskiewicz again surprised the audience.

Already about 200 years ago, the German poet Johann Wolfgang von Goethe broke with rigid and embarrassing forms, with rigid rules of embarrassing art and literature freed from enforced by traditions solutions. Goethe in his work asks about the meaning of human life, the rebellion of the man who neglects hell and heaven, creates innovative ideas for modern mankind. When the Philharmonic Kashubian in Wejherowo watched one-man show, Jolanta Juskiewicz, I wondered how many of Goethe's Faust in her art. The very title of the play "Faust XXI" made it clear to me that this consideration is not going anywhere, because the historical Faust breaks with conventions and embarrassing forms. Well - I thought - but since this is a reference to the classic work of Goethe's Faust, how Jolanta Juskiewicz cope alone in the theater of one actor, in such a demanding and difficult and art? After a performance of "The fishermen today," I was surprised again. Jolanta Juskiewicz coped! It was Faust, the devil Mephistopheles, Marguerite and spirits of the modern world. The scenery of the big screen, with a projection of masterfully made film composition, created for the twenty-first extraordinary Faust mood. The film turned out to be not just a backdrop, but an integral part of the show that keeps you in suspense and gives additional embodiments Jolanta Juskiewicz. Actress front of the screen can be one form and another on the screen. After bringing the wise old puppet theater of one actor has been triple cast. Sound, color, and the entire composition of film animation complete rest. Legend literary scene of Goethe's Faust at the Philharmonic in Wejherowo becomes fully modern, and by the end of suspense, there is no shortage in the symbolism, or philosophical views. In the play "Faust XXI" Jolanta Juskiewicz questions about the meaning of human life, provokes one to wonder and to reflect on the problems of modern man. Graphically illustrates the problem even as infanticide and abortion. In the second part of Goethe's Faust travels the land in March and even ghosts of the past 3000 years, with Juskiewicz is a projection of a futuristic city. For the classic romantic drama Jolanta has also introduced a note of Polish accents and positivism. The melody to familiar words Konopnicka "Drive, drive kids to, sister and brother, and can not get over what a beautiful world" takes on added significance. The introduction of the melody brightens and warms the end of art. The meaning of human life and the problems of modern man weaves a note playing fujareczki, stork with frog in its beak and tail stock with lush mane. This is an extraordinary dominant. Old Faust and Mephistopheles, the devil if obeyed the words of Polish poet: - "In the field, orchard song is among morning rosé, white grandfather kneels at the cross, a prayer said in the voice."

Acquiring silence filled during a performance at the Philharmonic Hall in Wejherowo, focus and nasty round of applause at the end provide the best evidence of the profound experiences that Faust XXI caused the audience. Jolanta Juskiewicz again surprised and deeply touched the audience.

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