

T O T A L

This solo is a theoretical joke, a hypothetical work in progress but most of all a direct critique of the language used to speak about contemporary dance and art. In "TOTAL" we won't see a lot of dance, this time it will be replaced by speculative, philosophical meanderings put in quotes by Sakowicz with humour. It is not so much thinking as it is a play on thoughts. The renunciation of gesture by discussing it instead, the overload of discourses – all this reveals the other side of the coin established by Jerome Bel. Conceptualizing choreography, discussing it using philosophical discourses, scholarly articles and political manifestos indeed forged a path to understanding dance that is different from the conventional way - a meticulous execution of possibly the most eye-catching steps - but also to stir the minds of dance experts, critics and theoreticians.

Paweł Soszyński, Dwutygodnik

In his solo TOTAL (2015) Paweł Sakowicz speculates on the virtuosity of dance in the context of economy, ecology, and modes of social coexistence. The problematics of financial solvency of dance or of its most perfect execution with the least amount of effort is automatically brought to the fore. Speculating and theorizing instead of dancing? Speculations anticipating the subject of speculation? Sakowicz flirts with the terror of narration and meaning, which still domineers contemporary art forms, so when he finally starts to dance with no choreographic justification for it, he resorts to posing the question to the audience.

Anka Herbut, Monogram

Paweł Sakowicz creates hospitable atmosphere and understanding with the audience in his cozy TOTAL. The performance takes the form of a lecture performance, but the artist does not deliver it from the distance and the position of an expert; he keeps eye and emotional contact with the audience all the time. The subject of Sakowicz's performance is the choreographer himself, who conducts reflection on dance virtuosity. The lecture begins with an announcement that he will present four speculations on the topic and actually fulfills his promise, but bringing the audience into some consternation. The eco-virtuosity is discussed, where the less, the better; the virtuosity of existence, in which the crown of creation is the amoeba; the virtuosity of desire, in which dance only makes sense insofar as it is sincerely desired, and the virtuosity of consciousness, whose main subject - the cosmos - exceeds the possibilities of human understanding. On one hand, the performance has no pastiche features, but on the other it is hard not to get the impression that it is a joke of the artist from himself and from the expectations of the audience. So when he asks if anyone wants him to dance, most of the audience votes yes. Then, he performs a fragment of the choreography of Merce Cunningham, which the Polish artist presented in 2013 as part of the exhibition The Bride and the Bachelors: Duchamp with Cage, Cunningham, Rauschenberg and Jones at the Barbican Center in London. By doing so, he refutes the suspicion that he "cannot dance", at the same time asking whether dance virtuosity is still needed by anyone in the 21st century.

Hanna Raszewska, taniecPOLSKA