

## revizoronline

"The Spanish play *Profound Dignity* was an extraordinary experience. Fortunately and unfortunately, this was not always intended. Sonia Carmona Tapia mixed the life stories of the first beatified Gypsy woman and the first female, professional Spanish Gypsy performing artist. The result is surreal; on the one hand, because the storyteller often changes the roles and the storylines, and on the other hand, because the connection between the text and the stage scenery is often loose, bold and associative. Poems, prison monologues, narrative parts, clown pranks, audio clips change, disrupting the linearity and the casual links; a witch-storyteller emerges from the bog of timelessness, a clown sunbathes at the beach, and a master of ceremony announces death and discrimination as a show, the strong reflection on the theatrical situation, with both irony and documentarism.

But what made the performance a breath-taking stunt was not the various forms to involve the spectators, but an unexpected situation. We could witness how a system built in the excited fever of the premier collapsed: the performance fell apart, the surtitle could not keep the rhythm, the interpreter reading out the Hungarian text became a simultaneous interpreter and the actress mobilized all her resources to solve an unexpected, not rehearsed situation that messed up everything. The evening became more and more exciting, got a real stake, the performance became alive and thus risky. It ceased to be a play, it became a struggle, a live improvisation, against the will of the artists. We could witness an astonishing and fatal loss of control. Such things rarely happen, this must be the nightmare of any artist. However, the unique and lively nature of theatre is to be seen in such situations."

by Fanni Szemerédi

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**revizor**

a kritikai portál

