

экспози́





CHOREOGRAPHER

STEPHEN PETRONIO

"I'm not interested in conventional ballerina sex," says Stephen Petronio. The women in *Close Your Eyes* and *Think Of England*, his latest piece, are frenetic, dissonant and powerful, the music cacophonous. No lush femininity here — these women pose, whirl, demolish: an echoed Busby Berkeley routine, suddenly shattered.

Strong women mocking convention, flaunting their lack of weakness. Is it too cerebral? The audience is left wondering exactly how women "ought" to dance. They don't all get the joke, Petronio admits — the joke being that the aggressively unpretty *Close Your Eyes* is not what they've come to expect from his work. And yet, "There's a large part of me that's disinterested in dance," he muses; he finds it conservative, restrictive. Lover Michael Clark — *enfant terrible* of England's dance world — nods in silent agreement.

Even when audiences don't get the joke, they sense the challenge to their preconceptions about dance, gender and love. Petronio asks a lot of his dancers and audiences, and gets it. — *John Voelcker*

PHOTOGRAPHY BY FRANK SCHRAMM

ACTRESS

BEATA POZNIAK

Beata Pozniak relishes challenge. Never content to nap on the laurels and accolades European audiences have lavished upon her for various film, theatre and television performances, Pozniak has been driven by her own desire for expansion to move on, experiment and experience. Whether it's *behind* the camera, dancing, painting, illustration (an admiration for Joseph Campbell is intrinsic in her marvelous visual explorations of heroes, myths and archetypes) or most recently, sculpting, no endeavor is left unconquered.

Pozniak's entrée to acting began in her native Poland where she attended the same film school Roman Polanski graduated from. She eventually landed the plum role of Mary Featherstone in the Warsaw stage production of Alan Ayckbourn's comedy, *How The Other Half Loves*. "For the first time in the history of Polish Theatre, there were lines starting at 5 AM to get tickets, and at black market prices." The play's unbelievably successful two year run finally ended when Pozniak moved to the States where now her current passion is her performance group, *Theatre Discordia*. Through her research into poetry, fairytales, dreams, children's stories and "rediscovering the archetypes," Pozniak stages productions that transcend performance-art-as-panderism to the "intellectual" crowd. There is an element of humor, "the laughter of recognition" — a brilliant juxtaposition of the hilarious and the pedantic.

In a very Campbellian sense, Pozniak has embarked upon her own 'hero's journey.' "I would like to touch everything," she states simply. "I just enjoy the process of learning. I hope it never stops." — *Erin Culley*

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