

COME WHERE THE DREAM RESTS



ANTONINA
NOWACKA

TOMASZ
UMBRAS

IN THE SHELL

WORD SCORE

(a structure to be read, listened to and felt)

PROLOGUE

(voice):

*Come where the dream rests in the shell.
Do you want to lie down?
The journey begins right where you are.*

(silence)

(soft music, with a dreamlike quality)

CLOSE / FAR

Setting: A cafe that may be a dream, a memory or solely a place of thought.

SHE:

*Parallel thoughts
flowing between plans.
Put on your shoes.
Don't ask.
Come here.*

(silence ~ as if something has ended but no one knows what)

TRANSITION *(happens in motion, in a space between day and dream; accompanied by a relaxing music)*

S P A C E

Two figures. Their voices are soft.

HE:

*Suspended in history, like an antiquary
collecting traces of an era recorded in fabric,
I move in a space
where the reality that once existed
encounters the one yet to come.*

SHE:

*A nymph who speaks to the wind,
with a subtle voice
that opens portals
to worlds beyond language.*

BOTH:

*In the common space
we share stories recorded over time.*

HE:

Room temperature.

T I M E

*The narrative slowly builds.
This is not a race.
Time ~ resting.*

*Assuming that we all have our own time,
we can embark on individual journeys.*

Let's become archaeologists of our new temporality.

*It's us who ~ by becoming ourselves ~ determine
what time we are in.*

*In my view:
It's best to be outside of time ~
open to knowing, sensing and seeing the world.*

THE TASTE OF TIME

(voice):

What does your time taste of?

*A journey in shoes ~
identical forms for both feet ~
where time, through breaking,
moulds individual shapes.*

Sounds tempting?

ARCHAEOLOGY OF THE MOMENT

*Crinkled cream paper.
You ~ wearing gloves, like an archaeologist ~*

gently pick up objects.
In silence.
Focused.
You are watching.
This is not yet the moment
when you assign meaning to them.
This is a fleeting moment.
You are in it.
In this particular moment.
Later
you begin to sketch general concepts.
A few steps further ~
the weight of the meaning arrives.

EXHIBITION

(world of the form and voice)

(fragment of the exhibition by Antonina Nowacka and Tomasz
Umbras described vocally, as if sung)

This is a meeting of sound and form.
Dream and matter.
Nowacka ~ a mesmerising voice,
opens portals beyond language.
Umbras ~ fabric and sculpture,
where the reality that once existed
encounters the one yet to come.
Matter and imagination.
Human and animal.

*Creating together an ephemeral space
in which stories are told
through sound and substance,
through voice and form.*

(whisper):

*You peek inside the drawers of memory, premonitions and dreams.
You uncover new dimensions of the world that surrounds you.*

LOOKING FROM A WINDOW

(my voice ~ intimate, slow)

*I look towards the window...
The bay window next door is watching me.
The rest of the window is covered with a frosted film.
A social filter.
Installed a few years ago
to ensure everything was GDPR compliant.*

FROM THE JOURNEY, PART I

*»Two days of travel
separate this young man
(and young he is,
with few firm roots in life)
from his everyday world,
especially from*

what he called his duties,
interests, worries, and prospects ~
separate him far more
than he had dreamed possible
as he rode to the station in a handsome cab.«¹

FROM THE JOURNEY, PART II

HE or SHE (or both):

Following the sound and movement,
I find myself in a space
where fashion and music
become a story.
Rather than through words,
here the story speaks through texture and gestures.
As if each element had its own memory.
I don't know
if I can describe this place ~
but I will certainly remember it.

SILENCE AFTER THE SOUND

(the space blurs)

This is not yet the moment to assign meaning.
Silence.
Just a breath.
In a minute ~
the weight of meaning.

1. Thomas Mann, *The Magic Mountain*, transl. by John E. Woods, Everyman's Library 2005.

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