

WE ALL  
HAVE  
A NAVEL





# NAME

*Whether visible or hidden, every person has a navel.*



- Biologically, it connects us to our origins, yet some may lack a visible navel due to conditions like omphalocele or other circumstances.
- Beyond the body, the concept of the navel transcends into the cosmic realm—the "Navel of the World" or the "Axis Mundi," symbolizing the spiritual center of the universe\*.

*\*From ancient cultures, like the omphalion at Delphi, to modern interpretations, the navel remains a powerful symbol of our connection to both the physical and metaphysical worlds. Inspired by Mircea Eliade's reflections in *The Sacred and the Profane*, this piece explores the profound layers of the navel's meaning—within us and beyond.*



# WHY STAGING NOW?

The structure of modern society often divides people into groups defined by labels. Language, with its inherent power, attaches meaning and significance to these labels—whether positive, negative, or neutral. How labels are interpreted depends heavily on context: our origins, location, culture, lived experiences, trauma, and even unexplained factors like dopamine or subconscious biases.

The act of categorization focuses on both the similarities between individuals that place them into one group, and the differences between categories, sometimes creating the need for new labels altogether.





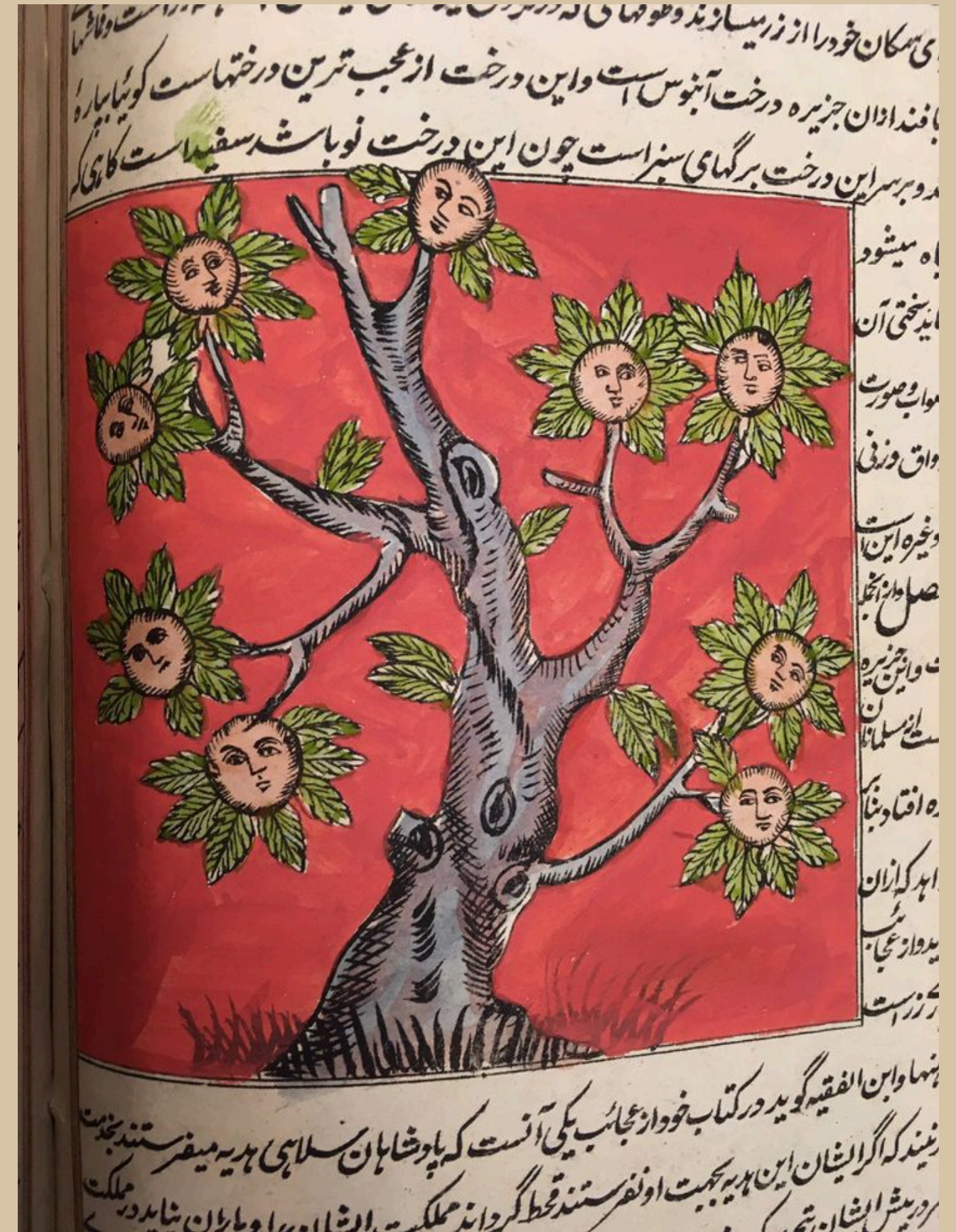


There are countless important topics I wish to explore through my artistic practice. By nature, I tend to immerse myself in many projects simultaneously, feeling as though I'm either missing out or not doing enough. However, after speaking with my supervisor, Mads, I realized the need to narrow my focus. Considering my background and the passions that ignite me most, I chose the theme of **diversity and inclusion**.

I feel deeply driven when people are treated unequally because of who they are or where they come from. It's vital to find ways to level the playing field, striving for inclusion and embracing the diversity that enriches our society. Only by understanding diverse perspectives can we truly evolve as humanity and create a better world.



While I am committed to showcasing different perspectives and diverse ways of being, I recognize—having grown up in a very conservative country—that focusing solely on differences can be intimidating and even rejected before we've begun. In Poland, for example, racism and homophobia run deeper than a mere lack of open-mindedness. Conservative societies, often manipulated by right-wing governments, are driven by fear of the unknown, which amplifies their aversion to anything "different."





In my work, I aim to express diversity by first highlighting similarities, fostering empathy and understanding.

The navel, in both its biological and cosmic sense, is a powerful symbol that connects us all.







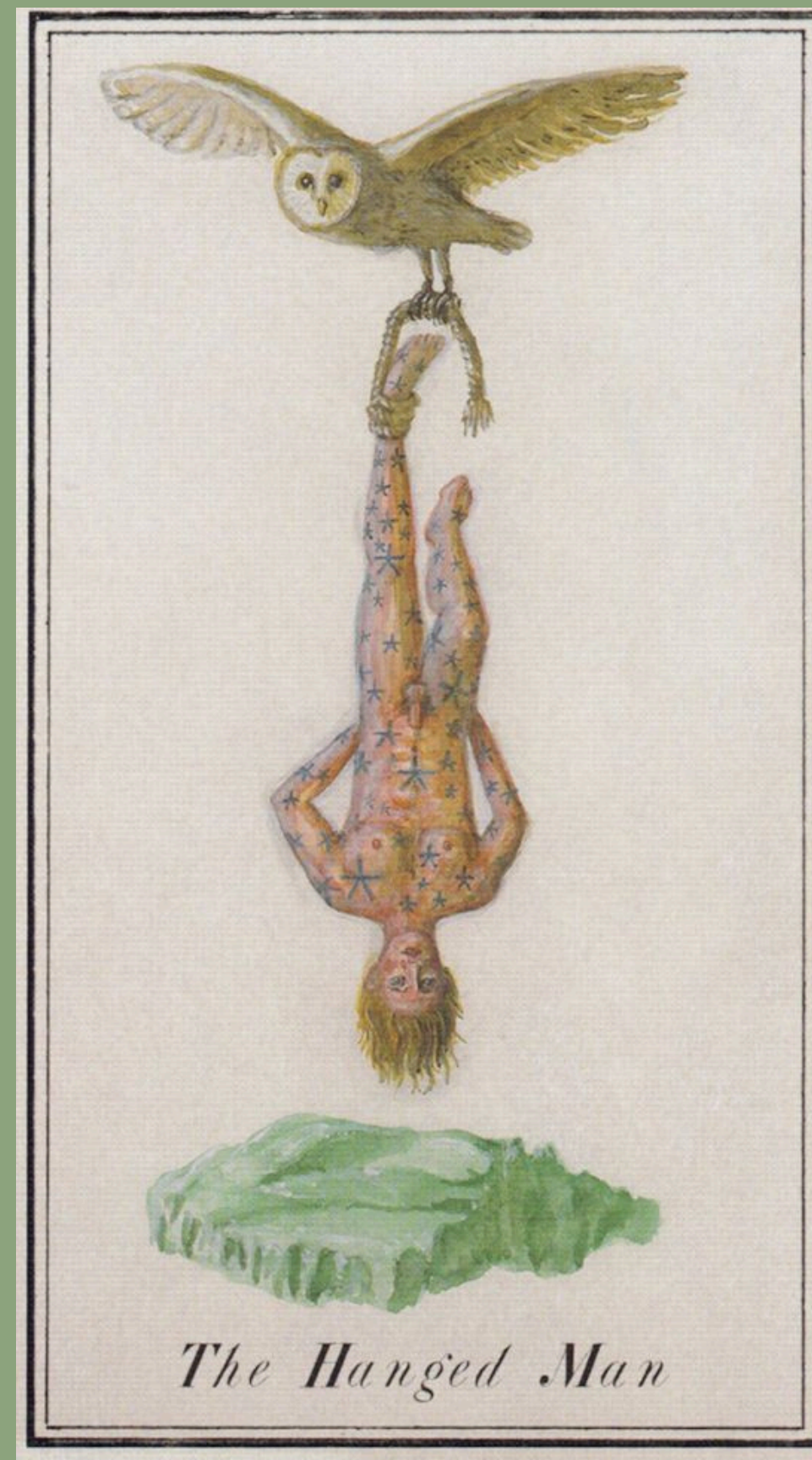
Looking ahead, I hope to share this piece with a wide range of audiences, including those from conservative backgrounds—not to shock, but to gently introduce them to the themes through a narrative of beauty, dreamlike worlds, music, and movement. This immersive atmosphere has the power to transport the audience beyond the ordinary.

Theater is a powerful medium for this kind of connection. It creates a space where many can gather, united around a single theme, in one circle, sharing an experience that transcends labels and boundaries.





The play delves into the nature of labels, but also explores the liminal states—where labels are in flux, newly acquired, or shed. It draws from various cultures, informed by anthropological research, and includes magical and spiritual moments. My hope is that even those without a spiritual inclination will have their own moments of the sublime.



*The Hanged Man*



# THE PLOT



1. ūnum – introduction of the world



2. duo – creation and movements



3. tria – waiting



# THE PLOT



4. quattuor – unexpected interruption, fog



5. quīnque – the story



6. Sex – the storm



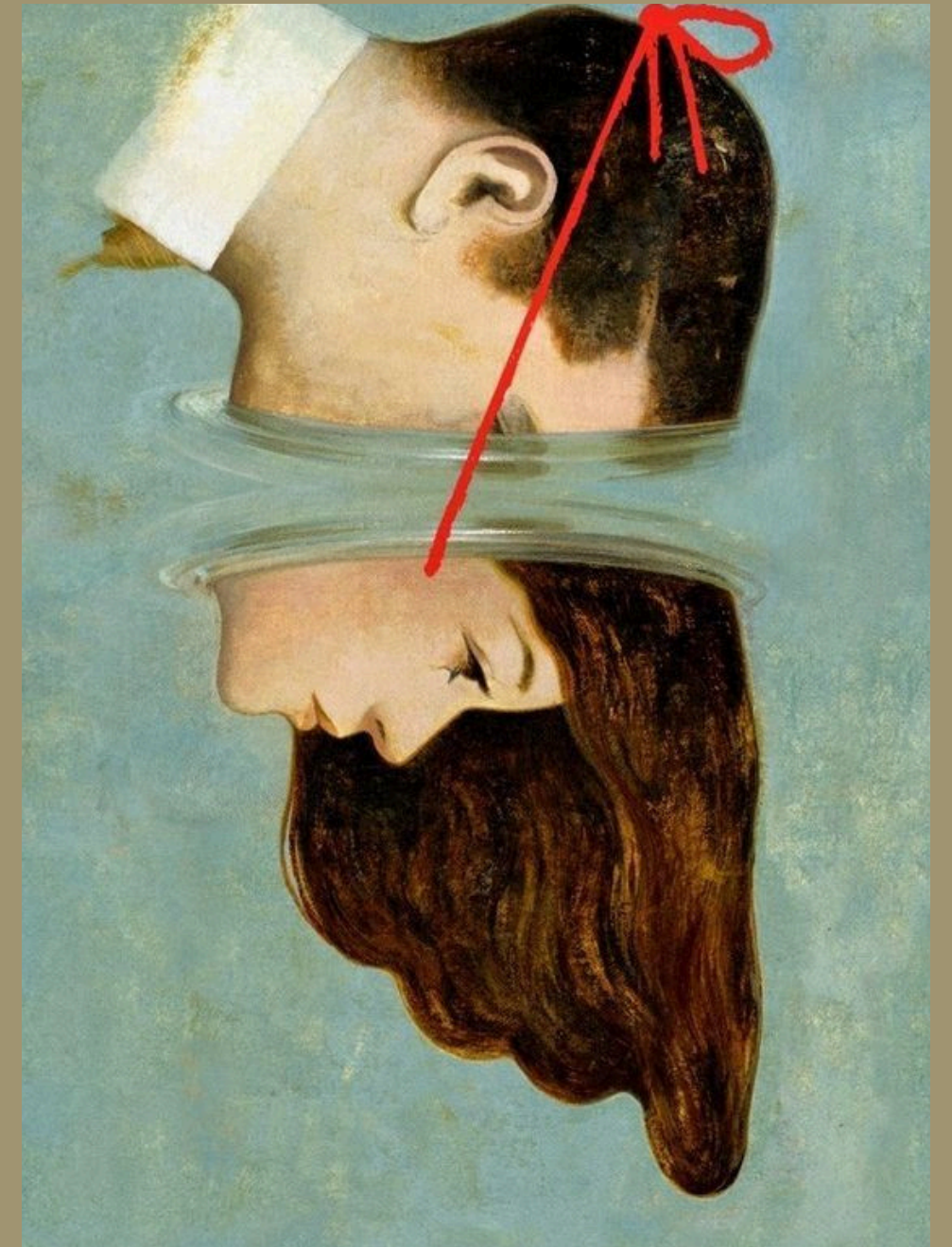
# THE PLOT



7. Septem - transition,  
come back

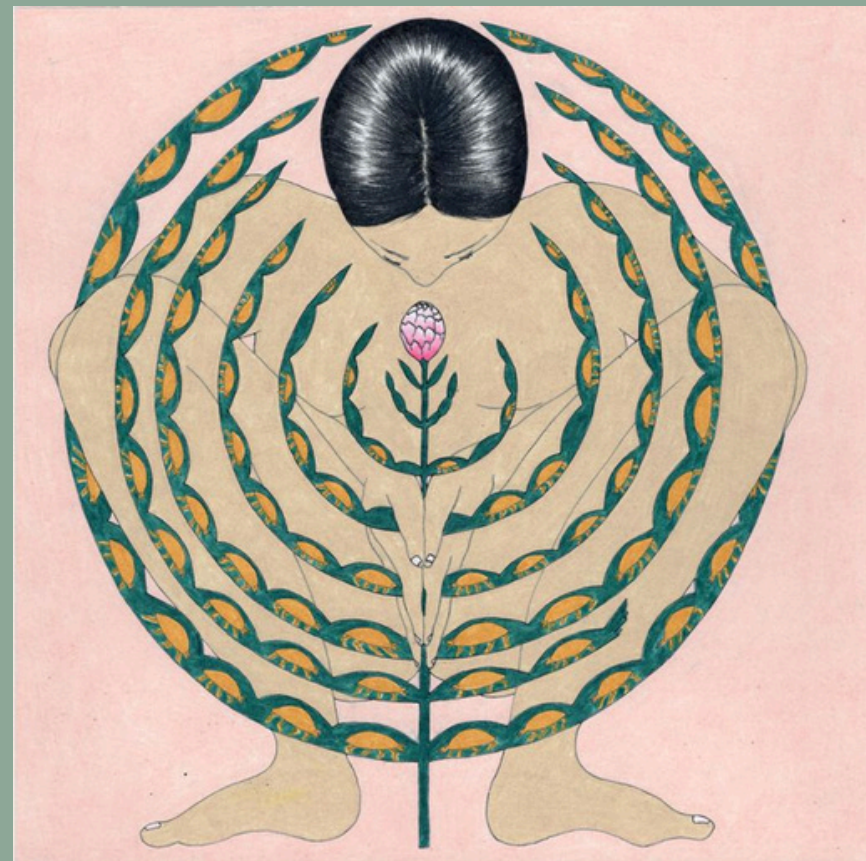
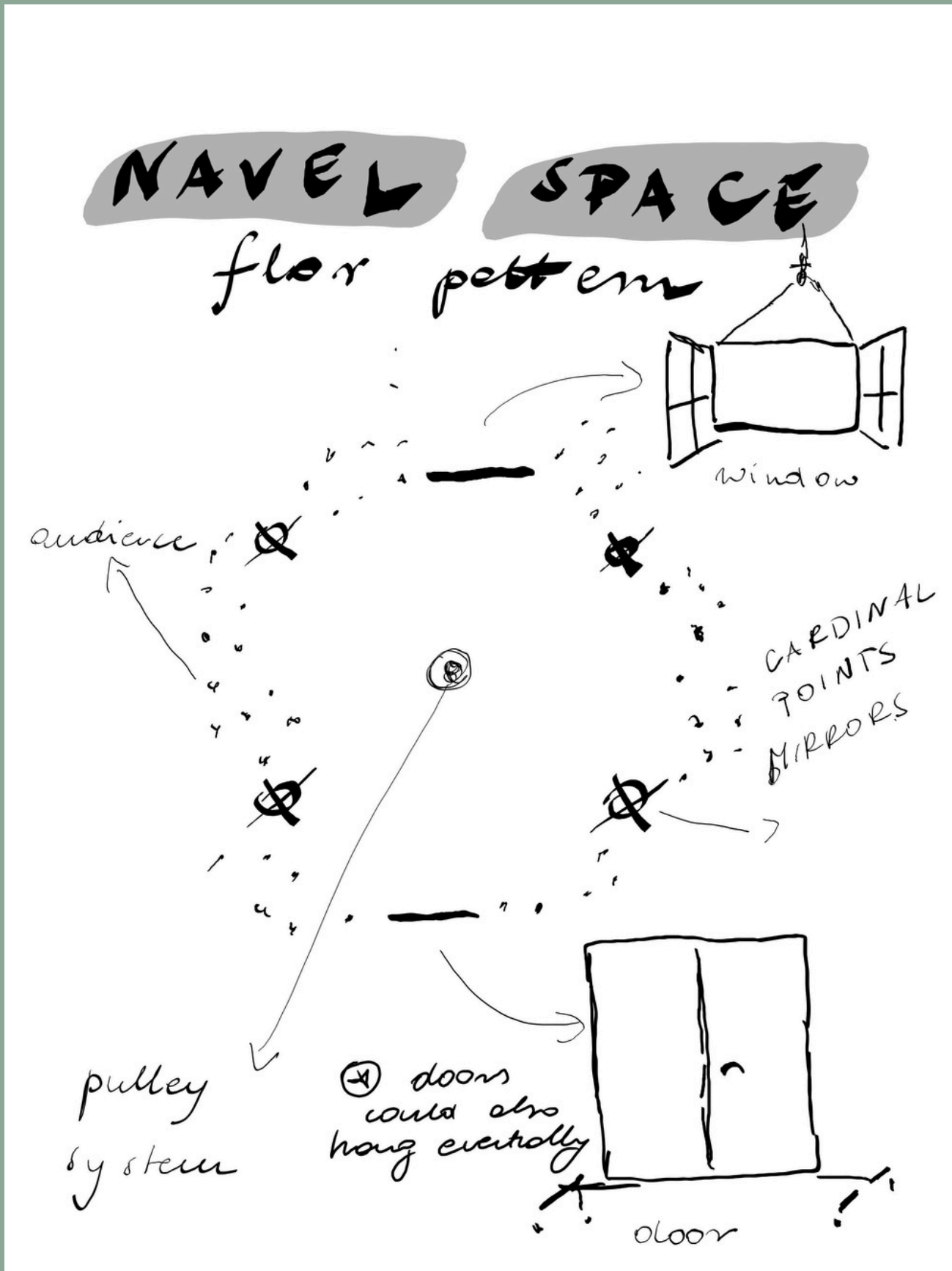


8. Octō- the story continuation,

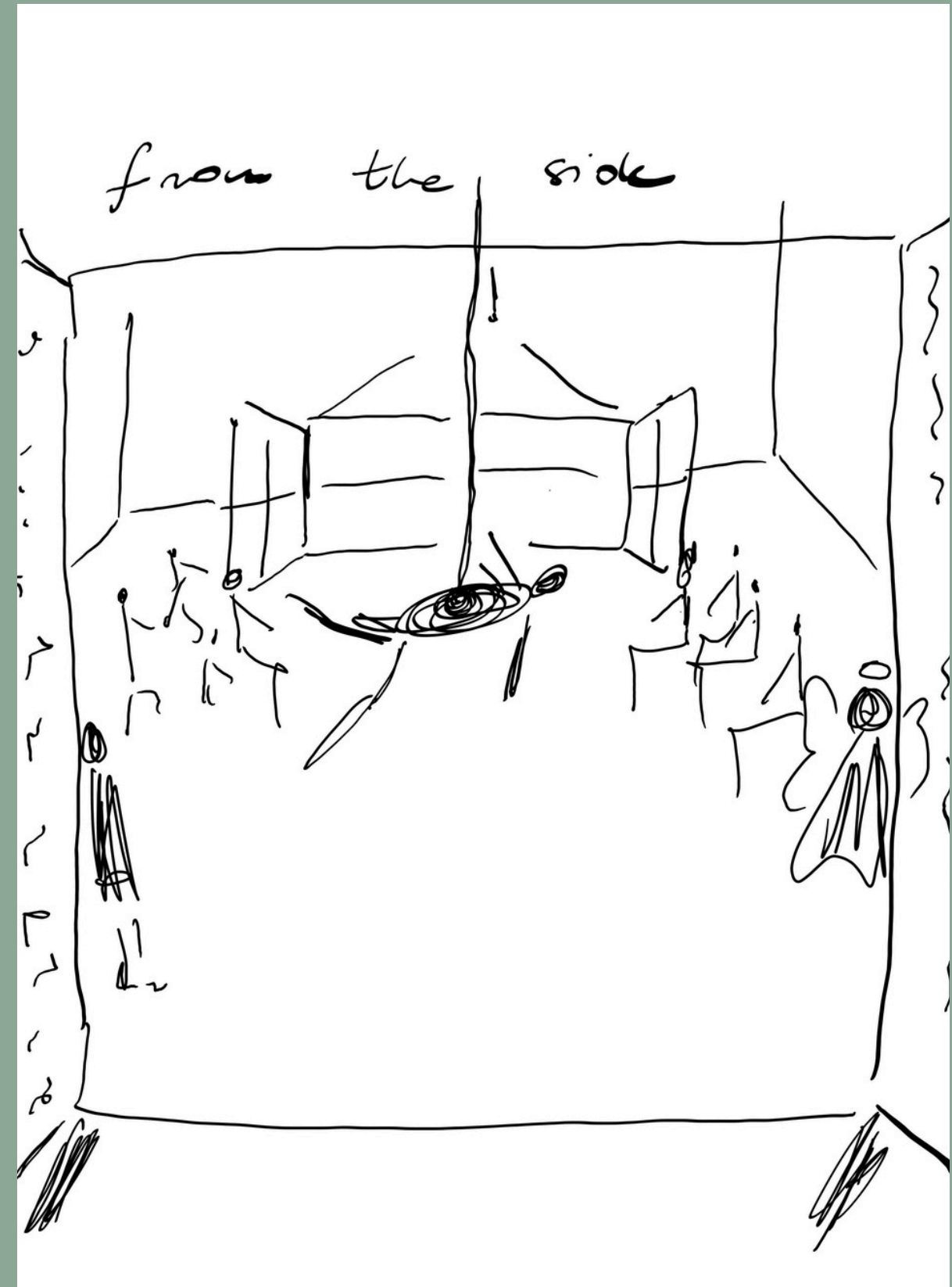
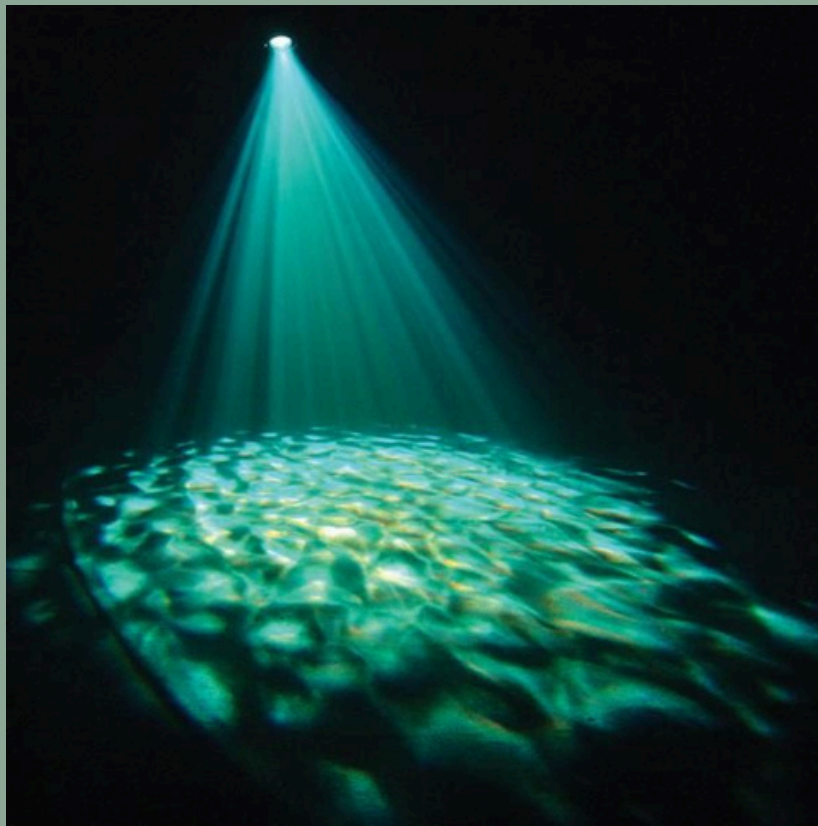


9. Novem - the treshold





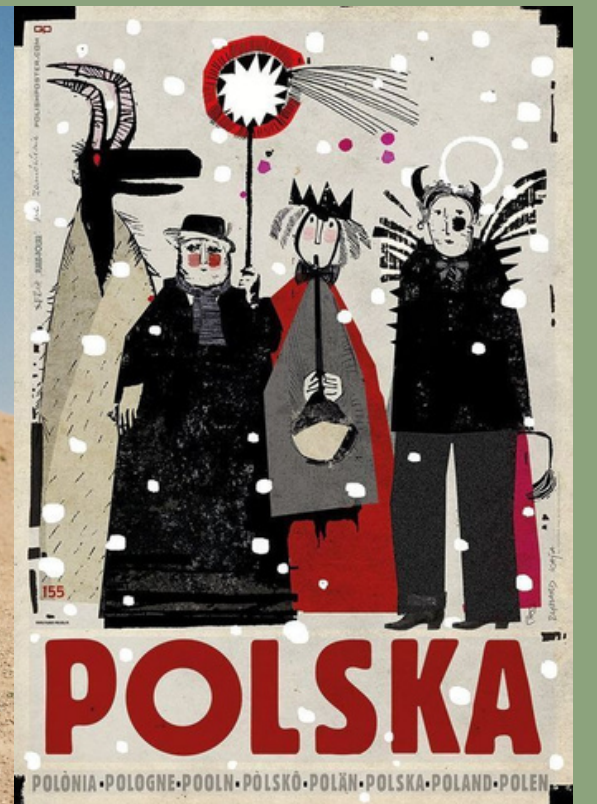






# GUARDS

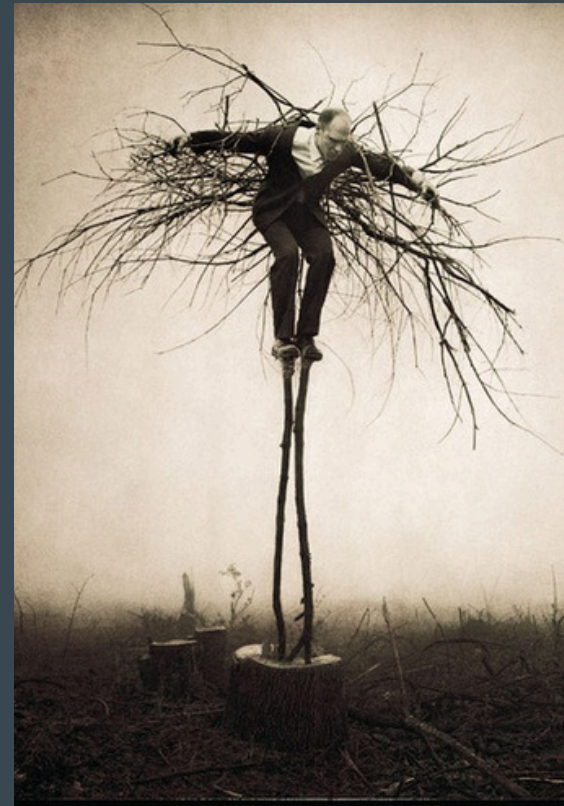
- genderless
- pure
- looks the same
- not from the ordinary world
- natural but strange





# WAWRZYNIEC

- male
- older
- wears worn out shoes
- dark blue
- half crane
- white clothes for change









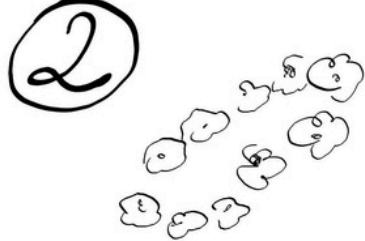
# FORMLESS

- female
- shapeless
- grounded but can fly
- evolves by each scene






# Objects

1. Jar of salt + spoon 
2. Broom 
3. Dead black rooster 
4. Jar of honey 
5. Flower crowns 

6. Watering can (old, rusty, from metal) 

7. Bucket (old, rusty from metal) 

6. + 7. > sound of the rain

8. Candles ? 2 etc.

9. A watch or a clock

10. 4 Mirrors thin 



# TECH

1. 4 mics + light cylinder \*  
↳ live music
2. Pulley system  
+ hanging window
3. Smoke machine
4. Lights:
  - spot for the pulley
  - blue light on the side  
for the river

\* Stereo sound audience  
hears from four speakers







**THANK YOU!**