



Festival the Theatre Village 2010

Extending public space – actions against exclusion, renovating local bonds, ecologisation

“O wonderer, there is no way, it is you must set the way while you follow it”

Antonio Machado

“If you want to go fast, go alone. If you want to go far, go with the Others”

African proverb

Iwona – Married

HAZBESZKWEJ ensemble, directed by: Waław Sobaszek

Starring: Irena Anacka, Zofia Bartoszewicz, Halina Burzyńska, Barbara Grzybowska, Jan Jendrycki, Zygmunt Markowski, Krystyna Polańczyk, Erdmute Sobaszek, Sebastian Świąder, Zofia Wronka, Michał Zajdlewicz.

The ensemble consists of actors of Węgałty Theatre and residents of DPS - Social Care Home in Jonkowo. Their premiere of "The Wedding Party" by Stanisław Wyspiański opened Theatre Village 2009. This year they shall also be the first to welcome the festival audience. For Waław Sobaszek, it is his second attempt of coming into grips with the work of Gombrowicz. After his famous "Syncyzna" made 5 years ago, based on fragments of "The Wedding" and "Trans-Atlantic", he came back to the texts of the author of "Ferdynand". As a result of that, the play "Iwona - married" came into being, which is also the result of a two-year collaboration process of the theatre and the Social Care Home milieu.

Gombrowicz's material seemed on one hand promising, on the other – insufficient. Real mastery in portraying inter-human situation, based on deep hypocrisy, when the family – as if Polish, traditional, as if royal – receives Iwona as a candidate to marry Filip, treacherously striving to annihilate her. One has to admit that this little, surreal, pre-war tableau seemed to appeal strongly to our today imagination, recalling a whole series of various examples of hypocrisy being present in our everyday life and evoking concern about the borders of safety in our own world. What kind of game is going on here? In Greek, *hypokrites* used to mean not only a hypocrite but also an actor. Who is then playing whom? The boundaries of reality began to blur for us. As if we were getting immersed in a dream. Apparently the power of this seemingly old-fashioned text is not extinct yet. The master of used-to-be avant-garde used to say that his literary method is as if practicing dream. If so, why wouldn't one try to go further, deeper, to pass "from dream to dream", as it was proposed by Bruno Schultz? The dreamlike matter of "The Wedding" as a prolongation, intensification of "Burgunda"? Well, its charm lied in its very light, subtle way of suggesting the process of influence on an individual, taking place in a toxic environment. If we, however, started to follow this suggestion, why not try to go further? Dream can be a shelter, a haven, a way of tearing apart from reality, but when we try to experience it more intensely, as a nightmare, we will find return, we will wake up.

Apart from linking and portraying two dramatic texts, "Burgunda" and "The Wedding", we tried

to bring into play passages from other texts by the same author. The initial immersion into dream, at the same time being a waking up to life was taken from "Ferdydurke", from its first words. Travestied passages from Gombrowicz's story "The Rat" served the purpose of giving Iwona's actions some features of a feminist rebellion, of arming her in a power of withstanding male look and opposing the established scenario which was supposed to lead her to suicide. Of saving her.

Wacław Sobaszek

Cradle for rent

based on *The Handmaid's Tale* Margaret Atwood

The premiere was held in the Naujacka MOK House in Olsztyn, on 23rd September 2009.

Director: Janina Tomaszewska

Starring: Marta Andrzejczyk, Izabella Mańkowska-Salik, Agnieszka Reimus Knezevic.

"I would like to believe this is a story I'm telling. I need to believe it. I must believe it. Those who can believe that such stories are only stories have a better chance. If it's a story I'm telling, then I have control over the ending. Then there will be an ending, to the story, and real life will come after it. I can pick up where I left off. But this is not a story" (from Margaret Atwood's "*The Handmaid's Tale*").

"*The Handmaid's Tale*" by Margaret Atwood is the inspiration for this new performance.

"This is women's Orwellian hell. Welcome to the alternate reality straight from the worst nightmare that any woman can dream of. Here's another version of the history of the world, in which the regime and orthodox regime is the only law, a law firmly established by men and for men, where woman were relegated to the role of silent reproductive vessels. If only this world would turn out to be such an unfortunate dream..."

Margaret Eleanor "Peggy" Atwood (born November 18, 1939) - Canadian writer, poet and literary critic, social and environmental activist. She won the 2010, Booker Prize, the 2008 Prince of Asturias Prize and has been mentioned among the most serious candidates for the Nobel Prize for Literature.

Atwood began writing at age 16. In 1957 she began studying at Victoria University in the University of Toronto. In 1961 she received a B.A. in English, French and Philosophy. In Autumn 1961, after winning the E.J. Pratt Medal for "Double Persephone", her first printed volume of poetry, she began graduate studies at Radcliffe College in Harvard University (under a Woodrow Wilson scholarship). In 1962 she obtained her Master of Arts, and later she continued her studies for another two years; however she did not receive a doctoral degree (PhD). She taught at the University of British Columbia (1965), Sir George Williams University in Montreal (1967-68), University of Alberta (1969-1979), York University in Toronto (1971-72) and New York University, where she was professor of English. The theme of Her work touches feminism and Canadian reality. She has several collections of poetry, children's books, essays.

Her most famous piece is a science fiction novel concerning a future dystopic society, "*The*

Handmaid's Tale" (1985) (translated into Polish in 1992). The novel was made into a film by Volker Schlöndorff 1990. Another popular Atwood novel, "The Blind Assassin" was awarded the Booker Prize in 2000 and translated into Polish in 2002).

A Prologue for a Comedy

Theatrical etudes on the motifs of poetry by Wisława Szymborska and Anna Wojtyniak, an inhabitant of the village Nowe Kawkowo, performed by Zofia Bartoszewicz and Erdmute Sobaszek.

“Dear Mistress', Mrs Wisława, and Mrs Andzia, We would like to present you our artistic project, which has been inspired by the poetry of both of you. We're in the middle of creating the performance based on your work Mrs. Wisława, and your statements which we wrote down, Mrs Andzia. We ask for your agreement to use those fragments. You don't know each other, but your texts are complementing one another and are becoming a dialog. Mrs Wisława, your partner in this conversation, is eighty years old Anna Wojtyniak from Nowe Kawkowo. Probably she has never got to know your poetry, but her sensitivity to words is very similar to the one you have. She is never happy with prepared phrases. She doesn't write poems, but while she talks she's creating a language over again. Mrs Andzia, your partner in this dialog, Wisława Szymborska has a similar attitude towards the reality as you, she knows how to call the things the right name. She is a famous poet. Her poetry is the books. Just like you, she finds the right words”.

Zofia Bartoszewicz – worked in Węgajty Theatre in the years 1992-97. For several years she's been working with improvisation. She says about herself that she is “passionately improvising in singing, cuisine and on the dancing floor”. In recent years she has been conducting workshops of singing improvisation also during the Węgajty festival.

Erdmute Sobaszek – co-founder of Węgajty Theatre. Actress, clarinet player, animator of culture and the head of the Theatre's office. The author of the idea as well as realization of the programme “Theatre pedagogy in action”, in collaboration with the Theatre Institute in Warsaw (national programme TISZ)

Audiostation.Falenica

- concert – audio-play, which came into being during musical cooperation of community artists from the Association for Practice of Culture with the French rapper Kohndo (from La Cliqua ensemble) – with the girls from the House of Correction in Falenica.
- it is a few months project, during which girls have been learning how to make a rap: they were writing own lyrics and repeating them over and over to the specific beat. Suddenly the lyrics have started to sound right and live their own life – the girls got the flow.
- it is a website where you can find and listen to songs (www.audiostacjafalenica.pl).
- Audiostacja.Falenica is a therapy through culture- here resocialisation is thought of as a process of guiding into a social life, not as an isolation.

Heman and Shela, xxy unsolved

Cooperation of AktionsTheaterGruppe from Halle and Till Baumann.

AktionsTheaterGruppe, called Forum Theatre, is a kind of an open, interactive theatre practice started by the Brazilian actor, director and social critic Augusto Boal. Working methods created by Boal prepare actors for street actions, referring to problems of everyday life and engaging spectators into participation in the show. Boal called his method "theatre of the oppressed". Relations are reversed here: the solution of the problem presented on stage is to be found not by actors, but by the audience. Theatrical play becomes thus an attempted struggle with reality. Theatre workshop is an art of clarity, reacting and quickly building a dialogue with the audience, built on an untypical kind of training.

ATG ensemble about themselves:

"Basing mainly on the methods of »theatre of the oppressed« of Augusto Boal, we do street actions on the squares of cities, near shopping malls. Our performances devoted among others to the subjects of social exclusion, loneliness, racism, sexism and violence in family we realize in schools (where since 2005 we have been running educational workshops), in prisons and during seminar meetings. Among the most important actions of the last time there is a cycle of presentations in Israel and Palestine (in collaboration with Ashtar Theatre). We use plastic barrels, which at the same time function as props, stage design and musical instruments".

During the last Theatre Village the actors of Forum Theatre conducted several days workshops, whose results could be appreciated by the festival audience. This year they invite the spectators to see the performance, which in December they will show at the International Festival of Forum Theatres in Calcutta.

The performance "Heman i Shela, xxy unsolved" is devoted to the question of gender. In a society built on the division of gender roles many superimposed patterns of behaviour limit free development of man. They occur in a covert way in everyday behaviour, and that is why it is difficult to oppose them. The ensemble AktionsTheaterGruppe has consciously gathered stereotype behaviour and expectations connected with cultural gender and on this basis they have created scenes referring to everyday events. Together with the audience they want to try out new ways to practically approach this type of situations.

William and William

A solo performance by Valerian Collot (Murviel, France). Alone with his double, led by his own shadow, William is trying the last way to survive. A solo performance of Valerian Collot (France), an adept of Art Mixte in Murviel, a small town near Montpellier, where theatre renews local bonds and activates the society.

COINCIDENCE Dům, dom, domov

by BART Prague, Czech Republic

Film, photo exhibition and work demonstration presenting the performance that follow up the theatre ritual of farewell to the house lasting 578 days. International group of actors and no actors got together in Prague with the last tenants of the house which was sold and initiators of project stage director Biljana Golubovic, photographer Dragan Dragin (founder of BART theatre) and actors. They created community of those who continuously perform ritual in real space and time. searching on theme what is Home ?

Water 2030

Roots and Shoots*

Or, Tradition and Ecology

A presentation of The Other Theatre School, 2010.

In "Water 2030" we used the fragments of Gospel translated by Ziom Janek Team and texts of: Ryszard Kapuściński, Gao Xingjian, Paul Celan, Federico Garcia Lorca, Johannes Bobrowski, Krzysztof Dziemian and Justyna Wielgus.

Staging: Waław Sobaszek. Participants: Zofia Bartoszewicz, Magda Drozdowicz, Krzysztof Dziemian, Barbara Grzybowska, Karolina Placha, Erdmute Sobaszek, Waław Sobaszek, Barbara Szpunier, Sebastian Świąder, Dawid Zelinka, Paulina Mju Zielińska.

"Water 2030" is a performance put on at the end of the Easter caroling session, presented as an "Incident".

According to the local residents it is a kind of improvised meeting between the villagers. Water is the third ecological theme that we touched on during our 2010 "The Other Theatre School" season. During our Christmas caroling session in Beskid in January, we used the conventional tradition of the New Year's crib to satirize the global conference on climate change in Copenhagen. Our second theme, "the carnival of trees", was prepared in February, carnival time, and dealt with the struggle for the preservation of old trees in our neighbourhoods that had been threatened with removal.

We have written about these Christmas, Carnival and Easter caroling sessions in terms of "theatre," "stage directions" and "scenes." We have also written about how these experiences transform us and our "School." Our newest idea is to apply these experiences practically in yet another way. We seek to produce a theatrical manifestation of some of the world's most urgent questions in our own traditional, peripheral, but exceptional and little-known environment.

"Water 2030" is a modest but meaningful production put on by Węajty Theater. It is a futuristic vision of what water will be for us in just a few decades' time: a dark object of desire, life itself and above all, a commodity. It is a patchwork of different scenes, songs, sometimes comic, sometimes lyrical, following in succession like the images of a kaleidoscope. The plot sequence sometimes "fulfills" the audience's need for knowledge, but at other times it denies this knowledge, sometimes bringing delight or stupor. The play can be considered a creative work that makes use of all the typical theatrical elements. These include the use of masks, the actors' pure

singing, the playing of musical instruments and use of actors' voices as musical instruments and the modest use of the theatrical space. But above all, "Water 2030" delights us through its energy, its creation of a space for exchange and communication between actors and audience. The actors draw energy from the audience, engage in a dialogue, and invite them to share in collective play. Based on traditional folk songs and fragments from the Easter caroling, "Water" manages to go beyond its roots. Węgajty Theater isn't out to reconstruct the past, but rather it engages in a creative process that allows us to be understood by all the people whom we encounter, young and old. "Water 2030" shows the potential of the tradition of barter exchange. Węgajty's next projects will most likely involve further "experimentation" with the audience. However, this theatre does not treat its audiences like guinea pigs. From the audience we receive energy, emotion, experience and creative content, but we offer a lot in return. And if the audience is that important, so water is just as important everywhere that this show is performed.

Agnieszka Kozłowska-Piasta

* The title is borrowed from the name of Jane Goodall's foundation - "Roots and Shoots"

Toringtofly Street Parades

works by Daniil Kharms

The Free Theatre from Brest

The Free Theatre was created in 2001 in Brest. “We started to ‘make the theatre’ because we wanted to change ourselves and the situation around us. Street shows and happenings were the first thing that we did. The street is the place where we test ourselves. Life suddenly stops and stands still, while something weird, shocking, breaking the habitual rhythm fills it – and the street changes into the space for theatre, and the passers-by become the participants of the performance.

Being in the search of our own creative method we experiment with various techniques of working with an actor. Starting with the traditional K.S. Stanislavskiy's system via wide usage of Michael Chehov's excercises and mimes' excercises we come to experiments with voice and body and improvisations using Jerzy Grotowski and Eugenio Barba's methods.

We are determined to have a non- commercial lifestyle, which means creation of maximally great number of things by hand – from souvenirs to our performances. We sew costumes, make stilts, masks and dolls. The opportunity to create a great number of things means one more little freedom obtained by us – the freedom not to depend on constant hard-selling and make our life more spiritual”.

Toringtofly

Director: Oksana Haiko. Actors: Sergey Haiko, Aleg Harbatsiuk, Svetlana Haidalionak, Hanna Fiodarava, Oksana Haiko. Music: Vitaly Darashuk, Volga Padgajskaja, Mikal Siamitka.

Everything begins when a funny little actor named Ivan Fiodorovicz appears with musicians (a drummer, bassoonist and accordionist). The man reads poems, greets the audience and then, suddenly, a brick falls on his head. The poor man screams, and from that moment various characters enter on stilts: the oppressive Peter Nikolaevicz, the grim, gloomy Stroz, the beautiful, sensuous Antonina Pavlovna, the stupid, absurd Kalindov, Pushkin, Gogol, Petersen in his balloon, a man with a portrait of the Tsar... Some carry megaphones... They join with the audience to form a crowd which begin to fight. someone insistently tries to hit Antonina Pavlova with a hammer, but in the propitious moment he fails to find his "instrument" and shamefacedly escapes.

This stylish May parade of suits and hats dates from 1930's Leningrad, home of writer Daniil Kharms.

This performance is generously saturated with the elements of the absurd from Kharms' story of Pushkin and Gogol (with their classic May coats and masks) running, fighting, and tripping over each other. As always, the inspiration our distinct form of expression comes from silent film and Asian theatre. For the scene "Sin and Fall" we make use of the classic style of a country theatre.

Society on display-art in Taiwan

Is art an act of collective imagination? About whom does the artist speak to us?

About herself and her thoughts, or about us? Is art a mirror or a windowpane?

When do we stand on the other side?

Does art represent society in the way that society presents art?

How does art converse with society – talking about itself, keeping silent, or giving it its own voice?

“In this presentation, Society on Display - Art in Taiwan - we seek to show various artistic happenings in Taiwan which enter into a direct relation with people's everyday life, In terms of culture, art functions as a codified system of social roles: artist, viewer, critic, curator and others. We turned our attention to these kinds of events, in which social roles are »circumvented« by allowing the voice of »commentary« to emerge in the same place where »practice« does”.

Wei-Yun Lin-Górecka was born in Taipei (Taiwan) in 1982. She studied theatre at Brunel University in London and has lived in Poland since 2005. She teaches Chinese at the Jagiellonian University and writes poetry in Chinese, English and Polish. Her work can be found in the magazine “Ha! Art” (issue 30, Kraków, 2010). She also published articles about Polish culture in the Taiwanese press. She has translated the works of several writers: Andrzej Bursa, Edward Stachura, Ewa Lipska, Jerzy Ficowski, Stanisław Wyspiański, Tadeusz Różewicz, Vim Nadera, Nguyen Quang Thieu, Katerina Rudcenkova, Kim Hyesoon, Leonard Cohen and others.

Paweł Górecki was born in Krakow in 1960, where he still lives and works. He made his debut as a poet and later worked with alternative theatres; in the '90's he was a performance art. He is also a photographer and has published essays on various artistic topics.

Annouchka has spilt the oil again

The performance put on by the the Women's Theatrical Centre (Kobiety Ośrodek Teatralny – KOT) under the auspices of the Women's Rights Center Foundation is the culmination of many months spent working with a therapeutic/theatrical women's group. On stage, in full view of the audience, the actresses undergo a rite of passage – an internal, personal transformation. The play first tells us of what they were formerly; a moment later, they approach the threshold, and finally each actress participates in a new ritual, allowing her to open up to a better and richer phase of her life, gaining her own identity...

Nieczekaj Lecilaty/ Do Not Wait, Flysome!

Presentation of work in progress on a wandering fairy-tale

Script: Andrzej Tybinkowski, Krzysztof Wrona, direction: Krzysztof Wrona and friends, music: Multicultural Folk Ensemble "Wioha" ("Villidj"), costumes: Anna Tybinkowska, script: nature and Krzysztof Wrona

Actors:

Tosia Cupriak as Dont Wait Flysome / Nieczekaj Lecilaty

Dorota Cupriak as Zula Lula – Klawka

Daria Kozłowska-Wrona as Spirit of the Forest/ Dusza Lasu

Andrzej Tybinkowski as Roughaxe Rellative /Kostropór Ogłędny

Konrad Łata as Nicewazzer Klawy / Milobadek Klawy

Mirosław Ładoś as Fright Dright / Strach Drach

Asteniusz Cupriak as Curly Bird / Kędzierzawy Ptak

Krzysztof Wrona as Spirit of the Mountains Rohotohochoho / Duch Gór Rochotochoczoch
together with workshop participants as spirits of the woods

A poetical open-air performance of the Association For Renovation of the Countryside
 "Odnowica" in Dąbrowa Dolna and the Puppet Theatre "Gałązen" ("Branchen")

About themselves: „We are a group of friends who in the process of building “themselves by themselves” use fairy-tale. The interpenetration of different personalities outside social conventions allows for full expression, which through improvisation gives new meaning to the words *play* and *theatre*”.

This Human Body is Called a City with Eleven Gates

The performance of Ken Mai, Japanese Butoh dancer.

This piece focuses on how the soul is the ruler of this body being above birth and death and all human unperfectionism. It's untouched by the physical organism. Behind the eleven gates of the body is found an innocent unborn spirit and it attains liberation through the eleven gates.

This piece based on Hindu Upanishad text that are thought to be written 700 BC. Nobody knows who wrote the original text but this text is considered to be one of the highest philosophies ever conceived by human mind.

Ken Mai is a Japanese Butoh artist, choreographer, and teacher from Kyoto but is currently based in Helsinki Finland since 2006. He studied the unique style of both founders, Kazuo Ohno and Tatsumi Hijikata, and has also studied German expressionist dance, which had a considerable influence on Butoh. His style of performance combines Butoh elements with a background in acting, gymnastics, singing, drums, martial arts and zen buddhism. Ken Mai has performed solo, choreographed and has also collaborated with acclaimed musicians, sculptors and visual artists in Europe and Japan.

Roadside Madonna

There was a time
when the deities spoke directly to us,
their words on our lips,
their hands entwined with ours.

A time when our love,
our chores, even our fighting
was a dance for the gods
who moved us.

But then, the music stopped,
and they stood up and left
even though we
begged them to stay.

We built you, roadside Maria,
crowned you in flowers and caped you in blue
with the hope that you'd
convince them.

But for all this time
no one has come,
and still you stand at the roadside
waiting.

And whenever I pass by,
even though your cloak is chipping away,
you still stretch out
your arms

and as you place
your hands in mine
for one moment I forget
that I'm waiting in vain;

we both forget
that we're stone

Jeannine Pitas