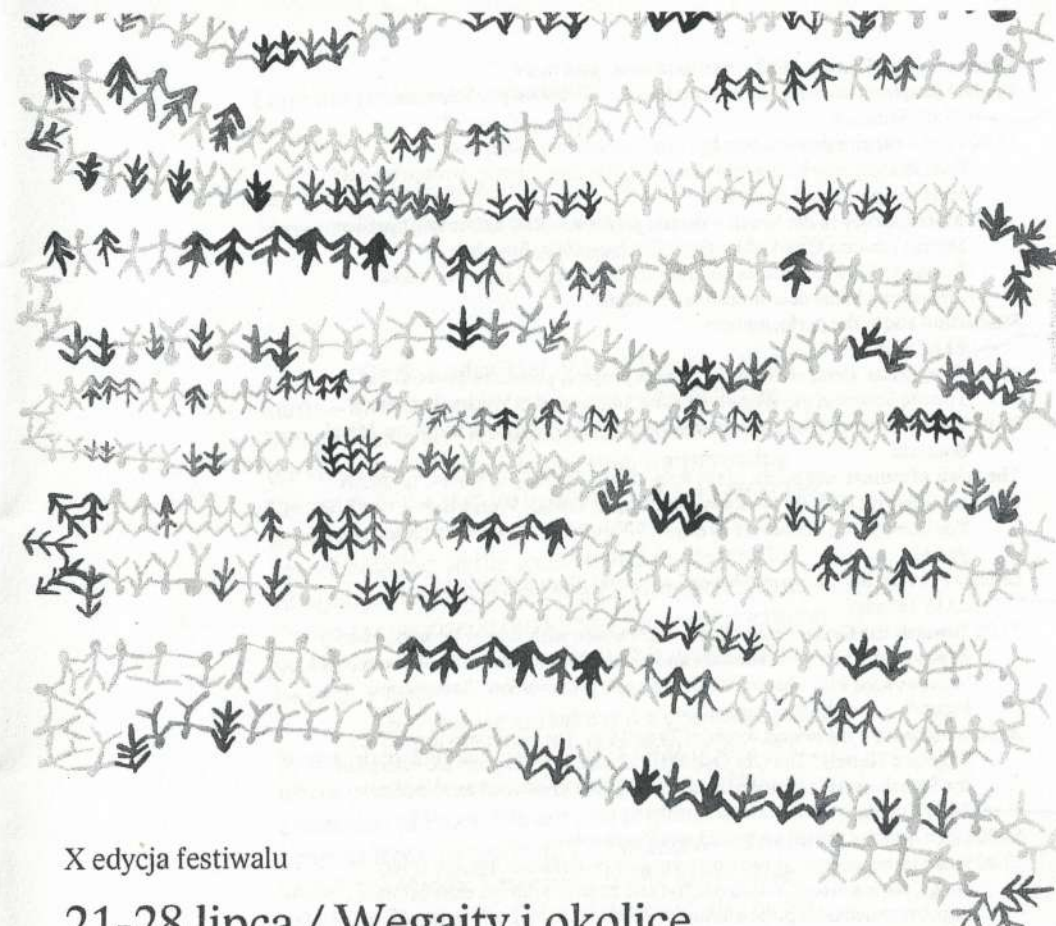




X edycja festiwalu

21-28 lipca / Węgajty i okolice

Wioska Teatralna 2012

animacja lokalna -
- globalna odpowiedzialność

ENGLISH

Theatre Village Festival 2012 – here and now...and there
Festival program, workshops, information for workshop participants

21.07 Saturday

- 18.00 **I am – theatre performance** by Teatr Realistyczny (Skierniewice)
Teatr Realistyczny invites into the world of feminine poetry written by male poets and performed by women.
- 21.00 **Male Journey to the South – theatre performance** by Krzysztof Dziemian, Marcin Lewoni, Krzysztof Rudowicz, Tobiasz Żuk (Suwałki)
It is an action which comes out from the meeting of 4 men who asked themselves: What does it mean to be a man?

Discussion about the performances

22.07 Sunday

- 18.00 **Fire, Crisis, Central Station – work in progress** presented by the Other Theatre School of the Węajty Theatre, mis en scene: Waclaw Sobaszek
- 20.00 **The Rebellion of the Net – meeting with** Edwin Bendyk, moderation: Marek Barański
- The crisis of culture and public life in Poland: Are we going to survive till 2030?**
- 22.00 **rap - concert BŁG skład (Kawkowo, Pupki, Godki, Wołowo)**
The latest pieces performed by SzyMC, 70Hz, MTI, Barto, Pinczer and the guests

Concert Poezi jezior, the band: Maciek Łepkowski, Bartek Krajewski

23.07 Monday

- 17.00 **Towards the Green Round Table – discussion with** Edwin Bendyk, Maciej Łepkowski, Piotr Romanowski and Emilia Hagelglanz. The discussion will be introduced with Theatre Węajty project presentation “Sources and Future”
- 20.00 **Indignados** – the newest movie of Tony Gatlif. The movie was inspired by Stephane Hessels “Time for Outrage!” in which the 93 years old veteran of the French resist is calling for questioning the established social order.

24.07 Tuesday

- 16.30 Open drawing workshop by Tadeusz Piotrowski
- 19.00 **Pozor už ne můžem - theatre performance** by Delikates Theatre (Pisz)
Songs, poems, words, improvisation and all which did not exist before...
<http://teatrdelikates.pl/pozor.html>
- 21.00 **South Caravan- the expedition of Theatre Węajty to Albania.** The premiere of Paulina Miu Zielińska's movie notebook of the travel. Discussion moderation: Joanna Wichowska
- 22.30 **Guitar meditations with wide closed eyes – concert of** Aleks Maj, the White-Russian guitar player. Visuals: Agnieszka Lipowska

25.07 Wednesday

- 16.30 **Invisible Places – film presentation of the project** by Alicja Brudło
- 17.00 **Three Islands – performance** by Wei-Yun Lin-Górecka according to The Man with the Compound Eyes by Taiwanese writer Wu Ming-yi A Story which connects prophecy, ecological issues, myths and legends, fantasy and reality of Taiwan. Additional: A partiture for Tekla Bądarzewska-Baranowska – recycling exhibition by Paweł Górecki, Tajwan at the table about contemporary culture of Taiwan. Taiwan tea and the whiskers of the dragon
- 20.00 **Theatre of the Sound - Concert of the group Sol et Luna** Compositions by Mieczysław Litwiński and Persian, Chinese, Lithuanian songs
www.soletluna.republika.pl

26.07 Thursday

- 17.00 **Mnemotechniki – workshop presentation** by Katarzyna Regulski and Lena Rogowska
www.praktycy.org/mnemotechniki/mnemotechniki.html

Long live freedom of expression!
(Paris, May '68)

The future lies in avoiding violence,
in reconciling different cultures.
(Stephane Hessel, Time for Outrage)

On Saturday 21st July, in Węajty, there starts – already for the tenth time – the “Theatre Village” Festival. The idea of the festival has since the very beginning lain in opening, transgressing the range of the theatre building. The performances, workshops and meetings take place in an adapted school building, in the open air and in the nearby villages, joining their inhabitants into participation. Every year we extend the Village geography, gaining new spaces for common actions. It is also going to be so this year.

This year we are taking the challenge posed by the phenomena of the crisis of culture and our whole public life, especially the low ecological awareness of Poles. We are also presenting theatre projects from the world, in the context of “climate wars”, the Middle East conflicts and Euro-Asian relations. During the Festival there will also be the culminations of works with local communities, circus pedagogy workshops with children, theatre with the disabled and the seances of the interactive Theatre Forum in the area of work and employment. “Theatre Village” is a festival which extends the area of alternative theatre. As a rule, we combine multiplicity of searches, conventions, experiments and environments. We speak for the culture of participation, understood as a readiness to speak and act in important matters. We wish that the workshops, meetings and festival presentations become a space for creativity and thinking about the future.

21.07 Saturday

I am — a performance of Teatr Realistyczny (Skierniewice)

Czy wiesz może nie być kobietą?
Ileż to jeszcze stronic niezmazanych krwią głodną!
Lecz ten, co stał się, mnie jedząc,
Wiesz rankiem napisany, nakarmiony nocą,
Czyż może nie być kobietą?

(Can a poem not be a woman?
How many pages more, with hungry blood unblemished!
Yet, the one, which became, eating me.
The poem written in the morning, fed the night,
Can it not be a woman?)

Rafał Wojacek

Teatr Realistyczny Frakcja Żeńska/ Realistyczny Theatre Women Fraction invites for the presentation of interpretations of female poetry by men, performed by women

Four women adrift between a strict formula of theatre and performance, erasing the difference between role and real expression. On the stage there is prepared an essay on a woman hidden behind the counter of her faults and desires, between promiscuity and naturalness. Women put into their mouths words written by men: Rafał Wojacek and Miron Białoszewski, letting the poets construe them and sing about them, in order to establish themselves and their bodies in self-experience.

Interpreted by: Iwona Konecka, Kasia Chojecka, Kasia Pągowska, Anna Sadowska
Texts: Miron Białoszewski, Rafał Wojacek oraz teksty własne zespołu.
Audio-visuals: Piotr Magdziarz.

Męska podróż na południe/A Masculine Journey to the South — performance by Krzysztof Dziemian, Marcin Lewoń, Krzysztof Rudowicz, Tobiasz Żuk (Suwałki)

Action springing from the meeting of four men who have asked themselves: what is masculinity?

From that question, a journey inside oneself begins, because only there one can try to find the answer. Nobody teaches us, what it means to be a man. The only thing we have is a handful of poor stereotypes, which are no use at all. We say it aloud: "I am a man". But what is the answer? In our opinion, today's men have "amputated" themselves many of their important features. In our way to the south we try to regain at least some of them, in order to gain what has been forgotten and forbidden. This is a way on which we learn again to cry and to laugh, we learn how to stop pretending, in order to be ourselves, to be really a man and not his caricature.

Driven to compete, trained to be emotionally cold, lonely, we face the challenges of today's world. Deformed by the contradictions of new expectations, we seek our real identity. It is a return to a place which never existed, a quest to win the long taken away tears. They have chosen the south direction because this is where they wanted to go, they went everyone differently, because this is how they wanted to travel, yet for each of them this direction means a journey to another place, to a place yet unseen.

The premiere of the performance took place in 2011, during Teatr Akcji — the sixth edition of an open-air festival of artistic actions, organised by the members and friends of the Social-And-Artistic Activity "Nie Po Drodze" ("Off the Beaten Track") from Suwałki. This year's Teatr-Akcje (29th July – 5th August 2012) are thematically turned westward, and the organizers, in spite of the necessity to yield to the low budget principle, are faithful to their idea of presenting and creating in Suwałki art which is valuable, innovative, fresh and at the same time accessible to everyone.

The Association „Nie Po Drodze” ("Off the Beaten Track") brings together young people of the Suwałki region, mostly graduates and students of many diverse faculties. About their work they say: "We wish to give our initiatives a pioneering character and by them to combine what is connected with art — with what is connected with society, that is — the reality around us and the creation of this reality. We want to act: socially, inter-culturally, inter-disciplinary and multi-media on the borders of: idea, art and society."

22.07 Sunday

Ogień, kryzys, dworzec centralny (Fire, Crisis, Central Station) — work in progress Innej Szkoły Teatralnej, inscenizacja: Wacław Sobaszek

We focus on what is here and now. Such is, so to speak, the nature of fire. And also – theatre. It is important what happens now, between people. It started with the New Year's Nativity Show, entitled *New Year's Eve on Central Station*. The participants of the January carolling workshop were given a task: to bring with themselves records of their talks with homeless people. Their subject was to be: crisis. Again, the impulse was a thought of a sociologist, Ulrich Beck. The awareness of crisis has, in his opinion, become so widespread that one can speak about it with the homeless. It turned out that the workshop participants had prepared their material mostly in the last moment. Many of them talked to the homeless on railway stations, during their journey to Węgajty. We composed the text of the show out of recordings made on train stations of Cracow, Wrocław, Berlin, Szczecin and Olsztyn. The quotation from one of the conversations: "Crisis? What crisis?" became a starting slogan for this year's work on the Carnival show, and at the same time a seed of our work on *Fire* – realized during the alleluia time. *Fire is the third part of the cycle Four Elements*.

Bunt sieci (Rebellion of the Net) – meeting with Edwin Bendyk,
conducted by: Marek Barański

The book „Bunt sieci” (“Rebellion of the Net”) was inspired by the protests against ACTA agreement, even though the author had begun working on it many years ago. Observing the social and cultural changes in Poland and in the world, he had been asking himself how the new forms of participation in culture, made possible, among other things, by the Internet, can be translated into new forms of social and political mobilization. Nobody had predicted the scale and intensity of manifestations organized mainly by young people, of different political convictions, different social status, living in big and small cities. It is the first mobilization of that kind in the 3rd Polish Republic.

Edwin Bendyk – journalist, writer. He is mainly interested in subjects connected with civilization change. He studies the influence of the development of science and technology onto culture and social, political and economic life. He leads the Centre of Research on the Future of Collegium Civitas. He writes for the scientific department of the weekly “Polityka”, his texts can be found also in “Res Publica Nowa”, “Przegląd Polityczny” (“Political Review”), “Krytyka Polityczna” (“Political Criticism”), “Zeszyty Artystyczne”, as well as in “Computerworld” and “Networld” magazines. He writes his blog “Antymatrix”.

Marek Barański – journalist, film connoisseur, poet. He lives in Olsztyn. He writes for “Gazeta Olsztyńska”.

Koncert BŁG skład (Kawkowo, Pupki, Godki, Wołowno)

A formation from Bałag, created in 2011. It consists of five rappers: Barto, SzyMC, 70 Hz, MTI, Pinczer. In their pieces they touch upon subjects from rather a broad spectrum, from politics through existential thoughts, human behaviours, their own views, description of life in Warmia. The music they rap to is their own work, too. „To our concerts we invite guests, to create nice atmosphere on the stage and on the dancing floor.”

Koncert of the group “The Lake Poets” (“Poeci Jezior”): Maciek Łepkowski, Bartek Krajewski.

23.07 Monday

Towards a green round table – or: discussion about (in)efficacy – a discussion panel with Edwin Bendyk, Maciej Łepkowski, Piotr Romanowski and Emilia Hagelganz

Let there be no doubts. It is not going to be a meeting of a round table. Rather a question: why it is not possible in Poland. The participants of the panel shall be answering questions about the efficacy of their actions undertaken in the perspective of ecological challenges and challenges of the future.

By way of introduction: presentation of the booklet: “Sources and the Future” - texts around the project “Four Elements” of the Węgajty Theatre, edited by Joanna Wichowska. The premiere of the film „Le Monde Diplomatique – Albin Krajewski”. The author of the film Emilia Hagelganz, together with Maciej Łepkowski, are going to speak about the project „Dwa ogrody. Olsztyn-Dortmund przestrzenie paralelne” (Two Gardens. Olsztyn-Dortmund parallel spaces”).

Piotr Romanowski – culture animator and a fighting ecologist, activist of Greenpeace Poland. Poet, initiator and organizer of the excellent undertaking *Rękądzioło* ("Handy Craft"), which since 1997 has been bringing together creative people from all around Poland.

„On the present civilisation level, a balanced development is possible that is, such development in which the needs of the present generation are fulfilled without diminishing the chances of future generations for fulfilling their needs.”

Gro Harlem Brundtland, Our common future

“Time for a Green Round Table, that is, for a serious, grand debate, whose effect shall be something like social agreement concerning a model of development. One has to stop deluding oneself that in Poland we can have all: growth, and nuclear power-plants, and coal power-plant and renewable energy sources – this and that (...). It's the highest time to start building a social movement for new political ecology. And I do not mean an anarchist general levy, but systematic activity drawing at the vast new knowledge concerning the renewal of the public sphere, managing public property, building social relations, new forms of political articulation and participation. New political ecology is not utopia, it is a very realistic program. Undertaking attempts at its realization we can gain a lot, resigning from them – we can lose all.”

Edwin Bendyk *Ekologia polityczna Polski, czyli w stronę Zielonego Okrągłego Stołu*, (Political Ecology of Poland, that is: towards a Green Round Table) Krytyka polityczna, 2009

Indignados – presentation of the newest film by Tony Gatlifa

The film “Indignados” was based on a 13 pages essay “Time for Outrage” by Stéphane Hessel – a 93-year-old veteran of the resistance movement in France, diplomat and spiritual father of les indigènes, (the Outraged) in which he calls the readers to question the present, unfair, social system. Betty, a young girl from Africa, at the shore of Greece gets kicked out of a boat of illegal immigrants. That's how begins her journey through different countries of Europe.

24.07 Tuesday

Caravan of the South (Karawan południa) – film stories about Theatre's Węgajty expedition to Albania.

... The meeting of the participants, preparation and start took place in the Beskid Niski Mountains, in Nowica. (...)

On the way to Albania we stopped in Virak, a village in Montenegro. After a night of sharing theatre, dance and songs with the local people and students of our hostess, Biljana Golubović from BART Theatre, we were getting acquainted with various places in the Durmitor Mountains. We met there shadows of the past, of hate and ethnic purges. A meeting which still provokes many questions.

In Albania we had been invited to visit people from Zogaj on the Shkodra lake, which lies between Albania and Montenegro. This village and its inhabitants had been used by the communist regime to watch the border. This place witnessed many crimes. Our partners, Justyna Wielgus and Ilir Dragovoja prepared there a documentary on the cruel history of the Albanian border. Making contact with the inhabitants of Zogaj was very difficult for them. The idea of our stay in the village was to use theatre means to set the blocked communication in motion. This purpose was achieved in a surprising, direct way. After organizing a presentation of “Water 2030” in Zogaj, and after a week of rehearsals and visiting the villagers, we undertook an attempt to integrate the traumatic history of the village – the memory of escapes to Montenegro, with the refugees swimming across the lake, most of which had a tragic ending. Finally, we found a theatrical sign which was strong enough to oppose the local taboo of not speaking about the past: into the show of “Earth B” on the lake shore we built a scene during which a girl gets into the lake and swims towards the border.

Erdmute Sobaszek, from a report for the European Cultural Foundation

Pozor už ne možem – performance by Teatr Delikates (Pisz)

Songs, poems, live word, improvisation.
And everything that has not been before.

This show has a very ;-) serious subject. The existence of the Holy Grail. Does the Grail exist? If so, where is it? With the consciousness so developed as we can see now, and with all the possibilities of technology, finding the Grail should not be a difficult task. Yet, until this day, the Grail remains to be a legend and a myth.

Asking ourselves a whole lot of questions concerning the Grail, we arrive at the conclusion that it can be everything and everywhere. Some people neglect it, some become lost in the quest.

It is an intriguing issue, and also an amusing one, for how long can one make waves about it? Pozor už nemôžem. I invite you to a revelation of a search of a mystery which the devil sits upon ;-)

Music - Maciek Kierzkowski

Monidło - Piotr Jahołkowski

Pictures - Barbara Songin, Roland Okoń,

Script, texts, direction, actor - Wiktor Malinowski

Wiktor Malinowski is an actor-performer, graduate of "The School for Mime Theatre" in USA. Born in Pisz in 1975. In 2007 he called into being Teatr Delikates, under this name he realizes shows, performances and other artistic actions. He runs movement dramaturgy workshops. He cooperates on a steady basis with Teatr Wielki – Opera Narodowa, Teatr Dramatyczny in Warsaw, Theatre A3 Kolekcjonerzy Wzruszeń.

Guitar meditation with the eyes wide closed – a concert by a Belorussian guitar player Aliaksandr Muliarczyk, visualisations: Agnieszka Lisowska

He performs under a nickname Aleks Maj: „For the last four years I have been living in Poland. I cooperate with musicians from the jazz, experimental and ethnic milieus. For the last couple of years I have played on festivals such as: Jazz w Ruinach (Gliwice), Festiwal Młodej Sztuki „Arterie” (Katowice), Kino Na Granicy (Cieszyn), Muzyczne Laboratorium Kultury Żydowskiej (Kraków), Kręgi Sztuki (Cieszyn), Novum Jazz Festiwal (Łomża), Festiwal Reportażu (Białystok) as well as in Sejneńska Spółdzielnia Jazzowa (Sejny). Rhythms and melodies of the world as well as songs in different languages (Belorussian, Ukrainian, Russian, English) will bring the listener to the sources of music.”

25.07, Wednesday

Invisible Places – a documentary on the cultural animation project by Alicja Brudło, prepared in cooperation with the Cultural-Education Association Siedlec

The subject of the activities is the role of memory: its individual and collective dimensions. A group of secondary school students from five schools of the Siedlec

Commune, after documentary and filming workshops are given the task of creating a movie. They are going to have interviews with ordinary villagers and important persons, to show their own view of the places they live in. Apart from that, they shall gather photos from family archives, out of which we shall choose some to create an exhibition. Our inspiration is the question of “invisible places” - what you remember that was there in the past, but is no longer there. The finale is to be a presentation of the film and an opening of the photography exhibition in the open air, in Siedlec.

Three Islands – performance Wei-Yun Lin-Góreckiej, a recycling exhibition „A Score for Tekla Bądarzewska-Baranowska” by Paweł Górecki

Ladies and Gentlemen, Dear All,

you are most welcome to participate in the event **“The Colours of Taiwan”** during the Theatre Village Festival 2012 in the Theatre Węgajty. Here is our program:

The performance “Three Islands” based on the novel by Wu Ming-Yi “A Man of Faceted Eyes” “A Man of Faceted Eyes” is a novel by Wu Ming-Yi, combining myths, legends, prophetism and real ecological and social problems of Taiwan. In a both poetic and realistic way, Wu tells the story of a fifteen-year-old boy Atre, who sets off from Woenesi for a journey of no return. During his wanderings, he falls into a great whirlpool of garbage in the Pacific and together with it he floats to the coast of Taiwan. The wounded Atre is found on the beach by the Taiwanese Alice, who had earlier lost her family and her will to live. They make friends, trying to understand each other, their cultures and the misfortunes around them.

In a one-woman performance, Wei-Yun Lin-Górecka combines storytelling, puppet theatre, music and song.

Exhibition “A Score for Tekla Bądarzewska-Baranowska”

Surprisingly, the best known Polish musical piece in Taiwan is the “Prayer of the Virgin” by Tekla Bądarzewska-Baranowska (1829 - 1861). Every day in the evening, along the streets of Taiwan cities, garbage trucks go, signalling with the sound of electronic tune of the “Prayer of the Virgin” the place of garbage collection. The exhibition “A Score for Tekla Bądarzewska-Baranowska” is a tribute of Paweł Górecki to the composer. Exhibiting a collection of plastic, paper and metal packages, carefully collected in Taiwan, the author wants to show the magnificent way in which

art links with everyday life, the way it springs out of it, even from its waste.

A Stand "Taiwan on the table"

We shall present objects, books, photos, films, music. We invite you for Taiwanese tea and traditional sweets: "Dragon's Beard" (made live by Jenny/Shing Wang!).

About the project "The Colours of Taiwan" and our further Taiwanese-Polish-Taiwanese, Trans-Pacific plans, please read our blog <http://transpacyfik.blogspot.com/>
You are most welcome!

Wei-Yun Lin-Górecka and Paweł Górecki

Wei-Yun Lin-Górecka – born in 1982 in Taipei in Taiwan (Republic of China). Graduate of teatrology of the Brunel University in London. She has been living and working in Poland since 2005. Her first book of poems *Wiersze przeciętne* (Common Poems) contains poems in three languages: Chinese, English and Polish. She publishes articles on Polish culture in Taiwanese newspapers and magazines, she translates into Chinese works of writers such as: Bruno Schulz, Andrzej Bursa, Edward Stachura, Ewa Lipska, Jerzy Ficowski, Stanisław Wyspiański, Tadeusz Różewicz.

Paweł Górecki – born in 1960 in Cracow, where he lives and works. He made his debut as a poet, in the 90ties. He has been active in the area of performance art. Presently he cooperates with alternative theatres, makes photos, publishes texts about art. He is a member of the Artistic Association the Fortress of Art.

My(s)t(h)ic(al) Songs – „Wonderful music from another world”¹. „Music breathing with the echo of ancient myth”². „The essence of the world changed into sound”³.

Two “magic voices, complementing each other”¹, of „virtuoso scale”² and the sounds played with one hand on the keyboard on a small, portable harmonium. With such simple means the musicians of “the magical duo Sol et Luna”³ build almost all the concert of Litwinski's „heartbreakingly beautiful songs”⁴. This “magician of music”⁵, „musician and alchemist in one person”⁶, „in his compositions he unites different cultures, languages and ages, always retaining the feeling of homeland”⁷. Songs to the texts by Apolonios of Tiana, Jallal ad din Rumi, Angelus

Silesius (the Angel of Silesia), Novalis, Konstantin Balmont, Adam Mickiewicz and from the Papyrus of Nurse Kai, are performed in their original languages: classical Greek, Persian (Farsi), German, Russian, Lithuanian and Polish. Often the artists perform also Persian, Lithuanian, Chinese, Medieval music.

„One must not forget about the instruments. The duo accompany themselves on the harmonium, bow zither, often ancient flutes or setar. „Sol et Luna” perfectly combine tradition and modernity. Their every concert is really a cosmic experience.”⁸

Sol et Luna – the duo came into being in 2000. They have performed in many countries of Europe (Spain, Italy, Switzerland, Germany, Lithuania, Estonia) and Iran. Concerts on music festivals: International Contemporary Music Festival “Warsaw Autumn”, Estate dei Fiori, Ad Libitum, Kody, theatre festivals, e.g. Mime Art Festival in Warsaw, Na Hranicy (Cieszyn), Theatre Village, and in Teatr Mały, Teatr na Woli in Warsaw, as well as during Biennale of Art for Children (Poznań) and in galleries, clubs and museums (Foro Traiano in Rome, Museum of Modern Art in Isfahan, National Museum in Warsaw, Ethnographic Museum in Warsaw, Museum of Asia and Pacific, Centre for Modern Art in Warsaw as well as in the open air and many unusual places. For many years, together with Węgajty Theatre, they have been creating the wandering performance “Missa Pagana”. They have also taken part in several productions of the Schola of the Village Theatre Węgajty, singing and acting in medieval liturgical drama.

26.07 Thursday

Mnemotechniki – a presentation of the workshop of Katarzyny Regulskiej i Leny Rogowskiej

Mnemotechniki is an inter-generation, inter-environment project – we invited to cooperate the wards of a correction house, seniors, girls from secondary schools and block settlements, young rapper girls. Together, we create a multi-media, hip-hop theatre performance. The starting point in building the performance are auto-biographic motifs of the participants. We deal with memory, passing on experiences, stories, memories. We are concerned with developing the language of (story)telling and understanding. We want the elder women to tell the younger women and the younger women to tell the elder ones. About simple matters: about who they are, what are their fears and desires.

¹ „Gazeta Wyborcza”, ² „Laane Elu”, ³ „Westdeutsche Allgemeine Zeitung”, ⁴ „The New York Times”, ⁵ John Schaefer, *New Sounds – A Listener's Guide to New Music*, Harper & Row, London, 19, ⁶ „Lietuvos Rytas”

Mnemotechniki is the practice of those areas of memory which escape historiography. The voices of women, also of those discomfiting, excluded, unmentionable – because of their social background, age, economic status.

A special group in the project are the ex- and present wards of the correction house in Falenica. *Mnemotechniki* take the stories of the institution girls out of the context in which they are usually heard and manipulated – the talk shows and gutter press – it is the chance to tell about oneself by means of art.

The Black Hole of the Needle – presentation of the film by Ilira Dragovoji i Justyny Wielgus

A long-expected documentary speaking about Albanian refugees through the iron curtain in the light of the current questions about the freedom of movement.

(A description of the film project created in 2009, one year before the abolishment of the visas to the UE for the Albanians. Presently the fear of the borders being closed again is growing together with the increasing social and economic crisis.

Songs of the Marabou and the Mandrake – a chamber concert by Albedo Ansambl (Stowarzyszenie „Tratwa”, Olsztyn)

It is a musical journey inspired by colourful reflexes, exotic sounds of different traditional cultures. It is our personal attempt to find our own space in tradition, to make an organic relationship with it, to delve in tradition and enliven it for ourselves and others. It is also an attempt to understand what singing is and what traditional songs can become for everyone of us. We invite you to a subtle space where the Marabou meets the Mandrake.

Albedo Ansambl: At the source of the ensemble's coming into being there lies the simple need to sing. Our search we focus around the deeply understood work with the voice, and a never-ending source of inspiration for us are traditional songs of many cultures and different singing techniques. Our actions take the form of chamber concerts, open-air actions, storytelling and workshops. The group came into being in 2009, at the Olsztyn Tratwa Association. The leader of the group is Alicja Ruczko (voice projection specialist), the singers are: Aleksandra

Błaszczuk, Iwona Sajnog, Wioleta Farkowska, Magdalena Drozdowicz. Singing can create a community, it can communicate, it can heal, purify, make one free. It lets you get to know oneself and others, it is a tool of work on oneself.

27.07 Friday

Playground for children and adults – an open-air event prepared by Performeria Warszawy (the Warsaw Performeria)

The Playground again returns to the heart of Węgajty village. We want to create a completely new space of meeting between the villagers and the guests, big and small. A time vehicle which will take us to the sentimental time of free play. The action shall be created by the Warsaw Performeria together with the workshop group. During the short work we shall share the practice drawn from our recent actions (Automat z kawą (Coffee Machine), Próba dryfu (Drift Attempt), SPACE_r), in which the collected material does not only serve to create a presentation on stage, but also leads to the creation of some theatrical situation, in which the most important part is the exchange of experiences between the participants and the performers.

Permeria Warszawy is a group of performers, artists and activist. Our main goal is to creatively enliven the city space, which we do by means of performative techniques. We create actions, short performances, interactive actions and workshops. What is essential to us, is the idea of the Meeting which comes into being during the action, we want to creatively provoke a dialogue. We are inspired by culture animation and community arts – artistic laboratory which gives to everyone the possibility of creative work. We propagate theatre pedagogy, working on methods of expressing oneself via performance. The actions in Węgajty shall be run by: Sebastian Świąder, Zofia Wronka, Magda Zielińska, Alicja Brudło, Wiktoria Rutkowska

[ru:ts] – a performance by Jan Kühling (Germany), Philipp Scholtysik (Germany), Paulina Miu Zielińska (Poland), Yejin Kwon (South Korea)

[ru:ts] – is the phonetic transcription of the English words "route" and "root": it is a result of intense research into the matter of Polish tradition, culture and reality,

brought into the form of a four-parts theatrical essay. [ru:ts] assumes that one's own identity, own roots are, if not to be discovered, then – to be felt exactly while being “en route”, on the road, during confronting what is strange and different.

[ru:ts] #3

The third part of the project is a dance-and-sound form which bases on theatre-and-culture search between two countries – Germany and Poland.

We are asking to what extent there can exist real communication with another person, a stranger.

We ask what resistance is there to overcome and if it is not exactly through this resistance that the human comes into being, the individual, the unique.

We ask about the body.

team: Jan-Tage Kühling, Paulina Miu Zielińska, Natalia Mariel Gomez, Yejin Kwon, Philipp Scholtysik

The mouth of the Blind Corps - performance a work in progress performance by Farbrice Nicot (Paris) and his students, the form of presentation to be worked out during “Theatre Village”

This play has been specially written for us by one of the most famous living Iranian playwrights, Mohammad Tcharm Tchir. It was inspired by the speech of President Ahmadinejad, who in his talk decided that the concentration camps during World War II are a myth. This statement did not provoke any opinion from the Iranian public opinion. The author wished, in relation to that event, to emphasise the importance of memory, because indifference today can cause a repetition of the disasters of the past.

The purpose of our work on this text can be to penetrate the problem of memory in the context of anti-Semitism and xenophobia, promoted by some governments, and indifference of societies and people, too busy with their individual problems.

Fabrice Nicot is an animator of Epi d'Or Arts Compagny in Paris. After studying acting at École nationale supérieure des arts et techniques du théâtre (E.N.S.A.T.T.) and some research work (Paris III – Sorbonne), he has been teaching theatre and film art in several countries. As a theatre and film director he stages his own work in France and abroad.

The participation of Iranian actors in the project was possible thanks to:

28.07 Saturday

Workshop fusion – conducted by Waclaw Sobaszek a collage made of actions of all the festival workshops

Forum – performance by Aktionstheater Halle

An important element of this year's workshop shall be the choice of the subject: it is going to be “work”, in many aspects: the situation of someone who has a job and the situation of someone who seeks one.

Forum theatre is a kind of open and interactive theatre practice, created by the Brazilian actor, director and social critic, Augusto Boal. The methods of work created by Boal prepare actors for street actions, intervention actions, actions relating to the problems of everyday life and drawing the spectator into participation. Augusto Boal calls his method “Theatre of the Oppressed”. In his theatre the relations are reversed: the solution is to be found not by actors, but by the spectators. Theatre play becomes thus a kind of trial for reality. It requires from the actors different skills from those needed in ordinary theatre. Actor's workshop, built during a specific training, consists here of the art of being expressive, of reacting, of quickly creating a dialogue with the audience.

In the work on the performance it will be important to find one's own, individual experience of oppression. During the final show, the audience will be invited to actively participate and to find new solutions of the conflict.

Peony, a Dumb Man, Voices – meeting with the writer Krzysztofem Gedroyciem

The book I started to read yesterday, read with one breath – finished today. It was a piece of fascinating reading. All the time I had the impression that I am reading a great book. The language is overwhelming to me. The reading was, interchanging – short periods of silence and then – reverberating in the whole house: hahahahaha! The same way I read Trans-Atlantic once. An impression that I am listening to a brilliant yarn, at the same time – insight into mechanisms of inter-human connections, in a period in history. It touches me personally, because it is about the fifties, when I was born, when I was a small child. There are many things which I admire – discover – have to rethink – have no names for yet. But certainly there is

great, unique sense of humour, many micro-worlds observed in detail... I wonder, how did you write the thing? Did you throw it out of yourself at one go? Or had you been preparing the writing through some research? Through interviews with acquaintances, family, specialists, criminologist etc.? I have an impression that Peony is completely different from the previous books. I seem to be a reader-witness of some incredible metamorphosis. Joy, joy, great joy! That you managed to do this writing so well. Congratulations!

Wacław Sobaszek, *an email to the Author*

„I realized I had in myself a language which I do not use, which is perfectly fit to tell about the Polish-Russian existence in Białystok and Podlasie. And that in Białystok there goes on an underground life, unspoken, unrevealed” - says Krzysztof Gedroyć about his newest book.

Krzysztof Gedroyć –prose writer, poet, art historian. He was born in 1953 in Białystok. One of the founders of the Interdisciplinary Creative and Research Centre “Pracownia” (“Laboratory”) in Olsztyn. Winner of the K. Iłakowiczówna Award (distinction) for the best poetry debut (2000) and the W. Kazanecki Award of the President of Białystok for the best book of the year 2003. He published two volumes of poetry: *kim and Drabina, szpaki, dachy i kominy*, as well as three volumes of prose: *Listy z dolnego miasta* (Letters from Down Town), *Przygody K* (Adventures of K) and *Opowieści dla zziębniętej duszy* (Stories for a Freezing Soul). Presently he lives and works in Białystok and in Warsaw.

Sources and the Future (Źródła i przyszłość)

It is the third independent publication by Theatre Węgajty/Fieldwork Project. The first was *Inna Szkoła Teatralna* (An Other Theatre School), the second: *Teatr Potrzebny* (The Necessary Theatre). About *Źródła i przyszłość*/Sources and the Future writes Joanna Wichowska:

Local – global, traditional – modern, one's own – strange, social – individual, centre – periphery, culture – nature, future – past: for many years now in Theatre Węgajty, work has been going on to establish new patterns of relations between these classical binary oppositions. The points in which the aforementioned opposites meet (proving to be mutually complimentary) at the same time delineate the territory of the Theatre's artistic practice, year by year broader and broader. The hereby work shows fragments of this territory. It sums up a certain stage of activity and at the same time draws its tomorrow's horizon.

The future exists only as a hypothesis, but it does not free us from responsibility for its shape – Wacław Sobaszek suggests in his essay – just like work with the past (with tradition) does not mean that we should glorify it regardless of circumstances. Drawing at the many years practice of carolling in Suwalszczyzna and the Beskid Niski Mountains, Sobaszek sketches the practical and theoretical context in which the newest performances of the Theatre came into being: : *Water 2030*, *Earth B* and *Fire*. First of all, however, he asks a series of questions concerning the place which nowadays is, or can be, taken by a theatre such as Węgajty.

About the process of work on the performance (co-created by young students and shown within the frames of Easter expedition in the Suwałki Dziadówek) tells the report of Katarzyna Łukasiewicz – written from the perspective of a “novice”, a new person in the band, focused on personal experience, it is at the same time a short review of specific theatre workshop practices in Węgajty. Zofia Bartoszewicz, calling on particular scenes which happened in the winter 2011 in Dąbrowa Dolna in Świętokrzyskie Mountains and in Nowica in Beskid Niski Mountains, describes in turn the essence of the New Year carolling.

Water 2030 and *Earth B* come back in the notes of Erdmute Sobaszek, who relates the second part of the Caravan of the South 2011 – the expedition to Montenegro and Albania. Both the shows were shown in Albanian villages – in the versions adjusted to the reality of the place. A detailed description of the process of adaptation of the material for new, in that case complicated and painful, circumstances, is the best illustration of Węgajty's artistic strategy. The past (the “sources”) cannot be left to itself and theatre work must be done in an unceasing dialogue with the reality around. Only then will it manage to speak also about what comes later.

The last of the presented texts is a kind of a commentary to the Albanian expedition, but at the same time it places this experience within the perspective of the problems currently faced by Europe. “One needs definite actions which would build bridges over divisions, and create more stable bases for communication” - writes Emilia Hagelganz.

We come back to the issue of responsibility.

Joanna Wichowska

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Możliwość robienia festiwalu „Wioska Teatralna” w tym roku była długo pod wielkim znakiem zapytania. Zostaje zrealizowany na przekór trudnościom, dzięki bezinteresownej i zaangażowanej postawie wielu ludzi oraz zespołów, które uczestniczą w festiwalu na podstawie zwrotu kosztów lub zmniejszonego honorarium. Chcielibyśmy serdecznie podziękować również ludziom, którzy pośpieszyli z pomocą praktyczną i rzeczową: darczyńcy namiotów – Kai Weirup, tłumacze Jeanine Pitas oraz Rafałowi Mikułowskiemu za wsparcie logistyczne a także wszystkim wolontariuszom, bez których festiwal nie mógłby się odbyć.