



WIOSKA TEATRALNA 2013

Art's purpose is to sober and quiet the mind so that it is in accord with what happens

John Cage

Wioska Teatralna 2013

22 – 27 lipca

O nowy rodzaj wspólnoty. Teatr – terapia – ekologia.

Surely we must find a new attitude towards nature. We must by all means understand the importance of the threshold, on which we are standing.

Equally radically, we must renew our mutual relations.

We must not limit ourselves to correcting something here and there, we must find a new form of coexistence.

Stéphane Hessel,

last interview, Lettre International, 100/2013, s. 17.



18.00 restaurant "Napoleonka" in Jonkowo

exPLoration – performance by Krzyk (Scream) Theatre, directed by Marek Kościółek

The inspiration for the performance exPLoration were some events from Polish history before 1989. Against that background, Scream Theatre ponder on the essence of their own existence and the trial that the theatre has been through after ten years of being and acting together.

Teatr Krzyk from Maszewo came into being in 2002. The leader of the group is Marek Kościółek, a graduate of the Gardzienice Academy for Theatre Practice and actor of the Goleniów Brama Theatre.

The artists of the Scream Theatre do more than mere performing, organizing numerous theatre events. Among them, it is worth mentioning the Polish Theatre Feast "Insights" and the Polish Meetings of Young Theatre "Krzykowisko" ("Screamland"). The group run their own originally devised theatre workshops in Poland and abroad.

www.krzyk.art.pl

Director: Marek Kościółek

Script: Zespół

Actors: Anna Giniewska, Marcin Pławski, Mateusz Zadala, Marek Kościółek

21.00 Węgałty theatre

BŁG Skład – concert

BŁG Skład is a music group which came into being in Warmia!

The musicians are: MTI, HZ, Pinczer, ShyMC, Barto oraz Mese, A.G.H, JanJan Works-Collabo BŁG.

The music group came into being in 2011. The Błg Style is: Rap, Funk, Hip-Hop. The artists responsible for music production in the group are: MTI, HZ and Mese. Their texts are their own ideas about the world, about Warmia, about human existence. Each of the rappers is responsible for his own text.

www.blgsklad.pl <http://soundcloud.com/blgsklad>

22.00 Węgałty theatre

Discussion after the performance exPLoration.

22 July, Tuesday

16.30 sala Węgajty

More than Honey – a documentary film by **Markus Imhoof** (Switzerland). Europe, United States, Australia – bees. People and globalization.

If the bee disappears off the surface of the globe, then man would only have four years of life left.

Albert Einstein

More Than Honey is a new documentary written and directed by Markus Imhoof. In his new documentary, Imhoof travels the world to take an in-depth look at honeybee colonies in California, Switzerland, China and Australia. Imhoof is more than qualified to make this exposé on the harm being done to bees as he is a second generation bee keeper. This movie sheds light on the not so talked about aspect of moving bees all over the country to pollinate monoculture crops. After watching this documentary, one can only "bee" left feeling sorry for these poor little buggers as they represent an entire other scale of factory farming that is equally as harmful as the over crowded cattle yards or chicken houses.

Official synopsis from the film's website:

Over the past 15 years, numerous colonies of bees have been decimated throughout the world, but the causes of this disaster remain unknown. Depending on the world region, 50% to 90% of all local bees have disappeared, and this epidemic is still spreading from beehive to beehive – all over the planet. Everywhere, the same scenario is repeated: billions of bees leave their hives, never to return. No bodies are found in the immediate surroundings, and no visible predators can be located.

In the US, the latest estimates suggest that a total of 1.5 million (out of 2.4 million total beehives) have disappeared across 27 states. In Germany, according to the national beekeepers association, one fourth of all colonies have been destroyed, with losses reaching up to 80% on some farms. The same phenomenon has been observed in Switzerland, France, Italy, Portugal, Greece, Austria, Poland and England, where this syndrome has been nicknamed "the Mary Celeste Phenomenon", after a ship whose crew vanished in 1872.

Scientists have found a name for the phenomenon that matches its scale, "colony collapse disorder," and they have good reason to be worried: 80% of plant species require bees to be pollinated. Without bees, there is no pollination, and fruits and vegetables could disappear from the face of the Earth. *Apis mellifera* (the honey bee), which appeared on Earth 60 million years before man and is as indispensable to the economy as it is to man's survival.

Should we blame pesticides or even medication used to combat them? Maybe look at parasites such as varroa mites? New viruses? Travelling stress? The multiplication of electromagnetic waves disturbing the magnetite nanoparticles found in the bees' abdomen? So far, it looks like a combination of all these agents has been responsible for the weakening of the bees' immune defenses.

Markus Imhoof – a Swiss screenwriter and film director. He won a Silver Bear at the 31st Berlin International Film Festival for his film *The Boat Is Full* (1981), which was also nominated for the Academy Award for Best Foreign Language Film. Ten years later, his film *The Mountain* was entered into the 41st Berlin International Film Festival.

<http://www.markus-imhoof.ch/>

...And We All. Episode 0. – performance by Teatr 21, directed by Justyna Sobczyk, After the show – meeting with the actors and discussion

We test the borders between fiction and reality.

The formula of a film series, mimicking life, allows the spectator to identify with its characters, their problems and distresses. The audience follow the characters' lives, their stories let them fill their own lacks in their real life, give them a feeling of compensation and fulfillment. Can a TV series replace reality?

What do you do, when every day starts the same and nothing new awaits us? Because we have no job, we do not feel full-value or enough self-sufficient.

Or maybe it is better to use the TV series to change your own life?

The actors of Teatr 21 decide to take matters in their own hands, they create their own screenplay, their own series. Is it a series only? Or maybe it is the first step into adulthood? Does writing a part on stage differ so much from planning your life?

Directed by: Justyna Sobczyk

Screenplay: the actors of Teatr 21, Justyna Sobczyk, Justyna Lipko - Konieczna

Drama: Justyna Lipko - Konieczna

Movement on stage: Bożena Gawerska - Panfil

set, costumes, lights: Agata Skwarczyńska, Ewa Machnio

music: Paweł Andryszczyk

video: Tomek Michalczewski, Michał Łaskawiec

artistic consultant: Jakub Drzewiecki

produced by: Agnieszka Szymańska

poster: Aneta Popławska

Actors of the Theatre 21 taking part in this play: Grzegorz Brandt, Ania Drózd, Teresa Foks, Maja Kowalczyk, Daniel Krajewski, Barbara Lityńska, Anna Łuczak, Aleksander Orlński, Michał Pężyński, Aleksandra Skotarek, Marta Stańczyk, Piotr Swend, Magdalena Świątkowska

<http://www.teatr21.waw.pl/>

Justyna Sobczyk – a graduate of Special Pedagogy on the Nicolaus Copernicus University in Toruń, Knowledge about Theatre at the Warsaw Theatre Academy and Theaterpädagogik (Theatre Pedagogy) at the Berlin Universität der Künste; a grantee of the GFPS (Gemeinschaft für Wissenschaft und Kultur in Mittel- und Osteuropa) and DAAD (Deutscher Akademischer Austausch Dienst). During her studies in Toruń, she was an actor in the alternative theatre Wicza in Toruń. For five years she has been realizing a program of theatre pedagogy in the Zbigniew Raszewski Theatre Institute in Warsaw (the projects: Spectators' School, TiSZ, TiSZ Anex). She runs the Theatre 21 at the Social Schools Complex "To Give a Chance" in Warsaw, doing theatre work with young people with the Down Syndrome and autism. She has collaborated with theatres: Teatr Polski in Bydgoszcz, Teatr Dramatyczny in Warsaw, Teatr Studio in Warsaw, Teatr Miejski w Gdyni. With all the theatres she works with, she is connected through her creating theatrical, creative, educational situations with the young. She belongs to the group of Flying Animators of Culture (collaboration with the Creative Initiative Association "ę"). She is a happy mother of the nine-year-old Wera and five-year-old Iwo.

20.00 Węgajty Theatre

Open Dance Course and Singing Barter conducted by **The Other Theatre School** with **Paulina Miu Zielińska & special guests**

Paulina Miu Zielińska – performer, sound designer, instructor of the archaic singing technique called "the white voice". She practices broadly understood sound art. She composes music for theatre performances, performative actions and audio-visual forms. She roves cities, marshes and forests, where she takes sound samples for her compositions. She cooperates with the Węgajty theatre, co-realizes and supports social and artistic projects in Poland and in Germany, studies music therapy ant the Music Academy in Łódź.

24 July, Wednesday

17.00 Węgajty Theatre

The Other Theatre School 2013 – a meeting with presentation entitled: **Air, e(x)missions**, conducted by **Wacław Sobaszek**. The fourth part of the theatre project 4 elements.

Air, e(x)missions

Minimal art, minimal theatre. A series of etudes, little scenes on the subject of climate change

Air, e(x)missions is the last part of our four years' work on the elements. First there was Water 2030, then Earth B, recently Fire, crisis, central station. Air in the end is at the same time a return to the beginning. Because in the beginning there was distress at the fact how few people there are who take seriously the dangers connected with the emission of greenhouse gases to the atmosphere, including CO2.

It is 2013 now, the distress is growing.

A waterdrop delves the rock

A waterdrop delves concrete

So what?

Nothing.

CO2.

Just like in the previous seasons, The Other Theatre School worked in three stages – expeditions: caroling, carnival, alleluias. On each of those stages, individual etudes within the chosen topic were created, as well as sketches for group scenes. Towards independent, political expression. It is only a light sketch now, everything still before us. What can we achieve going along this line? Arnold Mindell, the author of "The Deep Democracy of Open Forums" claims that everything that there is outside, is also inside of us. How to reach that connection?

Do we have a chance, working on ourselves and our mutual relations, to touch that which is happening in the world? We are not pretending to be an oracle, we are trying to create a new language and way of communication. So that an ordinary man can join into public discourse.

Wacław Sobaszek

For the opening of "The Other Theatre School"

Can theatre of the future draw inspiration from traditional culture? Does one need village theatre?

Again, the question about the word. How to find the word emerging from the background? Word from no-word, from the void, from silence, from the background of the eternally nondescript, illiterate, naïve culture, from the background of collective pain, struggle of conscience, religiously tinted psychosis, wanting to cure itself.

Those questions – often leading to controversy, evoking emotions and resentments – can be undertaken in a practical way on one common ground, that of a school. A school gives you the possibility of focused, thorough work, a fresh approach, with an ever-renewing young team, a great reservoir of forces, sensitivity, unprejudiced attitude, naturally open and critical.

Wacław Sobaszek, 1998

18.30 Węgajty theatre

Punkowe Centrum Poezji Paluch (Punk Poetry Centre Paluch)

– a **Teatr Realistyczny (Realistic Theatre)** performance dedicated to Robek Paluchowski, the legend of Polish alternative theatre.

The performance has been awarded the Marian Glinkowski Prize

Motto: If I had done what I have not done, I wouldn't have done what I have done.

Punk Poetry Centre Paluch is an artistic action aiming at the activation of a specific kind of energy – energy spread around by Robek Paluchowski, our self-named Field Marshal. We want to achieve that by encountering the world of his creation (not only theatrical). We invite you to take a rest in the everyday voyage through the beetroot field, to set the goal and gain strength.

Cast: Kasia Chojecka, Iwona Konecka, Ilona Paluchowska, Kasia Pągowska, Ania Sadowska

Direction and screenplay: the ensemble, on the basis of R. Paluchosky texts

Audio-visuals: Marcin Foks

<http://www.realistyczny.pl/>

Robek Paluchosky (1968-2012) – the founder, artistic director, director and actor of the Realistic Theatre in Skierniewice. The commander and constructor of chaos, the pope of the communal anarchy. In the ensemble he had been earlier than it began. He used to say: "If I had done what I have not done, I wouldn't have done what I have done!". He devised and organized festivals of alternative theatre, among others, The Polish Festival of Comic Theatres "Hee, Hee, Hee", or "Search for Alternative". Awarded numerous awards for direction and performances on many Polish theatre festivals. Thanks to his activities, Skierniewice is now on the map of independent theatre. Field Marshal. D. 09.02.2012.

20.30 Węgajty theatre

Arts for social change – **after-performance discussion** with the participation of Igor Stokfiszewski.

Igor Stokfiszewski (b. 1979 in Łódź) – literature critic, playwright, leftist journalist.

He studied Polish literature at the University of Łódź and the Jagiellonian University in Cracow. In 2001-2006 he was the editor of the literature section of „Ha!art” magazine. In 2005-2006 he worked in the Cracow Bunker of Art Gallery. Since 2005, he has cooperated with Teatr Wybrzeże in Gdańsk. Since 2008 he has been realizing theatre performances in cooperation with Wojtek Klemm. Since 2010 he has also been collaborating with the theatre Łaźnia Nowa (New Bathhouse) in Cracow/Nowa Huta. He has participated in many important performances. Recently, as a scriptwright, he has co-created the Wrocław performance based on Olga Tokarczuk's book *Run Your Plough Through The Bones of the Dead*.

He has been a member of the group 7. Berlin Biennale (2012) prepared under the curation of Artur Żmijewski, in cooperation with Joanna Warsza and the Petersburg group Voina.

The author of the book *Zwrot polityczny* (Political Turn), Warszawa 2009 and co-author of, among others, a book with collected texts by Jerzy Grotowski.

22.00 Węgajty theatre

Maria Konopnicka – **rap of Lena Rogowska and Asia Bordowa** continuation of the project **Audiostacja (Audiostation)**

Political, feminist, socially involved rap, with swear words. We rap about nationalism, prostitutes, old women in trams and Andrzej Lepper. We perform in white shirts, we are stiff audioshow and we make no “fuss”. Maria Konopnicka has existed since January 2013. She learned rapping from girls from Prevention House.

Artists: Asia Bordowa, Lena Rogowska

25 July, Thursday

16.00 Węgajty theatre

Invasion of reading – around the subjects of: theatre, therapy, ecology – **interactive reading** with **Małgorzata Sieniewicz**, the founder of the Coffee-and-Book-shop “Tajemnica Poliszynela” (“Pulcinella's Secret”) in Olsztyn

17.00 Węgajty theatre

Chernobyl – **work in progress of the Kryły Halopa Theatre** (Brest, Belarus) on the basis of materials from the group's travels to “the zone”, the show is the first part of the trilogy devised by the theatre, under the title “History of the Belarus”, **directed by Oksana Haiko**

Kryły Halopa Theatre (ex Svobodny Theatre) is an independent alternative theatre and one of the not numerous alternative theatres in Belarus. It was created in 2001 in Brest city as the community of people joined with the political and creative views. The main prerequisite of the theatre emergence were the critical view on the surrounding reality, reaction to the political situation and a wish to join art and activism. The main aim was the formation of the platform for the creative activity against human disunity, oppression

and violence, the platform for overcoming the situations of constrained silence, passivity and society depression.

The theatre started with street art actions and happenings (from 2001 to 2008 it had made more than 15 actions).

During 2001-2011 the theatre created 8 performances (4 of them are street performances), which are different in the stylistic, the visual language and the method of working. These performances are based on the works of Daniil Kharms, Yanka Kupala, Franz Kafka and own scenarios. The stylistics of the performances joins the elements of German expressionism and Brecht theatre, traditional Oriental theatre and clownery, pantomime and Dadaists humor.

Constantly changing their own creative method the theatre experiments with the different techniques of the work with an actor. We use Grotovsky method and Meyerhold exercises, the mime training and folk singing... During 5 years the theatre engaged in researching of the theatre anthropology. This work started after the participating International School of Theatre Anthropology in Wroclaw in 2005. The actors researched the process of creating the out-of-everyday body, the body which reflects another way of thinking, the leaving of the everyday behavior and the energy on the stage. The researches were based on the traditions of the Oriental theatre and the elements of Oriental arts of fight, the European theatre traditions (pantomime, clownery), voice techniques (overtone singing, traditional songs). The result of this work is a few street performances («Maleficium»), «TO RINGFLY»). But the brightest and the most perfect result of our researches is the performance "The Trial" by F. Kafka. Since 2012 the theatre has started working in absolutely another direction – in the course of documentary theatre. The main components of such work are collection and scenic embodiment of document materials – interviews, materials from expeditions, Internet forums etc. In addition, the theatre has been developing art forms which include performance, video art, music...

Kryly Halopa Theatre is one of the few Belarusian street theatres. In the street performances the theatre joins the techniques of traditional street theatre (stilts, masks, live fire, and live music), elements of happening, clownery, expression of Oriental theatre and silent cinema.

The theatrical education the group received in the halls of Polish alternative (Teatr Osmego Dnia, Biuro Podrozy, Akademia Ruchu, Remus, Wegajty), Danish (Teatret OM, Odin Teatret) and others theatre (Teatro Nukleo (Italy), Living Theatre (USA) etc.).

KH Theatre introduced its works at many international festivals, for example: International Festival of Street Theatres "FETA" (Gdansk, Poland, 2006), International Festival of Independent Art "No Culture without Subculture" and an International Festival of Street Theatres SZTUKA ULICY (Warsaw, Poland, 2012).

18.30, Galeria Ręką Dzieło/ Handy Craft Gallery

Exhibition of drawings by children from the Belarus, entitled Chernobyl, as well as *Chernobyl, history and ecology* – a discussion with the participation of Stanisław Łubieński and Piotr Romanowski.

Stanisław Łubieński (b. 1983) – graduate of Culture Research Studies and Ukrainian Philology Departments at the University of Warsaw. His texts have been published among others in Lampa, Nowe Książki, Bluszcz and Rzeczpospolita. He is a co-author of the cycle of films under the title Warszawski tygiel kulturalny (Warsaw Cultural Melting Pot), telling the stories of immigrants in the Polish capital. He is interested in ornithology. He lives in Warsaw, in Szczęśliwice.

Piotr Romanowski – poet, farmer, animator of the Ręką Dzieło (Handy Craft) Association, activist of Greenpeace. Participant of many direct actions. Living in Warmia for 30 years now.

How much I would have to pay you in order to tickle you. And your kid, too. –

Rafał Urbacki. A presentation of the newest project of the dancer, choreographer and at the same time critic of the Polish dance movement.

Rafał Urbacki – choreographer, mover, performer, born in 1984 in Tarnowskie Góry. Since 2008, a student of Drama Direction Department in the Solski Theatre Academy in Cracow. He has also studied culture research at the University of Silesia and theatre studies at the Jagiellonian University in Cracow. His movement education he started as a dancer on wheelchair in the Dance Theatre "Kierunek" ("Direction") in Bytom, dancing in choreographies presented during International Conferences of Modern Dance and Festival of Dance Art in Bytom.

Rafał Urbacki is the co-author and dancer in video-dance (The Lift, 2009 and The Adventures of Giraffi and Charming Seally, 2010) as well as the director of the project Mover. Social project (XVII MKTWiFST, 2010) – performance for twelve dancers from all Poland, in different stages of advancement into dance life, in different age, telling about the condition of the dancer in Poland.

He is also a resident in the prestigious Polish programme concerning modern choreography SOLO PROJECT 2010 in the Old Brewery in Poznań. His solo Mt 9,7 was presented among others during the TanzTage in Berlin, the European Congress of Culture in Wrocław, Dance Vibrations in Wrocław and the Theatre Institute in Warsaw. Starting from the line from St Mathews Gospel – the passage telling about the healing of the paralysed man – Rafał Urbacki expounds a critique of the Christian notion of mercy. His lecture performance is largely based on autobiographic material – the artist struggles with disability himself.

He has co-operated with the duo Strzępka/Demirski in the performance Tęczowa Trybuna 2012 (Rainbow Tribune 2012) (Teatr Polski we Wrocławiu, 2011).

(...) until quite recently it was a brave deed to stand in front of the public motionless, dance out of the rhythm, improvise without using technique or use the movement based on the tensions in the body, an/aesthetic, yet art is now already going in a slightly different direction than mere aesthetization or self-reflection. When I see performances of colleagues from my generation, I see absence, eyes focused inside, eyes that are lifted but which don't see the spectator, eyes which are directed onto a spectator, far from being directed towards a man entangled in some broader social structure. In this look you can only find obedience of a performer realizing performance on commission. Safe and uninvolved flow of the movement, what I see in those eyes is a complete contradiction of "artist is present". This artist is asleep, insensitive to me, he does not represent me, nor does he want to speak in relation to me, he is not interesting on mutual basis, because I do not interest him, he does not engage, he is suspended between empty space, post-industrial music and dance floor. Time arranged for me has not engaged me. All I have at my disposal is bricks out of which the artist has built his performance, the same performance could have come into being anywhere else, what's personal but not brave will never be political. (...)

from: Rafał Urbacki, "Posłuszni" ("Obedient"), e-teatr 01.03.2013

People with disability – **presentation of film** from the Swiss festival Look&Roll, conducted by Zofia Bartoszewicz

Zofia Bartoszewicz – actor, performer, composer, independent artist. She cooperates with the Węgajty Theatre and the German group Labsa Ensemble. She runs her own, self-devised theatre-and-voice workshops, gives concerts. She studied philosophy, is interested in the metaphysics of everyday. She does not divide people into able and disabled, but (after Julia Kristeva), into disabled and potentially disabled. (Personally, she is disabled, only that her disability is not visible). Presently she is working on a performance for which she has got a grant from the Ministry of Culture.

26 July, Friday

16.00 – 19.00 in the village

The Feast of the Village in Węgajty – 10th Anniversary of the Festival and the unveiling of the plate telling about the old kurhan near the village, with the participation of the Mayor of Olsztyn, Mirosław Pampuch. In the programme among others:

- performance of the Children Circus, **Barbara Grzybowska**,
- Kapela Katalońska/Catalan Band,
- **workshop** *Everybody will draw a horse*, **Tadeusz Piotrowski**,
- Węgajty from the Yard, **a non-urban game**, **Katarzyna Regulska-Lokanga** and **Sebastian Świąder**,
- *How Wild Strawberries Came into Being in the Warmian Forests*, **performance of Anais Fleur** (France, Olsztyn)

Children's Circus Show – it is another show in the frames of the cycle of mini-projects of "cIRCuS – aRt" - workshops for children from Węgajty village, which, using the methods of theatre pedagogy – from, for example, at the exercises of physical theatre, work with character, mask, or, so natural to children, pretending to be something or somebody, as well as simple movement games and circus pedagogy – circus training adapted to the capability of children – to body work, warm-up, basics acrobatics or object manipulation – lead up to creating a performance. The young "crew" from Węgajty shall present a presentation prepared during their pre-festival activities.

Barbara Grzybowska – theatre-and-circus pedagogue, a graduate of the Faculty of Pedagogy (specializing in care and education) in Bydgoszcz; A College for Education and Theatre Practice in Toruń, as well as Modern Circus Faculty in the Performers House in Denmark; animator in the Centre for Cultural Activities "Las" ("Forest") in Bydgoszcz, where she has, among others, co-ordinated the project "Culture House on Wheels" and run art as well as theatre-and-movement workshops for children and youth in the yards, for which she has been awarded "City of Bydgoszcz' Preventer of the Year 2008" Award; for one year she co-ran circus pedagogy workshops in Circus Ellebog in Holland; she co-operates with the Węgajty Theatre Association, where in the frames of the project "Theatre Pedagogy in Action" she has been organizing pedagogical theatre and circus works with children from villages of Warmia.

Kapela Katalońska/Catalan Band – a music duo: Katarzyna Krupka (clarinet) and Pep Alcanyiz (accordion). They play Klezmer, Polish, Spanish and Bulgarian music.

Tadeusz Piotrowski – studied at the Faculty of Painting in Warsaw. He paints and draws. The author of more than one hundred drawings. He is investigating the painting technique of Rembrandt. He studies the techniques of old masters. He has discovered ways of preparing birds' feathers for writing and for drawing. He has also created a technology of producing oil densified in sunshine in a leaden pot. He has reconstructed the way of making mirror gypsum undercoat, by many technology experts thought to be a legend. The main subjects of his drawings are American Indians and the killing of Mother Earth. As part of ergotherapy, he teaches painting in the Care and Rehabilitation Centre "Blue Umbrella", where he has been working since 2000. With Węgałty Theatre he has been cooperating since the very beginning. He made props and sculptures for the stage set of Vincenz' Stories, drawings for Canterbury Tales and Kalevala.

Węgałty from the Yard – a non-urban game, that is, interactive walk in the footsteps of the inhabitants of Węgałty. Start: bus stop in Węgałty village, 4 p.m.

Katarzyna Regulska-Lokanga – culture animator, social artist. Co-founder and member of the board of the Association for Practicing Culture, where she realizes mainly projects in societies in danger of social exclusion – with inhabitants of small villages, refugees of both sexes, girls from a prevention house, young people from pathological environments. Since 1999 she has been collaborating with Węgałty Theatre. Since 2007 she has been co-organizing the Theatre Village festival. Graduate of Polish Literature and Culture studies at the University of Warsaw (specializing in culture animation/theatre in culture) as well as the Polish School of Reportage and DEA at the Sorbonne. She also has finished the first year of Jacques Lecoq Theatre School in Paris. The director of the documentary theatre performance Zina's Stories, based on the stories of Chechen and Ingush women refugees living in Warsaw. She is interested in working with biographical motifs, authentic stories, non-fiction.

Sebastian Świąder – an active animator, adept of theatre pedagogy, student-participant of the project Community Arts. Theory and Practice in Laundry Association in Birmingham and Wallsal in Great Britain. Performer and amateur actor. Member of the theatre group Klub Gry (Substytut 2007 – award in the Łódź Theatre Encounters). The founder of the group Warsaw Performeria – a group of young artists and activists who are fascinated with the work on creating theatre actions enlivening city space, as well as learning new techniques and methods of self-expression through performance. An apprentice of the Village Theatre Węgałty and actor of the local ensemble Haz Beszkwej (DPS Jonkowo: Wedding, Public domain, Iwona – Married, Water 2030).

How Wild Strawberries Came into Being in the Warmian Forests – a short performance based on the fairy tale by Maria Zientara-Malewska How Wild Strawberries Came into Being in the Warmian Forests. For an audience of every age.

Anais Fleur was born in Paris, yet had always dreamt about living in Poland. She has been living in Olsztyn for a couple of years which, it seems to her, have passed in a twinkling of an eye. Presently she is an artist of Kamishibai – an old theatre form from Japan, known also as "theatre of paper". Anais Fleur writes fairy tales, illustrates books, directs plays and acts. She likes to play everywhere she can.

19.30, Węgały theatre

So that changes change things – a presentation of the workshop of Teatr Realistyczny (The Realistic Theatre)

We pose basic questions: what touches us? Do we want to speak about it, why and how?

Our basic tools are: a mind open to simple, to-the-point metaphors, and a body, open to challenge.

The workshop has each day consisted of two elements: physical theatre training as well as artistic work on chosen problems. The impulses for action are drawn from our experiences and publicist materials. We emphasise building collective energy of the group, strengthen bonds, open our bodies to new challenges which theatre poses before us. We practice the power of expression, energetic power of the message and the actor's active attitude. We use methods which Teatr Realistyczny has worked out during the eighteen years of its work – from the body to the mind.

Teatr Realistyczny came into being on the rubble of Skierniewice, straight after the II World War. It seemed as if something the size of a fist came out of the head through the nose. As far as Skierniewice is concerned, not much has changed, and we, taking advantage of the rubble climate, as it is fit for old combatants, are getting younger and younger. In such-and-such years the theatre has shown such-and-such number of performances for which he got some awards on some festivals in some towns and cities in this one and only, the most beautiful of the worlds.

from: www.realistyczny.pl, 10.07.2013

21.00 Węgały theatre

Mad Hatter's Party – interactive theatrical project of **Dagna Ślepowrońska** with the actresses **Katarzyna Dwilińska, Katarzyna Żytomirska, Katarzyna Szurman**.

We heartfully invite all for a celebration of Children's Day for grown-ups. This is the idea behind Mad Hatter's Ball.

Near the forest, off the trodden paths, meet those grown-ups who still feel the Child within. They follow The White Rabbit, squeeze through the tunnel leading to the Wonderland. Mad Hatter desires to invite you to a common celebration. We will dance Mad Quadrille and other, equally strange dances. We will also play croquet using hedgehogs as balls and play many crazy games.

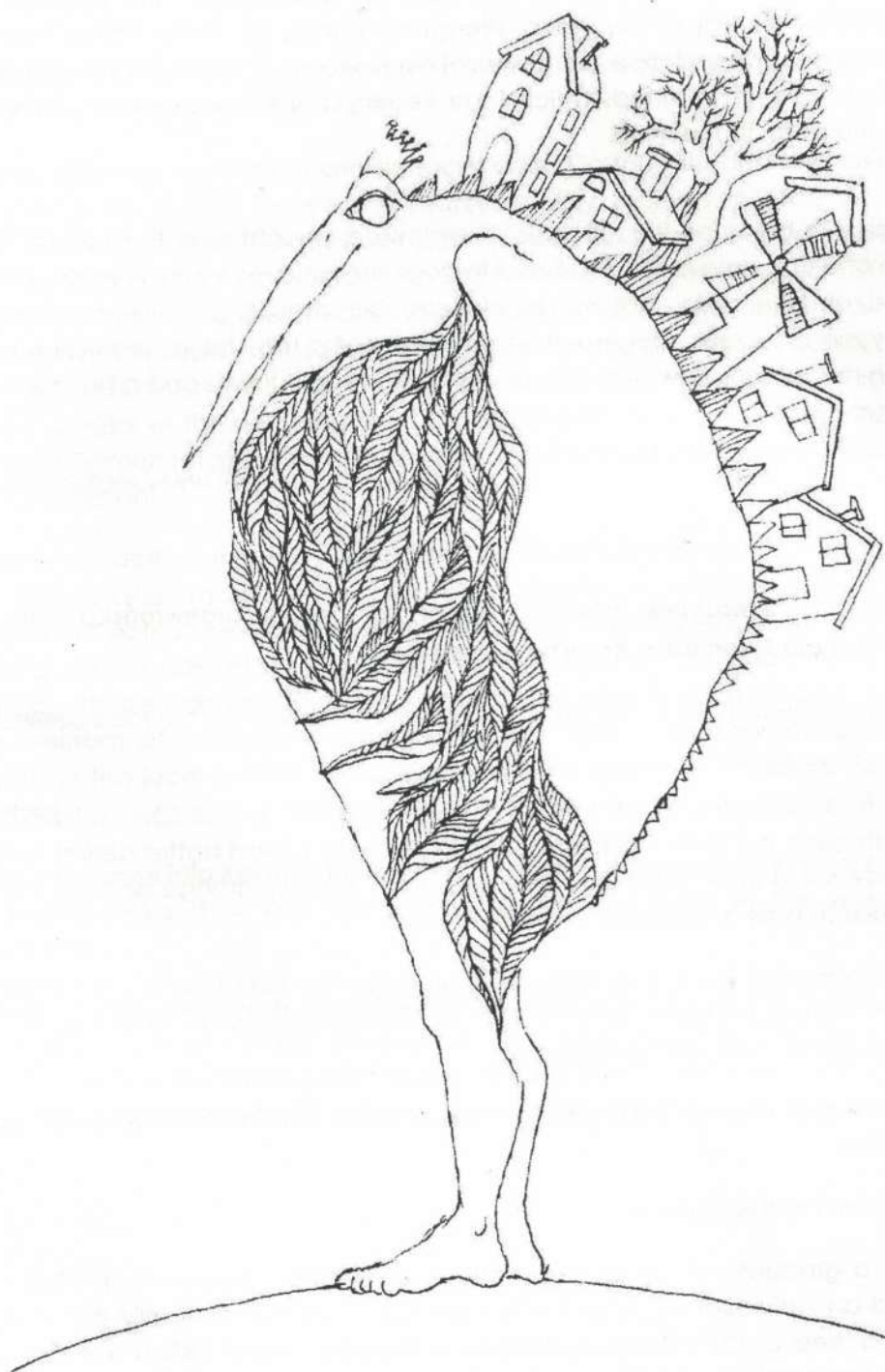
The Mad Hatter, The White Rabbit, The March Hare, Mr. Caterpillar, The Cheshire Cat and many other Cards will invite you to play all kinds of imaginary games. You will also have to carry out a Very Important Secret Task. Please, put on appropriate costumes and come !

It will also be possible to make your transformation on the spot: The Cheshire Cat will paint a smile on your face – or whatever you like.

ATTENTION: Don't spill a word to the Queen !

Dagna Ślepowrońska – a graduate of psychology and sociotherapy studies. From 1988 she has been working as a group and an individual therapist, for the last few years also as family therapist. In the years 1979 –1981 she was an actress of PSPS Student's Theatre In the years 1981-1985, a member of the avant-garde theatrical group Kooperatywa Artystyczna Teatr. From the year 1990 she has been collaborating with the weekly „The Warsaw Voice”. She is the author of books for children, such as: four-book series of adventures of siblings Ania and Piotr „Smocze opowieści” (“The Dragon's Tales”), and “Dobranoc, Mamo”

(„Goodnight, Mum”). She has also written a scenic poem called „A”, and a drama „Mielonka” (“Canned Ham”), which was published in Polish theatrical periodic „Dialog”, was read in Schauspielhaus in Dusseldorf (2000) and in Teatr Polski in Poznań (2001) and published in German in the „Anthologie Polnischer Dramen der Gegenwart” (2000). She has published 3 volumes of poetry: „Wiersze” (“Poems”) (1989), „Noc” (“Night”) (1991) as well as „Ballada nie-bieska” (“The Blue Ballad”) (1999). Her poems have been translated into English and Ukrainian, she has also illustrated her own texts for children and made drawings for “Jazz”. In the Drama Laboratory, there has been actors’ reading of her play “Wielki fart” (“Great Luck”) directed by Monika Powalisz. The artist has also taken part in the workshops Art of Dialogue, on the Wigry lake 2003.



27 July, Saturday

12.30 Węgajty theatre

presentation of the workshop groups: *Beyond control*, workshop by **Rafał Urbacki** and *Com-positio III*, workshop by **Mieczysław Litwiński**

Rafał Urbacki's Beyond Control

'Beyond control'

'no use wasting time

on technique,

considering

you always have

some technique

just like that: every technique

is discoverable, when you forget some other one'

45' for the conference participant John Cage

Movement beyond control vs an obedient body. Translating movement from body to body. Limits of the grammar of thinking as the limits of movement. Movement for oneself vs movement for the spectator.

The workshop uses elements of authentic movements, Body Mind Centering, critical CI and structural improvisation. The workshop shall end up with a presentation of the participants' work.

17.00 sala Węgajty

Kaukaskie arabeski – a performance by Karolína Plachá i David Zelinka (Prague, Czech Republic)

Characters, images and stories which we met on the walks in Caucasian Georgia.

Five arabesques of lives and fates woven from the hopelessness and the will, from the degeneration and the faith, from the pride and the scepticism, from the majesty and the comicality, which are no longer just Georgian, but our – human.

Scenario, script, scenography and acting in many characters and roles:

Karolína Plachá, David Zelinka

using motifs and inspirations from lyrics and pictures of:

Vazha Pshavela, the poet of great past

Niko Pirosmanishvili, the wandering painter loved by all

Sergey Paradzhanov, the Master above the masters

Music:

songs of Georgia, Moravia and own inspired by Georgia

18.30 Węgajty theatre

For a new kind of community... – discussion

on the subject of social situation of art in the context of various forms of exclusion, with the participation of Zofia Bartoszewicz, Igor Stokfiszewski and the authors of artistic actions presented during the festival

21.00 Węgajty theatre

Meeting with Bartokk – an improvised performance, Valerian Collot (France)

Bartokk was born at night, by full moon, in the shade of the clouds. It is the cause of his unsatiated curiosity. Yes, Bartokk is a curious one, composed of impulses. And tonight, Ladies and Gentlemen, he dreams about going out to meet you and having some time to watch you... Nobody knows how much time it is going to take, even the oracles are not able to foretell that.

Valerian Collot: I am a French frog-eater, drinking wine and adoring cheese which smells... but not only that...

I discovered the theatrical clown five years ago, in the acting school (Ecole Cie Maritime in Montpellier). For two years, taking part in different study-and-work periods here and there, I have been regularly learning the art of clownery and burlesque. These activities are strengthened by my practice in the professions of an actor and a social worker (educator). This is a profession which allows the actor to seek deep into himself, in order to find there a space of the tragedy and the comedy of our being/humanity.

22.00 Węgajty theatre

Jam Session, muzycznoruchowe

Starts from: **Com-posilio III by Mieczysław Litwiński**

"Com-posilio": from Latin "put-together", "set-together", "lay-together", "place-together". The workshop has tried to show the gyst of the composer's work, as a "together-putter", "joiner", "together-placer", "brick-layer", one who introduces and establishes a certain order.

It has been a unique opportunity: under an experienced eye (and ear!) the participants were getting acquainted with the ways of creating music and music performances, in the short time of the workshop's duration, using the sounds, instruments, objects, musicians and actors available. Two sessions (about 2,5 h each) and a concert/presentation of the work with a possible performance of the pieces. In the meantime, the composer-in-residence has been most happy to give consultations. During the first meeting we got acquainted with the ways of creating music and musical events that were worked out in the sixties by John Cage and members of „non movement" Fluxus.

Musical preparation, the so-called musical ear and knowledge of musical notation were not necessary, although the participants were asked to write down their ideas, the process as well the final score (by means of notes, graphic marks or words).

The last two year's workshops met with a great popularity, its results exceeded the most daring expectations. Some of the brilliant pieces-performances can be seen at:

<http://www.youtube.com/watch?v=TcjMgZaCiAM>

<http://www.youtube.com/watch?v=Wz92gnoeMY8&feature=relmfu>

<http://www.youtube.com/watch?v=Z6-ghDaKBUI&feature=relmfu>

Mieczysław Litwiński – a composer, singer and plays many instruments. His artistic outlook was influenced by personal meetings with John Cage and Karlheinz Stockhausen. He writes chamber music, songs, scores for modern dance, theatre and film. He has performed his music e. g. in Carnegie Hall in New York, in Foro Traiano in Rome, in the Museum of Modern Art in Isfahan, as well as in the meadows and forest between the villages Pupki and Węgajty. He has worked e. g. with: Ohad Naharin (modern dance), the Coen brothers (film). He has taught e. g. at: New York Open Center, Vytautas Magnus University in Kaunas, Warsaw University. For many years he has closely cooperated with the Village Theatre "Węgajty".



Organizer: Theater Węgały Association



The festival is organized under the auspices of Marshal of Warmia and Mazury Jacek Protas



Financial support: Marshal Office of Warmia and Mazury
Additional funding from:
Minister of Culture and National Heritage

**Ministerstwo
Kultury
i Dziedzictwa
Narodowego.**

Theatre Activation Fund of
Theatre Stefan Jaracz in Olsztyn



Sponsor of the festival: Olsztyn District



Coorganizers:
Commune Jonkowo



Rural administrative unit of Węgały
Financial support:
AltKom Akademia SA

ALTKOM

Warmia Cooperative Bank



The Swiss Arts Council Pro Helvetia

szwajcarska fundacja dla kultury

prohelvetia

Press patronage:
GAZETA OLSZTYŃSKA

Nasz **Olsztyniak.pl**

gazeta
OLSZTYŃSKA.pl

Thanks to Studio Reklamy Erzet for help with copying

Thanks

Dear readers, we would like here to thank all the great people, without whom Theatre Village could not really happen. It is especially important in view of that year's edition being threatened due to the lack of financial means. Apart from the artists and the voluntary workers involved in this year's edition of the festival, we should name the people who gave their contribution in different fields of preparatory work. For his expertise in preparing the information plate saying about the Węgajty kurhan we would like to thank Bogdan Radzicki. At the moment when the festival's fortune became questionable, interventional financial help came from Tadeusz Alster (Altkom Akademia S.A.), which was a great example of socially responsible business. Muriel Klingler helped us during the preparation of the festival with her wisdom and knowledge in many fields. A great contribution in the translation of the materials was given by Jeannine Pitas. We wish so much she was here with us! Great thanks to Daria Kozłowska-Wrona for allowing us to use her drawings in this programme book.

Team festiwalowy:

Izabela Giczewska

Erdmute Sobaszek

Wacław Sobaszek

Sebastian Świąder

Barbara Grzybowska

Paulina Andruczyk

Katarzyna Regulska-Lokanga

Justyna Wielgus

Wacław Sobaszek – as a director, actor and musician for 31 years he has been creating theatre performances in Węgajty (among others: *Vincenz's Stories*, *Inn Towards Eternal Peace*, *Kalevala – The Unwritten Fragments*, *Sonland*, *Water 2030*, *Earth B; Fire, crisis, central station*). Initiator and animator of long-run undertakings: An Other Theatre School, Theatre Village, "necessary theatre", Interkulti, Sources and the Future. Author of realizations on the borderland of theatre and performance: *O, Water from Fukushima*, *86 – shot multiculturalism*, *Art on cobblestones*. He is active in the Cultural Community Association Borussia and in the movement Olsztyn Citizens of Culture.

Erdmute Sobaszek – comes from Germany. In Poland since 1977. She took part in the activities of the Olsztyn Interdisciplinary Creation-and-Research Outpost "Pracownia" ("Laboratory/Study"). Co-founder and actor of the Węgajty Theatre, a clarinet player, culture animator, translator. Co-creator of the performance *Prologue for a Comedy*. The author of artistic and culture-animating projects: Theatre Pedagogy in Action: *Art in the Household*, *City on the Way*, *Visitors*. She runs a blog (www.wegajty.blogspot.com), is active in the social movement Olsztyn Citizens of Culture.

Węgajty Theatre/Fieldwork Project

The theatre in Węgajty dates back to 1982. Węgajty Theatre/Fieldwork Project came into being in 1996. The core of the ensemble are Wacław and Erdmute Sobaszek. The Fieldwork Project, among other things, brought into being the following theatre performances: Kalevala – the unwritten fragments, The Ghastly Shroud – an open air performance based on Adam Mickiewicz's Ancestors, Sonland (Synczyzna) based on Gombrowicz's Wedding and Transatlantic, Water 2030, Earth B, Fire, crisis, central station as well as three performances with the participation of the inhabitants of the Social Care House in Jonkowo – Wedding, a public domain, Iwona – married and Midsummer Night's Dream.

The Fieldwork Project is involved in local social, ecological, culture animating and educational initiatives. Since 2000 they have been running An Other Theatre School – a cycle of workshops and Christmas, Easter and Carnival carolling expeditions, and since 2003 they have been running the festival Theatre Village.

Co-creators of last projects of Węgajty Theater:

Moti Aszkenazi, **Zofia Bartoszewicz** (the co-creator of The Prologue for a Comedy), **Izabela Giczewska** (initiator of The Flying Collective), **Barbara Grzybowska**, **Emilia Hagelganz** (a pedagogue of An Other Theatre School), **Joanna Kocemba**, **Sonia Kochnowicz**, **Karolina Plachá**, **Barbara Szpunier**, **Sebastian Świąder**, **Janne Weirup**, **Justyna Wielgus**, **Zofia Wronka**, **David Zelinka**, **Paulina Miu Zielińska**.

