

theatre village 2016 – The Tropic of Warmia

Węgajty, 18-23 July

Thanks to the „Theatre Village” festival, Węgajty with its multicultural history shall become a junction between the East and the West. The earlier projects, performances, workshops as well as the last year's inter-cultural edition of the festival have set the way for the “Tropic of Warmia”, a place for new, creative bonds. This place in which one can undertake questions about solutions for the future, about new forms and paths of European culture.

Theatre Village 2016. On one hand the project, hopes, expectations, on the other hand – life, events, surprises. It's 26th June as I am writing these words. Soon it shall all start, it's drawing near already, already the real shape of the Village 2016 is emerging. Yesterday the team of Summer in Theatre came: Iwona, Paulina, Maciek, Basia, Ola. They are going to work with children in Jonkowo on “Hallo! Can you hear me?”, the show which shall start our festival. Three quarters of the ensemble are the same children who were there last year, some of them are in secondary school already, so – actually, they are not children anymore. We are talking about what great texts the children have written. “The whole show is there already!”. “They have set the standard very high. If only we don't spoil it!...” The idea is for the Jonkowo children group to cooperate with the group of children in Grenada, with whom Monika works. They are in permanent contact with those children, already at the stage of preparations. Those children, who are in large part children of refugees recently arrived in Spain, have also written their texts, on the same subject: My dream world. “Those are texts!...” says Maciek “I must tell you it was me who was crying, reading what those children have written”

Wacław Sobaszek

Monday 18 July

Hello, can you hear me?

16.00 Village square in Jonkowo

It's the third meeting of Theatre Węgaity with the Jonkowo children in the frames of Summer in Theatre. The last two were filled with attempts to find answers to the questions: "Who am I?", "Where am I from?" – discovering our own as well as local identity. This year we touch upon the question of the quality of being in the local community. For two weeks, during theatre, music, circus and acrobatic workshops we seek the answer to the question: "Hello, can you hear me?".

This year, our inspiration are texts of Janusz Korczak. He is our guide in our thoughts on the rights of the child in society as well as our presence and audibility. Basing on democratic pedagogy methods, on which we are consequently basing the whole process, we create a space in which all the children's voices are heard, even those which are the least heard on everyday basis.

The children, asked by the teacher Beata Późniak about their dream world, write: "My dream world is a good world. That is, a world full of colours." "Everybody communicates with the same language, so there is no problem with understanding each other." "In my dream world I would surely like to help the homeless, the sick and the hungry, bring peace to the world as well as concord between enemies". "On the streets there would be signs informing that everybody is equal and there are no better and worse people, and everybody would have to obey those signs".

These are but few fragments of the texts of the Jonkowo children. Are you open to hear their voice? Come to our show and hear what they have to say.

Workshops run by: Barbara Grzybowska, Monika Hołubowicz, Paulina Andruczyk, Iwona Prusko, Maciej Wróbel, Aleksandra Antoniuk

Consultation and supervision: Erdmute Sobaszek

Zero Hour

19.00 Węgajty Centre

A performance of The Other Theatre School of the Węgajty Theatre, based on sketches from expeditions, that is, caroling, carnival and Allilua (Easter) etudes, devised as a kind of performative introduction into the Village 2016.

Staged by: Waław Sobaszek

What is dream? Dream is a wonderful invention. When reality becomes nightmare, one escapes into dream. What is reality? Reality is a wonderful invention. When dreams are nightmares, one escapes into reality. (Stefan Themerson)

In the period of preparations for the New Year Show 2016, around New Year, we tried to make use of the current time. The time which fostered summings up, reflection about the world and one's own life. They came in the form of fragments of conversation one heard, of association, rhyme, strange sounding words... The area was very broad: everyday events, poems, dreams, texts, films, memories... Somewhere in the common circuit there was created the idea of some „zero hour” which can come, good or bad. Which can engulf the whole country, or the whole world. How, in such a moment, can we find peace in ourselves? It shall not be easy, although whatever you manage to do in the direction of concentration and mobilization to sober action, without hysteria – can mean a positive, practical result. The title „Zero Hour” is connected with the thought of the recently deceased sociologist, Ulrich Beck. Beck thought that an alternative for the increasing wave of nationalisms is a so-called society of risk. He emphasized that the concept should not be mistaken for „society of catastrophe”. This is such a way of anticipating catastrophe – Beck wrote – which prevents it coming true.

The thematic motif started in the New Year Show 2016 we developed in the next two stages of the Season of The Other Theatre School, that is: the Carnival and the Allilua (Easter expedition). A certain extension and complementation of the works of

The Other Theatre School on the „Zero Hour” became the workshop in Lize (Taiwan), realized in the context of the Chinese New Year, 14 – 21 February 2016.

Wacław Sobaszek

Tuesday 19 July

The Gathering of All Beings. Run by: Dariusz Matusiak, Danuta Nowak

10.00 – 14.00 Węgałty Centre

The Gathering of All Beings is a workshop dedicated to nature. Its basic goal is to change the old approach to nature and found a new one, based on the experience of oneness. The workshop calls upon the principles of deep ecology, refers to rituals from different cultures as well as to modern psychology.

During the workshop, the participants take part in various processes in which they discover their deep bond with all the living world. This allows them fully to experience themselves and the nature around, in order to finally undertake activities for nature's sake. Every, even the smallest action has its importance, and every, even the farthest journey, starts with the first step.

Dariusz "Birdie" Matusiak. A member of the editing team of the monthly „Wild Life” as well as the Laboratory for the Sake of All Beings. He practices ideas. He creates the Centre for Creative Educational Activities as well as education programmes for children and youth. He lives in the countryside, where he tills a permacultural garden.

Danuta Nowak. A member of the Laboratory for the Sake of All Beings. A pedagogue, a coach in nature. He's been active in the field of ecologic education for over fifteen years. He has graduated, among others, from: Ph. D. Studium for the Protection and Formation of Environment as well as Ecology and Pro-health Education at the University of Wrocław, as well as a course „Pedagogy of wild nature” in Wildnisschule Wildniswissen in Drei Eichen in Germany. She works with children and with adults. She is especially interested in woman's connection with nature.

Colloquium „Culture after growth. Alternative models of economy and the person of Niko Paech.” Run by: Martin Rosie

16.30 Węgajty Centre

Martin Rosie – he has studied philosophy and history in Berlin, now he is working as an assistant at the Academy of Sciences. He works with political criticism, the question of modernism and new, post-capitalist styles of living. Besides, for ten years he has been doing photography and writing; for several years he has been collaborating with the Węgajty Theatre.

The Tempest. Theatre Under-An-Apple-Tree

18.00 Węgajty Centre

A performance of the Theatre Under-An-Apple-Tree, active by the Local House for Self-Help „Okuliki”, directed by: Magdalena Celniaszek

„Theatre Under-An-Apple-Tree” came into being in December 2012. It is conducted by Magdalena Celniaszek. The ensemble changes every six months, which follows from the organization of the Self-help House. The actors meet for rehearsals three times a week. In the realization of theatre performances, apart from the group, there are involved also other workers and participants of the centre. Costumes are made by Agnieszka Piotrowska and Ania Knychała, music composed and performed by Wojciech Sensus, Mariola Makowska does the lighting. „Theatre Under-the-Apple-Tree” has this year prepared the performance of „The Tempest”, based on William Shakespeare’s play, for which they have been awarded first prize in the regional eliminations „Albertiany 2016”. In their performance of “The Tempest”, the world of Shakespearean spirits is created by persons with intellectual disability, whereas human characters are created with the help of puppets. Through identifying the disabled persons with the mysterious – and at the same time greatly influential on human fates – world of spirits, the director wanted to emphasize those persons uniqueness.

The leading subject of the performance is „freedom”. The intellectually disabled people as if cry out from the stage for their right to freedom. They do it not by the use of straightforward statements and colloquial vocabulary but with the help of theatre metaphor and Shakesperean rhymes. The performance is their personal utterance, prepared in a process of eight months of rehearsals and frank talks about their own need for freedom and love.

Dreamings Teatr 3.5 (Dzierżgoń)

20.00 Węgajty Centre

In „Dreamings” we create a world of labyrinths. The images called on by the main character are escapes into the question of the importance of an individual, infallibility of masses and public judgments. He could probably be anybody. A citizen like many others... Yet, he has a name, a surname, dreams, ambitions and fears. He tells a story with different endings, seeking innumerable solutions among different consequences of the choices he makes. “Dreamings” is a kind of an observatory. A place out of which through the prism of the province, you can see the mechanism of how the world works.

Script and direction: Marek Kurkiewicz

Music: Krzysztof Burnatowski

Visual art framework: the ensemble

Actors:

Anna Szewczun, Barbara Zawacka, Domela Grenda, Justyna Gregorkiewicz, Karol Talkowski

A frightfully strange side of the world

21.00 Węgajty Centre

A talk about prison theatre and theatre as such, with Magdalena Hasiuk; the presentation of Magdalena Hasiuk's most recent book (Errata Publishing House) „A Frightfully Strange Side of the World...”

Why should one do theatre in prison – create theatre, study theatre in a system, which most often just destroys it? In order to enter a dialogue with people who stay there, with whom at first usually one feels no communion. In order, that, humanly thinking, those people are not alone where they are and with what they have done?

In order to be present there, as aware as one possibly can, not uncritically; to think about a place which one would most readily treat as a "white spot", and which says about society more than we presume... In order, finally, that one can hear the voices. Such as this one: of Cezary Dec from the Ars Vitae Theatre from the Penalty Institution in Wołowo: "Theatre in prison has had a great influence on me. I have read many (...) books which in other circumstances would not interest me for sure (...) Theatre has shown me a way which will save me from going crazy in prison. It is a cure (...) I think I have become a better man, with a black spot in my biography that I can never make white, but at least I am conscious of it. (...) Thanks to talks after performances, when the spectators said what they felt; there were tears and joy, thanks and criticism (...) I have understood that although I am in prison, people appreciate what I do, they don't see in me a prisoner sentenced for life but a man who has done many bad things, but he has not been crossed out. I have got a chance of a new life. I can use it only when I work on myself". Theatre in prison does not fail to return the debt. Paradoxically, not only does it allow to regain faith in the power of theatre, but also allows us to become close with people with whom seemingly "we have nothing in common".

.

Magdalena Hasiuk – assistant professor at the Art Institute of the Polish Academy of Science. She lectures at the Theatre Academy in Warsaw at the Theatre Studies Department. A graduate of Łódź University, where in 2008 she became a Ph. D. in humanities basing on her dissertation *Drama in Theatre Laboratory of Ariane Mnouchkine*. Her research interests she focuses around the theory and practice on 20th C theatre, first of all around the issues concerning theatre laboratories as well as social impact of the art of theatre. The author of scientific articles, critical sketches and numerous reviews published in volumes of collective work, Polish and foreign magazines. In 2001 for her critical activity she got the *Jerzy Katarasiński Award of the Golden Pen*.

Wednesday 20 July

Tomorrow Club

16.30 Galeria Ręką Dzieło in Godki (Handy Craft Gallery in Godki)

A show prepared by the Transnationales Ensemble „Labsa“ from Bochum, running projects of integration of refugees and immigrants through theatre

With the participation of Emilia Hagelganz, Zofia Bartoszewicz

Presently, under the pressure of the atmosphere of crisis, words lose their meaning. In what way this limitation, which we undergo, inspires the process of transformation? This question is the starting point of the theatre workshop of the Transnationales Ensemble Labsa during the festival „Theatre Village“. The group invite you to look together for a „third“, alternative space, open to art, culture and communication.

We are on the way to the future, which started yesterday. We are alone, together we go into an unknown terrain. Look, you are the one who stands facing us.

Come, we shall play a game together: who blinks first, falls out – falls into the future which starts now. Are you ready?

With the help of the art of improvising together, dancing, singing, playing instruments and video work, the group makes their choreographies, songs and sequences of theatre scenes. This way together they reach new, common knowledge. To their own answer. And to citizen's involvement.

Nothing new in the West?

18.00 Węgajty Centre

A talk with Artur Klinau (Minsk)

Artur Klinau – a Belarussian conceptual artist (painter and performer), writer and photographer.

In 1987 he graduated from architecture department. His works has been exhibited in the Belarus as well as abroad, including Poland. Since 2001 he has been the publisher of the pARTisan magazine. He is the author of a photography art book devoted to Minsk, as well as a book of memories „Minsk. A Guide round the City of the Sun”, published in Poland by Czarne Publishing House, in which the author's personal experiences interweave with the description of the city's history and architecture. The title refers to the Utopian work of Thomas Campanella „The City of the Sun”.

Slepice není pták, Ukrajina není cizina/ A hen is not a bird, Ukraine is not abroad. The Prague theatre „Ted, nádech a let“

20.30 Węajty Centre

A portrait of life ruined by war and human will to survive. A mosaic composed of chunks of lives of those who, although they did not get into contact with war straight with a run in their hand, yet the war has had influence on their life and, free-willy or against their will, take part in it on this or the other side. Reality composed of contradictions and absurdities which cannot be judged, but towards which you cannot stay indifferent. They are close.

What is more interesting than arguing and contradicting opinions, is asking the question how those opinions were formed. In the context of the environment and the propaganda which has permeated everyday life, the ideas of almost every man are possible to understand, and getting to know what motivates them can lead to reaching an understanding.

The work on the performance started with an expedition to the South and the East of Ukraine. Those who shared with us their stories and songs are them members of ethnic and religious minorities in Besarabia (Gagauzovs, Moldavians, Old Believers), Ms Lyuba from the town of Vilkovo, a young woman from Tatarbunara named Ira, volunteers from the Red Cross in Mariupol and anonymous refugees from the war zone, the sisters Zoye and Katya from the village Respublika in Donbass, the singers from the Donbass group Дyvyna (Дивина), the members of the group Resettlers Theatre (Театр Переселенца) in Kiiv – refugees from the war,

Ms Svetlana and Mr Andrey – the members of the Drevo group and participants of the Maidan, as well as anonymous inhabitants of Odessa, Maryupol, villages and towns of Bessarabia.

Other sources of stories, scenes and images are the reports of Ukrainian and Polish journalists, who, thanks to their knowledge of the environment and to their courage, could go deeply into the essence of the conflict and of human fates.

Direction: David Zelinka

Translations: Eliza Paś-Dimitrow

Musical guidance: Zane Perkone, Eliza Paś-Dimitrow

Travellers to Ukraine, who went there to get songs and stories: David Zelinka, Eliza Paś-Dimitrow

Actors: Zane Perkone, Radim Klásek, Eliza Paś-Dimitrow, David Zelinka,

Thursday 21 July

Die Toten kommen (The Dead Are Coming)

16.30 Węgajty Centre

A presentation of artists doing action art, from the Zentrum für Politische Schönheit (Centre for Political Beauty), with the participation of Paul Schwabe.

Established in 2008, the Zentrum für Politische Schönheit (Centre for Political Beauty) is presently the most widely known para-theatrical action art group in Germany. Their actions in public space – which the members themselves call “interventions” – spectacular, often extremely provoking – reverberate with a vast echo in the country and abroad.

The group's idea from the year 2015 was to proclaim a great, fictitious humanitarian project, in the name of the Chancellor of Austria's Office: to build a bridge which would join together Africa and Europe (Tunisia and Sicily), enabling the escapees to reach Italy, avoiding deadly crossings. As a temporary solution, until the bridge is built, the project foresaw the construction on the Mediterranean Sea of a thousand life-saving platforms, endowed with emergency signals and allowing the

shipwrecks to survive on the waves until the rescuers come. The first of such platforms was really built, at the ZPS' cost, on the international waters on the 4th of October 2015. This action, together with another one, *Die Toten kommen (The Dead Are Coming)*, whose intention is worthy burial of those for whom one cannot do anything anymore, still lasts today. Both the actions are still needed.
(from Iwona Uberman's article *In the name of human rights*, „Teatr”, 6/2016)

A Mock-Up and Utopia

18.00 Węgajty Centre

A monodram of Iwona Konecka (Teatr Realistyczny), consultations: Anna Sadowska, video: Łukasz from Bałuty

A Mock-Up and Utopia takes one to the question about what is the status of reality in which we participate (perhaps it is a mock-up) and of the new, alternative reality for which we would like to fight (which is always Utopia until it is realized, but is it not going to prove a mock-up later on). This happens through the juxtaposition of my life with the „grand” world realities. I depart from reflection on the participation of a particular person in history, in how reality has been changed within the last almost thirty years. I come to the moment in which one could try to change something. Here I set going another avalanche of questions – what can evoke such a desire for change? Can it be word (of art/science/journalism)? Is it worth undertaking a risk, when we have no certainty what the consequences of our actions shall be? I invite you to a thought experiment, concerning private, social and political reality. Reality that is and reality that could be. Could it? The work is a theatre essay inspired by modern Polish poetry.

Iwona Konecka for ten years has been a member of Teatr Realistyczny in Skierniewice. She also does modern dance. A graduate of the South Baltic Academy for Independent Theatre as well as Theatre Studies at the Theatre Academy and Polish Philology at the University of Warsaw. She is the head of the Teatr Realistyczny Foundation, animator and manager of culture.

Antonych at home

20.00 Galeria Ręką Dzieło (Handy Craft Gallery) in Godki

„Antonych at Home” is a fruit of a Ukrainian-Polish project which was premiered in Nowica by Gorlice and it is a music and poetry performance. In this exceptional project there collaborate renowned artists from Poland and Ukraine:

Yurii Andrukhovych (Ukraine) – recitations, singing

Uliana Horbachevska (Ukraine) – singing

Mark Tokar (Ukraine) – double bass, recitations

Ryszard Latecki (Poland) – trumpet, analogue synthesizer, grand piano, harmonium, percussion instruments

Bart Pałyga (Poland) – electric cello, Płock fiddle, Lent pipe, overtone singing, didgeridoo, Jew's harp, duduk, daf, kalimba.

Bohdan Ihor Antonych (1909 – 1937) is one of the most important and at the same time the most quizzical Ukrainian poets of the last century. Today one could probably call him a “cult” poet, and yet this name would not encompass the extraordinariness of his figure. Antonych's intense artistic life, broken due to illness at the age of 27, was probably the circumstance thanks to which he remained so close the hearts of young people, someone like a Lvov Jim Morrison of the 30ties. “Antonych at home” is an attempt to reconstruct Antonych's poetic worlds, first of all through declamation and music. The scale of artistic search is maximally broad here – from the traditional Lemko folklore to post-rock psychedelic. The authors of the project tried also to make the choice of the texts equally multi-plane. Apart from Antonych' original poetry (some of the poems are performed in new Polish translations, especially prepared for the project), there are some fragments from Yurii Andrukhovych' novel “Twelve Circles” – a mystified biography of the poet.

Three parts of the program are three versions of Antonych' „being at home”

- 1) childhood, Lemkivshchyna, in Nowica where he was born
- 2) Lvov as a surrealist megapolis

3) eternity and a cosmic „Home behind a star”. A particular sense of the project as collaboration of Polish and Ukrainian artists is not only discovering our common heritage but also creating a New Thing together. Yurii Andrukhovych on the project: „Ulyana Horbachevska, Mark Tokar, Bartek Pałyga and Ryszard Latecki in a common endeavour... are other circumstances possible for me to dream of cooperation with such talented people?... Thank you, Antonych, for making it possible”.

Yurii Andrukhovych – Ukrainian writer, poet and essayist. He was born in 1960 in Ivano-Frankivsk. In 1985, together with Victor Neborak and Oleksandr Irvanets, he established the poets' group „Bu-Ba-Bu” (burlesque – balagan - buffonade). He has published six books of poetry, including *Niebo i plac* (*The Sky and the Square*) (1985), *Śródmieście* (*Downtown*) (1989), *Egzotyczne ptaki i rośliny* (*Exotic Birds and Plants*) (1991), *Piosenki dla martwego koguta* (*Songs for a Dead Rooster*) (2004) and the most recent one *Litery Ukrainny* (*Letters of Ukraine*) (2013). His prose pieces, *Rekreacje* (*Recreations*) (1992), *Moskowiada* (1993), *Perwersja* (*Perversion*) (1996) *12 kręgów* (*12 Circles*) (2003) and *Tajemnica* (*Mystery*) (2007) have had a tremendous impact on the readers in Ukraine. They have also opened the Polish literature lovers onto the literary Ukraine. His most recent books are *Leksykon miast intymnych* (*A Lexicon of Intimate Cities*) (2011) and a collection of essays *Tu jest pochowany Fantomas* (*Here Lies Phantomas Buried*) (2015).

Andrukhovych also writes poetic essays (published in the volumes *Dezorientacja w okolicy* (*Desorientation in the Area*), 1999 and *Diabeł tkwi w serze* (*The Devil is in the Cheese*), 2006). Together with Andrzej Stasiuk they have published the collection *Moja Europa* (*My Europe*) (2001 and 2002). His books are translated into many languages and published among others in Poland, Germany, Canada, USA, in Hungary, Finland, Russia, Serbia, Slovakia, Spain, France, the Czech or Croatia and Lithuania.

He has won many literary awards, among them: Herder Preis (Alfred Toepfer Stiftung, Hamburg, 2001), The Peace Award of the name of Erich-Maria Remarque (Osnabrück, 2005), the Leipzig Book Award for European Rapport (2006), The Central Europe Literary Award „Angelus” (Wrocław, 2006), and the Hanna Arendt Award for Political Thought (Bremen, 2014).

For ten years he has been recording and performing together with the Wrocław experimental music ensemble Karbido, with whom he has published a triptic *Samogon, Cynamon, Absynt* (2006, 2009, 2012) as well as the album *Atlas Estremo* (2015)

Friday 22 July

King Ubu, That Is: the Poles. The Necessary Theatre (open rehearsal)

16.00 Węgajty Centre

It is already the fifth theatre project carried out in the space of the Social Help House in Jonkowo. After Wyspiański, Gombrowicz, Shakespeare, Bruno Schulz, there comes the time for Alfred Jarry. Alfred Jarry wrote *King Ubu* when he was fifteen. He staged it in the school puppet theatre. The prototype for the title character was the local physics teacher. The action of this strange piece takes part in Poland. It portrays Poland not in a realistic way, rather phantastically, with a large dose of absurd and a note of satire. Can one imagine a text which would be more fitting for our situation?! Our, that is, the local, House-of-Care situation, and our, that is the present and Polish one. We are still at the stage of rehearsals, the premiere is planned for the autumn, yet one can see that this is the text we were waiting for. It gives a strong energy of work and cooperation with people in difficult life situation who can, after all, see what is going on in the country, and wish to express what touches us all, what fills us with unquiet and fear...

Wacław Sobaszek

The actors: Irena Anacka, Joanna Drzewiecka, Jan Jendrycki, Henryk Kitkowski, Krystyna Polańczyk, Erdmute Sobaszek, Wacław Sobaszek, Mariusz Szczepanek, Wanda Woźniak, Katarzyna Żytomirska

Staged by: Wacław Sobaszek

What cultural revolution?

20.30 Węajty Centre

A talk with the participation of Edwin Bendyk. Summing up Theatre Village 2016. A panel discussion with the participation of the Village 2016 performers, under the motto „Europe, difficult optimism”. Conduction: Jan Kühling, moderation: Edwin Bendyk

Edwin Bendyk

During his studies, which he had finished in 1989, he was active in independent students' movements, he was the editor of students' second circuit papers, including those connected with the Independent Students' Association „Miś” („Teddy Bear”) and „Grizzly”.

Presently connected with „Polityka” weekly, where he writes for the scientific section. He writes on civilization subjects, the matters of modernization, ecology and digital revolution. He also publishes in „Res Publica Nova”, „Political Review”, „Krytyka Polityczna” and „Opinion Daily”

He is a university teacher, he lectures at the Collegium Civitas, where he runs the Centre of Research on the Future, as well as at the Centre for Social Sciences.

Nominated for the Nike Literary Award, Hugon Steinhaus Award, the winner of awards: among others, Mark Car, Info Star, the Award of the Polish Chamber of Informatics and Telecommunication.

He is the author of great books: *A Poisoned Well*, *Antymatrix*, *Rebellion of the Net*, and *Love, War, Revolution*.

Jan Kühling: All the participants and guests of the festival are invited to take part in the colloquium summing up the Theatre Village 2016. The meeting aims at collecting all the most important motifs which have appeared during our time together in Węajty and at the same time aims to take a look at a broader context of our actions, at political events of the recent months and at what influence it all has on the present shape of culture. In other words, we would like to talk about Europe. The Tropic of Warmia is a fiction. It is a Utopian thought that Europe in fact is not a political territory or economical zone, but a cultural project. That it has diverse centres, often

apparently peripheral, different centres of weight. That it is not characterized by uniform identity, but a multi-dimensional, multi-layer and changing one. On everyday basis, however, we experience that Europe so understood is strongly questioned. On one hand, by economists, demanding free Europe, which often means: free for international corporations, regardless of citizens' rights. On the other hand, free from the point of view of national movements, demanding a "return" to allegedly original ethnic.

High time that in such a situation we retain optimism and bring back the thought about Europe as a cultural project, and, what follows, as a project still unfinished and Utopian. It is not an easy thought, however it is necessary.

Jan-Tage Kühling

Born in Berlin, he studied theatre direction and applied teatrology. Since 2015 he has been a Ph. D. at the Faculty of Theatre, Drama and Performance of the Adam Mickiewicz University in Poznań. He works as a theatre director, performer, culture animator, curator, translator. He cooperates with different theatres and artists in Poland and abroad. Since October 2015 he has been coordinating the theatre and performance section of the Amarant Centre in Poznań. A member of the Poznań Political Criticism ensemble. A grantee of the Hessian Ministry of Science and Culture (2013) and Heinrich Boell Foundation (2016-2019).

A Forest Bathyscaphe

22.30 Węajty Centre

The ending of the weaving workshop, combined with an improvised concert of the master weavers: Jan „Dziki” Sajdak and Ewa Dąbrowska

“Our music can be called desert improvisation. Desert, because the image of vast, distant spaces is important for both of us. Often at the moments of making music together we are visited by a vision of desert, of steppe. We have some fixed melodies, rhythms that we like to play: we are most fond of improvising together. The basis of my musical way is the music of Capoeira; Ewa draws inspirations from many sources.”

Between judo and weaving

All around the theatre there is plenty of hazel trees whose branches are perfect for large form weaving. Weaving out of thick sticks has about as much in common with traditional weaving as it has with wrestling; one needs to work with all the body. Thence the name of the workshop. “

Saturday 23 July

Happy Jarmark/ Happy Fair

16.00 Węgajty football ground

A feast for the 650th anniversary of the village Węgajty, in the program, among others: the summing up of Performeria's action “650 flowers”, a concert of the Catalanian Band, a show of “Labyrinth Dances”, staged by Dorota Porowska, and drawing with Tadeusz Piotrowski

.About Performeria's action:

We invite you to work together on the borderline of animation, ethnography and performative action, which shall be devoted to the 650th anniversary of Węgajty village. We want to pop in every house, to talk to the inhabitants, spend some time together and find the answer to the question: what do you wish for Węgajty on the occasion of the 650th anniversary?

The ideas, even the most unrealistic ones, we shall try to make true in the form of short para-theatre actions.

We are going to be active all through the festival, from 18th till 22nd July. Look for us around the Firehouse in Węgajty – the seat of the Jubilee Committee. The finale of the action shall take place during the Anniversary Fair on the 23rd of July.

The Death of Caliban. Teatr Cocoon (Olsztyn, MOK)

19.00 Węajty Centre

The Death of Caliban, performed by the Cocoon Theatre Group is a performance speaking about the acute problem of the refugees and our attitude towards them, about racism and social inequality, finally about the problem of wrongly understood entertainment and pop culture. This is a performance in which we ask about the limits of creative freedom and about how far we are able to go in order to fulfill our needs. It is also a protest against the western civilization's using the situation of the Third World countries for its own advantage, and against treating "others" in an instrumental way.

Actors: Dominik Chojnacki, Gabriela Dąbrowska, Mariusz Gadomski, Paulina Garbacik, Klaudia Aleksandra Grygo, Klaudia Emilia Grygo, Bartosz Markowski, Gabriela Jeziorska, Artur Kowalski, , Paweł Luks, Miłosz Miotk, Szymon Rogalski, Sławek Wosiński

Direction: Krystyna Jędryś, text: Magda Fertacz

Choir girl: Zuzanna Rogalska UWM (recitatives Krystyna Jędryś, Zuzanna Rogalska)

Choreography: Paweł Truchel UWM

Krystyna Jędryś

An actress, a therapist, a graduate of Theatre Studies at the Theatre Academy in Warsaw. She is a specialist in voice projection and a pedagogue. Her adventure with theatre she started in Słupsk, in the well-known Rondo Centre, under the eye of the director Stanisław Miedziewski. She participated in international workshops with the Theatre of Movement BLIK, active at the WSI in Koszalin. She has worked in the Music Theatre in Słupsk, Wojciech Bogusławski Dramatic Theatre in Kalisz and Stefan Jaracz Theatre in Olsztyn. She has worked together with such directors as: Maciej Prus, Marek Grzesiński, Ryszard Peryt, Paweł Nowicki, Roman Kordziński i Adam Hanuszkiewicz. She has realized education theatre programs and performances for children and youth all around Poland. In 1995 she founded the COCOON Theatre Group, active at the City Cultural Centre in Olsztyn.

**Ministerstwo
Kultury
i Dziedzictwa
Narodowego.**



FUNDACJA WSPÓŁPRACY
POLSKO-NIEMIECKIEJ
STIFTUNG
FÜR DEUTSCH-POLNISCHE
ZUSAMMENARBEIT

Ministry of Culture and National Heritage

The Foundation for Polish – German Cooperation



Olsztyn District

Jonkowo Commune

Co-financing of activities with the participation of elderly people:

ASOS 2014-2020

Rządowy Program na rzecz Aktywności Społecznej
Osób Starszych na lata 2014-2020

Ministerstwo Rodziny, Pracy i Polityki Społecznej

Co-financing of the performance with the participation of children:



e-teatr.pl



Instytut Teatralny

Support also given by:



Altkom Akademia SA

Festival under Patronage of the Embassy of Ukraine in the Republic of Poland



Ambasada Ukrainy w
Rzeczypospolitej Polskiej

Medial patronage



Olsztyn Radio

Graphic design of the Programme Book, drawings: Karolina Gacek

Photo on the cover: Maciej Janicki

Translations: Saba Litwińska

Poster designer by: Karolina Gacek

Thanks to:

Tadeusz Alster

Tadeusz Burniewicz

Jerzy Całczyński

Karolina Gacek

Piotr Romanowski

Ewa Rose

Festival team:

Dominika and Magda Bremer

Jan Kühling

Pamela Leończyk

Piotr Magdziarz

Erdmute Sobaszek (the head of the Węgajty Association)

Wacław Sobaszek (the host of the Theatre Village)

Wacław Sobaszek – as director, actor and musician, for over thirty years he has been creating performances in Węgajty (e.g. *Vincenz' Stories*, *The Inn Towards Eternal Peace*, *Kalevala – the Unwritten Passages*, *Sonland*, *Water 2030*, *Earth B*, *Fire, crisis, central station*; *Multi-voice*). Initiator and animator of long run endeavours: *The Other Theatre School*, *Theatre Village*, „necessary theatre”, *Interkulti*, *Sources and the future*. The author of actions from the borderland of theatre and performance: *Water from Fukushima*, *86 – shot multiculturality*, *Art on cobblestones*. He is active in the Borussia Association for Cultural Community and in the movement Citizens of Olsztyn Culture, In 2014 he realized the project “Multi-voice”, in the frames of a grant of the Ministry of Culture and National Heritage. Artistic director of the Węgajty Theatre

Erdmute Sobaszek – the artist comes from Germany, however since 1977 she has been living in Poland. She took part in the works of the Olsztyn Interdisciplinary Art And Research Centre *Pracownia (Laboratory)*. A co-founder and actress of the Węgajty Theatre, a clarinet player, culture animator, translator. Co-author of the performance *A Prologue for a Comedy*. The author of animation and artistic projects: *Theatre Pedagogy in Action*, *Art In the Household*, *City on the Way*, *Visitors*. She runs a blog (www.wegajty.blogspot.com), works in the social movement Citizens of Olsztyn Culture.

Węgajty Theatre

The history of the Węgajty Theatre goes back to the year 1982. As the theatre group of the Olsztyn Laboratory, we established then our place for living and work in an abandoned Warmia household. Since 1986 we had been active as Village Theatre Węgajty, until 1996, when the Schola of Węgajty Theatre emerged as a separate group, and we changed the name to Węgajty Theatre/ Fieldwork Project.

The most important realizations created in Węgajty are:

Vincenz Stories, 1988

An Inn Towards Eternal Peace, 1991

Canterbury Tales, 1996

Kalevala, the Unwritten Passages, 1999

The Ghastly Shroud, based on Adam Mickiewicz's *The Ancestors*, 2001

Sonland, based on Gombrowicz's *Wedding* and *Trans-Atlantic*, 2004

Prologue for a Comedy, 2009

In 2008 we started the project of "necessary theatre"; since that time we have created five performances with the participation of the inhabitants of the Social Care House in Jonkowo:

Wedding/public domain, 2008

Iwona – Married, based on Witold Gombrowicz's texts, 2009

Midsummer Night's Dream, 2011

Crocodile Street, 2014

The Pink and the Yellow, 2015

Since the end of the eighties, we have been revitalizing local varieties of caroling (the Low Beskid Mountains, northern Poland), since 1990 also the ritual of the Suwalki Alleluika, since 1996, revitalization of the Carnival in Warmia. In 2000 those

activities became the basis for the Other Theatre School, established in that year. For several years every season of the Other School ends in preparing a performance. Its consecutive scenes are created during fieldwork expeditions. That way, the cycle *Four Elements* came into being:

Water 2030, 2010

Earth B, 2011

Fire, Crisis, Central Station, 2012

Earth, e(x)missions, 2013

The titles of subsequent seasons of the Other Theatre School:

Multi-voice, 2014

Less!, 2015

The theatre is also involved in local social initiatives: ecology, animation, education ones. Apart from the July festival, we also organize, together with the Handy Craft Association, the autumn festival Art in the Neighbourhood.

Monday 18 July

16.00 The village square in Jonkowo *Hallo, can you hear me?* – an open air performance made in the frames of the "Summer in theatre" workshop with a group of children from Jonkowo and around

since 17.15 Węgajty Theatre – opening of the reception desk

19.00 0 Hour – the presentation of The Other Theatre School of the Węgajty Theatre, based on sketches from fieldwork expeditions. Staged by: Waław Sobaszek

21.00 „Wild Life” – the presentation of the newest issue of the magazine, containing materials on "The Four Elements", the Other Theatre School and the program "Sources and the Future". Conduction: Dariusz "Birdie" Matusiak

Tuesday 19 July // Węgajty Centre

10.00-14.00 A Gathering of All Beings, conduction: Dariusz Matusiak, Danuta Nowak

16.30 Colloquium „Culture After Growth. Alternative Models of Economy and the Person of Niko Paech.” Run by Martin Rosie

18.00 The Tempest – the performance of the „Theatre-Under-An-Apple-Tree", active by the local Self-Help House „Okuliki", directed by Magdalena Celniaszek

20.00 Dreamings – a performance of the 3.5 Theatre (Dzierzgoń), directed by: Marek Kurkiewicz

21.00 A Frightfully Strange Part of the World – A Colloquium about prison theatre and theatre in general – with Magdalena Hasiuk – the presentation of her newest book (Errata Publishing House)

Wednesday 20 July

16.30 Galeria Ręką Dzieło / Handy Craft Gallery in Godki *Tomorrow Club*, a theatre performance prepared by Transnationales Ensemble „Labsa" from Bochum, who run projects of integrating the refugees and immigrants through theatre

Węgajty Centre *No Change in the East?* – A colloquium with Artur Klinau (Mińsk), a painter, performer, editor of the „pARTisan” magazine.

20.30 Węgajty Centre *Slepice není pták, Ukrajina není cizina* – a performance of the Prague theatre „Ted”, nádech a let“, made on the basis of fieldwork expeditions in the areas of Ukraine in the war zone.

21.30 Open Dance Course, a workshop of dance theatre. Run by Erdmute and Waław Sobaszek

Thursday 20 July

16.30 Węgajty Centre *Die Toten kommen (The Dead are Coming)* – the presentation of action artists from the Zentrum für Politische Schönheit (Centre for Political Beauty), with the participation of Paul Schwabe

18.00 Węgajty Theatre *A Mock Up and a Utopia*, a monodram by Iwona Konecka (Realistyczny Theatre), consultations: Anna Sadowska, video: Łukasz from Bałuty

20.00 Galeria Ręka Dzieło / Handy Craft Gallery in Godki Antonych at Home – a music performance – the effect of a Ukrainian – Polish Project which was premiered in Nowica by Gorlice Presentation with the participation of Yurii Andrukhovych, Ulyana Horbachevska, Ryszard Latecki, Bart Pałyga

21.30 Węgajty Centre a show of the film documentation of the recent activities of The Other Theatre School and after-performance talks

Friday 21 July // Węgajty Centre

16.00 *King Ubu, That Is: the Poles* – a performance of the Necessary Theatre, a group with the participation of the inhabitants of the Social Help House in Jonkowo and the animators of the Węgajty Theatre, staged by: Waław Sobaszek

18.00 Colloquium with Yurii Andrukhovych

20.30 *What cultural revolution?* – A Colloquium with the participation of Edwin Bendyk. The summing up of the Village 2016. A panel-discussion with the participation of the performers of the Village 2016 under the motto “Europe, difficult optimism”, conducted by Jan Kühling, moderated by Edwin Bendyk

22.30 *A Forest Bathyscaph* – the ending of the weaving workshop, combined with an improvised concert of the master weavers: Jan „Dziki” Sajdak and Ewa Dąbrowska

Saturday, 22 July

16.00 Węgajty Football Ground *Happy Jarmark / Happy Fair* – festivities for the 650th Anniversary of the Węgajty Village, in the program e.g.: the summing up of Performeria's action "650 flowers", a concert by the Catalanian Band, the show of the "Labyrinth Dances", staged by Dorota Porowska, drawing with Tadeusz Piotrowski

19.00 Węgajty Centre *The Death of Caliban*, Cocoon Theatre (Olsztyn, MOK) directed by Krystyna Jędrys, text: Magda Fertacz

21.00 The summing up of the Com-positio workshop with Mieczysław Litwiński

22.30 jam session