

Theatre Village 2017

22 – 28 July

the beginnings, the art of coexistence

Węgajty 22-28 lipca 2017
WIOSKA TEATRALNA



By way of introduction – a trio of voices

Theatre Village 2017. This year there is a culmination of a certain tendency. From edition to edition, the village had been becoming more and more of a big common workshop. Also this year, workshops preparing the Village are very important: the cycle of the Other Theatre School, the cycle of Summer in the Theatre and others. It is an important phenomenon that various forms of expression are created as if commissioned by the Village. The commissions are more or less articulated. Their realization is sometimes intuitive. However, there is a distinct direction. And some people manage to handle really courageous ideas. It is also important that at the starting moment of the festival, there are still many unknowns, everything is before us. A chance for adventure.

THE ART OF COEXISTENCE In the times when people find it harder and harder to accept the differences which divide them, coexistence becomes an art.

THE BEGINNING Not only to make a beginning. Not only to think about something new, to imagine, to touch it. But – to make a step further, to try to fulfil it straight away. Risking, knowing that you will reach only the raw state. “Raw state, no finishing, no polishing, no beautification, decoration or excessive celebration, no dull afterword, no “looking forward...” (*Pomiędzy*, wyd. Oficyna Przyjaciół 2017, p. 39)

Wacław Sobaszek

Laboratory of „between”. Between me and you. Between grand events of history. Between you and the goal you want to achieve. Between me and the values I confess. Between “us” and “you” ... there is a vast, invisible world of little gestures, tiny choices, gazes, avoiding gazes, moving things from place to place, wiping tables, not wiping tables, appetite for raspberries, shrugging your shoulders, throwing a word in passing, just so you can make it for the football match, avoiding another word due to having no courage, stomping loud to protect your right to be, stomping loud just in case nobody noticed you’re there, escape into buying ever new pairs of shoes, escape from Great Horror, escape into an offer of a travel agency, feeling like upturning the table, willing to forget the humiliation, cigarette smoke, steams of booze, ordinary lust, astonishment at a sprout rising in black soil, biting longing, laughing for no reason, the Himalayas of fatigue, the mists of just doing nothing.

It is exactly this world which we ought to explore, to drag out into daylight.

Erdmute Sobaszek

The space of indifference, built for generations between artificially propelled need of profit and what is natural, seems to be reaching its peak. Societies, blinded by consumers’ disease, succumb to the progressive act of separating themselves from the primeval order of life. The strength of this process has effectively made us insensitive to empathic perception of the world together with other beings. Persevering in this indifference we remain insensitive to the shortcomings of social relations around us. We turn our eyes away from those in need and we don’t hear their cries for help. We become deaf to announcements about the irreversibility of changes which we introduce on the planet, to the weeping of other people and screams of maltreated animals. No wonder then that in this process, shouting with greed, the deathbed whispers of massively annihilated trees are barely audible. In the crazy dance of spending, buying and earning we passively look, generation by generation, at the deforestation of our once green planet. Before our eyes, thousands of hectares of forests stop breathing. Trees which could be our great-grand-fathers, fall and die without saying a word... let us be their voice. The creative action we have planned aims at building a bond between the world of people and the world of plants. The experiments of confrontation of different points of viewing reality, can be helpful in the attempt of recreating the mental space of coexistence of only apparently independent worlds. The analysis of common areas of feeling shall be an inspiration for creating an installation to soothe the horrified dreams of still living trees.

(The text is an invitation to the action of the group „Fałdy” („Folds”) entitled „The Trees’ Dreaming” on the second day of the Village)

Anna Drońska

Saturday, 22.07.

16.00 in Jonkowo (The Fireman's House): the opening of the Festival and Local Laboratory – the final show of the Summer in Theatre workshops

The workshops „Summer in the Theatre” have been run by: Paulina Andruczyk, , Aleksandra Antoniuk, Pamela Leończyk, Wiktoria Rutkowska, Adam Świtała, Maciej Wróbel

in cooperation with: Erdmute Sobaszek

Philosophizing, seeking for interesting topics for actions, which the children got from their nearest surroundings. These are areas on which we focused our creative efforts this year. Together, in a group consisting of children from the villages around, the workers of the Communal Culture Centre and theatre pedagogues connected with the Theatre Village's Flying Collective we had asked ourselves many philosophic questions and we sought answers to them. We were also thinking about what is local and how to explore it. We also checked what it is like to transform something and what the process of change exactly looks like. We explored what we have influence on, and what is beyond our range. Drawing inspiration from Jan Dorman's experiments with "the duck", Matthew Lipman's method of philosophizing, as well as the term "serendipity" as used by Maja Dobiasz from the Fieldwork Collective, together with a group of children and adults we looked for areas for change. During activities in particular village and school activity rooms, our Totem – object wandered like Dorman's duck. The instructors watched how its presence effects the children.

17.3 Węgałty Theatre: opening of the reception point

19.00 Alertness – the show of the Other Theatre School, based on sketches from expeditions, that is creche etudes, carnival and alleluia etudes, meant to be a performative introduction to the Village 2017

staged by: Wacław Sobaszek

motto:

*I wake up at day and I hear song, I can hear singing
My heart stops and trembles, like the forest in the wind
(Papusha)*

We should be alert, the regression in public life goes on. Sometimes even the political stage goes brown. Dark phenomena intrude into different, hitherto unconquered areas of everyday life. We happen to experience them also in family circles, at the Christmas Eve table or in yet other circles, equally sanctified by the sacrum of olden days. How are we supposed to behave? We want to be ourselves. Because – where if not here? When if not now? Yet often it befalls us to stay silent, instead of speaking up. And when we try to say something, we bump into a wall. We wanted communication and we have already started some political game. Perhaps some political games are not worth sacrificing the family bond? Perhaps some bonds are not as worthy as the matters which are important for the general whole?

21.00 On alertness, Other Theatre Shool, about the Archive of Carolling Expeditions in Nowica: a talk and a show of the documentation

Sunday, 23.07., at Węgajty Theatre

during the day: *The Trees' Dreaming*, the action of the Olsztyn group Fałdy (the Folds), in the persons of: Joanna Kaczmarczyk, Iza Siembida, Marcin Piotrowicz, Maciek Załuski and Anna Drońska

16.30 theatre pedagogy in Węgajty – four years of Summer in the Theatre, the team's account

17.30 *Empathy* – a performance show of the Social Theatre Laboratory, directed by Dorota Ogrodzka.

In his famous speech from 2008, Barack Obama said that the greatest deficit of the modern world is lack of empathy.

We need empathy as we need air: in the public sphere, in politics, in everyday life.

The research concerning the influence of mirror neurons on communication processes and developmental processes of man all indicate the necessity of consciously developing competences connected with understanding others, empathy, with assuming a different perspective from the one we've got. However, sociologists, psychologists and culture experts can also see some dangers springing from overly empathic attitudes. They speak about too liquid borders of the subject and the threat of losing one's own optics...

The show of LTS work is a performance study of beauty and the borders of empathy.

19.00 a presentation of newly published works:

Joanna Sarnecka: *Dziennik uciekiniera* (*The Diary of an Escapee*) published by Oficynka,

Wacław Sobaszek: *Pomiędzy – myśli, obrazy, sny*, (*Between – Thoughts, Images, Dreams*) published by Oficyna Przyjaciół

21.00. *A Tale for the Forest* – the final show of the workshop „In the Footsteps of Rainbow Warriors” with Danuta Nowak and Dariusz Matusiak from the Laboratory for All Beings, with the participation of the storyteller Aishi Magda Polkowska

"The Tale about the Forest" was created as a result of a youth artistic project which took place in the Świętokrzyskie Mountains. It carries the memories of days and nights spent wandering around Poland's wild places. The project was inspired by an Indian prophecy, from the Creó tribe, about Rainbow Warriors; about the times that will come when the Earth is robbed of all her resources, the seas and oceans are polluted, the creeks and the air – poisoned and the last of the deer die. Then, the spirits of ancestors will come down the rainbow and teach people to respect the planet Earth and recreate the circle of life. We were told this story by marshes, lakes, forests and mountains. We dedicate it to old oaks and firs of the Białowieża Forest, who taught us gratitude and humility towards life. Birth and death, this ancient cycle creating all, is the direction of our wandering... People always gathered around fire. Fire is the place where the centre of mystery lies, which also contains the answer.

Aishi Magda Polkowska comes from Gdańsk, she studied at the faculty of anthropology and ecology in New Jersey and California. She started telling stories "long long ago". She draws inspiration from the old woman who lives in the silence of herself at the bottom of a holy lake, as well as from peoples among which she dwelt (in the reserve of the Lakota tribe in Southern Dakota, in Mexico, in Kazakhstan as well as in the steppes of southern Siberia). As a part of the project Fairy Tales of the Peoples of the Earth she also established the Sacred Theatre Collective, a theatre which staged fairy tales for children as well as adults. Made up from travelling artists, like an organic secret garden, it transformed into ever new mosaics of voice, dance, silence, singing, sound of traditional instruments and nature...

The theatre has performed in schools, cellars, forests, on meadows and hills, by fires.

In the frames of the project "Magda" she also ran Sunday audio shows on the waves of the Polish Radio New York, 910 AM, "Fairy Tales and Songs of the Peoples of the Earth". Working in the radio she was inspired to create fairy tale records: some of them can be heard on this webpage: www.basnieludowziemi.wix.com

22.00 *In Search of the Man of the Heart* – a film portrait of Khalid Tyabji and a meeting with Khalid Tyabji and the author of the film, Katarzyna Marcysiak.

The hero of the film is the unusual Hindu artist, actor, performer, carpenter and anthropologist Khalid Tyabji who was many years ago drawn to Poland by his great wish to meet the great theatre visionary, Jerzy Grotowski. Yet, the most important of what he found here was the love which for many years united him and the Polish actress and painter, Jola Cynkutis.

The film shows the hero at the moment when he comes back to India after the loss of his beloved. During his mourning he undertakes hard work on himself. He comes back to the sources, questions his hitherto values, seeks for a new element which would bind together life and theatre. He gets rid of unnecessary layers, listens into his own "man of the heart". It is a film about loss and hope, about death and love.

Katarzyna Marcysiak has for many years worked as a TV journalist. She was a co-author of the TV shows „Admission free with culture” and „Cult talks”, which she had for three years run together with the film critic Tomasz Raczek

Kasia never grows tired of popularising culture. The number of programmes which she had done amounts to hundreds, including over 200 reportages and more than a dozen documentaries. She is also the author of a loud petition addressed to Polish authorities **concerning help for refugees** from Syria, Erytrea and other countries in which there is war. This appeal was supported by Citizens of Culture, among others Paweł Łysak, the director of Teatr Powszechny in Warsaw, Agnieszka Holland, the journalist Edwin Bendyk and Joanna Mytkowska, the director of Modern Art Museum in Warsaw

Monday 24.07 at the Węgajty Theatre

10.30 *The Gathering of All Beings*, run by: Dariusz Matusiak and Danuta Nowak

17.30 *Beginnings*, a meeting from the cycle of „35 years in Węgajty”, with the participation of , among others, Waldemar Piekarski, Maria „Jenny” Burniewicz, Waldemar Czechowski, Katarzyna Krupka as well as Erdmute and Wacław Sobaszek

20.00 *To Face* – a theatre performance of Krzyk theatre, directed by Marek Kościółek. Co-director: Anna Giniewska. Script: the ensemble. The actors: Lena Witkowska and Mateusz Zadala

The question about our own nature is sometimes our most inquisitive question about ourselves. How much consequence and determination do you need to withstand your own nature or try to oppose it even once? And later, after a burning fight, to admit before ourselves that after all it stands in no relation to desires which wake up in us so powerfully and darkly that no words we know are capable of curbing them. As imperfect beings we are forever perfecting ourselves, so that in steams of the absurd we can hide our imperfection away from the world. What is funny, this concealment grows stronger when we create a very peculiar relation with another human being. Then, a yearning is born and with the yearning, more questions – where to find shelter and how to protect ourselves? Because after many years of crashing into ourselves for the sake of our own experiences, we are the only ones who know the codes of our own existence? And the world is raging for us to give them what is ours and discreet. There is no mercy for being peculiar or being gentle. The world's bellies are insatiable and hungry and its fangs are sharper and sharper. Then in this hurricane of life and death what is left to us is the limit of our possibilities and constant efforts to win ourselves. The price can only be the birth of something new and unnamed where similarity is born out of us for us – and then what remains is the moment in which only time counts – face “to face”. The performance was shown on many festivals in Poland. It won among others Grand Prix on the 18th National Festival of Independent Theatres “Garderoba” in 2017 and Grand Prix on the Festival of New Drama “Windowisko” in Gdańsk 2015. In 2016 “To Face” had won two first prizes – on the festival “XXII Słodkoblękity” in Zgierz and “Igła” Festival in Ostrołęka as well as two prizes for the best actors for Lena Witkowska and Mateusz Zadala on the 18th National Festival of Independent Theatres in Ostrów Wielkopolski in 2017.

“Krzyk” Theatre came into being in Maszewo in 2002, initiated by Marek Kościółek, an actor of “Brama” theatre. Since 2007, it has been active as an independent theatre association. The group animates the local environment, at the same time it's worked out a strong position on the map of Polish alternative theatre. Until now, a number of “Krzyk's” performances have come into being. These are *Głosy (Voices)* (2004), *Szepty (Whispers)* (2007), *Wydech (Breathe Out)* (2008), *Nord Stream* (2009), *eksPLoracja* (2011), *Osad* (2012).

After the show: after-show discussions, run by: Magdalena Hasiuk.

Tuesday, 25.07. at Węgajty Theatre

16.30 *How to Become a Master?* – a performance of „Barka” ensemble, created as part of activities of the Social Self-Help House in Olsztyn, directed by Marta Guściora

The performance „How to Become a Master?” was created during activities in the Social Self-Help House “Barka” thanks to common reading of Zbigniew Królicki’s book “Chinese Fairy Tales for Adults, that is 108 Tales of Strange Content”.

Those strange stories which people all around the world pass on to each other, speak about what is the most important and, first of all, that the most important things are often the simplest. How to change for the better? How to become a master? That will be shown to us by:

Anna Kondratowicz,

Stanisława Margieta

Bożena Moczadło

Hanna Szwed

Mateusz Bobrzak

Dariusz Gonczar

and Włodzimierz Ważny

the good spirit of the show: Justyna Łuńska

sound engineer: Piotr Mikołajczak

17.00 *Horizon of Happening* – the final show of Rafał Urbacki’s workshop

Rafał Urbacki (born 1984), director, critical choreographer, anthropologist, curator of social projects, theatre pedagogue. He studied, among others, theatre direction at the National Theatre Academy in Cracow. In his artistic practice he is interested in the cultural perception of people with alternative motion and/or sensation, the archaeology of physical worker’s body, the movement habitus of non-hetero-normative persons. With interest he observes the development of urban micro-communities, realizing projects with the locals on the borders of choreography, curatorship and social work. The author of over forty identity projects, participation projects, choreodocuments, multimedia installations, performances and music projects of social character. The curator/author/producer of projects, among others in Rozbark Theatre (The Heart of the Labourer is Propelled by Work”, Bytom 2015), in the Museum of Silesia (“Urban Constellations: Bogucice”, Katowice 2017-2019). Choreographer and author of the movement in over 50 film productions and theatre performances, among others with the Strzępka/Demirski duo, R. Rychcik, K. Kalwat. Chosen realizations: “Equalizing”, “Mover. Social Project”, “Who Jumps Up is Gay, Hey!” , „Mt 9,7”, „In Przechlapanie”, “Funeral Meal”, „Protected Species”, „Let the Sun Never Shine On That Day”, „The Shape of Things. About Coal and Porcelain”, “Not of this World”, „This 21 Year of Mine”, „I Am Getting High”, “Larmo in Bogucice”, “Blocks and Burgerhouses”, “The Erynias Shall Stay Outside”.

18.15 A Colloquium with Tomasz Łubieński

Tomasz Łubieński – writer, author of many non-fiction books, volumes of poetry and theatre plays (e. g. „To Fight or Not to Fight. About Polish Uprisings”, „Neither Triumph Nor Demise”, „Norwid Comes Back to Paris”, „The Absent Are not Right”). He co-founded the magazine „Res Publica”. He published in „Aneks”, „Zeszyty Literackie”, „Theatre”. Together with Kazimiera Szczuka, Witold Bereś, Kinga Dunin and Paweł Dunin – Wąsowicz he ran the cultural magazine „Good Books”. Presently he is the editor-in-chief of „New Books”. Winner of numerous awards, among others the Reymont Literary Award.

20.00 *Brudło of Wąchabno* – theatre investigation of Alicja Brudło

Warsaw and Wąchabno are divided by over 400 km, history Since 1934, the way of voices, noises and documents. At the same time, there is one instrument. There is also the daughter. There are also gaps in the story she puts together. The void that is barely to be seen between hundreds of yellowed pages, records that are forever waiting for their listeners, the sandy road of Wąchabno, the curved horns of a goat, borderland, the land of Wielkopolska and its music. How to find here a voice which nobody remembered in due time?
Its recreation during the performance is an attempt at finding one's own identity.

Performing, singing, collecting and reworking the materials: Alicja Brudło

Tutor's and director's care: Weronika Fibich

Sound consultation: Filip Majerowski

Performance realized in the frames of the Academy of Alternative Theatre, organized by Jerzy Grotowski Institute, Teatr Kana and Teatr Brama as part of activities of European Cultural Capital Wrocław 2016.

In the performance there are used some archive sound recordings as well as documents of Jadwiga and Marian Sobieski from the collection of Polish Academy of Sciences.

21.30 Open Dance Course (run by the Other Theatre School)

Wednesday, 26.07.

during the day at the Camping Place in Węgajty: *The White Tent* – installation by Beata Zuzanna Borawska

16.30 at Węgajty Theatre: *Tomorrow Club*, theatre at work with refugees. Show of films created within a project of "Labsa" association (Dortmund), a meeting with the participation Emilia Hagelganz, Nela and Daniel Brzeziński, and the participants of the Berlin – Aleppo march, as well as Edwin Bendyk.

Edwin Bendyk – during his university studies, which he had finished in 1989, he was active in independent student circles, was editor-in-chief of students' newspapers of the other circuit. Presently he is connected with the weekly "Polityka" where he writes for the scientific section. He deals with civilization science, the issues of modernization, ecology and digital revolution. He publishes also in "Res Publica Nowa", "Przegląd Polityczny", "Krytyka Polityczna", „Dziennik Opinii” and others. He is an academic teacher, a lecturer in Collegium Civitas, where he is the head of the Centre for Research on the Future, as well as in the Centre for Social Sciences. Nominated to Nike Award, Hugo Steinhaus Award, the winner of , among others, Marek Car Award, Info Star, the Award of the Polish Chamber of Informatics and Telecommunication. He is the author of the superb books: *Zatruta studnia* (*The Poisoned Well*), *Antymatrix*, *Bunt sieci* (*Rebellion of the Net*), *Miłość, wojna, rewolucja* (*Love, War, Revolution*).

19.00 on the village square in Godki: *Sztetl-Welt* – a performance and street intervention of Teatr 3.5, directed by: Marek Kurkiewicz

In the title of our performance we have combined two words. "Stetl" is a small urban settlement

inhabited by people preserving Jewish customs. This name was juxtaposed with the German "Welt" ("the world"). Thus the title points to the importance of having one's own place on the Earth, at the same time living in the diaspora. The word "Welt" globalises the "local" world "stetl", emphasising the universality and ubiquity of the importance of exile. For our performance is at the same time a street intervention. A silent song about losing your home, about the tragedy of war and xenophobia. The anti-racist dimension of the performance is to us a kind of mission straight out on the street... The moment when the proper theatre action begins is the middle of the performance. Three women in Eastern clothes wander among people, trying to somehow become known among them, to live their own lives, to build their own space, and each of them carries her own story, personal experience of the nightmare of the war and fleeing into exile. The reactions to the appearance of strangers in the "white" tissue of the town are very different. From extreme aggression to curiosity and friendliness. What is it going to be like in another place? We don't know. Let us see then. Tourists from a far away country are coming to visit!

Teatr 3.5 was established in February 2012 in Sztum, thanks to the idea of Marek Kurkiewicz (for many years one of the leading artists of the Gdańsk-Gdynia-Sopot Theatre of Dreams). After a short period of activity in Sztum, the ensemble moved to Dzierzgoń. There, with the support of Dzierzgoń Cultural Centre, who gave them space to work, they could develop and create. In 2015, Teatr 3.5 established in Dzierzgoń their own, independent Centre – Culture Manufacture BO-TAK (BECAUSE), where it tries to establish their own space for artistic activity. The activity of Teatr 3.5 consists mainly of street and open air performances, but sometimes they do realize their ideas in traditional closed spaces. Some members of the ensemble live in the Manufacture, creating together events, new performances and projects. Making our living independent of institutions, we keep our freedom, and the very notion of "freedom" we treat very seriously. The name of the theatre comes from the division of seven by two. Such an operation aims at symbolically putting our work somewhere "halfway", incessant search and wandering, an attempt to come into grips with the impossible. The metaphoric character of the theatre's name is also reflected in our performances. Metaphors play an important role in them and so does the ambiguity of images we create. The basis for the language we use are almost always movement improvisations, later composed into precise actions. It does not mean, however, running away from various other forms. We do not want to undergo classifications or set rules. The heart of our work is to create a socially involved "theatre of human affairs". We do not escape into hermetic art, in our performances we stand at the side of the weaker ones, we closely watch events, we take part in them, taking our own stance towards reality. The spectator is for us more than just a witness of what is happening on the stage. We do it for him or her and towards him or her. We are constantly seeking, discovering, checking "what is behind another door"... Since the beginning of its existence, the ensemble has caused the premieres of the following performances: „Przeniesienia” ("Carried Over"), „Święto Wody” ("Feast of Water"), „Małe Oczy” ("Little Eyes"), „Imaginarium”, „Tato!-Patrz!” ("Dad! – Look!"), „Międzyczas” ("Meantime"), „Inżynieria Marzeń” ("Dream Engineering"), „Śnienia” ("Dreamings"), „Sztetl-Welt", which were shown in Poland as well as abroad.

On the way from Godki village to Galeria Ręka Dzieło (the Handy Craft Gallery): „Berlin – Aleppo”: the relation of the participants of the March for peace.

20.30 at the „Ręka Dzieło” Gallery (Handy Craft Gallery): the concert of „Na Górze” („On the Mountaintop”) ensemble, support: „Tarapaty” ensemble (Iwona Konecka and Ala Brudło)

The ensemble „Na Górze” („On the Mountaintop”) came into being in 1994. It consists of, among others, persons who by the understanding society are regarded as "disabled". Side by side with them, on equal standing, there perform musicians treated by the superficial society as fully able. Thanks to their joint stage activity they have put a big question mark over all kinds of labels,

distancing themselves from them. They say they are a half-abled team. This is not an ensemble created for the purpose of therapy – unless we mean therapy for the audience...

Those who are fond of labelling, say that Na Górze play free rock or neo punk or punk&roll. The ensemble likes the most the unpretentious definition of Jarek Szubrycht (Polityka, Gazeta Magnetofonowa) – bonfire punk ;-).

The strongest side of Na Górze are concerts which show the expressiveness and vivacity of its members. Out of the most important performances, one should mention the concert in Prague, on the festival devoted to respecting human rights in the world (the income was given as help to children in Chechnya as well as to refugees from different countries) as well as the concert on the Equality March in Poznań (a demonstration against discrimination because of race, confession, gender, poverty, disability, organized by the Rozbrat Squat).

In August 2016, Na Górze ensemble were for a year given the Golden Dove. It is a moving statue of the United Nations, created on the 60th Anniversary of signing the Universal Declaration of Human Rights. It is given to persons, organizations, groups that through their activity turn the public attention onto the basic rights of every man for dignity and respect. The group publishes their records on their own, independently, thanks to social financing.

The ensemble:

Adam Kwiatkowski – vocal

Krzysztof Nowicki – keyboard

Wojciech Retz – guitar, vocal

Robert Wasiak – percussion

Jacek Wiczyński – bass guitar

Tarapaty ("Troubles") ensemble, featuring: Alicja Brudło, Iwona Konecka

All the signs on heaven and earth show that the ensemble met during one of the Węgajty Theatre Village festivals. All the signs on heaven and earth also show that as concerns their personal musical climates they are as close to each other as heaven is to earth... Yet the two meet finally somewhere on the horizon.

After years of being friends Ala and Iwona met on the ground of music, and the horizon which joint them proved to be a new musical genre „angel rock”, combining angelic singing with punk harshness. Tarapaty play standards as well as their own songs mainly about love troubles, but let it not mislead a peremptory listener. The ensemble's repertoire choices combine the universally known truth that people listen only to love songs with the ensemble's deep conviction that songs which are only about love are boring. It seems that the ensemble's Węgajty roots are still audible in Tarapaty's art today. During their concert you shall hear, among others, new arrangements of folk songs from the States and pieces inspired by Polish folk music. After all, Ala's family comes from Wąchabno (Wielkopolska) and Iwona's – from Gzinka (Łowickie District). Two simple girls with guitars, and yet – troubles...

Thursday, 27.07. at the Węgajty Theatre

17.00 "About the Bavarian Forest and the Białowieża Forest", speaks Martin Rosie

17.20 „One Year After the Congress of Culture – Questions and Perspectives”, a colloquium with Edwin Bendyk

20.00 *Comes only to Go Again* – a performance (butoh, Tagore's poetry, painting in real time and music) Joanna Sarnecka, Ewa Kutylak and Maciej Harna

The title of our show reflects the moment of meeting which happens on the crossroads. Tagore and butoh dance – these are roads that crossed and this is where we met: Joanna Sarnecka, Ewa Kutylak and Maciej Harna. We decided to wander together for some time. And this is how the idea for performance came about, a performance inspired mostly by Rabindranath Tagore's poem "The Gardener". We would like to invite you to meditate together. What is going to happen? A mini-exhibition of Ewa Kutylak's works, a performance with butoh dance, Tagore's poetry and creating a picture in real time. A part of the action shall also be the music, creating the sound on the sitar, various small instruments and using the looper.

21.00 Mieczysław Litwiński, *Com-positio* – a show with the participation of the workshop participants

Under the direction of the outstanding composer, multiinstrumentalist, vocalist and teacher, the student of Cage and Stockhausen, the author of , among others, the open-air composition to the words of Edward Stachura, entitled *Missa Pagana*. For many years he's been running workshops on the borderland of music and performance for the Węgajty Theatre Village festivals.

22.30 #myescape – a film documentary by Elke Sasse based on pictures and recordings created by refugees during their wa to Europe

Friday, 28.07.

16.00 in the Węgajty Village: Happy Jarmark (Happy Fair), in the programme:

- ***The Parrot and the Golden Cage*** – a theatre performance of the Association for Practicing Culture, created as a part of an animation project in the Foreigners' Centre in Dębak, under the care of Nela and Daniel Brzezińscy

- **music of the Catalanian Band**

- **drawing workshop** by Tadeusz Piotrowski: Reeds at dawn

The performance *The Parrot and the Golden Cage* of the Youth of the Association for Practicing Culture was created on the basis of an old Syrian fairy tale. It is a merry tale of a wise bird who managed to outwit his master, blinded with riches, and to regain freedom. The actors' team is multi-cultural – apart from Polish children, in the show there are youth refugees from Chechnya, Georgia, Kyrgyzstan, Tajikistan. Our purpose is to show culture of Syria in an unusual way, through children's senses and imagination, thanks to which animals can speak and find their place among people.

The performance was prepared as a part of the programme Safe childhood of the Foundation Give the Children Power.

Text adaptation and direction: Nela and Daniel Brzeziński

Scenography: Dariusz Kunowski

Costumes: Khava Soldaeva

Music: Natalia Judzińska, Kuban Turanbaev, Nela Brzezińska

Collaboration: The Youth of the Association for Practicing Culture

20.00 at the Węgajty Theatre: a concert of the ensemble „Poeci jezior” („The Lake Poets”)

We play music in which different styles interweave. It resembles surfing, that's why we have called it surf polo. This is also the title of our first CD. The axis of the records are our local – geopolitical, social, natural etc. – realities. From the place in which we live, we suck in inspirations and we transform them, drawing from nearer and farther areas. The whole is thus eclectic – blues turns into reggae, a folk tune appears after some punk-rock pieces, the poems of great poets and more involved texts come after summer love songs of our girlfriends. On those waves we surf. Bartosz Krajewski plays the percussion and sings, Maciej Chmielewski plays the bass guitar and sings, Maciej Łepkowski plays the electric guitar, recites poetry and also sings.

21.30 *u g l a* – a minimalist music project. The concert of the ensemble of: Magda Sowul, Mikołaj Starzyński, Sebastian Świąder, Maciek Wróbel

u g l a – a music project, whose core are minimalist pieces and songs. Simple forms based on repeated motifs, open to interpretation and improvisation. Played on acoustic instruments, undergoing transformation with the use of various effects and loopers. In the second part of the concert we propose to open the form, both in the aspect of the space for improvisation and sonoric search, and as concerns the participation of other musicians willing to experiment.

Magdalena Sowul – vocal, clarinets

Mikołaj Starzyński – clarinets

Sebastian Świąder – violin

Maciek Wróbel – percussion

Everyday: a medical performance of Margaux Kier

**Workshops – descriptions and informations accessible on the page
www.teatrwegajty.art.pl**

23-25 July – Rafał Urbacki: Horizon of Happening – movement workshops

23 July – Danuta Nowak and Dariusz „Birdie” Matusiak: activities in nature

23-24 July – „The Sirens” ensemble, vocal improvisation

24 July – Erdmute and Waclaw Sobaszek: Open Dance Course

24 July – Dorota Ogrodzka: Workshops of the Social Theatre Laboratory: A Question-asking Machine or: How to Find the Other in Yourself

26-27 July – Maria Jenny Burniewicz: Powers of Earth and Cosmos Dance in Me

25-27 July – Mieczysław Litwiński: Com-positio VI

23-26 July – Jan „Wild” Sajdak and Ewa Dąbrowska: Between Judo and Basket Weaving Continued

28 July – Tadeusz Piotrowski : Reeds at Dawn – drawing (an open workshop during Happy Jarmark/Happy Fair)

24, 25, 26 July– Izabela Giczewska: Making Tipi with the Use of the Japanese Shibori Technique – a workshop for children and adults

About us:

Waclaw Sobaszek – as a director, actor and musician, for 35 years he has been running workshops and creating performances in Węgajty (e.g. *Stories of Vincenz; Inn Towards Eternal Peace; Kalevala – Unwritten Fragments; Sonland; Water 2030; Earth B; Fire, Crisis, Central Station; Multivoice; Less!; Zero Hour*). Initiator and animator of long run endeavours: the *Other Theatre School, Theatre Village, „necessary theatre”, Interkulti, Sources and the Future*. The author of realizations from the borderland of theatre and performance: *O, Water of Fukushima; 86 – Shot Multiculturalism, Art on the Street*. He publishes e.g. in „Borussia” (*Dziennik – sennik “Diary – Dream Dictionary”*) in 2017 he has a volume of his poetry published, entitled *Pomiędzy (Between)* (Oficyna Przyjaciół)

Erdmute Sobaszek – she comes from Germany, living in Poland since 1977. She took part in the activities of the Olsztyn Interdisciplinary Creative-and-Research Centre *Laboratory*. The co-founder and actor of Węgajty Theatre, a clarinet player, culture animator, translator. Co-author of the performance *Prologue of a Comedy*. Author of animation and artistic projects: *Theatre pedagogy in action, Art in the Neighbourhood, City on the Way, Visitors*. She runs a blog (www.wegajty.blogspot.com), is an active member of the social movement Olsztyn Citizens of Culture.

The Węgajty Theatre:

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

The most important realizations that came into being in Węgajty are:

The Way of Theatre, 1982

Vincenz' Stories, 1988

The Inn Towards Eternal Peace, 1991

Canterbury Tales, 1996

Kalevala, Unwritten Fragments, 1999

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

Sonland, based on *The Wedding and Trans-Atlantic* by Witold Gombrowicz, 2004

Prologue of a Comedy, 2009

In 2008 we started the project of „necessary theatre”, since then we have created five performances with the participation of the residents of the Social Help Home in Jonkowo:

Wedding/Public Domain, 2008

Iwona - Married, based on texts by Witold Gombrowicz, 2009

Midsummer Night's Dream, 2011

Crocodile Street, 2014

Pink and Yellow, 2015

King Ubu that is: the Poles, 2016

Since the eighties we have also been revitalising local varieties of carolling (Beskid Niski, the northern Poland), since 1990 also the rites of the Suwalki Alleluia, since 1996 – the Carnival in Warmia. In 2000 those activities became the basis for the activities of the then established Other Theatre School. Since 2010 every season of the Other Theatre School ends in preparing a performance. Its new and new scenes are prepared during fieldwork expeditions. That's how the cycle *Four Elements* was created:

Water 2030, 2010

Earth B, 2011

Fire, Crisis, Central Station, 2012

Air, e(x)missions, 2013

The titles of the subsequent seasons of the Other Theatre School:

Multivoice, 2014

Less!, 2015

Zero Hour, 2016

The theatre gets involved in local social initiatives concerning ecology, animation, education. Apart from the July festival, the Theatre Village organizes also, together with the Handy Craft Association, the autumn festival *Sztuka w Obejściu* (Art in the Neighbourhood).

The Festival team:

Dominika Bremer

Magda Bremer

Maria Kuczyńska

Jan Kuhling

Karolina Leszczyńska

Katarzyna Regulska

Erdmute Sobaszek (the Head)

Wacław Sobaszek (the Host)

Programme edition: Karolina Leszczyńska, Wacław Sobaszek
translation: Saba Litwińska - Krasoczko

Acknowledgments:

Tadeusz Alster
Jerzy Całczyński
Luisa Ibragimovich
Kasia Krupka and Pep Alcanyiz
Mariusz Kozielski
Piotr Romanowski
The Bailiff of the Godki Village
Teatr 3,5
Uwe

Financial suport:

Ministerstwo
Kultury
i Dziedzictwa
Narodowego.



e-teatr.pl



instytut+teatralny



Media auspicje:

**GAZETA
OLSZTYŃSKA**

**nasz
olsztyniak.pl**

Teatr Węgajty

strona: www.teatrwegajty.art.pl

contact: 0048-895129297

address: Stowarzyszenie "Węgajty"

w. Węgajty 18, PL 11-042 Jonkowo

bank account number: 83 8857 0002 3001 0000 2916 0002

Warmiński Bank Spółdzielczy w Jonkowie