

wioska teatralna 2018

turning points

20 – 26 July

motto

„There are very few askers. Many all-knowers. If somebody asks, nevertheless, he or she is worth our attention, for he or she is a seeker, a thinker, one who tries to understand – and how truly a rare case it is now! It is notable that when you are talking about something in a group of people, it almost never happens that someone says – I don't know, I have no idea, quite the contrary – everybody gives a speech, speaks *ex cathedra*, maintains, sticks to his own, monologues” –

Ryszard Kapuściński

This year's Theatre Village events are organized under the slogan *Turning points*. Apart from metaphoric and symbolic connections with many projects presented during the festival, “turning points” was the opening and stimulating headword during the three workshops run this year by The Other Theatre School, whose finale – the play entitled *Turning Points* – shall be presented at the opening of the Theatre Village Festival on the 20th of July. The next days shall be devoted to different forms of social theatre.

Dominika Bremer

The autonomous man in the state of regions

It is important to create all possible autonomies: personal, cultural, territorial... connecting the individual with the collective. To formulate one's own, separate normativity and to practice it. [...]. Various minorities, not only the disabled and the LGTB, however they are discriminated or destroyed by the state, still want to be parts of this state and of this corrupt, state-marked society, yet they are simply spat out by them. [...] Autonomies – islands, parallel societies, living and thinking in their own ways. This process is already happening in a natural way, but still with a naive hope that “the state will accept us”. [...] It's high time that some territorial forms are called into being, independent from the state to a much higher degree than self-governments or NGOs are. [...] Through participation in autonomy, people escape the authoritarian state, the oppression of mercantile propaganda, ideological unification. They build a milieu in which they feel well. They live their own way. Does it lead in the future to the autonomy of self-governing regions of the country, to the loosening of state? May it well do! Every time seeks and wants to find itself in its most appropriate social and civic form. Today a variety explodes, a variety and heterogeneity of people and micro-societies. Autonomies bring by a free existence, an existence in accordance with the deepest needs of self-identification and expression of people who are ready for such activities. In spite of the attempts of central state and central globe-moloch, imposing themselves on the world, destroying it.

Krzysztof Gedroyć

Friday, 20th July, 7 p.m.// Węgajty Centre

Turning Points – a new performance of The Other Theatre School.

staged by: Waclaw Sobaszek

realized by: Iza Alwingier, Marek Kurkiewicz, Maria Legeżyńska, Barbara Michera, Tomasz Puchalski, Erdmute and Waclaw Sobaszek

„Our sins, fears, our virtues
Our crimes, pains and joys
Are to them a spectacle,
Like the revolutions of so many suns – because they have found themselves”.
The Steppe Wolf

December 2017

What's going on in this country? What are those strange events of the recent time supposed to mean? It seems that as a society in evolution, we are reaching a wall. It seems something has politically got lost. Should we expect a collapse? Confrontation? Since many people have an impression that we are nearing a wall, that any action following the hitherto followed line is impossible, what remains? Helplessness? It seems that it is exactly here that space for art opens up.

Artistic work – as someone said once – starts only where the impossible starts.

So, after all we keep going.

There was attentiveness, and now there is perseverance. We act! Against hope...

Perseverance can take us to the turning point!

At first – inner calm, let us take our time.

It is about setting the imagination in motion. We don't have to fear that we are threatened by inner immigration. Anyway, imagination is something you can share, there is a need for it in the world, practical translation will perhaps find itself.

Daniel Cohn-Bendits's old slogan from the times of counter-culture: "Be a realist, demand the impossible!" is live again...

February 2018

We are working on the theme of a turning point/crisis. This is a broad subject. It links with the experience of impossibility, incapability often encountered by people who would like to change something. Objectively, in their environment, in common life, in their country, in the world.

How not to resign? How to be persevering, consequent, not to expect that the change will occur easily? When it comes to confrontation, how not to use violence? Not to answer violence with violence. The crisis/turning point can come as the third force, also as the power of nature.

Wacław Sobaszek, *Diary*

// Węgałty Centre

Opening of the Theatre Village 2018 and a meeting with The Other Theatre School ensemble

Saturday, 21st July

// Węgałty Centre

Finances, Politics, Lord Jesus – a colloquium with Krzysztof Gedroyc, the author of the book *Piwonia odrodzona (Peony Reborn)* (Fundacja Sąsiedzi, Białystok 2018)

When Krzysztof Gedroyc's book *Piwonia, niemowa, głosy (Peony, the Dumb, Voices)* came out we were relishing at its stylistic mastery, the freshness of the Białystok slang, its satire of the cheap, however bestselling, crime books. It was 2013. Only a couple of years ago, one would think... Yet today we live in a different Poland already, and in a different Europe. Today we ask „What has become of us?”. We ask sociologists and psychologists, political analysts and prophets who read from the stars. Meanwhile, *Peony Reborn* finds itself in the bookshops. As attentive readers of the previous Gedroyc books, we should have predicted its coming. Yet we were deceiving ourselves that it shall come unnoticed, that it will fleet by, or that it shall be struck by a lightning. Nothing like it. Reality gets at us, in which people live as if „cracked in twain”; they do hang crosses on their walls, be they Russian or Polish, they do labour and strive all their lives, but “to the dick with it” and besides “tropical islands float away to the null”. So how is it? „Normal. Finances, politics, Lord Jesus”. We shall not escape into divagations of style and literary allusion. Not anymore. And we will find it hard falling asleep with the thought in mind of what kind of Poland of the future Krzysztof Gedroyc jots down in his current notes, placing his writer's ear so close to the local language and his heart so close to the naked truth of life.

Krzysztof Czyżewski

Toto je cesta tvého jména/Oto droga twojego imienia – the premiere of the Polish – Czech edition of a book of verse by Andrzej Sulima Suryn, with the participation of the editor and the translator.

And People Live. Abdul. – performance of the theatre *Ted'nádech a leť* (Prague, the Czech Republic)

Directed by: David Zelinka

realization: Dominika „Domela” Grenda and David Zelinka

The work of the group *Ted'nádech a leť* belongs to the most interesting propositions of documentary theatre or, broader: of socially involved theatre and political theatre. The insightfulness of subjects and the authenticity of actors' play make the performances of *Ted'nádech a leť* transgress the borders of artistic utterance, resemble direct reports, they become witnesses of a certain world and people living somewhere away from the centre and experiencing basic needs. For some longer time the ensemble's interests turn towards the stories and destinies of people forced to live at the margin of society – to the victims of the nowadays armed conflicts. Their stories are not told with “cool” documentary objectivism, but with empathy, attention and compassion, without unnecessary ideology. It is man that counts, and his or her individual, specific life situations. Even though David Zelinka's inscenizations touch upon sensitive political subjects (immigrants, political opposition, war) which is doubtlessly a value in itself, in the centre of attention there is always the man.

Vladimír Hulec („Divadelní noviny”, „Taneční zóna”)

Od obozu do wywozu – a performance of Teatr Spotkań Wielu (A Meeting of Many Theatre)
script, direction, realization: Piotr „Jaszczur” Śnieguła
director's help (by phone): Maciej Ratajczyk

Journey. We're O.K. as long as we are wandering. To university, to the park, around our beautiful country. We wander, we walk, we go. We experience various actions. What a mess! But what do we experience them for? Where are we going? What stations we pass by? Through what stations shall we yet go? *Od obozu do wywozu* is a work in progress. Work which is in progress and shall be in progress. After many years of functioning in a group there has come the time to be alone. In the name of fight for one's own identity. For the sake of students' theatre. For the sake of an attempt which even if it is going to be a mediocre one, will certainly be one's own. Welcome Average Poland!

A concert by *ugla* – Magdalena Sowul (the author of the music and the lyrics, vocals and clarinet), Michał Mościcki (double bass), Sebastian Świąder (violin, looper), Maciej Wróbel (percussion)

Sunday, 22 July

A Concert for Children – of the duo Sol et Luna – Saba and Mieczysław Litwiński

Auditor – a performance by the Almost Adult Theatre (Teatr Prawie Dorosły) from Bartag near Olsztyn
script (based on *The Revisor* by Nikolai Gogol) and direction: Agnieszka Reimus-Knežević
realized by: Andrzej Dombzalski, Ewa Giedych, Izabela Kościeszka, Tomasz Nierodziński, Iwona Plaskota, Bogumiła and Dominika Radaszewska, Szymon Rogalski

Teatr Prawie Dorosły has for 13 years been the main organizer of the Amateur Theatre Festival *Pod Brzozą* (*Under the Birch-Tree*) in Bartag.

Auditor is a contemporised version of Gogol's *Revisor*. The play's action transferred to the reality of a corporation turns out to be painfully actual also because human nature stays unchanged. Today, like in 1836, people are still full of weakness, jealousy and pride.

Agnieszka Reimus-Knežević – an actress of the White Theatre, dyrektor. She runs theatre classes for children, youth and adults. A grantee of Ministry of Education, Ministry of Culture and National Heritage and of the President of Olsztyn. Winner of many awards.

Washing Your Dirty Laundry. Conversations of Refugees – a performance by Transnationales Ensemble Labsa (Bochum/Dortmund, Niemcy)

directed by: Zofia Bartoszewicz

choreography: Emilia Hagelgan

realization: Seratu Bah, Zofia Bartoszewicz, Yacouba Coulibaly, Yogesh Gawas, Emilia Hagelgan

Five immigrants, coming from: Sierra Leone, Coast of Ivory, India, Russia and Poland, work in one factory. They don't know each other well. They are just having a break at work...

About Labsa: The desire to meet the Other and the search for a form of living together caused them to form under the roof of Labsa Association the Transnationales Ensemble Labsa. Young people with the experience of escape and those who have not had this experience – meet to cooperate with artists in different fields. Personal experiences of people practicing art, their various social, religious and political relations create a basis for work on stage.

Young people who are newcomers to Germany gain a possibility of introducing themselves, instead of being only introduced to others. Especially that recently Labsa got a space of their own, even though not a very spacious one. It is the so-called Kiosk. Its full name is Tomorrow Club Kiosk.

About the performance: for years we have been interested in the subjects of: immigration (also inner immigration), of minority and of defining man as „problem”. We put in doubt the paradigm in which we have been raised, the patriarchal belief system, europocentric notions of universality and culture. We check to what extent this paradigm is still internalised in us, and we go out of it. We learn to cooperate with another human being in the fullness of his or her identity and rights, to cooperate so as to support mutual development.

Zofia Bartoszewicz and Emilia Hagelgan

Zofia Bartoszewicz has long since trusted intuition, her „inner GPS” and is continually developing this ability. She does intuitive singing, that is, she draws songs from the experience of *here and now*. She's an actress, a director, a playwright and a composer.

Emilia Hagelgan was born in Novokuznieck (Russia) in 1981. As a freelance actress and theatre pedagogue she works and lives in Ruhrgebiet. She realizes artistic and social projects.

Open Dance Course

run by: Erdmute and Wacław Sobaszek and the actors of the Other Theatre School

Monday, 23rd July

Coupé Décalé – an open course of dance of the youth subculture from Cote d'Ivoire

Run by: Yacouba Coulibaly

Symptoms – 11 pieces for multiplied double-bass, monotone and an actress.

Text: Agnieszka Kołodyńska-Iglesias.

Realized by: Agnieszka Kołodyńska-Iglesias (Olsztyn/Warszawa)

Double bass/Monotone: Jarek Kordaczuk (Olsztyn)

Symptoms by Kordaczuk and Kołodyńska is a classic no hands ride, with double bass playing the lead, in its many varieties and colours. [...] There is some of the proverbial Warsaw Autumn sound to it, some electronic experiment, some lyrical word but also animalistic moan that only man can produce. Kordaczuk brings the musical layer to a loser's exhibitionism, Kołodyńska tears cats with eroticism which – all in all – also results in a certain form of indecent nudity.

Mariusz Sieniewicz

Here what counts is not so much the word, rather the sound. [...] Kordaczuk in a virtuoso manner plays the beat for Kołodyńska who, out of each of the eleven poetic texts creates a miniperformance about the woman's experience of love, desire and yearning. The main role however is played by her voice – modulated, torn, reaching the highest, ear-teasing tones, or descending to possibly the lowest, tenderly and sensually caressing our ear. The sounds of the double bass or the monotone accompany her all the time. At a certain moment we don't know anymore [...] if they are the background for her vocal juggling with keys, or if it is her voice that complements the sounds of the instruments.

Karina Bonowicz, *Erotics of sound*, „Teatr dla Was”

Agnieszka Kołodyńska-Iglesias (Olsztyn/Warszawa), born 1979 – an actress. She realizes her own theatre project. A grantee of the Ministry of Culture and National Heritage, winner of awards for actors. She cooperates with theatres: *Porywacze Ciała* (Body Snatchers) and *Teatr Ósmego Dnia* (The Eighth Day Theatre). In the alternative society of Poznań she is considered “a woman of truly Renaissance versatility and industriousness”.

Jarek Kordaczuk (Olsztyn), born 1967 – composer, graduate of the Paderewski Music Academy in Poznań (in the class of Professor Andrzej Koszewski). His creative interests range from songs to poetry and music for children, through experimental pieces, going through the most varied shades of instrumental and vocal music, chamber music, symphonic music, acoustic and electro-acoustic, classical and improvised or even... quiet music and loud music. He is also the inventor of an electroacoustic instrument (a CV driver) – monotone.

Women in Theatre Counter-Culture – a conversation with Agnieszka Kołodyńska-Iglesias, Erdmute Sobaszek and Katarzyna Kulakowska, the author of the book *Błażnice. Kobiety kontrkultury teatralnej w Polsce*. (Clownesses. Women of Theatre Counter-Culture in Poland) (Instytut Teatralny im. Zbigniewa Raszewskiego, Warszawa 2017)

It is War – a performance by the Rajstopy theatre
Realized by: Zuza Polkowska and Noemi Wrzos

This is something really small, like changes in your life when you come of years, like changes after you start college, like changes when you have moved to another city, like changes in our lives.

This is going to be something which you cannot really call a theatre play, you cannot call it a performance, you cannot call it anything really: a plastic flat in the Old Polesie, studies in a city without a lake, running out of mayonnaise, several starts from your bed to run, be it to the end of the world, or perhaps just to the night shop to get a bottle of wine, a squeeze of all your organs in the darkness of the night, an attack of fear, a waiting room in a new clinic, stagnation, apathy and shouting at each other till your throats ache. It is going to be bad, maybe even the worst in the world.

Teatr Rajstopy is created by two people, two souls in two different bodies, who like the fun of making theatre and finding beauty in places which are apparently devoid of it. They want to show you the way they feel the world. Nothing more, nothing less.

Tuesday, 24th July

Do It – an open-air performance of Teatr 3.5

directed by: Marek Kurkiewicz

script and realization: Marek Kurkiewicz and Tomasz Puchalski

Lost in a mass of various means of communication, dependent on them, under the pressure of passing time, we walk. Together, separately or occasionally? Life within the limits of the city resembles more and more records from a “fast forward” camera. Are we still able to discover new lands and ideas? Is there a space for “us”, in the conditions of a race? *Do It* is just a couple of takes from the life of a Marathon runner, an inhabitant, a consumer, a producer, a citizen... a 21st Century man.

Beak to Beak (Dziób w dziób) – a performance for children and adults of the theatre group Piktogram from Sztum

text: Malina Prześluga

direction: Florian Staniewski

care: Sławomir Sidorowicz

realized by: Sebastian Burczyk, Łukasz Celmer, Grzegorz Grała, Ryszard Jarząbski, Paweł Koperski, Patryk Łukowski, Krzysztof Poniatowski

Staging the brilliant text by Malina Prześluga, *Beak to Beak (Dziób w dziób)* Teatr Piktogram from Sztum escaped all simplifications. A simple story of pigeons, a sparrow and a cat became an important story about the maturing of a community, about learning tolerance and about courage, consequence and solidarity. The actors from Sztum in a formally attractive performance addressed both to the younger spectators and to adults have been able to tell about important and complex matters, about the power of an open, non-homogenous community which we so much need today. Florian Staniewski's inscenization has become also an auto-thematic utterance about prison itself. It has questioned its stereotype image.

The Piktogram Theatre Group came into being in 2016 in the penitentiary in Sztum. The group has won several rewards during the National Competitions of Theatre Art in Prison in Poznań (2017, 2018) as well as National Review of Prison Art in Sztum. Piktogram has realized three performances: *CWaiting forzekajac na...* based on Samuel Beckett's play, *Dziób w dziób (Beak to Beak)* by Malina Prześluga as well as *Divine Comedy* on the basis of texts by: Zbigniewa Herbert, Czesław Miłosz, Tadeusz Różewicz, Józef Wittlin and others.

Florian Staniewski – actor and director. He has created theatre, television, radio and film roles. He has cooperated with Stanisław Hebanowski, was connected with the Gdańsk Wybrzeże Teatr; awarded the golden medal Gloria Artis.

The First Day of Freedom – a performance in the convention of Augusto Boal's Forum Theatre, it was created during a Forum Theatre Course organised by Drama Way: Fund for Education and Culture as a part of the project *Everyday Theatre* co-financed by the Ministry of Culture and National Heritage.

Director's care: Jarosław Rebellński

Script: Zbigniew Biegajło, Ewa Machnio, Dominika Makosz, Agnieszka Michalska, Agnieszka Piasecka, Agata Szmytka

Realization: Violina Janiszewska, Dominika Makosz, Agnieszka Michalska, Agnieszka Piasecka, Krzysztof Rudowicz, Agata Szmytka

Joker: Maria Depta

Producer: Drama Way the Fund for Education and Culture

The First Day of Freedom is addressed to people imprisoned in detention centres and in penitentiaries. It tells the story of a 45 years old man who gets out of prison after 10 years' punishment. Out of prison he meets his wife, his daughter and a girl friend he had many years before. The performance asks questions about how to prepare to going out of prison and rebuild the difficult relations with your nearest people.

[Agnieszka] Piasecka [one of the persons who initiated the idea of creating a theatre play addressed to people deprived of freedom] wanted to check to what extent theatre (in such a special form that Forum Theatre is) is an effective tool enabling one to establish relationships between people. Can the actors and the spectators, belonging to two different worlds, create a space for dialogue and for getting to know each other. Will they be able to work together on social change? It is worth emphasising that in the case of Forum Theatre a performance in a natural way becomes a pretext and a haven for talk and action. It allows one to seek ways to practice – in an artificially composed and at the same time safe theatre situation – actions and reactions hitherto unknown in one's life. In the case of Forum Theatre the most important usually happens outside of the performance – during talks and interventions.

Magdalena Hasiuk, *Boal na Służewcu*, „Teatr” 2017 No 11

Theatre in the Face of Turning Points – a conversation with the participation of the artists creating the show: *Do it, Beak to Beak*, *The First Day of Freedom* as well as Anna Wojszel and Wiola Woronowicz-Lingo, run by Magda Hasiuk

Wednesday, 25th July

Visitor – a film report from the performance during the March of Independence (2017)

Idea and realization: Wojciech Kostrzewa, Ivan Pantelić, Jan Sobaszek

Jan Sobaszek – a poet, performer, video artist. Presently he lives in Berlin. As a member of the ensemble he co-created Węgajty Theatre performances and the programs of the first Theatre Village Festivals (Aldik, Multigotki, concerts)

Independence: Another 100 Years – a colloquium with Edwin Bendyk.

New and old ideas for the times to come.

Edwin Bendyk. A writer, the author of books, e. g. : *Zatruta studnia. Rzecz o władzy i wolności (The Poisoned Well. About Power and Freedom)*, *Miłość, wojna, rewolucja. Szkice na czas kryzysu (Love, War, Revolution – Sketches for the Times of Crisis)*, *Bunt sieci (A Rebellion of the Net)*. The author of a great blog: Antymatrix. Explorer and lecturer, e.g. in the Centre for Research on the Future (Collegium Civitas). The animator of such important undertakings as the Congress of Polish Culture in 2016 and the Forum for the Future of Culture, in 2017 and 2018. He publishes in papers, regularly for the weekly „Polityka”. He is interested in the phenomenon of civilization, the issues of modernisation, ecology and digital revolution ^[1].

Magic Mirror – a performance of the theatre group Art Mixte (Murviel, France)

Directed by: Alice Mercadier

Two narrators would like to tell you about „a magic mirror” – the story of the friendship of Alice of the Wonderland and Snow-white. The problem is that they reduce the story to a mere couple of sentences. The actors find it unbearable. How could one ruin the story like that! They take matters in their own hands, so that you can understand all the affairs and details.

Realized by: Clara, Elsa, Jade, Lolita, Maëlle, Mélina, Soane and Solène.

Alice Mercadier – actress of the Art Mixte ensemble in Murviel (Montpellier, France), who once hosted the Węgajty Theatre. She discovered the Theatre Village Festival in 2016. With great joy she participates in another edition of the Festival, running the workshop of improvisation without words and presenting a performance of teenage actresses. A great support in the project's organization and realization is the voluntary work of Charlène.

Skur-wienia – a monodram of Łukasz Dąbrowski

Inspired by *Moskow – Pietushki* by Włodzimierz Yeropoyev

Script, direction, music and scenography: Aleksandra Skorupa

How much do we know of ourselves? As much as we have been tested or only that which has not been tested by anyone?

Skur-wienia asks questions. It takes one for a journey inside of oneself, where sometimes we are touched by organic dirt, and sometimes – the Spring is born. The performance is a story about the hardship of creation and the hardship of living, immersed in parallel dimensions. It blurs the borders between the actor and the spectator, mixes everyday life and mysticism, and the present time with the hidden past.

The actor [...] becomes, in turns: a boy in a sport suit, a dandy [...] an armless woman, a clown, sipping champagne straight from the bottle and treating the audience to some cigarettes. His interchangingly barred and covered muscular physicality [...] at first seems to be the physicality of a drunken muscleman, but in the course of the show he becomes a body that gives no „safety”. He is a body that can be laughed at, mocked, a body which can only be inhabited by somebody who is unsure of himself and seeks support in the other person. I ask him [Łukasz Dąbrowski] about the role of masquerade. He says that the costume, make-up and alcohol to some extent play the same role. That is: they liberate, relax and change you a bit. [...]

The character of *Skur-Wienia* [...] is someone who dreams that what he once had comes back. [...] He asks what is love actually [...], what is loneliness, what purpose does our life have. In his monologues there come the inevitable questions about God. [...] "It is about what God is imposed on us during religion class, in the Oasis [a religious movement of the youth] and how he functions in our heads" – say the authors of the performance. And if one asked, after Yerofeyev: what would happen if this God came at last, just like that, and stood by. What would we say to him, what would we ask. "Yes, this [...] is a question about final things, but also a provocation – explains Łukasz – Provocation as encouragement to ask those banal questions about what you yearn for, what you would like to be certain, good and infallible when everything else fails".

On the way to Pietushki. An Interview with Łukasz Dąbrowski and Aleksandra Skorupa, the Authors of the theatre piece „Skur-Wienia”, by Jakub Wydrzyński, „Dziennik Teatralny”, 16 December 2016.

Łukasz Dąbrowski – an actor. While he was still studying, he realized over ten plays. He cooperated, among others, with Giovanni Castellanos (*Revisor*), Przemysław Wasilkowski (*The Long Day's End and When not Me*), Jerzy Satanowski (*Bar Macabre*); connected with the Contemporary Theatre in Cracow, he cooperates with the Reversed Theatre and the New Spaces Theatre. *Skur-Wienia* he realized in the Kontrabanda Theatre.

Aleksandra Skorupa – student of the 5th year of the Faculty of Theatre Direction at the Warsaw Academy of Theatre Art, a theoretician of theatre, playwright and director of her own plays. Her monodram *Wanda Wasilewska* about the legendary communist activist has won several prestigious awards. Her play *Sońka* based on the work of Ignacy Karpowicz was stage in the final stage of the Artistic Observatory ENTRÉE in the Entertainment Theatre in Chorzów. During the Theatre Olympics in Wrocław in 2016, she co-directed the project *Dziady. Lekcja* (*All Hallows. A Lesson*.) with the participation of Jerzy Trela. z udziałem Jerzego Trela. As a part of her cooperation with the Kontrabanda Theatre she created *Skur-Wienia* and *And that I shall not forgive you until... Oxygen* is her newest, diploma performance organised in the Witkacy New Theatre in Słupsk.

– *My Caucasus* – a film by Maria Baranowska and Valerian Collot: the geopolitical conflicts of the last 20-30 years in the light of the stories of people met during the journey around Georgia and Armenia.

Maria Baranowska – for a couple of years she worked in France, among others as a teacher of foreign languages, project coordinator and organizer of events in the association L'Effet Divers and as a volunteer and interpreter at the centres for helping refugees in Montpellier and in Strasbourg. In 2017 she was teaching French in Tbilisi. Presently she lives in Gdańsk where she cooperates with the European Solidarity Centre and the IRSE Foundation, at various projects for the sake of equal rights, tolerance, integration with refugees and immigrants.

Valerian Collot – actor, director, culture animator, he also does massage based on Chinese medicine principles. She has realized his original projects, he cooperates with the Art Mixte Theatre and the association L'Effet Divers. He is the author of several monologues and the co-author of clowning performances. He organizes theatre workshops and clowning workshops for children, youth and adults. He co-created the theatre festival La fête du RAT (France). As a social worker and animator, he has worked in care-and-education, re-socialisation and integration points in France, in Romania and in Poland.

He travels, most often to the countries of Middle East Europe and to the Caucasus. Presently he lives in Gdańsk.

Thursday, 26th of July

Bazar Wyobraźni – Bazaar of Imagination – pantomime, clowning, music, drawing and food – an open air event in rural space with the participation, among others, of: Tadeusz Piotrowski, Piotr Rogaliński and Wiktoria Rutkowska, The Catalanian Band, Agnieszka Wirchanowicz and others.

Multitude – a dance performance

The idea, direction, choreography and realization: Wojciech Marek Kozak
lights: Radosław Lis

Multitude means the process of shaping, of becoming. The performance takes up the subject of the STRANGER moving in social structures, of his or her strivings, desires and experiences. It becomes a journey to inner and outer world, inside of what is bodily and what is mental. It confronts the human need to name and classify things with the variety of reality.

Wojciech Marek Kozak, born 1993, comes from Gądecz near Bydgoszcz – he is a student of Academy of Theatre Art in Cracow and of Dance Theatre Faculty in Bytom. He performs in diploma performance created by Jacek Przybyłowicz (*States of Concentration*) and Jerzy Stuhr (*A Ball at the Opera*). He cooperated with Ilona Trybuła (*I am Watching Closely*), with Sebastian Majewski (*Polonaise alla polacca on a German Note*) and with Katarzyna Pawłowska (*Dextra*). He was a resident of the Calcutta theatre Kasba Arghya in India, where he created a solo performance inspired with the local culture *My Journey to Veda Prakritih* (directed by Manish Mitra). He realizes his own performances.

Radosław Lis, born 1991 – actor, dancer, student of the Academy of Theatre Art in Cracow and the Dance Theatre Faculty in Bytom. He was raised in the village Kuczwały in the Kujawy-Pomerania district. He is a dancer of the Wrocław Dance Theatre, he plays in the Silesian Theatre in Katowice. He has cooperated, among others, with: Kaya Kołodziejczyk (*Harnasie pod Wielką Krokwią*), Rafałem Urbacki (*Jaram Się, Gatunki Chronione*), Rudolf Ziolo (*Tlen*), Jerzy Stuhr (*Bal manekinów*). He has realized many performances as the light master. He plays in video-clips.

WORKSHOPS

21-23 July

Autobiographic theatre: a workshop of Emergence Theatre (England)

by: Agata Krajewska and Phil Barber

„Our body remembers. It carries stories. When we play them out, we reveal ourselves to each other and in that our vitality manifests. Paradoxically, when we free our history, we become more present and available, enriched by the process of reworking our experiences. Let's allow our body to speak and reveal its wisdom, using the power of its activity as a transformer. We not only tell our stories but also claim a full right to embody them, with everything that has led us to them. The rough material of our memories we transform into diamonds. We work playing and healing ourselves at the same time, a kind of a ritual which happens amongst witnesses. This way we learn that our history, however exceptional, is somehow collective, makes a tapestry out of her-story. This an open process, available to all, regardless of their experience.

22-23 July

Improvisation without words a workshop of „Arte Mixte“ Theatre

run by Alice Mercadier

During the two days of the workshop, through some little activities with the public, we shall try to explore the language of the body, how to make it speak, without using words. How to understand each other between improvisations, creating stories together, without thinking beforehand, without planning? Let's play together with the language of improvisation!

21-23 July

„In the song of the Universe – healing forest

a workshop by Indi Orlando

A workshop – experiment. An artistic expedition towards deeper knowledge of oneself; towards discovering our own unknown areas, our rich inner space. The workshop bases on a proposition of free, and at the same time mindful, movement in a space which is free from any intellectual concept; what is recommended is to get entirely or partly free from thinking, which constantly accompanies us. The workshop suggests a method of a direct experience of phenomena by means of the senses, as well as spontaneous expression going freely beyond schemata and limitations of the mind controlling our actions. Our artistic meeting in the forest is an invitation to common play/expedition into the unknown, in the atmosphere which guarantees a sense of safety, relaxation, play, positive vibrations, friendly cooperation, contagious optimism and cosmic sense of humour.

24-26 July:

Stay in the game – a clowning workshop

by Joasia Gierdal and Ivan Petro

Workshop of theatre clowning „Stay in the game“. Through theatre games we shall discover the clown that is in all of us, in our emotions and dreams. The clown is always „integrated“, that's why we shall work on the connection with your partner on stage and the audience at the same time. We shall learn basic clowning skills, which come from the art of improvisation and whose possibilities are infinite. And all that we shall learn through playing games which are the theatrical source of clowning performances, because, as one brilliant clown and teacher, Aitor Basauri, says: „Theatre is play and play is theatre“. Take with you: 1. Loose clothing for theatre exercises, 2. „Auto-ironic costume“ (that is such as would make your best friend laugh – it can also be a part of a costume: a cap, a hat etc.)

25-26 July

A Non-Singing Choir – a vocal workshop

run by: Bartek Wrona

A vocal workshop for everyone, both for professional musicians and actors, and those „trampled upon an ear by an elephant“. This method, developed for years, uses the structure of the choir, that is the sum of voice after voice, and a conductor, taking care of the whole. In this case, however, music is not made out of melodies which are harmonised together, but out of abstract sounds, looped words. Layer after layer of humming, whispers, murmuring, shouts make, like in ambient music, a sound-scape.

The workshops create space for inner search, for finding one's natural voice, freeing the expression. They stimulate creativity, allow for discovering previously unknown possibilities of the voice and the body. In the Non-Singing Choir, breathing and voice are not only physical phenomena, but also the point of meeting our own body and emotions, our presence here and now.

The Non-Singing Choir does not provide ready solutions. It is constant exploration and constant attempt to answer the question: what is good for me and my voice? Music in the Non-Singing Choir comes into being spontaneously, it depends on each of the participants, as well as external circumstances. The whole process occurs in positive atmosphere, the „non-singing“ is a play both with the mouth-phone and with various conventions.

24-26 July

Workshops, that is me meeting you

Run by: Marek Kościółek from Teatr Krzyk

Because what should you otherwise call workshops in this „rushing“ world of today? To me, what is essential is what is in us, what thoughts, happenings, sensations and emotional states accompany us here and now. Art requires from us constant questions about ourselves, about the world and our relations with people. And I would like through my theatre experience to share with You a part of my way which I call my own identity. And that it is going to be lively, reflexive, organic and

playful? At least I hope so and I hope that all this shall help us discover and together ask about OURSELVES.

WORKSHOPS FOR CHILDREN AND ADULTS

26th July

A workshop of Chechen cuisine

Run by: Luiza Ibragimova, Social Cooperative "Convivo"

21-23 July: „Play with imagination”. Theatre and improvisation workshop using the techniques of drama and storytelling.

Run by: Iza Alwingier

Workshop activities based on motifs of a chosen fairy-tale or story and its potential for staging. During the workshop we shall have a closer look at chosen elements of presentation, which can make the story we tell more brilliant and enticing (the use of the voice, sound, weaving the story, movement, use of props)

24-26 July

Weirdwicket – creating sculptures out of wicket, bark, grass and natural materials, run by: Ewa Woźniak

(workshops of sculpture out of wicket and other floristic materials – FOR EVERYONE:)

During the workshops, the participants make sculptures out of wicket, tree bark, grass, floristic elements, getting inspired by the flora and the fauna of the Polish meadows and forests. They get basic information on chosen plants and animals. This knowledge is to serve as inspiration for the work on the project and finally on the sculpture. I assume that the forms which will be made will be permanently installed as landart in some chosen place.

Ewa Woźniak: The co-founder and vice-head of the De-Novo Association (2002-2014). She realized activities with the Polonia in Pojana-Micoula in Rumania (2007-2012). Participant of the course of Puppet Makers in the Animation Theatre in Poznań (2017). The author of scenography and projects of costumes for numerous performances in theatres of various Polish cities (Warszawa, Gdynia Rzeszów, Opole, Nowa Huta, Białystok) and the puppet theatre in Zwickau (Germany). Participant of many artistic/cultural/social/nature-oriented events, e.g. in Węgajty Theatre, Cross Culture Festival, in Białowieża Skrzyżowaniu Kultur, w Białowieży. She has realized over fifty projects in the area of theatre pedagogy, cultural education, social art – participated in numerous projects organized e.g. by Zbigniew Raszewski Theatre Institute in Warsaw; Małopolski Instytut Teatralny, Małopolski Instytut Kulturalny; Brave Kids, Song of the Goat Theatre in Wrocław. She works with children, youth, adults, elderly people, with the disabled. I am interested in man – his creative potential and inner beauty and good. I am interested in the world in all its complexity.

BIOGRAMS

Dominika Bremer – a graduate of theatre theory studies of the first degree at the Jagiellonian University, planning to continue her studies. At the same time she plans to undertake studies at the social work faculty. She is on practice in the Theatre Magazine "Didaskalia". For four years she has been connected to Węgajty Theatre. In the past she was involved in animation and pedagogical work with children. For three years, together with friends, she has been co-creating the Kontra/Banda foundation and organizing the Hundred Arts Festival in the Kowiesy commune – between Łódź and Warszawa. In the frames of the festival she runs activities with children and with the local community. A member of the Cracow section of the Anarchist Federation. She is keen of feminism, socially involved theatre and emancipation.

Magdalena Hasiuk – adjunct at the Institute of Art at the Polish Academy of Sciences, the author of books: *Okrutnie dziwna strona świata (A Direly Strange Side of the World)*, *Wokół teatru więziennego (Around Prison Theatre)* oraz *Teatr Słońca. Od rewolucji na kozłach do odysei uchodźców (Theatre of the Sun. From the Revolution on Goats to the Odyssey of Refugees)*. Presently she is realizing in a team the research project "Węgajty Theatre – 35 years of anthropological theatre and social-cultural quest", financed by the National Centre of Science. He perceives theatre as a space for individual and social change.

Wacław Sobaszek – as a director, actor and musician, for over 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; Watchfulness*). 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)* (2017) (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 is an active member of the social movement Olsztyn Citizens of Culture.

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 Suwałki 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

Watchfulness, 2017

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 programme's edition: Magdalena Hasiuk, Wacław Sobaszek

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Anna Smolska

Daria Wrona

Festival Team:

Dominika Bremer (main manager)

Maria Kuczyńska

Marek Kurkiewicz

Tomasz Puchalski

Karolina Rospondek

Katarzyna Regulska

Erdmute Sobaszek (the Head)

Wacław Sobaszek (the Host)

Węgajty Theatre

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Under the auspices of the Convivo Cooperative, established by the theatre, there is BABEL BAR – multi-cultural cuisine: „Dishes prepared by women refugees living in Poland”.

Contact and orders: 798 514 521

Friday, 20 July

- 19.00 *Turning points* – IST Węgajty (The Other Theatre School), staged by Waclaw Sobaszek
20.00 *Opening of the Village* 2018

Saturday, 21 July

- 16.30 - *Finances, Politics, Lord Jesus* – colloquium with Krzysztof Gedroyc
- *Toto je cesta tvého jména* – Polish-Czech book of verse by Andrzej Suryn
18.00 *And people live. Abdul* – Teď nádech a let' (Czechy) directed by David Zelinka
21.00 *Od obozu do wywozu* – Piotr Śniegula
22.00 a concert by ugra

Sunday, 22 July

- 16.00 Sol et Luna: a concert for children
17.00 *Auditor* – Teatr Prawie Dorosły (Almost Adult Theatre), directed by Agnieszka Reimus –Knežević
18.00 „literary café” with Alicja Rosé
19.00 *Washing your Dirty Laundry. Talks of Refugees*– Transnationales Ensemble Labsa (Germany), directed by Z. Bartoszewicz and E. Hagelganz
21.00 „Open Dance Course”- IST Węgajty (The Other Theatre School Węgajty)

Monday, 23 July

- 16.00 workshop presentations
16.30 „Coupé Décalé” – Dance from the Cote d'Ivoire and a meeting with Labsa
20.00 *In the Gallery of the „Reka Dzieło”* (“The Handy Craft Gallery”) Association in Godki: *Symptoms* – Agnieszka Kołodyńska-Iglesias, Jarek Kordaczuk
21.00 *Women in theatre counter-culture* – a talk with the participation of A. Kołodyńska-Iglesias, Erdmute Sobaszek and Katarzyna Kulakowski
22.30 *It is War* – Rajstopy Theatre

Tuesday, 24 July

- 15.30 *The Square in Jonkowo: Do it* – a performance of Teatr 3,5 Marek Kurkiewicz and Tomasz Puchalski
16.30 *The School Playroom in the Primary School in Jonkowo: Beak to Beak* – Piktogram Theatre
19.30 *The First Day of Freedom (Forum Theatre)* – „Drama Way” the Fund for Education and Culture
21.30 – colloquium with Magdalena Hasiuk, Anna Wojszel and Wiola Woronowicz-Lingo

Wednesday, 25 July

- 17.00 *Visitor* – a film about the performance during the March of Independence
17.15 *Independence: another 100 years* – a colloquium with Edwin Bendyk
19.00 *Magic Mirror* – a performance of the group Art Mixte (France), direction: Alice Mercadier
21.00 *Skur-wienia* – directed by Aleksandra Skorupa, performed by: Łukasz Dąbrowski
22.30 *My Caucasus* – a film by Maria Baranowska and Valerian Collo

Thursday, 26 July

- 17.00 *the square in Węgajty village: Bazaar of Imagination* – clownery, music, ceramics, drawings –
20.00 *Multitude* – Wojciech Marek Kozak (dance) and Radosław Lis (lights)
21.00 jam session

Information about workshops: www.teatrwegajty.eu

Go to: Festiwal Wioska Teatralna or: in English