

„Theatre Village 2019” – Węgajty, Jonkowo, Godki

19 - 25 July

Hatching

oak, to earth the closest, friend
since olden days,
you can talk to it, it is good
to start with apologies,
he shall carry them on to Earth, of human speech ignorant,
for those who out of habit, out of greed take her for enemy

Krzysztof Gedroyć, Bierzałowce

Everything that screams in my interiors bounces off the thick walls. It bounces a couple of times and finding no exit falls and rots. This place shall be over-filled soon. Either I find a way to open it, or I shall wait for a great explosion. Or I suffocate there. Places behind the barrier, behind the first shell, the second shell, places of no weight, places of truth, of which there are many in one. Truth unformable truth uncountable truth possible. Authentic creation is – according to Kantor – first of all thinking about yourself, a manifestation of longing for the fullness of presence and regaining the fullness of identity (like regaining your voice). Welding together yourself with the fragments of your memory.

Hatching. Laugh, if you want to find some outlet, cry out of discomfort. Silent hatching, brutal hatching. Hatching with conviction, avoiding hatching, trusting in hatching. Look! (Other Theatre School, 2019, New Year Show)

Maria Helena Legeżyńska

19 July, Friday

19.00 „Careful/Careless”, a performance by The Other Theatre School/Węgajty Theatre, based on sketches from exhibitions, that is New Year's and Carnival Mummers' etudes, Easter “Alleluika” etudes, devised as a performative introduction to the Theatre Village 2019

After the show: film recordings from the activity of The Other Theatre School 2019

Realized by: Roman Černík, Maria Helena Legeżyńska, Barbara Michera, Martin Rosie, Erdmute Sobaszek, Wacław Sobaszek, Agata Ziółkowska

Staged by: Wacław Sobaszek

The current subject is carelessness. A carefree approach of the governing bodies to the change of climate is some particularly disturbing sign of times. The lack of action previously sprung from ignorance, or from stubborn negation of the fact that the activity of man has impact on climate change. Their recent behaviour is even more irrational. If the disaster is inevitable, let us enjoy the present moment, use it, get richer.

One gets worried about the lack of care, lack of normal human impulses. Because not only politicians, generally a large part of society seems to think about securing and increasing their property and luxury and not about helping those in need, e.g., people undergoing global threats, the inhabitants of countries which have been exploited since the colonial times and which presently suffer from droughts, degradation of the environment, famine.

And our own, everyday carelessness. We see the systemic sources of this state of affairs in historical and corporative capitalism, in the almost commonplace, district and commune populism. And yet we all take part in the rat race and petty political contentions.

21.00 „Exilium – Show us the way of bitter exile” – the opening of the exhibition of photography by Marta Bogdańska. The project is an attempt to look at the fates of refugees – men and women – through the prism of a single person's fate. (the exhibition is taking place thanks to the Heinrich Böll foundation.)

The photographer has visited Syrian men and women living in Liban, to take photos of what they had managed to take with them at the moment of escape. The question of an object from the homeland allows to learn the story of millions of refugees in the world, taking into account their individuality and individual experience. The exhibition is a part of a broader project of the Heinrich Böll Foundation presented at the Theatre Village: it shall be referred to in the performance “Exilium” by the Playback Self 3.0 Theatre (the description is on the web page) and the open workshop “Migration and Integration”

Marta Bogdańska. A Polish photographer, an author of films, and cultural manager. She has graduated from the faculties of philosophy and gender studies at the Warsaw University. She has studied with Anton Vidokle at the Home Workspace Program in Beirut. Presently she is on her diploma year at the Academy of Photography in Warsaw and in the School of Looking of the Fort Photography Institute. She realizes international photographic and social projects. For 8 years she has lived in Liban, where she cooperated among others with the Heinrich Böll Foundation, Danish Refugee Council or the Oriental Institute in Beirut. She has created the projects: „Mixed Feelings” and „Exilium”. Her newest photography project, „plaintext” has been shown at the finalists' exhibition during the Photography Festival OBSCURA in Malaysia in 2018, and her short documentary „Next Sunday” – during the first Biennale of Art and Film in Liban in 2017.

[...]

20 July, Saturday

16.00 a family afternoon in Jonkowo:

- „A Very Circus”, theatre „Przebudzeni” („The Awakened”) (Ostróda), directed by: Monika Kazimierczyk, Dariusz Wychudzi, music by: Dariusz Wychudzi

The inspiration for creating this show has been found in the actors' personal experiences – situations, events, people, words, sentences, epithets, as well as situations and scenes which the ensemble encountered on their creative way. [...] How far and how perversely can one understand beauty and ugliness, normalness and strangeness, sanctity, obscenity and freedom...? Where are the borders to breaking the soul? Have they been crossed? The answer to those question is: healthy distance, humour, passion, self-realization, sense of value and trust in one's own strength.

The Set:

Adam Adamski – Adamus the circus director
BartekForyński – Bobi the tout
AleksanderBindas – Olo the tout
IzabellaStefańska – Izabella does martial arts
ZdzisławPajka – Johnny the horse-breaker
Natalia Olszewska – Natasha the gymnaste
IwonaPoleć – Ivette the dancer
DominikPawłowski – DoonKa the strongman
BrygidaSajdak – Gilda the woman coffee
Justynallasz – Shila belly dance
AgnieszkaMarchlewska – Aisha belly dance
PawełLukasik – Pablo the juggler
PatrikWółtański – Paul the conjurer
JustynaKudlak – Sara the conjurer's assistant
Mateusz Bałduga – Fernando the clown

– Meeting a Storyteller – fairy-tales and non-fairy tales by BartoszIgnacyWrona

BartoszIgnacyWrona – an improviser, vocalist, bum, conductor of the Non-Singing Choir, masseur, cook, storyteller. Universal lies and truths, also those very special ones based on stories from different lands and different times. So incredible, that they must really have happened, and so ordinary that they must surely have been invented. As if dead objects, whose features we know, and real heroes in incredible stories. As a vocalist, for over ten years, BartoszWrona has been testing the possibilities of the human voice. He has created a workshop method of opening the voice and expression, facilitating improvisation. He does not believe in one “proper voice emission” – he claims that everyone should find their own emission. He has studied, among others, with Shai Dayan, Phil Minton, MarekCholoniowski.

– „A Little Fish”, a minimalist performance by KarolínaPlachá

„A Little Fish” (Czech: Rybička, Polish: Rybka)

A little performance – meeting. It takes only a couple of minutes. One actor – one spectator. Something shall happen between you and me. And you shall learn something. Come and you will see.

[...]

Karolina is a founder of the Czech association Naplaveno, whose goal is joining together people living in cities with people living in the countryside through culture, creative workshop and artist's residence. [...]

continued in the Węgajty Theatre:

19.00 Antropocene, performatics, contemporary theatre realisations, Jan Kühling (Freie Universität Berlin)

21.00 "Womanland. A One-Actress Choir" - a monodram by Agnieszka Bresler, realized together with the director Joanna Lewicka and the playwright Magda Mróz based on talks and workshops with women in prisons, hostels and self-help homes. After the show, a discussion, led by Magdalena Hasiuk

[...]

video: Maria Porzyc

costume and scenography: El Bruzda

photos: Paulina Anna Galanciak, Magdalena Mądra

[...]

On the stage, a Utopian country is created, functioning in an alternative reality, that is the title Womanland – a dreamt up place, in which the law is set by women. In this space the actress, the queen-mother of the Womanland, bearing in herself all the untold stories, she takes responsibility for giving birth to them, bearing them into the world, for endowing them with meaning.

The text of the performance was created basing on talks with women in the Penitentiary Institution in Krzywaniec, the Penitentiary Institution No 1 in Wrocław, The Saint Brother Albert Refuge for Homeless Women and Mother with Children as well as in the Care and Concern Foundation, run by Agnieszka Bresler since 2016 in the frames of the Womanland project.

The Womanland Collective is an informal group consisting of women artists and social activists, together realizing initiatives for women, about women and by women. Womanland springs out of the lack of consent for the social marginalization of women from de-favourised environment and of their voices, promoting equal rights, strengthening and power of women functioning outside the main social tissue. In our actions we undertake the theme of the multidimensionality of woman and her role in the society in the modern perspective of the feminine *empowerment* – emancipation, gaining equal rights, plenipotency. The collective came into being on the initiative of the Wrocław actress and social activist, Agnieszka Bresler, who since 2012 has been co-creating and co-running theatre projects in Wrocław, which are addressed to people in danger of social exclusion.

Agnieszka Bresler – actress, director and theatre pedagogue. An MA graduate of the Faculty of Acting at the Manchester Metropolitan University (England) as well as the faculty of Physical Theatre Practice at Adam Smith College (Scotland). In 2012–2017 she co-created and co-run the Jubilo Foundation, running theatre activities addressed to people in danger of social exclusion, including youth with developmental disorders, adults with the experience of mental disease, Romani minority, homeless people, prisoners and refugees. Since 2014 she has been co-running the project "Reinclusion" in the Penitentiary Institution No 1 in Wrocław, at male closed and semi-closed wards. Since 2016 she

has been realizing and running in female penitentiaries and shelters her own project Womanland, in whose frames she has directed two performances in the Penitentiary Institution in Krzywaniec: *Maria K.* (2018) and *WieraGra* (2019). Awarded the 30 Creative People Award in Wrocław 2018.

21 July, Sunday

16.30 „Background” – Khava Soldayeva. A show of the diploma collection of a MSKPU graduate. "It is an attempt at telling a part of my story by means of fashion. I was inspired by my memories of the war and its influence on my future. I would like the person who looks at my clothes to see more than mere bits of fabric sown together..."

17.30 „An Open Dance Course”, run by: Erdmute and Waclaw Sobaszek, The Other Theatre School as well as Piotr Rogaliński and Milka Majszyno

20.30 „body process” – Grupa Wolno (Slowly/You May Group), directed by: Pamela Leończyk, choreography and performance: Adrian Koszewski, music: Żaneta Rydzewska, visualisations: Adrien Cognac. „We work with movement and with how the bodily is represented. It has led us to a place in which the body is oppressed, treated in a violent way...” Grand Prix OFTEN 2019

„I have always wanted to be like others. Like the boys from the gang [...]. I managed but poorly [...]. I tried to be [...] than I was. I tried to prove something [...]. It was worse when I was a teenager. When I was adolescent [...] not knowing what was happening to me, I say: for goodness sake, maybe I am [...]. So, off you go, trying to prove you are not [...].”

The body is a vehicle of information, it tells more about ourselves than we would like to tell. It reveals secrets. What happens when my body does not come up to the expectations, when it doesn't fit to who I feel to be, to who I have always been. Or perhaps others have talked it all into me. In the performance, the artists undertake the subject of sexual identity as a cruel process to which sometimes we subdue ourselves. From which there is no escape.

The performance “body process” has been awarded Grand Prix Award during the XXth edition of the Polish Festival of Independent Theatre in Ostrów Wielkopolski for „touching sincerity and a strong voice for a cause”.

Adrian Koszewski – actor, dancer, performer and choreographer, graduated from the National Academy of Theatre in Cracow, Dance Theatre Faculty in Bytom; he cooperates with the Wrocław Dance Theatre; at the same time, he works for film and advertisement.

Pamela Leończyk – director, performer, culture animator, theatre pedagogue; she is studying at the Department of Direction of the Warsaw Theatre Academy; her theatre works have been shown during the FIST festival in Beograd; she has taken part in international projects: Platform European Theater Academy in Cesis (Latvia) and in Salzburg (Austria), a grantee of the program of Laboratory of New Theatre in Cracow.

22 July, Monday

16.30 „literary cafe”

17.30 „In Praise of Error” – a colloquium with Professor Jana Pilátová (Theatre Academy DAMU, Praha). About stigmatized people, theatre as laboratory of error, and the dangerous disease called grantosis

moderation – Joanna Drzewiecka - Kozielska

Jana Pilátová:

I encounter this subject working with different ensembles. I don't know what it is like in Poland, but in the Czech Republic, the independent groups and artists are in a similar situation as people excluded for social, ethnic or health reasons: today they are excluded by the “invisible hand of the market”. They and theatre people are similar pioneers of human experience, however some are under the care of the social resort, and the others – of culture departments. Usually, they are intuitively taken to be brothers and they are similarly stigmatized: they are unnecessary, strange outsiders – or a medial attraction. Perhaps this is why now, more than yesterday, they understand each other much better than the rest of the society can understand them; they can be allies. Yet, the situation is complicated by the financing policy, and grant lottery. The stigmatized, the stigmatizers and those who are fond of outsiders are losing the track of what is going on. Which is support, which is dishonour, which is a trap? Which is a necessary opportunity and which is an exploited one; what is work, creativity and learning and what is a swindle? There is a lack of criteria for what the “excluded” do or for what we do for them and with them. However, my observation about the search for criteria starts with error.

[...]

Everything that excludes us in life and that we are afraid of (mistake, fault, error) in theatre is very interesting to us. [...]

If at conferences we dared to speak about errors, and not about successes, we would sail against the winds of our times and we would encourage all the excluded. Isn't it easy: in fact, we don't know how we achieved our success, everything worked the way we wished. It may be a proof of our competence, but how to recognize where it lies? Whereas error points us straight to the moment which we can study, when something went wrong. To understand an error means to learn something more about ourselves and others, about what we do and the world we live in.

Professor Jana Pilátová, Ph.D., since 1990 has been teaching at the Prague Theatre Academy (DAMU). In 1998 she created there the *Integrational Creativity Program*, which she then ran for five years. It brought together people of particular fates, based on the belief that special needs of physical or social stigmata provoke creativity and that theatre is creativity's trampoline, helping one to spring up to life. The inspiration was her experience of a training actress of TeatrLaboratorium in 1968. Since that time she has been writing and publishing texts about Grotowski's work, its children and grandchildren, in theatre magazines in the Czech Republic and abroad, as well as translating their texts. In 2009 she published „Hnízdo Grotowského”, a work which sums up all those experiences. Since the very beginning she has been cooperating as a playwright with the Grotowski Institute, with ISTA and Czech independent ensembles, with the theatres Continuo and Farma w jaskyni. In 2005 she

received the Czech award „Žywyskarb” („Live Treasure”), and in 2009 a Polish award – „Zasłużony dla kultury polskiej” “For Merit for Polish Culture”.

21.00, the Handy Craft Gallery (Galeria Reka Dzielu), Godki 21 „L'empereur” – an adaptation of Ryszard Kapuściński's „The Emperor”. A structure prepared by the Labsa Ensemble, consisting of artists from Germany and Poland as well as a group of adepts from the social-professional activation centre Grünbau in Dortmund. Directed by: Emilia Hagelgan, Zofia Bartoszewicz, music: Ralf Tibor Stemmer, lights: Sara Hasenbrink, choreography: DiamsDakate, Jonas Apenouvon and Wojciech Marek Kozak, coordination of the project: Anna Buchta. After the show, a meeting with the ensemble, run by: Joanna Kocemba

„Labsa” about themselves: Theatre work leading to emancipation and participation

There is now an on-going discussion around questions concerning post-migration society and decolonisation. It is among others a reaction to political offensive from the right side. Exactly to this kind of migration discourse, Labsa's artistic work relates. We allude here at our own experiences with the migration processes, which since the times of industrialisation have gradually brought significant transformation to the face of many regions. Such initiatives “from the ranks”, such as ours – functioning regardless of ossified and bureaucratic strategies of problem-solving – offer ideas for new solutions. Cultural transfer that we are after, is not a monologue about cultures, imposed from the position of superiority. Quite the contrary, we work on a dialogue which goes over the borders of nationalities, a dialogue between different cultures. Through artistic activities, we want to bring about social changes. In performativeness, we see an unrepeatable chance for a revision of fixed ideas concerning history, society as well as our own life.

Labsa's trans-national ensemble: Jonas Apenouvon, Abe Jalloh, Amir Mohammad Hosseini, HaptomFesaha, Ibrahim Barry, Mohammed Yousef, RanaBagci, Seratu Bah, Slawa Al Ali, Teresa Leónidas, Yacouba Coulibaly, Bath Kanza, Diam'sDiakate, LeonelCassule, Wojciech Marek Kozak

The transnational ensemble Labsa came into being in 2015, out of the initiative of the association LaborfürsensorischeAnnehmlichkeitene.V. (Labsa). Since 2016, the group have been running the KIOSK Tomorrow Club, a location created in the rooms of an old shop in the centre of Dortmund. The place is a room for rehearsals and for public events. Young people with the experience of escape, and people who have no such experience, meet there to cooperate with artists of various fields. The basis of theatre and cultural work are the heterogeneous experiences of the participants, formed by different social, religious and political contexts from which they come.

23 July, Tuesday

16.30 „The war according to Karski” – a colloquium with Tomasz Lubieński, devoted to his newest book (published by Iskry)

Tomasz Lubieński alias *BorygoJańczak*, *KT*, *StanisławJańczak*, *T.F.*, *TK* (born 1938 in Warsaw) – a Polish writer, playwright, author of essays and translator of belles lettres, the editor-in-chief of the monthly “New Books”, a mountaineer.

17.30 „Brest Stories Guide”, a presentation of the project by The KrylyHalopa Theatre (the Belarus). Wandering around a “non-existing town” by the use of an application presenting the memory of the Jewish Brest, and of the dramatic fortunes of Brest’s inhabitants, brought out of oblivion.

The audio play – tour bases on materials from archives, books, from interviews from the witnesses of events from the period of the outbreak of anti-Semitism at the end of the thirties and of the annihilation of the Jewish community in 1941 – 42.

Apart from the information passed by those who survived, and that obtained from the present inhabitants of Brest, there are also reports of German officers, found in the archives. Streets, buildings, yards become a stage in which voices from the past resound. KrylyHalopa offer the spectator an immersion into history, seeing the old Brest which has died.

„When you wander around the town according to the BSG idea, then what is most horrifying is not the lack of the people and things which are told about, but their lack in our memory” (Tajana Arcimowicz)

KrylyHalopa show that the Holocaust does not concern only Jews and only the past. The problem is about excluding people in the modern world. Who is indifferent towards the Holocaust, remains indifferent towards other crimes, because they „concern others”.

BSG is a project on the crossroads of art, tourism and heritage protection. The result of the work of about twenty people: historians, experts from Jewish organisations and actors of the best Brest theatres.

KrylyHalopa

A legendary Belorussian theatre, one of the most interesting of the independent theatres of that country. They are based in Brest. Once they used to come to us as the Svobodny Theatre. Their performances: „Bondarivna”, „Process”, „Chernobyl” are the milestones in the history of the Theatre Village.

Especially the last one made a lasting impression in the spectators’ memory, among others because it opened the path of documentary theatre. It has led to creating the project Brest Stories Guide. Recently, apart from preparing performances, they have been doing organic work in their local community. In their centre Prastora, there are exhibitions, meetings with authors, discussions. They also run an Acting Studium, in which they work with young people on actor’s art and critical thinking.

W 2018 roku zostali laureatami nagrody Złotego Gołębia Narodów Zjednoczonych.

18.30 Khetane, that is: together – a meeting with Barbara Prądyńska and a group of Olsztyn Romani people, preparing a performance for the opening of the Olsztyn „Demoludy” festival. What does it mean today, to be a Romani man, a Romani woman? What has changed since the times of the wandering? What are their occupations today, how do they live? How are the Romani (or Gypsies?) perceived by the non-Romani?

Hitano, an ensemble established by Adam Fedorowicz, the author of texts, composer, arranger, violinist, the chief of the Association for Romani Culture „Hitano”. „Hitano” played for the first time in 1984; presently it is the most recognized gypsy ensemble in Warmia and Mazury, playing traditional

and popular music. Many times it performed, getting numerous awards, at festivals of ethnic music home and abroad. What makes their performance so colourful is women’s singing and dancing. Under the wings of “Hitano” there is also the children artistic ensemble “Gaia” with whom the Art Junction Foundation realized in 2018 a dance-and-music performance “A live fairy-tale – stories of the WarmiaRomanis” – in the frames of the program Accessible Culture.

Art Junction Foundation. Established by Barbara Prądyńska and Jarosław Siejkowski in 2015 in Poznań as an organization combining social awareness and art. The Foundation’s activities focus around cultural exchange, mutual tolerance, cooperation with minorities and groups of limited access to cultural and social resources. With the help of artistic expression, the Art Junction provoke and create identity actions and actions against discrimination and exclusion. Since 2015, the Art Junction Foundation has created and realised numerous social and cultural projects, workshops and performances among others in Kurdistan/Iraq, India, Romania, Turkey, Georgia and Poland, including those with the participation of Syrian refugees and Kurd and Arab children in the south-eastern Turkey, the immigrants from Osetia in the Southern Georgia or the Romani community settled in Poland (also with immigrants from Romania).

[...]

21.00 „Exilium”, a performance of the Play Back Self 3.0 Theatre (Poland): „Play Back” is a form of interactive theatre in which the actors enact situations told by the spectators. Apart from the spectator, who creates the scenario for the show, there appear stories and photos of Syrian refugees whose portraits are shown in the exhibition of photography by Marta Bogdańska. The performance is a part of the project “Exilium”, realized thanks to the Heinrich Böll Fund as well as the Bemowo Culture Centre in Warsaw – apart from the performance, the project encompasses also an exhibition and workshops.

Playback theatre is a peculiar form which exists at the same time at two planes, out of which it draws techniques and the power of the message: psychodrama and theatre. Both the planes in their original form intertwine to a greater or lesser degree, but in the Playback Theatre the relation is special.

Psychodrama, which is a psychotherapy method, gives to playback its depth of impact, insight and the knowledge of the nature of man.

Playback as theatre form has all the elements inscribed in the form, that is: stage, audience, a director and actors, apart from other means of theatre expression.

None of those elements is obvious and each has a function slightly different from its original function.

Each performance needs a script, and the script needs its author. Here the author is the Spectator, but not as “some” or “general” spectator, but as a specific person who undertakes a conscious decision that his or her story is going to be played out on the stage for an audience.

[...]

Often the first story that is told provokes other stories, close in the topic and this is how a very special, irrepeatable atmosphere comes about, characteristic for this one performance, which shall never be played again.

[...]

Agata Sidorek (Warsaw)
Magdalena Peron – Szott (Przemyśl)
Jarosław Rebeliński (Gdańsk)
Mateusz Rybicki

Even though the actors are scattered in cities all over Poland, their performances can be seen at many theatre festivals.

All the time, new techniques spring up, and the original convention of the performances is taking shape.

Magdalena Peron – Szott

22.30 „Between the Human and the Non-Human. Non-anthropocentric Thought in Modern Art” – A colloquium with Anna Drońska (Warmia and Mazury University, Olsztyn)

24 July, Wednesday

16.00 „The Earth is Flat. You Moron!”, a pre-premiere show of the newest performance by Teatr 3.5, idea and realization: DomelaGrenda and MarekKurkiewicz (limited number of places; admission after advance booking only)

Up to the ears in informational pulp. Or, perhaps, closer to gastric-gymnastic associations – “in the content soup”. The borders between what’s true and what’s fictitious are more and more blurred. So, we go on, groping in the dark, clinging to our hipster’s scarves. Wow, one is afraid to light a candle here... what if it turns out that we are all lemmings, joyously jumping off the cliff? And perhaps it is only a fb profile?

script, direction and all the rest: DomelaGrenda and MarekKurkiewicz
the text of the song “Polish hipsteriad” - DomelaGrenda
music to the above mentioned song: MarekKurkiewicz
who lets out sounds and throws light above us: TomekPuchalski
phot. Nes W. Kruk /Fotokruki

17.00 - „What is hatching?” – A colloquium with Edwin Bendyk and a discussion with the participation of the ensembles and festival participants

Edwin Bendyk. A writer, the author of books, e. g. : *Zatrutastudnia. 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.

19.00 „A Lesson in Looking” – an open workshop with Małgorzata Mickiewicz, a lector of Polish sign language, and Barbara Parda, an interpreter of the Polish sign language

22.00 concert: KrystynaSkalicka and Libor Herman (Prague, the Czech Republic)

Accordion, double bass and voice

In their work, the folk music of the Beskid Śląski mountains meets the city life of Prague. You can stroll with them along the night-life streets of Praha or see a burning house in the music composed to a text message from Slovakia. During the concert, they will play their own songs in Czech, in Polish, in Slovak, in the Cieszyn/Tesin dialect as well as music to the poems by I.M.Jirouse, Silvester Lavrik, Renata Putzlacher.

Krystyna Skalická was born in Třinci in ČR, in the terrains lying over the river Olza. After her studies (in maths and physics) she moved to Prague. There she got totally absorbed in puppet theatre and the accordion which she plays in her performances as well as in children hospitals, in the organization Loutky v nemocnici. She also composes her own songs, inspired with the folklore of the Beskid Śląski mountains, and with the rhythm of the life of a big city. She likes creating music to poetry.

Libor Hefman comes from České Budějovice, he graduated from the Music Academy of Prague. Libor plays in Jihočeská Filharmonia and teaches the double bass to children in music school.

25 July, Thursday

17.00 „A Picnic of Imagination” – music, games, local foods and mini-workshops in the village football ground in Węgajty. Among the workshop instructors there will be: Tadeusz Piotrowski (painting together), Jolanta Różycka (A mandala of herbs), Katarzyna Krupka and Pep Alcanyiz (The Band of Cataluña)

20.00 „Constant in WhoYoLand” – collaboration of two theatres: „Rajstopy” and „The Theatre of Meetings of the Many”

... that is, a performance for three actors and a quilt. [...]

We shall show you what is wrong in us. We shall show how we get lost on every plane of life (not only in theatre). That will be chaos, a couple of thoughts, feelings, gestures clasped together, stuck together with some saliva and the remnants of the faith in some sense and meaning... Actually it's incredible that it holds together... Our meeting on stage is an experimental attempt at joining together the forces of two theatres. We invite you to the meeting with us and with You. See you soon.”

From a review by Ewa Otomańska: the performance is an extraordinarily brilliant diagnosis of independent theatre. The theatre of ideas eating their own tails and of artists closed within that cycle. It asks questions about “authenticity in theatre”. Mockingly, it comments the conventions and methods used by the “off” artists who, wanting to slip out of the system, become yet another cliché theatre language. The problem of authenticity in theatre, the authors of the performance resolve by debarring almost all theatre mechanisms.

21.30 Jam session and an art action by Jan Sajdak „Amazonia”

19 July, Friday

