

VILNIUS
INTERNATIONAL
THEATRE
FESTIVAL

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missing ↔ *connection*



missing connection

FALSE. TRUE. CONNECTION

Kristina Savickienė

FALSE

As I became artistic director of “Sirenos” last year, my routine life got packed into a suitcase and sent to numerous trips around the world. On one of them I had a luck of meeting a theatre director from India, Shankar. He told me about a community in South India he has spent his last ten years with. This community does not belong to the state system (in terms of education, healthcare, political structures, etc.) and people who live there are not part of any cast. They don't use money, don't measure time and live basically the same way their ancestors had lived thousands of years ago. Their worldview differs from ours in yet another very important aspect: gender for them is not a binary category. This community has four genders: man-man, man-woman, woman-man, woman-woman. My curiosity in this special community sparked long conversations with Shankar, which in turn led to my rethinking the theme of this year's “Sirenos” edition. The missing connection. Our brains are so much shaped by the binary world model, which gives us access to the concepts of man-woman, black-white, young-old. Framed by this way of thinking, we block ourselves from seeing the immense range of colours that exists between the two poles we have invented. We get isolated in this concept of finite binary world and we tend to forget that our universe is infinite, that time is only a system we have created to measure change, and that matter is mostly empty space.

TRUE

We have come up with the binary world because it makes our lives somewhat easier by giving us the tools to sort everything around us into neat compartments. We have come up with kingdom, genus and species in order to tell the difference between protozoa and algae, cats and foxes. And perhaps it is more acceptable for us to fall into sorting traps than to lose the tools of measuring and categorising the world.

The history of humanity is a history of mistakes and corrections. What we hold true one day, suddenly turns to be wrong the next day, and vice versa. This is why it's

next to impossible to say these days what is the best way to educate kids, to eat healthy (and ethically), what kind of public spaces we need in our cities, and which historic monuments must go. Because one man's truth is another man's wrong. Or, as we hear a lot these days: both sides have their truth. But the fact is that usually there are more than two sides to any situation.

And here, in this territory between true and false and multiple truths, we find ourselves in a minefield: because our system is based on choice of a single item at a time – a candidate for president, a degree in one field, a job, a country of residence, a citizenship, a spouse, a wifi network, a side of the barricade to be on. However, we find it more and more difficult to believe that the truly right side actually exists, and that there are role models without flaws, systems without errors, realities without fiction. I know that this year's “Sirenos” festival is more into questions than answers. But I also believe that the programme allows us to see the world from a different perspective, perhaps through the eyes of another person, nation or generation. The festival is changing and moving forward but I feel especially grateful to the festival team for trust and devotion as well as for being there 24/7 and solving the most complicated issues.

This year's programme has been drawn by the team of three: Viktorija Ivanova has composed the international programme, which I slightly modified and implemented. My colleague Agnė Pulokaitė put together a vivid and diverse Lithuanian showcase, which includes masters and young voices. I have no doubt that working on the festival's programme for the first time, we have made mistakes, we have said too much or not enough, we have left some things unvoiced and unreachable. And yet all “first times” stay with us as most memorable experiences.

CONNECTION

Viktorija Ivanova, 2015 12 03

With no poetry: if anyone tries calling me – I'll do my best to miss it

Because it costs a lot.

Yet if you write – I will read it with pleasure

Because it means a lot. And if you give me your address – I will write myself. For such a pleasure it is: to not only receive letters but also to write them.

Especially if it is one's main activity of the day.

Writing letters. And not knowing whether you will send them.

And if you do – you don't yet know where to.

RE-ESTABLISHING MISSING CONNECTIONS

Agnė Pulokaitė

From the origins of human history, knowledge has been transferred from generation to generation. Sometimes consciously and voluntarily, sometimes – through hidden mechanisms, tradition, latent education. Civilisation has been built on massive accumulation of information and know-how. We are never born into a tabula rasa, our life and works is a continuation of that of generations' before us. Thus the connection of a student and a master – the words being used in their broadest sense – is an overwhelming social construct that we all conform to. Sometimes this connection is strong and openly communicated, whereas other times you may call it missing, built on contradiction and negation rather than mutual understanding. To make Lithuanian Theatre Showcase more open to young theatre makers and their works was on our minds from the very first discussions about this year's edition of Sirenos. Relation between different generations, students and teachers, parents and children, or simply present and past, as well as our (in)ability to maintain connection with those around us, to teach and to learn became a starting point to take on this venture to dedicate a substantial part of the showcase to young theatre. I have been thinking a lot about this relation between a master and a student. Far from everyone in the showcase would consider herself or himself someone's student or successor, or think of oneself as a teacher. When you put together so many artists from different generations, however, you notice a dialogue between those in quest of the answers to the same questions. It could be fierce and warring, but also very open, as if trying to adapt oneself to something that is universal, time-tested. It would be possible to write a story about how and why each of the Lithuanian showcase plays got included in the programme, however due to the limited time and space, it would probably do to say that all of them together were meant to reveal the diversity of Lithuanian performing arts scene. Because of various logistic, time and technical limitations we had to go into certain compromises, to leave some works aside, but all those fourteen that made to the programme tackle the task perfectly well, raise questions and build up expectations.

Thanks to all the artists for establishing connections. For the first time in the history of the festival, Sirenos features Baltic Drama Forum. Its participants from Latvia and Estonia will have an opportunity to not only see recent Lithuanian theatre productions, but will meet colleagues from Lithuania and other countries in various networking events, and share their academic insights at the international conference “Mind the Gap”. I believe that our region is interesting to the rest of the world for its different historical, social and cultural past, and that bringing together professionals from neighbouring countries could lead to the birth of new ideas, promising connections and partnership. I hope that some day this Baltic element will outgrow the clothes of the forum. I would like to thank the “godmothers” of Lithuanian Theatre Showcase – Goda Dapšytė, Aušra Kaminskaitė, Virginija Rimkaitė and Dovilė Zavedskaitė – for their professional insights and opinions about the works they have seen. I have a sheer joy working with the most wonderful team who is the fiercest engine moving me onwards, and the most powerful arials maintaining constant connection. I am very grateful to be able to learn from those people. We talk a lot about failing connections these days. We try to use telecommunications to strengthen those fragile due to long physical distances, we change lost connections with the new ones. I want to thank Viktorija Ivanova, my predecessor at Sirenos festival, and a missing connection, for being a friend and a teacher in their purest and most admirable form.



~~ALL THAT IS EARTHLY BESPEAKS OF DEATH~~

Based on "Happenings" by Daniil Kharms

DIRECTOR | **Augtumas Danielius Harner**
CAST | **Džiugas Grinys, Jonas Golubovskis, Karolis Norvilas, Aurelijus Pocius**
PRODUCER | **Lithuanian Academy of Music and Theatre**

DURATION 60 min. (one act)
PREMIERE 2019
LANGUAGE Lithuanian with English surtitles
RECOMMENDED AGE 14+

< young voices >

The performance "All That Is Earthly Bespeaks of Death" is a laureate of the Audience Choice Award at the Stage Art Etude Competition "Occupying the Balcony 2018".

During the play, a stroboscopic effect and theatre smoke effect is used.

The play tells a story about an impoverished writer struggling to survive absurd and horrifying routine. The main character tries to hide under the only shield he has – his imagination. That's what gets the engine of the play going. Logic and rationality dissolve into show's theatricality. Amid cruelty and violence, the characters are forced to play in order to avoid death, and their efforts become terrifying yet ridiculous episodes reminding spectators of their own lives.

Authors of the play are students of directing and acting at the Lithuanian Academy of Music and Theatre (course leader – Os-

karas Koršunovas). Initial inspiration for the play was sparked by an academic task to work on Daniil Kharms. Kharms' work "Incidences" gave a lot of creative freedom and ways of reflection. Having finished with an academic task, however, we didn't want to let go of what was already created. In D. Kharms' "Incidences" we have found interesting and relatable philosophy that begged to be interpreted. This is how the production "All That Is Earthly Bespeaks of Death" was born. A short sketch at the end of the second year of studies has turned into an hour-long performance, – say authors of the show.

VENUE | **LITHUANIAN ACADEMY OF MUSIC AND THEATRE, BALCONY THEATRE (GEDIMINO AVE. 42, VILNIUS)**
DATE | **25, SEPTEMBER 2:00 PM**

SIRENOS' QUESTIONS

YOUR COURSE LEADER OSKARAS KORŠUNOVAS, WHILE BEING A SECOND YEAR STUDENT HIMSELF, ALONG WITH HIS COURSE MATES HAS STAGED A PLAY "HERE TO BE THERE" BASED ON THE SHORT STORIES BY DANIIL KHARMS. "THERE TO BE HERE" HAS NOT ONLY REPRESENTED ITS PRESENT TIME, BUT ALSO KIND OF OUTRAN IT. WHAT TIME DOES YOUR PERFORMANCE TALK ABOUT? WHAT TOPICS OR STATES WOULD YOU LAY EMPHASIS ON?

This performance speaks about the present. The mood and premonitions dominant in the 20th century right before World War II could also be felt nowadays. It seems like we're waiting for something inevitable to happen – death (to Kharms death is the only real event); and this waiting is in itself absurd. Kharms remains relevant because of this main law of his – a paradox constantly present in his work, nonsense that is somehow more real than the world outside theatre, because it truly represents the essence of a human life in the world indifferent to violence and cruelty, not understanding its own impermanence. A modern human being has grown dull because of the immense flow of information, and it's becoming more and more complicated for him to separate the truth from the lies; in our society nonsense is gaining almost as much weight as complex phenomena, everything is merging into one absurd entity and we, as Kharms' characters, fall down and stand up, lose our clothes or just disappear, although we don't or just aren't able to notice it. In this context, apathy, indifference to the surroundings, and cruelty become a logical conclusion of a modern world. In a way, Kharms' characters as well as modern men find themselves in a transient state, when they don't even know whether they are alive or dead.

HOW DOES KHARMS HELP TALKING ABOUT THIS? DOES HE ENCOURAGE THE DIVERSITY OF MEANS OR ON THE CONTRARY – GIVES A VERY SPECIFIC COURSE FOR THIS ABSURD?

Kharms' manner of speaking is universal, he crosses the borders of historical and cultural contexts, and he does that by revealing the essence of a paradox – the phenome-

non understandable in both 20th century Russia and 21st century Europe. For many reasons humans are always affected by various phenomena and feel helpless when facing authorities, nature, and laws of the universe. It seems like in Kharms' short stories there is always someone else behind his characters, someone invisible, nameless, and their story is a fragment of an absurd reality. Kharms is very theatrical. Certainly, because of his paradoxicality he sets a certain direction towards absurd, although the efficiency and precision of his novels also grant immense creative freedom, acting opportunities. His playfulness and lightness is sort of a response to reality which author himself does not find appealing enough to describe it as it is; it thus allows to create a certain form that completes the message of the performance.

OSKARAS KORŠUNOVAS IS YOUR TEACHER, YOU WATCH HIS PLAYS, AND YOU ALSO LEARN FROM ACTORS WHO ARE ACTIVE IN THE PERFORMING ARTS SCENE. SHORTLY YOU WILL TOO STEP ON THE STAGE OF OSKARAS KORŠUNOVAS THEATRE. IS IT IMPORTANT FOR YOU TO BE ABLE TO WATCH ACTING AND DIRECTORIAL WORKS OF YOUR MENTORS? HOW DOES IT AFFECT YOU, THE STUDENTS?

We are happy to watch acting and directorial works of our mentors. Our lecturers are one of the most famous theatre artists in Lithuania and their productions are sort of confirmation of their competence. Although our relationship with them is mainly based on the fact that they are our teachers, mentors, tutors. At the moment what we value most is not their productions, but their work with us, their complete trust in us – their students: they allow us to make mistakes, encourage us to discover and experience everything on our own. We have plenty of creative freedom and we're not forced to some sort of aesthetics, ideas we offer are being accepted and worked on, perfected. Surely our mentors' works are important, but now we are focusing on our own achievements and communication at the academy.

Creative team

I haven't plugged my ears.
Everyone else has but not me.
That's why I was the only one
who's heard everything. I haven't
covered my eyes with a cloth
either, like everyone else. That's
why I've seen everything. Yes, I
was the only one to see and hear
everything. But, unfortunately,
I can't understand anything, so
what's the point if I'm the only
one who has seen and heard
everything?



1+1=1

Based on Anton Chekhov's drama "Ivanov"

DIRECTOR | **Ieva Kaniušaitė**
SCENOGRAPHER | **Marius Nekrošius**
COSTUME DESIGNER | **Nadežda Gultiajeva**
COMPOSER | **Andrius Šiurys**
LIGHTING DESIGNER | **Audrius Jankauskas**
VIDEO ARTISTS | **Kornelijus Jaroševičius, Nidas Kaniušas**
CAST | **Matas Pranskevičius, Ieva Kaniušaitė**
PRODUCER | **Theatre "Meno Fortas"**
COPRODUCER | **Lithuanian Academy of Music and Theatre**

DURATION 60 min. (one act)
PREMIERE 2019
LANGUAGE no words
RECOMMENDED AGE 14+

< young voices >

"1+1=1" is a completely authentic, very individual gaze of a young artist to Anton Chekhov's drama "Ivanov". By bringing together a creative and ambitious team of artists from different fields, Ieva Kaniušaitė managed to not only subjugate tracks of music and sounds, projections of images for the overall emotional process of the performance, but also to participate in it as an actress. Young director speaks about Ivanov, a man lost between two loving women and his own self-remorse, and does it in a sincere and open manner, without trying to deceive the audience – as much

as her life experience allows this and it is charming. As an actress I. Kaniušaitė is looking for the connections – existing or imaginative – between Sara and Sasha who sacrifice their lives for the love for Ivanov. However, reality always defeats our dreams, it's unavoidable. Is it possible to find a compromise and the relation between our dreams and what they finally turn into? This stage directing debut is aesthetically solid and clean, using minimal means, i.e. text, motion, vocal, music, image, minimal scenography, to their maximum.

DATE | **25, SEPTEMBER 4:00 PM**
VENUE | **THEATRE "MENO FORTAS" (BERNARDINŲ STR. 8, VILNIUS)**

SIRENOS' QUESTIONS

WHAT IN YOUR PRODUCTION IS LEFT FROM CHEKHOV'S "IVANOV"?

I don't want to list things that most likely would be made up and thought of while interpreting, that probably weren't even there. In my opinion what's left is the idea of the play and, of course, the Ivanov character himself.

You act in the productions by E. Nekrošius who taught you directing for four years – what experience have you gained? How or what directing and pedagogical Nekrošius' notes have you adapted in your work?

First of all, the experience I've gained is very diverse. It's humaneness, simplicity and honesty. And regarding notes – I cannot name one particular note or comment, there were lots of them and all of them were very on-point, not only related to the learning process but rather universal. At the right moment they emerge from my memory, assist and accompany me.

NEKROŠIUS' WORKS OF THE PAST DECADE ARE CONSIDERED TO BE STUCK IN THE PAST, OUTDATED, OLD-SCHOOL AND HE HIMSELF IS BEING IDENTIFIED WITH HIS EARLIER PRODUCTIONS. DO YOU AGREE WITH AN OPINION THAT NEKROŠIUS IS A FIGURE OF THE PAST? DO YOU THINK THAT THE RELATIONSHIP BETWEEN HIS PRODUCTIONS AND THE AUDIENCE WAS INDEED FRACTURED? DO YOU, AS A YOUNG ARTIST, FIND NEKROŠIUS CREATIVE IDEAS AND DECISIONS RELATABLE? HOW HAS HIS THEATRE AFFECTED YOU?

Eimuntas Nekrošius' theatre has affected me directly and personally. His visionary, precise, but most of all sensitive and sensuous insights were always relatable to me as an artist and as a conscious and thoughtful person.

To be fair, I think that it's wrong to describe Nekrošius as a figure of the past and his relationship with the audience as fractured. In my opinion, each artist has his own topics that he studies and talks about and thank God if he has his own means of expression. And when one does not chase trending tendencies, but just follows his path, it's as if he's being pushed to the curb with no one even trying to ask, to hear, to see and to feel what he's trying to say.

Moreover, the audience itself is being devalued, as if it was an amorphous brainless mass and not independent individuals capable of understanding, accepting and feeling. A special connection can be established with some of them, with others it can not. Every day each creator, not necessarily the one of a younger generation, is in danger of loosing the bond or not creating a connection, that's why it cannot be said about one particular person. It's relevant to all of us.

But when an artist is identified with only his particular works... it's just plain odd, because it's the same as to accept a person with only his arms, but not with his legs, as if this part of his body is less similar to him. Maybe one should try to see the big picture and to understand that it most likely changes and that's normal.

IEVA KANIUŠAITĖ

In 2019, Ieva Kaniušaitė graduated from the Lithuanian Academy of Music and Theatre as a theater director (course led by dir. Eimuntas Nekrošius). Still as a student, she created memorable roles in E. Nekrošius' shows "Zinc" and "Inferno-Paradiso". "1+1=1" is her graduation work which was very positively evaluated by the examination board.

THEATRE MENO FORTAS

Theatre "Meno fortas" was established on January 28, 1998, on the initiative of Eimuntas Nekrošius, Nadežda Gultiajeva and the Ministry of Culture of the Republic of Lithuania. The main activity of "Meno fortas" was staging plays by Eimuntas Nekrošius and presenting them to the audience in Lithuania and abroad. After the decease of Eimuntas Nekrošius, theatre „Meno fortas“ continues to tour with Nekrošius' productions, as well as incorporates Nekrošius' students works in its repertoire.



The Picture of Dorian Gray

Based on Oscar Wilde

DIRECTOR AND DESIGNER | **Gintarė Radvilavičiūtė**
 SCENOGRAPHER | **Renata Valčik**
 CHOREOGRAPHER | **Sigita Mikalauskaitė**
 COMPOSER | **Rita Mačiliūnaitė**
 DRAMATURGY CONSULTANT | **Gabrielė Labanauskaitė**
 CAST | **Sigita Mikalauskaitė, Šarūnas Gedvilas, Erika Gaidauskaitė, Deivis Sarapinas**
 PRODUCER | **Vilnius Theatre "Lėlė"**

DURATION 60 min. (one act)
 PREMIERE 2018
 LANGUAGE no words
 RECOMMENDED AGE 14+

The performance is partly funded by the Lithuanian Ministry of Culture.

Oscar Wilde, an Irish writer, was famous for his charm and extravagance, both in his works and in the aesthetic of life. At the age of 34, he published his book "The Happy Prince and Other Tales" which made him a famous and well-known author. It may be said that his only novel "The Picture of Dorian Gray", first published in 1890, was written in the form of a fairy tale as well. However, in the latter piece of work, the content was considerably gloomier... Thus it came of no surprise that a scandal occurred after the publication: it was demanded to ban the novel and to condemn the author for the promotion of an immoral way of life.

The creative group of the performance "The Picture of Dorian Gray" consists of well-known puppet theatre artists, the results of joint work of whom were first seen in the performance "The Sandman" – directed by G. Radvilavičiūtė, along with stage designer Renata Valčik and composer Rita Mačiliūnaitė, it won the Golden Stage Cross Award. The new performance somewhat continues the discussion on the duality of human personality and self-transformation.

Director Gintarė Radvilavičiūtė:

"When looking at a canvas, a person enters another time. The time expands. A person recognizes himself in a portrait. Looking at the portrait is like looking into the mirror. The mirror gives a person a unique opportunity to see himself, his face, his eyes, and allows for a dialogue with himself. Looking at his appearance, a person sees his inside world. Looking into the mirror, a person can enter another world. And these two worlds may merge. When looking into the mirror, we can see what is not directly visible to our eyes. The depth of the mirror tells us that we can see much more or very differently from what we see in our reality. The mirror is our personal portrait of the present. Today, people are surrounded by numbers of mirrors, i.e. reflective surfaces, starting from real mirrors and windows and finishing with lakes and pools, snowflakes, pieces of coal, etc. All of them create cracks in the visible world and the material fabric; they are like windows to another world. However, excessive concentration on oneself and on physical appearance is the path to vanity, selfishness, profanity, excellence, and egocentrism. The beauty and success mean nothing without love, close people, and being together with them. Life gives no joy if one is constantly looking at himself. Until now, some tribes still believe that a mirror can steal the soul."

DATE | **25, SEPTEMBER 6:30 PM**
 VENUE | **VILNIUS THEATRE "LĒLĒ" (ARKLIJ STR. 5, VILNIUS)**

SIRENOS' QUESTIONS

IT LOOKS LIKE IN YOUR PERFORMANCES YOU PUT LIFE INTO OBJECT OR THAT THE OBJECTS ARE BEING HUMANISED. HOW DO YOU PERCEIVE AN OBJECT ON THE STAGE? HOW DOES OR DOESN'T IT DIFFER FROM A PERSON?

Puppet theatre is an art of bringing puppets and objects to life. A person is an inspirator, a mediator, an invisible force behind this object. I'm fascinated by this union, the relationship in it. I enjoy the coming-to-life moment. I'm always trying to look beyond.

MIRRORS, OBJECTS, DIMENSIONS AND SURFACES CREATE THE CONTENT OF "THE PICTURE OF DORIAN GRAY". WHEN DO THESE MULTI-MEANING SYMBOLS HELP AND WHEN DO THEY INTERFERE WITH THE CREATION OF A NARRATIVE?

They always help if they say more, have density and depth, expand the boundaries of the production. To me, an object sort of unlocks the narrative. And reading it requires time, just like poetry.

OBJECT AND PUPPET THEATRE IS SLOWLY TURNING INTO SOMETHING MEANT FOR ADULTS MORE THAN IT IS FOR CHILDREN. WHAT DO YOU EXPECT OF YOUR SPECTATORS? DO YOU THINK OF THEM WHILE CREATING?

Puppet theatre has always been an adult matter. This is a unique form of art with a deep-lying roots. Of course a spectator is highly important to me. There would be no performance without him or her. I am waiting for the audience to dig deep down through the surface and not to be afraid of taking risks.

WHO ARE YOUR INSPIRATORS, LEADING FIGURES AND MENTORS IN THE FIELD OF OBJECT AND PUPPET THEATRE?

Your whole life you are accompanied by people, personalities that you meet or the ones speaking from the past, sometimes you come across a piece of art and it helps you get to know the personality behind it... I'm talking about everything – literature, theatre, poetry, music, visual art...

In my opinion, there will always be people around you who lead, inspire, teach or bring you one step down... You discover yourself once again, find out new details about those near you... It wouldn't be easy to name them all of them... I'm grateful to each and one of them for being there.

Gintarė Radvilavičiūtė

GINTARĖ RADVILAVIČIŪTĖ

Puppet theatre director and stage designer notable for her unique artistic character, authentic directorial choices, inclination to experiment and search for new forms. She was born in 1981. In 1999-2006 studied theatre directing at Klaipėda University. Since 2004 she is working at Klaipėda Puppet Theatre as an artistic director, director and stage designer. She participated at the international festivals in Russia, Norway, Poland, Estonia, Ireland, Sweden, and other. Her show "The Sandman" was awarded the Golden Stage Cross prize of the Lithuanian Ministry of Culture for the best performance of the year in puppet and object theatre category (2014).

VILNIUS THEATRE LĒLĒ

Situated in the former house of Duke Oginsky in the Old Town of Vilnius. Vilnius Puppet Theatre, the predecessor of today's "Lėlė", was established in 1958 by a puppeteer, actor and director Balys Lukošius. Later the famous Lithuanian puppeteer and stage designer Vitalijus Mazuras joined the theatre and took the position of the leader. The plays he had staged, "Little Ash Duck", "White Boy Nobody", "The Lamb's Dream", "The Earth's Daughter" and others resulted in the aesthetic revolution of the 1970-1980's East European puppet theatre art. Today the theatre not only aims at continuing this tradition, but also invites young promising Lithuanian theatre artists to create puppet and interdisciplinary works.



SAPNAVAU SAPNAVAU *

Spektaklio autorės Kamilė Gudmonaitė ir Teklė Kavtaradze

* dialogas: dokumentiniai nuteistųjų iki gyvos galvos ir aukų artimųjų liudijimai

~~I DREAMT, I DREAMT*~~

Audio performance

* Dialogue: documentary testimonies of prisoners sentenced for life and the victims' relatives

DIRECTOR | **Kamilė Gudmonaitė**
PLAYWRIGHT | **Teklė Kavtaradze**
COMPOSER | **Dominykas Digimas**
PRODUCER | **Lithuanian State Youth Theatre**

DURATION 60 min. (one act)
PREMIERE 2019
LANGUAGE Lithuanian with English surtitles
RECOMMENDED AGE 14+

< young voices >

Director Kamilė Gudmonaitė and playwright Teklė Kavtaradze's authentic documentary project based on the real confessions of those serving life sentence as well as the relatives of the brutally murdered victims.

"Our goal is to investigate whether it is possible to have a dialogue between society and people who are marginalized. Is it possible for us

to have a conversation?" – asks Kamilė Gudmonaitė, one of the most aspiring young directors. Gudmonaitė teamed up with playwright Teklė Kavtaradze to explore the lives of prisoners and the play is the result of their research. In preparation for their project both artists spent a year residing at the Youth Theater. They visited the Lukiškės Prison and met with the prisoners who have received a life sentence.

DATE | **26, SEPTEMBER 3:00 PM**
VENUE | **LUKIŠKĖS PRISON (LUKIŠKIŲ STR. 6, VILNIUS)**

SIRENOS' QUESTIONS

IN OUR SOCIETY IT IS CUSTOMARY TO SEARCH FOR THE CULPRIT WITHOUT ANALYSING THE SITUATION FIRST. IT SEEMS LIKE WE WANT TO ANSWER THE QUESTION WITHOUT HEARING IT FIRST. HAVE YOU FACED THIS PREJUDGEMENT WHILE LISTENING TO CONVICTS? HAVE CHARACTERS OF THE PLAY EVER FACED THIS BLINDNESS OF THE SOCIETY?

We are often biased and prone to judging people, categorising them and dividing them into departments, divisions and shelves without even delving into the situation. This happens each time the society is shook by some social act – it's easy to notice how easily people break up into several groups that viciously defend their own opinion, only a few are truly analysing the situation, trying to understand all the circumstances or motives of certain actions. After noticing this I've decided to meet and talk to the eliminated group of society myself, to those who are obviously pushed out socially and politically from our lives to the society's subconsciousness, as if crimes and evil would not exist. In fact, everything we want to hide so bad on the contrary reveals itself. In order to understand the society we live in, first of all we have to accept the fact that the crime is a natural part of the society, it exists all the time, the same as unspoken and hidden evil exist in every human being. First of all, we have to understand that each action and story have several sides, and only after acknowledging this fact we can think about what to do with it. This performance was a study of both victims and culprits, an attempt to reconcile (un)reconcilable sides.

HOW HAS THE FORM OF AN AUDIO PERFORMANCE OCCURED? DO YOU THINK THAT ACTORS / ACTING WOULD HARM THE PERFORMANCE?

During my talks with the convicts I almost immediately understood that any actor or any situation depiction via traditional theatrical forms will not capture everything I've experienced at the prison. The convicts have to speak for themselves, because the society has already silenced them. The feeling of being stuck, as well as the lack of ending and exit were the key associations that has created

the form of the performance. I've wanted to share a feeling I've experienced and lived through while visiting the prison for a whole year.

YOU HAVE GRADUATED DIRECTING PROGRAMME LED BY GINTARAS VARNAS. HOW HAS HE FORMED YOUR NOTION OF THE THEATRE? WHAT WOULD YOU SAY ARE THE DIFFERENCES AND SIMILARITIES OF YOUR DIRECTORIAL THEATRE LANGUAGE?

We have always had and acute and open relationship with Gintaras Varnas. Certainly, as a first theatre mentor he has deeply influenced my notion of the theatre as well as my taste. He has taught me ethics, respect for an actor, cherishing the values and believing in seemingly impossible things. This belief is the most precise description of my mentor – he has always inspired me to do the impossible and has always been there for me when I've had my biggest doubts regarding the theatre. I feel a strong bond and great respect for him, although I always secretly dispute with him in my productions, oppose his ideas and beliefs regarding what theatre should be like.

Kamilė Gudmonaitė

KAMILĖ GUDMONAITĖ

Theatre director, song-writer and vocalist of a musical duo "Kamanių šilelis". In 2016 she graduated from the Lithuanian Academy of Music and Theatre with a BA in theatre directing (course leader Gintaras Varnas); later getting her MA of directing from the same academy. Her debut performance "A Dream Play" was awarded with the grand prix at the festival-competition European Young Theatre in Spoleto, Italy. The jury of the same festival has noticed and awarded her other performance "God Is A DJ". The play also received a prize for the best directing and an audience award at the Encounter Festival in Brno, Czech Republic. With her performances "Four" and "Trans Trans Trance" she has toured the festivals in Rome, Milan, Berlin, London, and Dresden.

LITHUANIAN STATE YOUTH THEATRE

Founded in Vilnius in 1965 and moved to its present building in 1982. The theatre became world famous thanks to Eimuntas Nekrošius' early productions directed under the leadership of his first teacher director Dalia Tamulevičiūtė. In 2016, a renewed artistic programme of the Lithuanian State Youth Theatre was launched. Among its collaborators are such prominent Lithuanian and foreign directors as Eimuntas Nekrošius, Gintaras Varnas, Kirsten Dehlholm, Arpad Schilling, Yana Ross, Kristian Smeds, Eric Lacascade, and Krystian Lupa as well as promising young Lithuanian artists.



THE THINGS

Performance inspired by quantum physics

DIRECTOR, PLAYWRIGHT | **Paulius Markevičius**
SCIENTIFIC CONSULTANT | **dr. Vytenis Pranculis**
COMPOSERS | **Arturas Bumšteinas, Antanas Dombrovskij**
SET DESIGN, VIDEO ARTIST | **Barbora Šulniūtė**
COSTUME DESIGNER | **Sandra Vasilevskaitė**
LIGHTING DESIGNER | **Audrius Jankauskas**
CAST | **Simonas Dovidauskas, Greta Grinevičiūtė, Paulius Markevičius, Gediminas Rimeika, Vygandas Vadeiša**
PRODUCER | **MMLAB (Art and Science Laboratory)**

DURATION 60 min. (one act)
PREMIERE 2016
LANGUAGE Lithuanian with English surtitles
RECOMMENDED AGE 14+

< young voices >

The play puts historical events and characters in a quantum space. Intertwining analyses of time, drama, light and sound as well as stories of the characters relocate the spectators to a surreal space where customary laws become utopian whereas quantum theories turn into a daily routine.

The performance is a research. The actors are quanta. The audience observes and merely by its presence can change the direction, speed, choices, actions, or habits of the one who is being observed.

DATE | **26, SEPTEMBER 5:30 PM**
VENUE | **THEATRE "MENO FORTAS" (BERNARDINŲ STR. 8, VILNIUS)**

HOW DID SCIENCE FIND ITS WAY INTO YOUR ART AND PHYSICS – INTO THEATRE?

The thing is that no one wasn't going anywhere. These things were always close to each other, close to me. They were just not close enough and weren't specified until I was invited to collaborate with Art and Science Laboratory (MMLAB). The laws of physics accompany us everywhere and if understood they can help us explain lots of events taking place in our lives. We are used to react based on the emotions these events cause – this is how human dramas are born, hence the plays about people in the swirl of love, hate, cruelty, loss. We've decided to leave the outskirts of emotional storm behind and dive into the very epicentre of causativity in which we, the artists, have discovered the laws of creation, growth and disappearance of the Universe that we are directly dependent on. So, in our theatrical path we have used physics as a cornerstone to better understand and explore the World we live in. I think we all should pay attention to what is going on around us and what effect our actions have on ourselves, on those around us and on the planet we live on. Good things and discoveries need to be shared, that's how "The Things" were born.

PERFORMANCE "THE THINGS" DOES NOT HAVE A CERTAIN DRAMATURGICAL BASIS, ALTHOUGH IT SEEMS THAT NONETHELESS ITS PRESENT BASIS IS QUITE SPECIFIC – ENDLESS MOVEMENT, MOTION INTO NOWHERE. WHAT STATES, MOODS OR PREMONITIONS DID YOU WANT TO PROJECT WITH THIS PERFORMANCE?

Performance "The Things" stands out due to the presentation of its main idea – fragmentary and collage-like course of the play consists of a few factors that could not exist without each other. One of these factors is actors impersonating different characters, during the performance they become historical figures, atoms, energy, themselves; another important thing is music and sounds that, as if being one of the characters, lead the spectator into an extraordinary experience, pour out words, encyclopaedia

quotes and sounds of the Universe, as well as create a unique atmosphere by jumping through time; lights and projections complete the above-mentioned factors with fractal space paintings and temperature colour range. All this creates an associative, constantly moving and fluctuant trip of consciousness we want to invite the spectator on. And what will be his relentless, forward-pushing and self-developing motive – growth, perfection, bloom. Curiosity? I invite you to discover your own personal and general laws of thermodynamics.

YOU ACT IN THE PRODUCTIONS BY EIMUNTAS NEKROŠIUS, YOU'VE BEEN A STUDENT OF HIS ACTING COURSE – WHAT EXPERIENCE HAVE YOU GAINED? WHAT DIRECTING AND PEDAGOGICAL NEKROŠIUS' NOTES HAVE YOU ADAPTED IN YOUR WORK? WHAT WAS THE MENTOR AND APPRENTICE RELATIONSHIP LIKE?

It was a balance of human and professional respect. I did not take part in directorial studies, although the experience gained during acting studies and performance production was a whole complex of profession-related knowledge – acting, directing, theatre. Although more important was the school of life and humaneness, responsibility and respect.

Paulius Markevičius

PAULIUS MARKEVIČIUS

In 2014 Paulius Markevičius graduated from the Lithuanian Academy of Music and Theatre (a course led by director Eimuntas Nekrošius). Has played in the shows by E. Nekrošius, Oskaras Koršunovas, Gintaras Varnas, and other famous Lithuanian directors. As a director himself, he is in constant quest for his own stage language, his shows are characteristic of musicality, performative and atmospheric elements.

In 2017 for his show "Alber, WRU?" he was nominated for a Golden Stage Cross in the young artist category. In 2018 he was awarded Young Artist's Prize by the Lithuanian Ministry of Culture. In 2019 he received the Best Actor award at the Vilnius International Film Festival "Kino Pavasaris" for his role in the feature film "Summer Survivors".

MMLAB

"Meno ir mokslo laboratorija" (MMLAB, Art and Science Laboratory) is a collective that unites young artists and scientists who carry out joint educational, art and research projects. Currently, their repertoire has four productions. It is a theatrical creative space where artists not only delve into scientific topics but also experiment, and search for new artistic forms and themes. Each MMLAB project involves an increasingly larger number of artists; the Lab is also one of the fastest growing young artist organisations that have gained recognition among critics and audiences.



THE DOOR

AUTHOR, DIRECTOR AND CHOREOGRAPHER | **Jo Strømngren**
SET DESIGNER | **Goda Palekaitė**
LIGHTING DESIGNER | **Vilius Vilutis**
DIRECTOR'S ASSISTANTS | **Dominyka Skarbaliūtė, Giedrė Kriaučionytė**
DESIGNER'S ASSISTANT | **Sima Jundulaitė**
CAST | **Diana Anevičiūtė, Žygimantė Elena Jakštaitė, Augustė Pociūtė, Rytis Saladžius, Rasa Samuolytė, Mantas Stabačinskas, Ugnė Šiaučiūnaitė, Rimantė Valiukaitė**
PRODUCER | **Lithuanian National Drama Theatre**
COPRODUCER | **Jo Strømngren Kompani**
PARTNERS | **Anykščiai Cultural Centre, Norwegian Embassy**

The show is partly financed by Lithuanian Ministry of Culture

DURATION 75 min. (one act)
PREMIERE 2018
LANGUAGE nonsense language
RECOMMENDED AGE 14+

/ 2018 National Theatre Award. Best Choreographer – Jo Strømngren
/ 2018 National Theatre Award. Best Actor in Supporting Role – Rytis Saladžius
/ 2018 National Theatre Award. Best Set Designer – Goda Palekaitė
/ 2018 National Theatre Award. Best Light Designer – Vilius Vilutis

When working on a dance performance, Jo Strømngren doesn't ignore theatrical matter: scenography, nonsensical speech and narrative are important elements of "The Door". A fragmented story gives the audience an opportunity to wander in a witty world of illusions and allusions. In a comic way, the performance asks us, where is it better to be – on this side of the door or behind it? But the grass is always greener on the other side, isn't it?

Director Jo Strømngren:
"There's always something better on the other side, and this belief keeps us moving. Somewhere in Europe, a landmass divided by borders of nations, languages, religions and geographical barriers, the phenomenon of migration has always existed. It is a way to survive and a way

to rebel, a possibility to restart a life but also – to burn the bridges and leave everything behind. Using movement and dance, we travel through different historic periods and regions, just in order to see the patterns that have always existed, the reasons for migration and how it evolves, from nation to nation.

As humans we are always confined to given spaces. To our house, to our school, to our workplace, to our country, to the type of restaurants we can afford, to the one we love or pretend to love. It is wonderful to belong somewhere, especially if your neighbour can't afford a restaurant at all. Such things make us smile. But when the other neighbour one day comes home with a canoe on the car roof, we immediately feel miserable. And when we detect that particular smile, we definitively want a canoe. Even if we hate nature.

"The Door" aims to portray the most disappointing and destructive human features through a naïvistic and associative look on a group of people separated by a wall. As everything always seems more interesting on the other side, a narrow door becomes the important threshold of change. But as one is never satisfied with what one has, the search for something better becomes an endless quest. Are we free-spirited individuals, maybe even charming and creative, or are we merely chained to our behaviour like Pavlov's dogs?"

DATE | **26, SEPTEMBER 7:00 PM**
VENUE | **"ARTS PRINTING HOUSE", BLACK HALL (ŠILTADARŽIO STR. 6, VILNIUS)**

IS IT ONLY THE IRONY THAT HELPS US SURVIVE TODAY? WHEN? WHEN DOES THE IRONY BECOME CYNICAL?

Irony is a difficult thing. At the same time as I think we need distance to things, especially now as people are more pessimistic about society and the world in general, I also fear that irony can lead to passivity. Irony is also quite dependent on opinions and references within a culture or social segment and one should not expect people to laugh and nod their heads in regions far away from your own. I personally need to be careful with irony since I come from Norway as our preferences do not necessarily reflect the world in general. But as long as I can calculate on my work being associative and open for interpretation, I think I can avoid much miscommunication. "The Door" is, respectively, such a piece of work where I try not to be ironic. The themes suggested throughout the show are rather serious and the realities they can relate to are not specifically Norwegian. During the rehearsal process, I was decisive on keeping Europe as a reference frame. Not being totally abstract, and not too specific either. But we live on a fascinating continent and sometimes we seem to forget our common history and the challenges this has led to today. But distance is required in confusing times, otherwise we get emotional and irrational and start making things worse. I hope that "The Door" can, on a microscopic scale, contribute to a bit of distance to human misery and an increasingly decadent society. I always end up, in my work as in daily life, to detest groups of people but fall in love with the individuals.

ON THE ONE HAND, IN "THE DOOR" YOU FEEL THE PRESENT TIME VERY INTENSIVELY, IT IS THE TIME, WHEN EVERYONE IS WAITING FOR SOMETHING TO HAPPEN, EVEN THOUGH IT NEVER COMES. HOW DID YOU COM- POSED THE DRAMATURGY? OR WAS IT MADE RATHER SPONTANEOUSLY?

The dramaturgy of "The Door" is quite complex. On one hand, it is a theatre piece with a story to be told, on the other, a choreography with a logic through rhythm and

composition. I have tried to reflect the way we think when the brain works on its own. When we sit on a bus and look through the window, the chains of thought are connected but not necessarily in an analytical way. I wanted to create new connections between situations and actions, which seem natural when they happen but irrational if written down in a script. One could say that this is a way to expand the theatre tradition, to incorporate a more intuitive way of telling a story. Both Norway and Lithuania have such respect for the written word and I sometimes think it can block the creative process. For me, every scene in "The Door" makes sense. Just as the 90 minute chain of thought I can have on a bus ride. I like reading books, but they take me just as far as the writer lets us. Imagining things with my own brain always takes me much further.

Jo Strømgren

LITHUANIAN NATIONAL DRAMA THEATRE

PWith a tradition spanning nearly 80 years, the Lithuanian National Drama Theatre has been the home of the most prominent local performing arts work as well as artistic discussion about contemporary world. Over the decades the theatre itself has been, with its iconic sculpture of the "Three Muses" crowning the main entrance, a symbol of the national cultural legacy. Since 2010 LNDR has held its focus on the future of theatre in its openness to new artistic forms, disciplines, and fields. Local as well as guest artists from around the world have been invited to create here, to share their perspectives with audiences, and to engage them in an intense, if sometimes provoking dialogue with the contemporary world. The theatre sees as crucial its role as an agora, a place for gathering and discussing the here and now by delving into burning issues of modernity, an individual, and society. The theatre has recently produced works by Krystian Lupa, Árpád Schilling, Łukasz Twarkowski, Saara Turunen, Anna Smolar, and Jo Strømgren. Its recent touring directions include festivals such as Festival d'Avignon and Festival d'Automne à Paris (France), Wuzhen Theatre Festival (China), Kontakt Festival (Poland), Festival Otoño Madrid (Spain) etc.

JO STRØMGREN

Born in Trondheim, Norway, 1970. Fulfilled the cliché of a Norwegian childhood with wild nature, social democracy values, and violent troll fairytales. Apart from a traditional background, he also spent several years in tropical areas due to the occupation of his parents. This early mix of local identity and globetrotter confusion has been relevant in his professional work, both in themes, variation of genres, and perhaps especially in the particular interest in different languages. A stray application to the National College of Ballet in Oslo was however accepted. Due to skepticism towards academic methods and extreme absence, he never managed to graduate neither in classical ballet nor choreography. He nevertheless initiated a fruitful career as a dancer which later led him to choreography and theatre direction. Literary ambitions evolved and were soon to become a steady career also in playwriting. Although these three art forms are defined as his main occupations, he has also been developing a particular style in set design and lighting design. The multidisciplinary character of his work is however to be seen as nothing more than a natural interest in the overall process of storytelling. As an artistic director of Jo Strømgren Kompani, founded 1998, he has developed a significant personal style with a mix of theatre, dance, puppets, film, and live music – wrapped in a nonsensical language frame. Jo Strømgren is currently Associated choreographer with the Norwegian National Ballet.

STABAT MATER

Based on August Strindberg's play "The Pelican"

DIRECTOR | **Eglė Kazickaitė**
 COSTUME DESIGNERS | **Erika Jankauskaitė ir Pelkių Tyla**
 MUSIC | **Giovanni Batista Pergolesi**
 CAST | **Greta Gudelytė, Ričardas Bartašius, Kristina Švenčionytė, Valerijus Kazlauskas**
 PRODUCER | **Apeiron Theatre**

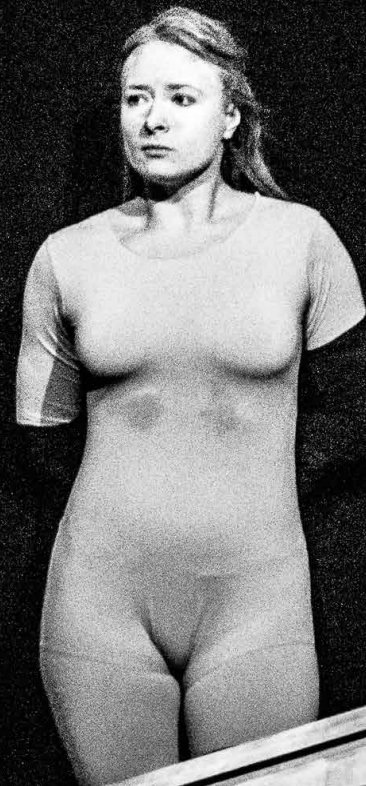
DURATION 70 min. (one act)
 PREMIERE 2018
 LANGUAGE no words
 RECOMMENDED AGE 14+

< young voices >

The classical play by a grand figure in North European dramaturgical tradition here is presented in the most unexpected, visually tense and precise form. Staging this work, the director rejects text and language motivating her choice in the words of one of the characters of the play – a daughter: "We talk too much, and it might be that we do so in order to hide the essence, the truth". The play makes use of physical language, movement, bodily shapes and objects. This phrase becomes a cornerstone of the performance when text is replaced by metaphorical body language of the actors. The main character of "Stabat Mater", the Mother, is turned by her husband into a clone, an icon of Venus de Milo. In order to limit woman's freedom for her to serve as a

Mother, her hands are cut off. The tragedy of a Woman and her family is shown in the background of hundreds of pots which represent the corrupted archetypal worldview and domestication: Woman's goal of life is to be a Mother. To be devoted, self-sacrificing, suffering, silently crying for her children in the darkness of the night. To give it all for her husband and children. First of all – the heart. Then – the hands. Finally, to be nothing but a torso. But most importantly, to be a beautiful torso. Woman's nature is not to regret anything given to the family. Woman's nature is to never feel hunger but to feed the hungry. She, however, had different nature. She missed those hands that were taken away from her. So she took them back.

DATE | 27, SEPTEMBER 2:00 PM
 VENUE | THEATRE "OPEN CIRCLE", STUDIO (AŠMENOS STR. 8, VILNIUS)



DURING THE PRODUCTION OF THE PERFORMANCE YOU'VE LAID ASIDE THE TEXT BUT NEVERTHELESS HAVE FOLLOWED STRINDBERG'S PLAY "THE PELICAN". WHAT WAS THE INITIAL IMPULSE FOR "STABAT MATER" AND WHAT COURSE DID IT TAKE DURING THE CREATIVE PROCESS?

I've got hooked on this play as soon as I've finished reading it. Although the thing that hooked me was purely subjective, because, to be fair, from a professional point of view this play looks poorly written – quite primitive creative means, structure, events and potential consequences – all this is predictable from the very first words and everyday life depicted in the play is way too theatrical. Although the spine of the play, a so called matrix, is an eternal antique myth about Clytemnestra, her children and a murdered husband. A lot of plays were written based on this myth and not without a reason. What fascinates me the most in this matrix is the Mother figure in general. What appeals to me in "The Pelican" is that it raises the question about a Man and a Woman as an idea. Our sex determines our place on the line of social stereotypes. Perhaps to me this topic is quite sensitive because of my own experience – as a representative of the genus Female who have also turned thirty, I've started contemplating a motherhood question, but not because I feel maternal instinct getting stronger in me, but rather because of the social stereotypes and requirements for women. In Strindberg's times (or, let's say, in times of Žemaitė who is closer to us) I would have had given birth already, although I'm certain that the birth factor doesn't make woman a Mother. Maybe I would have been a Pelican type of Mother. So, to answer the question about the initial impulse – perhaps it's a feminist point of view and opposition to stereotypes that are very strong everywhere – in "The Pelican", in popular media, in the minds of most of us. During the creative process "The Pelican" has transformed into "Stabat Mater" – this is an ironic name for the play's context that's been created. I think that irony is the course the production has turned to. I myself call "Stabat Mater" a tragic irony.

IN YOUR PERFORMANCE THE TEXT IS BEING REPLACED BY VISUAL SYMBOLS, THEATRICAL METAPHORS. ON ONE HAND, THEATRE LANGUAGE ALLOWS TO SAY MUCH MORE THAN DRAMA, ON THE OTHER HAND IT OFTEN MISGUIDES THE SPECTATOR. HOW MUCH ATTENTION DO YOU PAY TO THE STORY? DO YOU SEEK CONSISTENCY AND CLARITY OR DO YOU LOOK FOR OTHER MEANS TO REPLACE ORAL TEXT IN THE PRODUCTION?

I think that the performance is quite consistent in terms of the story. If put into words, the play's plot is the same as "The Pelican's", although when devoid of words the story becomes more personal – personal to the one retelling it, i.e. the spectator, because various contexts of the play broaden the meaning of everything and allow pulling up the most relevant, personal things.

In this play we have replaced text with action, motion and symbols – all this has been born during the process, while discussing family relations – this is the essence of the essence, something understandable to us all, despite our language or social stature.

APEIRON THEATRE PRODUCTIONS ARE STUFFED WITH VARIOUS CONTEXTS, TEXTS, MEANINGS AND SYMBOLS. ARE THESE DOTTED LINES MEANT FOR A SPECTATOR OR FOR AN ARTIST?

These are not dotted lines. In this context I like thinking about the performance as of an anagram – when the same letters can be put together in different words, from "klare Maengel" (clear defects) or "Karamelengel" (caramel angel) to Angela Merkel. That's why in my understanding the spectator is an artist, who creates his own meaning from the letters used in our performance.

Eglė Kazickaitė

APEIRON THEATER

Apeiron Theater was founded in 2012 in Klaipėda by two young directors Eglė Kazickaitė and Greta Gudelytė. In 2018 it moved to Vilnius. Apeiron Theater avoids monotony, consistency of time and action; in its performances many contexts, links to philosophical concepts and poetry are intertwined, always giving priority to thought. The audience plays a very important role and is understood as the co-author of the performance, who is also encouraged to see, interpret or understand the performance in its own way.

"Provocative", "experimenting", "boundary-breaking", "brutal", "uncomfortable", "chaotic", "irrational", "amorphous" – different epithets are used to describe the Apeiron Theater. One might say, that during a rather short time, Apeiron Theater became one of the most intriguing and controversial theatres in Lithuania.

FICTIONS

Based on Jorge Luis Borges "The Book of Sand" and "Fictions"

DIRECTOR, SCENOGRAPHER, ADAPTATION AUTHOR | **Adomas Juška**

DIRECTOR'S ASSISTANT | **Lukas Petrauskas**

CAST | **Andrius Bialobžeskis, Motiejus Ivanauskas, Aleksas Kazanavičius, Arūnas Sakalauskas, Augustė Šimulynaitė**

PRODUCER | **Valstybinis jaunimo teatras**

COPRODUCER | **Lietuvos muzikos ir teatro akademija**

DURATION 100 min. (one act)

PREMIERE 2019

LANGUAGE Lithuanian with English surtitles

RECOMMENDED AGE 14+

< young voices >

Adomas Juška's final project at the Lithuanian Academy of Music and Theatre, "Fictions", is based on short stories by Jorge Luis Borges. His short stories guide young director to depict a unique journey through an author's life – from the first moments of creative inspiration to his reflections as an old man. Similar to a square piece of paper, the small limited stage becomes a place for the personal and the creative realities to intertwine with one's dreams. The main question arises: why do some people choose to better live inside the fictitious world rather than reality?

Director Adomas Juška:

"It's not a biographical performance about Borges' life, although it inevitably contains details from his life because Borges often included himself in his short stories as a character. In his short stories the majority of the characters are writers. Associations are important to me and so is the search for magic realism. The text is sparse. The action of the play took shape while working with the actors. A completely new story of the man's life was created during the rehearsals."

DATE | 27, SEPTEMBER 4:30 PM
VENUE | LITHUANIAN STATE YOUTH THEATRE, HALL 99 (ARKLIŲ STR. 5, VILNIUS)

YOUR PERFORMANCE MERGES THE SPACE OF DREAMS AND IMAGINATION WITH REALITY AND BIOGRAPHICAL EPISODES OF BORGES' LIFE. THE MAIN COMPONENT NEEDED TO CREATE THIS SPACE IS THEATRICAL MATTER. WHY IS THEATRICAL LANGUAGE THE CLOSEST OF MEANS TO EXPRESS YOUR IMAGINATION?

he most important and the most charming feature of theatrical language to me is its conventionalism. And when working with such abstract material as Borges' texts about dreams and fables conventionalism lets you destroy the borderline between reality and a dream. In other words the action onstage can take place in both reality and a dream. At the very beginning of rehearsals we have been discussing the play as a journey through dreams, even though we have not yet imagined how it will look like. It allows to jump over the pits in psychological acting as well as the pits in performance acting that actors often fall into. When we say it's all just a dream – it gives actors a certain lightness. To perceive oneself as a character in somebody else's dream. On the other hand, it is difficult, because one can get lost – what's the point of all this, where does it lead. In these cases we discussed who is this person who dreams this, why does he dream it. What does he fear the most, what is he missing? To a book lover to see how his books get torn apart is a nightmare. Or maybe as a child he once saw a beautiful girl through the window, dreamt of loving her, of being loved, and right before his death he remembered this encounter and realised that during his whole life no woman has truly loved him. These are very simple examples. The foundation of all the dreams that our productions consist of is Borges' texts.

YOU ACT IN THE PRODUCTIONS BY EIMUNTAS NEKROŠIUS WHO HAS BEEN TEACHING YOU DIRECTING FOR FOUR YEARS – WHAT EXPERIENCE HAVE YOU GAINED? WHAT DIRECTING AND PEDAGOGICAL COMMENTS HAVE YOU NOTED?

It was a very practical work. During the lectures on profession we have been working with pieces of scenic action

– shorter or longer sketches. It was like this starting the first semester, there was no special introduction to theatre, to its possibilities, to ways and means it is being created and so on. During our first weeks we were already creating sketches based on a specific material. Perhaps I adopted some of his moral, day-to-day principles. His attitude towards work, actors, rehearsals. How to not let yourself bluff or be lazy. He used to ask us – “how much time did you spend working and thinking yesterday? How much actual work did you do and how much time did you spend making coffee, listening to music?” – that's what you have to ask yourself. In other words you have to be honest with yourself. Whereas purely professional things I took over via practical work.

NEKROŠIUS' WORKS OF THE PAST DECADE ARE CONSIDERED TO BE STUCK IN THE PAST, OUTDATED, OLD-SCHOOL AND HE HIMSELF IS BEING IDENTIFIED WITH HIS EARLIER PRODUCTIONS. DO YOU AGREE WITH AN OPINION THAT NEKROŠIUS IS A FIGURE OF THE PAST? DO YOU THINK THAT THE RELATIONSHIP BETWEEN HIS PRODUCTIONS AND THE AUDIENCE WAS INDEED FRACTURED? DO YOU, AS A YOUNG ARTIST, FIND NEKROŠIUS CREATIVE IDEAS AND DECISIONS RELATABLE? HOW HAS HIS THEATRE AFFECTED YOU?

I strongly disagree with a statement that Nekrošius is a figure of the past. One has to learn to read complicated books, to listen to classical music, to watch complicated productions. It's classic literature we're talking about. And all these plays are a personal relationship between an artist and these works of literature. These productions are not for modern audience in a sense that it is often being thought of. After all I think that a person's relationship with art, spectator's relationship with a production is completely individual, that's why I think there were lots of people who discovered a live connection with these plays. As a creator to me he has always been and still is relatable. From times of studies, from watching recordings of his plays, as well as seeing some of them live. I hate the word audience because it implies masses. And in my opinion

Nekrošius created art for people as individuals. My attitude is the same. I think each production can be described as suited for an audience or suited for a spectator. By no means I declare that a theatre meant for an audience is necessarily bad. It's just not my path and, as I think, neither was it Nekrošius' path. That's why talking about Nekrošius' plays' connection to the audience is like granting these plays goals they didn't even set for themselves.

Adomas Juška

ADOMAS JUŠKA

Adomas Juška belongs to the youngest generation of Lithuanian directors. He was a student of Eimuntas Nekrošius. While still a student, he directed “Švejk” (2018, State Youth Theatre), which was a success, and “Fictions” (2019, State Youth Theatre) was created a year later. Although he started his directing career just recently, the beginning is unquestionably solid.

LITHUANIAN STATE YOUTH THEATRE

LITHUANIAN State youth theatre
Founded in Vilnius in 1965 and moved to its present building in 1982. The theatre became world famous thanks to Eimuntas Nekrošius' early productions directed under the leadership of his first teacher director Dalia Tamulevičiūtė. In 2016, a renewed artistic programme of the Lithuanian State Youth Theatre was launched. Among its collaborators are such prominent Lithuanian and foreign directors as Eimuntas Nekrošius, Gintaras Varnas, Kirsten Dehlholm, Arpad Schilling, Yana Ross, Kristian Smeds, Eric Lacascade, and Krystian Lupa as well as promising young Lithuanian artists.



TALES FROM THE VIENNA WOODS

Based on Ödön von Horváth's play

DIRECTOR | **Yana Ross**
STAGE ADAPTATION AUTHORS | **Mindaugas Nastaravičius, Yana Ross**
DIRECTOR'S ASSISTANTS | **Saulė Norkutė, Goda Januškevičiūtė, Uršulė Bartoševičiūtė**
TRANSLATOR | **Teodoras Četrauskas**
COSTUME DESIGNER | **Juozas Valenta ir Flore Vauvillé (France)**
SCENOGRAPHER | **Justyna Elminowska (Poland)**
LIGHTING DESIGNER | **Vilius Vilitis**
VIDEO ARTIST | **Algirdas Gradauskas**
COMPOSER | **Gintaras Sodeika**
CAST | **Matas Dirginčius, Sergejus Ivanovas, Irmantas Jankaitis, Aleksas Kazanavičius, Janina Matekonytė, Dalia Morozovaitė, Vidas Petkevičius, Aušra Pukelytė, Simonas Storpirstis, Dovilė Šilkaitytė, Paulina Tujanskaitė**
PRODUCER | **Lithuanian State Youth Theatre**

DURATION 180 min. (two acts)
PREMIERE 2019
LANGUAGE Lithuanian with English surtitles
RECOMMENDED AGE 18+

Austrian playwright Ödön von Horváth wrote his "Tales from the Vienna Woods" in 1931 in order to depict how the seeds of Fascism had started to sprout in the consciousness of German and Austrian people. Already in 1933 Hitler was able to come into power and later, in 1939, to occupy Austria without any resistance... Although interpreted in European theaters many times, the play is virtually unknown in Lithuania. Director Yana Ross, who's working at the State Youth Theater for the first time, and a playwright Mindaugas Nastaravičius offer a different interpretation of the play: they create an adaptation, but the main themes of the play – nationalism, cultural traditions, and hypocrisy – remain at the core of the performance. It's a tragicomedy. The performance provokes laughter, but at some point laughter can make one feel very uncomfortable...

Director Yana Ross:
"All his short and tragic life Horváth felt an impending disaster – be it his tragic death or the Nazis rising to power. Horváth had a premonition that fate would be ruthless to him and that he would die young. He died under mysterious circumstances, killed by a broken tree branch in a storm. It happened in 1938, in Paris, where he had emigrated from Vienna to avoid persecution by the Nazis. What was it? Divine providence, fate or the artist's intuition? It is particularly ironic that the first Humanist Manifesto (a light and positive approach to human cooperation, ethical and religious progress) was declared in the same year that Adolf Hitler came to power and became Chancellor of Nazi Germany. The premiere of "The Tales from the Vienna Woods" took place in Berlin two years earlier, in 1931. The play was an inconvenient artistic prophecy. Europe's historical paradox – exalting humanism and at the same time allowing Nazism to prevail – is something we shouldn't forget."

DATE | **27, SEPTEMBER 7:00 PM**
VENUE | **"ARTS PRINTING HOUSE", BLACK HALL (ŠILTADARŽIO STR. 6, VILNIUS)**

SIRENOS' QUESTIONS

IT IS NOT THE FIRST TIME WHEN STAGING A CLASSICAL PLAY YOU DON'T SHY AWAY FROM INTRODUCING IT TO A VERY CASUAL OR EVERYDAY ATMOSPHERE. YOU OFTEN RELY ON IRONY, GROTESQUE AND PARADOX. HOW DO YOU UNDERSTAND THE RELATIONSHIP BETWEEN CONTENT AND GENRE IN YOUR PERFORMANCES?

Everything starts with main themes, what is the atmosphere of our times, what is the Zeitgeist? What dramaturgy signals these themes through its structure and language? Then comes a process of developing ideas and relationship to the material. Genre is always encoded inside the play, Chekhov would call most of his plays "comedies", but what are the sub-genres – tragicomedy, farce, slapstick? It usually takes a while to open those codes with actors. Only then, the form starts developing: from the synergy – sometimes sharp distancing and breaking of the frames through the narrative; and sometimes deep psychological universe only to be shattered in the last scene or act.

YOU HAVE STARTED TO TEACH FOR MASTER STUDENTS – HOW DOES TEACHING RELATE TO YOUR PROFESSIONAL ATTITUDE OR ARTISTIC VIEWS? WHAT KIND OF THEATER UNDERSTANDING DO YOU WANT TO IMPART TO YOUR STUDENTS?

As Head of MA Directing programme I find it very important to share with my students an understanding of a certain cycle in the arts – to know who was here before us and to create in dialogue with the past and present as opposed to just individual oblivious, ground zero position. Nothing is truly original, everything is in relationship to something else that has been created before you, in synthesis. Respect that. It makes you humble and gives you strength to find your own voice in this enormous ghost chorus.

Yana Ross

YANA ROSS

Yana Ross grew up in Latvia and spent her childhood between Europe, Russia and the USA. After graduation with an MFA from Yale School of Drama in 2006, Ross collaborated with Nobel laureate, Elfriede Jelinek, directing her plays "Sleeping Beauty" and "Bambiland". She continues to work internationally from Volksbühne am Rosa-Luxemburg-Platz to Seoul Performing Arts Festival in South Korea. Ross is a recipient of a prestigious Fulbright Fellowship. She served as a managing editor at Yale Theatre magazine on a special volume: Russian Theatre of the 21st Century, for which she received John Gassner Memorial prize. Among her awards: Best Director in Torun International Festival "Kontakt" 2016, Best Director (plus 7 nominations) for "Seagull", Iceland (2016), Best Director for "Uncle Vanya", Sweden (2015), Best Director (plus 11 nominations) for "Our Class", Lithuania (2014).

LITHUANIAN STATE YOUTH THEATRE

Founded in Vilnius in 1965 and moved to its present building in 1982. The theatre became world famous thanks to Eimuntas Nekrošius' early productions directed under the leadership of his first teacher director Dalia Tamulevičiūtė. In 2016, a renewed artistic programme of the Lithuanian State Youth Theatre was launched. Among its collaborators are such prominent Lithuanian and foreign directors as Eimuntas Nekrošius, Gintaras Varnas, Kirsten Dehlholm, Arpad Schilling, Yana Ross, Kristian Smeds, Eric Lacascade, and Krystian Lupa as well as promising young Lithuanian artists.





LIUCIA SKATES

Based on the play by Laura Sintija Černiauskaitė

DIRECTOR | **Oskaras Koršunovas**
SCENOGRAPHER | **Irina Komissarova**
COMPOSER | **Dominykas Digimas**
VIDEO DESIGNERS | **Aneta Bublytė ir Vytautas Narbutas**
COSTUME DESIGNER | **Bartė Liagaitė**
LIGHTING DESIGNER | **Rimas Petrauskas**
CAST | **Gailė Butvilaitė, Žygimantė Jakštaitė, Aidas Jurgaitis, Taura Kvietinskaitė, Lukas Malinauskas, Kamilė Petruškevičiūtė, Artiom Rybakov, Karolis Vilkas**
PRODUCER | **OKT/Vilnius City Theatre**

DURATION 100 min. (one act)
PREMIERE 2019
LANGUAGE Lithuanian with English surtitles
RECOMMENDED AGE 14+

These were the times when the first TV celebrity-making factories produced their first stars, movie theaters were screening first parts of “The Matrix”, “The Lord of The Rings” and “Harry Potter”, and one of Lithuania’s most scandalous politicians Rolandas Paksas made a brief but very impressive appearance as the President of Lithuania. These were the wild 00s. A look at these times from the today’s perspective – this is what Oskaras Koršunovas’s premiere “Liucia Skates” based on the play by Laura Sintija Černiauskaitė is about.

Cameras, screens and live stream are being used in the production. According to the director, modern theater can survive without media, although in this production various means of it are as important as they are in our everyday life.

Director Oskaras Koršunovas:
“Perhaps because Shakespeare placed his characters of “Romeo and Juliet” in the medieval Verona or maybe because Homer described the

war that has started because of the beautiful Helen during the times of ancient Troy, we are used to true love stories taking place somewhere in the past, during some almost mythical time. That’s what 00s are now. This period has become our Middle Ages. These were the times of the first supermarkets and mobile phones, when we’ve started sending each other short messages, in other words – SMS. And here love has returned to the times of troubadours. These were the wild times of the dawn of consumerism. In Lithuania people have finally started having money. The cult of money was horrible. The consumerist Sodom and Gomorrah have begun. By the way, at this particular time our production “Shopping and Fucking” criticizing consumerism first saw the light and was immediately “consumed” as the first production about gays and junkies. On the one hand, these were very primitive times, on the other – times filled with hope. Back then everyone believed in the future. I have noticed that modern youth considers these times a good vintage.”

DATE | **28, SEPTEMBER 2:00 PM**
VENUE | **OKT STUDIO (AŠMENOS STR. 8, VILNIUS)**

SIRENOS' QUESTIONS

YOU HAVE STUMBLER UPON "LIUCIA SKATES" BY SINTIJA ČERNIAUSKAITĖ WHILE YOU WERE A STUDENT. WHAT APPEALS TO YOU IN THIS DRAMA?

I've found this play during my third year of studies. After receiving a task to find some material for a new sketch production I've spent a lot of time searching. After a long search I've accidentally come across this work by a Lithuanian playwright. The first thing that caught my attention is that Lithuanian drama can be so engaging and contemporary. At that time I myself was living in search and bitterness, that's why Liucia's character and problems of the relationships, unhappy love and self-search that were raised in the play appealed to me immediately. That's when I only had to gather a team that would also support this topic and find it contemporary and make a good production that we ourselves would like.

IN HIS PRODUCTION OSKARAS KORŠUNOVAS DIRECTS THE COURSE OF THE PLAY TOWARDS THE CIRCUMSTANCES OF ITS CREATION – THE DAWN OF CONSUMERIST SOCIETY. WHAT DID YOU CARE ABOUT IN THE FARAWAY YEAR OF 2000, WHEN YOU WERE IN YOUR EARLY TEENAGE YEARS?

I couldn't give you a detailed picture of that period, because I was about 10–12 years old, wandering barefoot in the yard, playing hide-n-seek or a game of tag with other kids, I most certainly wasn't thinking about social changes that we talk about in the beginning of the performance. Although at the same time I pictured myself as a grown-up. I remember buying black cherries at the fruit stand with one of my older friends, sitting on a bench, watching playing kids, gobbling those cherries like crisps and discussing everything that was happening around us. Similar to this play's character, telling a story about a girl eating cherries and watching the world out of a telephone booth.

Actor Taura Kvietinskaitė

OKT REPERTUARE MATOME NE VIENĄ JŪSŲ KURSO SPEKTAKLĮ, KURĮ REŽISAVO KURSO VADOVAS OSKARAS KORŠUNOVAS. KAIP PASIREIŠKIA ŠIS REŽISIERIAUS IR AKTORIAUS KAIP MOKYTOJO IR MOKINIO SANTYKIS JŪSŲ BENDROJE KŪRYBOJE? AR LENGVAI RANDATE BENDRĄ KALBĄ, AR KORŠUNOVAS SPEKTAKLIUOSE UŽČIUOPIA JUMS SVARBIUS DALYKUS, SKAUDŽIAS IR PRASMINGAS TEMAS?

Koršunovas has always considered us his co-authors, even during our studies, he has always emphasised it. And you do feel it when working with the director, you feel respect, feel like every participant of the production is equally important. And the director himself while observing the big picture just beautifully steers our creation in the right direction. It's very easy to trust him.

When working with any material you always find relatable and painful aspects in it. I think that our job is to dive deep into painful topics, to not be afraid of ourselves and to share our discoveries. Of course it's scary. Perhaps even the scariest part of creating, although altogether it gives you great strength.

Actor Gailė Butvilaitė

OSKARAS KORŠUNOVAS

Graduated from the Lithuanian Music Academy (course leader Jonas Vaitkus) in 1993 with a Master's degree in Theatre Directing. While still a student, the young director stood out for his unusual theatrical language, his performances were referred to as "a separate body", "a theatre within a theatre". O. Koršunovas is among those who formed the contemporary Lithuanian theatre language, he was the first to invade traditional theatre with "unpopular" and "incomprehensible" dramaturgy. In 1998 the director, together with a few like-minded artists, founded an independent theatre called Oskaras Koršunovas Theatre (OKT). Koršunovas received numerous awards for his performances: he was granted the Europe Theatre Prize for New Realities in 2006, an honourable title of the Chevalier of the French order of Literature and Arts in 2009, the following year – the main prize of the Annual Meyerhold Assembly. Many of his stage works were awarded with the main Lithuanian theatre prize, the Golden Stage Cross. O. Koršunovas stages performances in other European theatres, he is also a professor at the Lithuanian Academy of Music and Theatre.

OSKARAS KORŠUNOVAS THEATRE

In 1998, the director, together with a few like-minded fellows, founded an independent theatre, called Oskaras Koršunovas Theatre, shortened to just OKT. Koršunovas, assisted by guest directors, has built a solid repertoire, which encompasses both contemporary drama and classic stagings. The director's credo to stage classics as contemporary plays, recognizing what is relevant to the present time, and contemporary plays – as the classics, conveying what is universal and timeless, became paradigmatic in that creative period. In the director's opinion, contemporary theatre must reflect the present day and sometimes even be ahead of the time, predict the future and act as a warning. "Shopping and Fucking" by Mark Ravenhill, "A Midsummer Night's Dream" and "The Most Excellent and Lamentable Tragedy of Romeo and Juliet" by William Shakespeare, "Fireface" by Marius von Mayenburg, "Master and Margarita" by Mikhail Bulgakov, "Oedipus the King" by Sophocles, and other performances, which became cornerstones of the theatre's repertoire and its foreign tours, were staged adhering to the above-mentioned principles and credo. The latest productions of Oskaras Koršunovas are staged in OKT Studio with the youngest generation of OKT actors. The tours in international festivals, performances and projects in foreign theatres encompass the United States, South Korea, Australia, Argentina, and the territory in between. Each year, the OKT theatre appears on more than ten different stages in different parts of the world. Hence, the motto of the OKT theatre: only being "there" can we stay "here."



FREEZING

TEXT AUTHOR AND DIRECTOR | **Motiejus Ivanauskas**
SET AND COSTUMES DESIGNER | **Izabelė Narečionytė**
CAST | **Andrius Alešiūnas, Mantas Bendžius, Deividas Breivė, Povilas Jatkevičius, Kamilė Lebedytė**
PRODUCER | **Lithuanian Academy of Music and Theatre**

DURATION 60 min. (one act)
PREMIERE 2019
LANGUAGE Lithuanian with English surtitles
RECOMMENDED AGE 14+

< young voices >

“Freezing” is a laureate of the Stage Art Etude Competition “Occupying the Balcony 2018”.

“Freezing” is a one-part performance created by actors who have just graduated from the Lithuanian Academy of Music and Theatre (course leaders Algirdas Latėnas and Vidas Bareikis). The performance is both the dramaturgical and directorial debut of the actor Motiejus Ivanauskas. The starting point of creating the performance was the task given by the teacher at the academy, i.e. to try to write a play. After Motiejus Ivanauskas together with his course mates Andrius Alešiūnas, Povilas Jatkevičius, Deividas Breivė, Kamilė Lebedytė, Mantas Bendžius won the Stage Art

Etude Competition “Occupying the Balcony”, they invited to join a stage designer Izabelė Narečionytė and developed “Freezing” to a full-featured performance.

The characters of the show are people who are not very clearly defined, and so are the relationships between them. They meet and... simply speak. Well, they just speak. Their important thoughts create an absurd mix, so the performance definitely has a lot of comic and playful elements. It is not an examination of any particular problem, but rather an attempt to look at the problems from a different angle. A great deal of freedom is left to the viewers’ interpretation.

DATE | **28 SEPTEMBER 4:30 PM**
VENUE | **LITHUANIAN ACADEMY OF MUSIC AND THEATRE, BALCONY THEATRE (GEDIMINO STR. 42, VILNIUS)**

SIRENOS' QUESTIONS

DURING THE TIMES OF YOUR STUDIES YOU WERE GIVEN A TASK – TO WRITE A PLAY. WHAT IS IT ABOUT? WHAT DID YOU THINK ABOUT WHILE WRITING IT?

I've started writing this play without even having a clear vision of what's going to happen in it, what topic will it examine. I've just started writing the conversation among three people, mostly relying on my intuition, rather than on the playwriting rules. The more I have written the more obvious it has gotten that this conversation is kind of meaningless, so I tried to emphasise it even more. To me this play at least partially is about how often people lay weight on "important" things. Although it's open for the audience to discuss and lends itself to various interpretations.

IT'S YOUR DEBUT NOT ONLY AS A PLAYWRIGHT, BUT ALSO AS A DIRECTOR, EVEN THOUGH YOU'VE JUST GRADUATED THIS YEAR WITH A DEGREE IN ACTING. WHICH OF THESE ROLES IS THE DEAREST TO YOU AFTER ALL? WHY?

I like all three of them. During the production of "Freezing" I had an opportunity to be both the playwright and the director at the same time. I think this was an extraordinary experience, because I was able to create more or less my own world, even if it was tiny. I sometimes miss this while acting, when I'm only responsible for one part of the play and the big picture sometimes does not look familiar and does not always align with my own idea of the theatre. I like acting, although it would be a mistake not to prove myself in other fields of work when given a chance.

YOU HAVE GRADUATED AN ACTING COURSE BY ALGIRDAS LATĖNAS AND VIDAS BAREIKIS. WHAT WAS THE BOND AMONG MENTORS AND APPRENTICES?

Our course leaders are very different and I sometimes think that unintentionally, by applying their own specific work methods and visions of the theatre, they've cultivated a necessary desire to find a unique way of expression

in their students, as well as taught us not to blindly follow any of the authority figures. Our relationship with our mentors was always trustworthy and the atmosphere almost never got intense or unpleasant, that's why the creative process of "Freezing" was one of the most interesting and enjoyable things I've done during my time at the academy.

Motiejus Ivanauskas

MOTIEJUS IVANAUSKAS

Motiejus Ivanauskas studied acting at the Lithuanian Academy of Music and Theatre (course leaders Algirdas Latėnas and Vidas Bareikis). In addition to performances created while studying, he also performs in the show "Fictions" (director Adomas Juška) produced at the State Youth Theatre. In 2019, he was selected for the Young Artists Programme at the Lithuanian National Drama Theatre, and will present his new work in 2020.

LITHUANIAN ACADEMY OF MUSIC AND THEATRE

The Lithuanian Academy of Music and Theatre (LMTA) is an internationally recognised higher education institution which trains artists for a professional career in music, theatre, dance and film and offers related theoretical studies. Founded in 1933, the Academy currently hosts about 1,000 students in three study cycles – Bachelor's, Master's and Doctoral – in its three faculties, two of which are based in Vilnius, one in Klaipėda.





THE PHYSICISTS

Based on the play by Friedrich Dürrenmatt

DIRECTOR AND DESIGNER | **Artūras Areima**
 PLAYWRIGHT | **Inga Sanakojevaitė**
 COMPOSER | **π**
 CHOREOGRAPHER | **Marius Pinigis**
 VIDEO ARTIST | **Paulius Jakubėnas**
 LIGHTING DESIGNER | **Eugenijus Sabaliauskas**
 LIGHTING TECHNICIAN-PROGRAMMER | **Julius Kuršis**
 CAST | **Giedrius Arlauskas, Eduardas Genys, Albinas Kéleris, Ligita Kondrotaitė, Karolis Legenis, Laimutė Mališauskaitė, Lolita Martinonytė, Emilis Pavilionis, Jolita Skukauskaitė, Vita Šiaučiūnaitė, Petras Šimonis, Julius Tamošiūnas, Rimantas Teresas**

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DURATION 180 min. (two acts)
 PREMIERE 2019
 LANGUAGE Lithuanian with English surtitles
 RECOMMENDED AGE 14+

First of all, this is a comedy. This is the funniest comedy in Lithuania. Although it is impossible to make sure whether it is the funniest comedy in the whole Lithuania, because nowadays it's no longer clear, what is real, what reality is. And when it's not clear what reality is, there is also no starting point departing from which we could compare what's funny, what's funnier and what's the funniest. This comedy is so funny that tears of tragedy start rolling down from our shut eyes. And for us it is undoubtedly a triumph. Right now. Not later, when somebody else declares our triumph, but right this moment. Because we ourselves know that and state that. If you know what reality is, what's real and what's not, if you know who is human nowadays and who isn't, you have already failed by default. Because only here, at this theatre-mad-house the truth can still be told. That's why theatre is a default triumph

over three-dimensional reality, beliefs, knowledge, shelves and boxes of values. While we still know how to laugh and are not afraid to, we are at some somewhat existing. You are welcome to join us, the madmen, in a sanatorium!

Creative team

For director Artūras Areima it is his third production at Juozas Miltinis Drama Theatre. Used to working with a younger part of the ensemble, this time A. Areima creatively mobilized a team driven by the actors of an older generation. Together they raise questions about the transformations of moral and human values in the times of great paradigmatic shifts and inevitable changes of the concepts of sanity, morale, reality, and humanism.

DATE | **28, SEPTEMBER 7:00 PM**
 VENUE | **"ARTS PRINTING HOUSE", BLACK HALL (ŠILTADARŽIO STR. 6, VILNIUS)**

IN YOUR PRODUCTIONS ALL LITERATURE BECOMES PROVOCATIVE. YOU WERE EVEN CALLED A THEATRE HOOLIGAN, A REBEL AGAINST TRADITION BY THEATRE LOVERS BECAUSE OF YOUR RADICAL PRODUCTIONS OF CLASSICAL PLAYS. HOW DO YOU CHOOSE LITERATURE FOR A PRODUCTION? HOW DID YOU STUMBLE UPON "THE PHYSICISTS"?

But how can theatre not provoke? Imagination, thought provocations in the theatre are as necessary as the air we breathe. Otherwise theatre will become a moralising preacher, delivering old biblical truths from the altar. I usually choose literature according to the themes I want to explore at that moment. Obviously I look for deeper ideas, excluding those that masses live by. I'm not interested in being understood, to present a production the way that every spectator understands the meaning, the essence of it in a matter of minutes by calmly observing changing images from his comfort zone. I want my spectator to dive deeper, where he has never been before, to encounter thought images of his own creation – imagination Chimeras appearing in another world, at least for a moment.

I do not rebel against tradition, because it does not exist per se. Tradition is bad taste, dead, foul-smelling water in the puddle. It is said that Chekhov plays need to be performed Chekhov-like. What does it mean? Tradition has nothing to do with it. If the world is dynamic and nothing stands still in it, everything changes and atoms constantly bounce into each other, why should theatre become ditch water?

I'm simply playing and looking for another theatre language (forms) – how to encourage a spectator to become a conscious player? I don't like fooling people. Especially when not much smarter ones use those a bit more foolish. It's very sad that the world, the society doesn't need conscious people, because they can cause the collapse of a systemic field and the search for ways to subdue people to the system will have to start over.

At this moment "The Physicists" is a very trending material. This play's concept is that nowadays everyone,

even the smartest player can press the wrong button and everything will collapse. And what is this button? There are plenty of them these days, we should ask ourselves what they are. Maybe this button is me? Maybe I have already pressed this button? Or maybe I'm afraid that somebody else will? Maybe this button is guarded by the watchmen of the system?

YOU HAVE QUITE A LOT OF COMPANIONS YOU'VE CREATED AND ARE STILL CREATING ARTŪRAS AREIMA THEATRE (AAT) WITH. DO YOU FEEL LIKE YOU'VE BECOME A MENTOR? AND WHO ARE YOUR MENTORS-ENCOURAGERS-OPINION LEADERS? TO YOU WHAT'S THE CLOSEST AND / OR THE MOST ACCEPTABLE FORM OF MENTOR AND APPRENTICE RELATIONSHIP?

At the moment there are six of us, six fellow-travellers and AAT troupe members. Of course we also have guest actors. It's important to us that we can call the audience our fellow-travellers as well. We are more than proud of such companions travelling alongside with us. Surely we are grateful to our guests who leave a part of themselves at our performances, we cherish them and love them dearly. They can always find their aura where they've left it – at AAT.

I don't feel like I'm becoming a mentor. I've never wanted to be one. Even while teaching I've always tried not to be a teacher. My goal is to be a fellow-traveller and to offer help, only if that is what my companion needs. Surely he has to know what help exactly does he need, that's how a field of consciousness is created. If you don't know what you need and what you personally want, no one can help you. My mentors are The World and The Worlds. I encounter them every day, I learn from them, trying to take something to myself from each single day and it doesn't have to necessarily be something useful or meaningful. I store various nonsense in my head and sometimes it's even more interesting. The Worlds are books, movies, music, people, animals and other creations surrounding me in my everyday life.

Artūras Areima

ARTŪRAS AREIMA

Having been labelled as a theatre hooligan or enfant terrible at the very beginning of his artistic path, Artūras Areima continues to be one of the most curious Lithuanian theatre artists. His works always provoke discussions among theatre critics and audiences. A. Areima has already been awarded with various titles and prizes: in 2013 he received the Lithuanian theatre award, Borisas Dauguvietis' Earring, for the quest of new means of scenic expression, in 2013, 2014 and 2015 he was nominated in the category of the best director in the most important Lithuanian theatre awards – the Golden Cross of Stage. In 2016 in Fringe theatre festival in Edinburgh his show "Under Ice" was awarded with the prize of Summerhall Arts Centre. A. Areima's artistic stance is balancing between classic, epic theatre and new phenomena of contemporary scenic arts.

JUOZO MILTINIO DRAMOS TEATRAS

A state theatre in the town of Panevėžys, Lithuania, approximately 130 km north of the capital Vilnius. It is the main place for drama in town with a permanent troupe of actors and large performing spaces. During the Soviet era the theater was well known in all Soviet Union for outstanding performances directed by Juozas Miltinis, a legendary personality who led the theatre for decades and worked with such impressive actors as Donatas Banionis (main role in Andrei Tarkovsky's "Solaris"). Because of its noticeable impact on town's life and culture, the theater continues to maintain a distinct connection with its local audience. Since autumn 2017 a team of young theatre professionals have been leading the theatre – their focus is on developing creative space, providing opportunities for emerging directors to experiment and look for their own stage language, allowing the actors to develop their artistic abilities, and creating new experiences for the whole theatre team.

THIS ORDER GOES WRONG

A music and media performance

Based on the accounts of people who've experienced anxiety and panic attacks, with additional texts by Seneca and Cicero

VIOLIN | **Lora Kmieliauskaitė**
 COMPOSER | **Dominykas Digimas**
 VIDEO DIRECTOR | **Kristijonas Dirsė**
 PROJECTIONIST | **Kornelijus Jaroševičius**
 PLAYWRIGHT | **Rimantas Ribačiauskas**
 COSTUME DESIGNER | **Morta Nakaitė**
 SENSOR DESIGN | **Marius Čivilis**
 VOCALS CONSULTANT | **Rupert Enticknap**
 MOVEMENT CONSULTANT | **Živilė Virkutytė**
 PRODUCER | **Rimantas Ribačiauskas**

Sponsored by "Arts Printing House" Young Artists' Programme "Open Space '18"

DURATION 45 min. (one act)
 PREMIERE 2018
 LANGUAGE ENGLISH
 RECOMMENDED AGE 14+

< young voices >

Responsibilities, expectations, deadlines, bottlenecks, screens... We've become used to anxiety. We've come to expect it as an inevitable part of contemporary life. However, ancient Greek and Roman philosophers were aware of it and wrote about it. The concept later disappeared from medical dictionaries for several centuries, hiding under different names, but Freud brought it back into usage in the second half of the nineteenth century.

In this performance, anxiety is not simply a theme: it is the basis for experiments with music and digital technologies. How do involuntary body movements (or tics) – which often accompany panic and anxiety attacks – affect an instrument as well as the live performance of a musical composition? What happens to the sound of an instrument when a performer experiences anxiety on stage and allows the feeling to grow and take over the body?

To allow the audience to observe these experiments, the performance uses a synthesis of live and electronic music, visual art, and sensors attached to the body of violinist Lora Kmieliauskaitė. The precise interaction of the various elements in this live performance is measurable in milliseconds.

Underlying this attempt at experimentation are the experiences of the creators, some of whom have underwent anxiety disorders, who wish to unveil this state sensorially and energetically, transposing it from the level of subjective experience to a communal performative act for all. "This Order Goes Wrong" is a meditation on anxiety which demonstrates that what one person suffers individually is also interhuman and universal. Perhaps even controllable and conquerable.

DATE | 29, SEPTEMBER 1:00 PM
 VENUE | "ARTS PRINTING HOUSE", POCKET HALL (ŠILTADARŽIO STR. 6, VILNIUS)

SIRENOS' QUESTIONS

PRODUCTION'S CONTENT BECOMES INSEPARABLE FROM ITS FORM AND HERE LIES ITS EFFICIENCY – THE ATTACK OF SOUNDS AND VISUALS CREATES STATES YOU WANT TO TALK ABOUT. ALTHOUGH ANXIETY DISORDERS ARE NOT ONLY A STATE THAT LOTS OF PEOPLE ARE IN, BUT ALSO A VERY DEEP PROBLEM. WHAT WAS THE INITIAL IMPULSE FOR THE PRODUCTION? OR HAS THIS TOPIC FOUND YOU ON ITS OWN?

We've approached anxiety as the main axis of this work gradually. It has all started when Lora Kmieliauskaitė, who at that time had a lot of practice in performative music, has offered us to collaborate and create a production with not only sound as a leading element, but also body, motion or other form uncharacteristic of the field of classical music. While figuring out how the body of a violin player can affect the sound, we've reached a conclusion that the colour of the sound and its quality while playing a string instrument depends greatly on the correct (or incorrect) position of the body. I've started thinking about involuntarily movements found in people experiencing nervous tics and how to apply them while playing the violin. When developing the course of the performance, we've broadened the field of mind a bit and started talking about people experiencing social anxiety and a certain body language giving away their problem. That's how we have gradually refined our topic and started working with the content. We've spent a lot of time discussing our experiences or the lack of it in this topic and it turned out that the majority of our team have more or less experienced something similar.

YOU ARE ALL ARTISTS OF DIFFERENT FIELDS, ALTHOUGH YOUR PERFORMANCE DOES NOT HAVE ONE DIRECTOR. HOW HAVE YOU BALANCED THE PRODUCTION AND MOLDED EVERYONE'S INDIVIDUAL CREATIVE MEAN INTO A COMMON CREATION?

I've had a chance to cooperate with most of our team members. Before now our common performances were based on acoustic and visual expression, in other words we have unfolded the narrative of the production only

through subtle acoustic details in synergy with visual material. Our skills and experience in applying exactly this kind of methods allow us to understand each other and prepare for what to expect on various stages of the production and in different situations. So it was in this case, the whole process of creating "This Order Goes Wrong" was very organic – every team member has made his or her contribution at exactly the right time and without it the whole production would have just stopped.

Dominykas Digimas

LORA-KMIELIAUSKAITĖ

Violinist, performer of contemporary music, actress. Member of ensemble "Twenty Finger Duo". In her artistic work, Kmieliauskaitė looks for new contexts wherein to use violin, experiments with media, performance art and theatre.

DOMINYKAS DIGIMAS

D. Digimas holds MA degree in Composition from Lithuanian Academy of Music and Theatre. His pieces were performed by numerous ensembles and performers in Lithuania and beyond. Digimas is also a curator and performer in the contemporary music ensemble "Synaesthesia" and one of the leaders of the electronic music festival AHEAD.

KRISTIJONAS DIRSĖ

K. Dirsė started classical music studies as a conductor, but decided to turn into filmmaking and enrolled to Film and Music degree in Brunel University (UK). After graduating from Film Directing MA programme in Paris 8 University (France), Dirsė is based in Paris and Brussels, participating in film and visual arts projects as a director and photographer.

KORNELIJUS JAROŠEVIČIUS

Video artist and cinema director, making video work for theatre and musical performances. He cooperated with several Lithuanian theatre directors, among them Oskaras Koršunovas, Gintaras Varnas and Artūras Areima.

RIMANTAS RIBAČIAUSKAS

R. Ribačiauskas holds MA in Audio-visual Art from Lithuanian Academy of Music and Theatre and MsC in Digital Media from University of Dublin, Trinity College. He writes for documentary theatre and digital media projects encompassing elements of performance. He also works as a producer at the Lithuanian National Drama Theatre.



EVERY BRILLIANT THING

Based on the play by Duncan Macmillan

DIRECTOR | **Kirilas Glušajėvas**
PERFORMED BY | **Martynas Nedzinskas**
COMPOSER | **Dmitrijus Golovanovas**
SET AND COSTUME DESIGNER | **Antanas Dubra**
DIRECTOR'S ASSISTANT | **Airina Kazlauskaitė**
PRODUCER | **"Kitas Kampas" Theatre**

DURATION 90 min. (one act)
PREMIERE 2018
LANGUAGE Lithuanian
RECOMMENDED AGE 14+

"Every Brilliant Thing" is the story of a young man who despite the great challenges in his life has found a way to stay strong. That is the list of wonderful things worth living for. These things are not some grand or hard-to-reach. They are simple as ice cream, the smell of old books, dancing around a bunch of schoolbags in a circle at a school disco, things with stripes and so on. "Every Brilliant Thing" is a show that will make you laugh yourself to tears, and sometimes make you sad. This is a performance about you, even if you did not live in Klaipėda in the 1990's and do not know what "palivalké" is. Even if you or your relatives never had depression. Because it is a performance about the most important things in life. The show is full of wonderful paradoxes.

The creators of the performance affirm life when talking about death. By choosing the form of an open game, they penetrate to the very essence of things.

It is not a typical one-man show, although there is only one actor on the stage, Martynas Nedzinskas, a master of improvisation, the winner of the Golden Cross of the Stage, who is assisted by jazz musician Dmitrij Golovanov. Spectators are also included. Members of the audience are invited to the stage to play one episode or the other. "Every Brilliant Thing" is both therapy and a work of art.

DATE | **29, SEPTEMBER 2:00 PM**
VENUE | **"ARTS PRINTING HOUSE", BLACK HALL (ŠILTADARŽIO STR. 6, VILNIUS)**

SIRENOS' QUESTIONS

LAST YEAR'S "SIRENOS" PROGRAMME PRESENTED YOUR PERFORMANCE "THERAPIES" – AUTOBIOGRAPHICAL PLAY BY BIRUTĖ KAPUSTINSKAITĖ ABOUT FEMALE CANCER PATIENTS. THIS YEAR – "EVERY BRILLIANT THING" – THE PLAY ABOUT A MAN SUFFERING FROM DEPRESSION. HOW DO YOU COMBINE ARTISTIC AND SOCIAL LAYERS IN THESE PERFORMANCES? DOES SOCIAL ASPECT TAKE OVER THE ARTISTIC OR VICE VERSA? HOW DO YOU BALANCE YOUR PRODUCTION? WHAT PART DOES AN ACTOR HAVE IN THIS?

Both "Therapies" and "Every Brilliant Thing" are indeed performances existing between art and theatre as the instruments for creating a social bond.

It's possible to combine artistic and social aspects by concentrating on the creation of a bond between an actor and a performance, guests, spectators, and co-authors as well as events taking place in the story offered by the playwright. For this purpose, I use creative principles of improvisation theatre which I explore technologically and laboratorially, continuing my long-term work at the improvisation theatre "Kitas Kampas".

The most important thing while constructing a narrative is a personal freedom of an actor and responsibility while choosing psychological keynotes and accents. Social aspect of staging a play reveals itself when actor as an individual is surrounded by guests-spectators-co-authors of the production.

It is for an actor to decide how will emotions, feelings and thoughts be expressed after he gets to know performance's guests-spectators-co-authors. This is an artistic side of the production. Will they find meeting point in history? The way the events are told and staged depends on all those who are present. And as a director I can't tighten anything up, unless that particular evening I myself become part of the action.

The bond between actor-individual and performance's guests-spectators-co-authors is what appears between them that very evening – trust, respect or disrespect, indifference, inside jokes – spontaneous chart of emotions, thoughts, texts and pictures. Here social resource also

becomes the material for an artistic one.

Production created this way does not give a chance to tighten things up or to restrict. Otherwise the performance would resemble a job interview where everything is clear from the start, what and how is being pursued and that the goal is to reach a goal. To shrink an ego – that is one of the most important principles of an improvisation, allowing to link seemingly unlinkable matters.

Our performances / evenings are stories about people encountering other individuals in a field of given circumstances. When it's done based on the above-mentioned principles some people develop others like a film, although each and everyone of them can develop himself: anything can happen – acceptance or rejection, voluntary assimilation or estrangement. Element of chance is important in these plays – it is both success and failure, pain and peace.

Kirilas Glušajėvas

KIRILAS GLUŠAJEVAS

Theatre and film actor, director, artistic director of improvisation group "Kitas kampas". Graduated from theatre directing studies at the Lithuanian Academy of Music and Theatre.

KITAS KAMPAS THEATRE

The only improvisation theatre in Lithuania "Kitas Kampas" was founded in 2009. It consists of a team of actors, directors and musicians who create theatre performances, improvisation competitions, and improvisation shows. The theatre organizes seminars, individual and group training, participates in social projects and various events. School of Improvisation and Vilnius Comedy Fest are among the latest very successful theater projects of the group.





CREATION | PICTURES FOR DORIAN

GOB SQUAD (United Kingdom, Germany)

CONCEPT AND DIRECTION | „Gob Squad“ (Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost, Simon Will)
DRAMATURGY AND PRODUCTION | Christina Runge
LIGHTING DESIGN AND TECHNICAL MANAGEMENT | Chris Umney
SOUND DESIGN | Sebastian Bark, Jeff McGrory
VIDEO DESIGN | Miles Chalcraft, Noam Gorvat
COSTUME DESIGN | Ingken Benesch
COSTUME ASSISTANT | Claudia Gali
SET REALISATION | Lena Mody
SET REALISATION ASSISTANT | Julia Buntzel
ARTISTIC ASSISTANTS | Mat Hand, Amina Nouns
PRODUCTION ASSISTANT | Ben Mohai
DIRECTING INTERNS | Patty Kim, Amina Nouns
TOURING MANAGER | Mat Hand
LOCAL ASSISTANT | Eglė Švedkauskaitė
LOCAL ACTORS | Eimantas Antulis, Jurgita Maskoliūnaitė, Morta Narkauskaitė, Ramutis Rimeikis, Vladimir Serov, Vida Vaičiūlytė-Valuckienė
PRODUCER | „Gob Squad“ ir „HAU Hebbel am Ufer Berlin“

DURATION 120 min. (one act)
PREMIERE 2018, HAU Hebbel am Ufer Berlin
LANGUAGE English, with Lithuanian translation
RECOMMENDED AGE 12+

“Creation | Pictures for Dorian” is a production by “Gob Squad” and HAU Hebbel am Ufer Berlin. Developed with support from Center Theatre Group, Los Angeles, CA. In co-production with Münchner Kammerspiele, Schauspiel Leipzig, Wiesbaden Biennale, Schlachthaus Theater Bern. A LIFT, Brighton Festival and Attenborough Centre for the Creative Arts commission. An Imagine 2020 (2.0) project, supported by the Creative Europe Programme of the European Union. Supported using public funding by Arts Council of England. Funded by the state of Berlin, Chancellery of the Berlin Senate for Culture and Europe. “Gob Squad” is regularly funded by the state of Berlin (2015 – 2019), Chancellery of the Berlin Senate for Culture and Europe. Creation is the realm of gods and artists who create beauty through sheer will and their own bare hands. But who decides what is beautiful? And what are the concealed mechanisms of power that lie within the triangular relationship of artist, object,

and viewer?
At times a conversation, at times an assault on the voyeuristic nature of our social media society and its obsession with youth and beauty, this production of “Gob Squad” deals with the understanding of beauty and youth in our lives. “Gob Squad” Arts Collective have travelled the world for the past 25 years and now find themselves well and truly middle-aged, with no desire to exit the stage just yet. In “Creation | Pictures for Dorian”, the actors of “Gob Squad” are joined onstage by a diverse group of local performers a generation younger and a generation older than themselves. Their aim? To peep behind the vanity mirror and search for answers to questions about beauty, morality, ageing, and power, and to playfully ask why they so crave the eye of the beholder. The project is inspired by Oscar Wilde’s character Dorian Gray, who meddles in the domain of the gods with the aid of a magical painting. He suspends the process of ageing and remains young and beautiful forever, at a terrible cost to his soul.

DATE | 2, 3 OCTOBER 8:00 PM
VENUE | “ARTS PRINTING HOUSE”, BLACK HALL (ŠILTADARŽIO STR. 6, VILNIUS)

~~SIRENOS' QUESTIONS~~

YOUR PERFORMANCE WAS INSPIRED BY „THE PICTURE OF DORIAN GRAY“ WRITTEN BY OSCAR WILDE. WHAT DOES THIS IMAGE OF THE FOREVER-YOUNG DORIAN MEAN FOR US TODAY?

Dorian chose to remain young because he was seduced by the power and privilege his beauty gave him. In a time when those who have it should be checking their privilege, we understand that power is as seductive as it ever was, few are ready to give it up.

IN THIS PERFORMANCE YOU ADDRESS THE QUESTION OF TIME AND FINITUDE, THE BEAUTY AND UGLINESS OF THE OLD AGE, THE IMAGE OF THE SELF AND REALITY. IN WHAT TIME DO YOU LIVE YOURSELVES?

“Gob Squad” have all entered middle age, we expected to know so much more by the time we got here. We are still making it up as we go along, floating around in a world full of doubt and unknowing. We do not see ugliness in the older body, one could even see the opportunity to experience old age to be an honor, as we all know that is never a certainty.

IS THIS PERFORMANCE A KIND OF RESISTANCE OR RATHER AN ATTEMPT TO ACCEPT THE STEREOTYPES OF OUR AGE?

Always resist a stereotype, they are reductive, we need to be thinking and living expanded lives, not reducing ourselves to constructs.

THERE WERE SIX LOCAL ACTORS CHOSEN TO PLAY IN LITHUANIA. WHY DO YOU NEED TO HAVE LOCAL PEOPLE TO TAKE PART IN THE PERFORMANCE?

Of course we could have toured with a cast from Berlin, it would be easier, but the easy option is not always the best one! We would then have totally missed out on the opportunity to collaborate with local artists on tour. Each local guest performer contributes their stories to the performance. Their stories often resonate with audiences who often relate to the local references. Working with new cast members for each city also helps us keep on our toes and stay fresh. It means the piece remains in flux and is never finished, always developing and growing.

Sarah Thom

~~SIRENOS: MISSING CONNECTION~~

The gaps between our-real-life-selves as opposed to our-online-selves have been constantly widening. Have we created ourselves as we create our selfies? Perhaps the world belongs to us just for a single brief season when we're young, healthy, and beautiful?

“What does it mean to be visible, invisible, looked at and regarded as an object of beauty?”

Simon Will

GOB-SQUAD

“Gob Squad” is a collective of British and German artists creating performances, installations, theatre shows, and video art since 1994. Based in Nottingham and Berlin, “Gob Squad” present their work in various urban spaces including offices, shops, train stations, hotels, as well as galleries and theatres.

While merging film, TV, and pop music elements into theatre, “Gob Squad” examine our intricate and absurd contemporary world in search of beauty and meaning among the polished façades and dark alleys of contemporary culture.

It is not unusual “Gob Squad” to juxtapose the visions they construct on stage to our everyday lives, which brings out the clash of theatre and “the real world”. Both Lithuania and “Sirenos” will witness “Gob Squad’s” second visit: the first one was in Vilnius, with a play “Super Night Shot” in 2011.

The world is yours for a season.



THAT NIGHT FOLLOWS DAY

A rehearsed reading
FORCED ENTERTAINMENT (United Kingdom)

WRITER, DIRECTOR | **Tim Etchells**
PROJECT DIRECTOR | **Matthew Evans**
LOCAL ASSISTANT | **Uršulė Bartoševičiūtė**
PERFORMERS | **locals aged 8-14**
PRODUCERS | **CAMPO Victoria (Belgium) and "Tim Etchells & Forced Entertainment production" (UK)**

DURATION 60 min. (one act)
PREMIERE 2007, originally commissioned and produced by CAMPO Victoria
LANGUAGE Lithuanian
RECOMMENDED AGE 14+

“That Night Follows Day” is a comical and poignant text by Tim Etchells, the Artistic Director of internationally renowned theatre company “Forced Entertainment”. Written for performers between the ages of 8 and 14, the work explores the ways in which adults’ words and actions shape and influence young people’s experience. Addressing the audience directly, a chorus of children explores and interrogates the range of advice, facts, truisms, white lies and excuses they hear from their elders. In partnership with “Sirenos” Festival, “Forced Entertainment” will create a rehearsed reading of the work. Through the process 17 local people from ages 8 to 14 will work with the Forced Entertainment team in a series of workshops to create a one-off presentation of “That Night Follows” Day which will be performed in public.

I made „That Night Follows Day“ in 2007 with a group of 16 young people in Belgium. The idea for the performance was that it would look at the way that the adult world makes and shapes the world that young people in habit so. What are the rules that adult world lays down? What are the expectations that it establishes? What kind of things are young people told? What kind of restrictions do they operate under?

Tim Etchells

DATE | **4, 5, OCTOBER 7:00 PM**
VENUE | **DANCE THEATRE (T. KOSCIUŠKOS STR. 11, VILNIUS)**

SIRENOS' QUESTIONS

WHY IS "THAT NIGHT FOLLOWS DAY" CALLED A REHEARSED READING INSTEAD OF A PERFORMANCE? HOW DOES IT DIFFER FROM THE USUAL PERFORMANCE?

For a "full-production" of the performance we take several months working with the young people, so that they can learn the entire text, go through a full rehearsal process and stage the piece in its complete theatrical version. A rehearsed-reading is something simpler – a much shorter process – typically ten days or so – with the intention to share the performance in a less polished form – the young people have their scripts in their hands when they perform and they have had much less time to prepare. What we aim for is a great inspiring experience for the young people – a chance to work on the text, to explore the ideas and theatrical approaches in the performance – as well as a chance to present a dynamic glimpse of the work to an adult audience.

We find that the rehearsed reading gives a chance for young people to experience performing the piece without the pressure to learn lines – there's a sense in which it's more free for them to experiment in this way. The presence of the physical script on stage also adds another layer to the piece – we're hearing young people speak about adults, but the presence of the script lets us know that these aren't spontaneous remarks – in a show that's all about information, where it comes from and who is in control – the script itself becomes an interesting question too.

THE ACTORS ARE CHILDREN. HOW DO YOU WORK AND COLLABORATE WITH THEM – DO YOU ANALYSE THE PLAY TOGETHER? DO THEY FULLY UNDERSTAND AND TRULY GET INSIDE THE TEXT?

The first version of the piece was made with a group of 16 young people aged 8-14. Whenever we go back to the aim is that we explore the ideas with the new cast and that they understand and bring life to the script. That sense of ownership and understanding is really important to how the performance works.

WHY DID YOU CHOOSE CHILDREN TO STAGE THIS PLAY? DO YOU WANT TO CREATE AN IMPRESSION OF DOCUMENTALITY AND THEREBY MAKE THE EXPERIENCE EVEN STRONGER? DO YOU BELIEVE THAT CHILDREN CAN EXPRESS MORE THAN THE ADULTS?

The piece is about the relationship of young people to the adult world – asking how does the adult world shape and define the world that young people live in? What are the positives and negatives of that experience? It's a chance for the cast to think through some of the structures they are caught inside, and a chance for an adult audience to reflect on their roles, responsibilities and powers. Young people – roughly 8-14 years old – are the only performers allowed to perform this text. It's told from their perspective, and draws on their words and experiences. For an adult audience the encounter with this viewpoint, presented by children themselves can provide a really powerful experience of reflection and confrontation.

Tim Etchells

FORCED ENTERTAINMENT

"Forced Entertainment" is one of the most prominent contemporary theatre companies in Britain. Based in Sheffield, the company has been active since 1984, touring numerous different stages and festivals around the world.

This is their first visit to Lithuania. At the heart of "Forced Entertainment" is a group of six artists: Tim Etchells (artistic director), Robin Arthur, Richard Lowdon, Claire Marshall, Cathy Naden, and Terry O'Connor. They got together to "explore and explode the conventions of genre, narrative, and theatre itself". This collective, known for their far-reaching and profound influence on the contemporary theatre scene in Europe, is always provocative and ready to have a real conversation with their audience.

The company has been described as "the best group of stage actors in England" ("The Times", 2004). Combining discussion, improvisation, and writing, its rehearsal process is a creative laboratory that discovers unexpected and inspiring answers to questions of life and art.

The company was awarded the international Ibsen award in 2016, which was given to them by an international jury hired by the Norwegian government, for "new forms of expression in theatre and drama".

TIM ETHELLES

Tim Etchells is an artist and a writer based in the UK whose work shifts between performance, visual art and fiction. Etchells has worked in a wide variety of contexts, notably as the leader of the world-renowned Sheffield-based performance group "Forced Entertainment". Recent publications include "Vacuum Days" (Storythings, 2012) and "While You Are With Us Here Tonight" (LADA, 2013). Etchells' work has been shown recently at Cubitt, Hayward Gallery and Bloomberg SPACE in London, at Turner Contemporary and Compton Verney in the UK, at Witte de With, Rotterdam, Netherlands Media Art Institute (Amsterdam) and MUHKA (Antwerp).

You feed us. You wash us.
You dress us. You sing to us.
You watch us when we are
sleeping. You explain to us the
different causes of illness and
the different causes of war.
You whisper when you think
we can't hear. You explain to
us that night follows day.



MINEFIELD

LOLA ARIAS (Argentina, United Kingdom)

WRITER, DIRECTOR | **Lola Arias**
COLLABORATING WITH | **Lou Armour, David Jackson, Gabriel Sagastume, Ruben Otero, Sukrim Rai, Marcelo Vallejo**
RESEARCH & PRODUCTION | **Sofia Medici, Luz Algranti**
SET | **Mariana Tirantte**
MUSIC | **Ulises Conti**
LIGHT | **David Seldes**
VIDEO | **Martin Borini**
SOUND ENGINEERS | **Ernesto Fara**
COSTUMES | **Andy Piffer**
UK RESEARCH ASSISTANT | **Kate O'Connor**

DURATION 100 min. (one act)
PREMIERE 2016, LIFT Festival
LANGUAGE English and Spanish with Lithuanian surtitles
RECOMMENDED AGE 14+

“Minefield” is a project that reunites Argentine and British veterans from the Falklands / Malvinas war to explore what is left of it in their heads 37 years later. In a film set turned into a time machine the ones who fought are teleported into the past to reconstruct their war and aftermath memories. Lou Armour was on the cover of every newspaper when the Argentines took him prisoner on April 2nd and is now a special needs teacher. Rubén Otero survived the sinking of ARA General Belgrano and has now a Beatles tribute band. David Jackson spent his time at war listening and transcribing radio codes and now listens to other veterans in his psychology practice. Gabriel Sagastume was a soldier who never wanted to shoot and is now a criminal

attorney. Sukrim Rai was a Ghurka who knew how to use his knife and works currently as a security guard. Marcelo Vallejo was an aimer for mortar and is now a triathlon champion. The only thing they have in common is that they are veterans. But what is a veteran; a survivor, a hero, a madman? The project confronts different visions of war bringing together old enemies to tell one single story. “Minefield” looks into the marks left by war, the relationship between experience and fiction and the thousand ways of representing memory.

DATE | **6, 7, OCTOBER 7:00 PM**
VENUE | **“ARTS PRINTING HOUSE”, BLACK HALL (ŠILTADARŽIO STR. 6, VILNIUS)**

WHY WAS THE WAR OF THE FALKLANDS/MALVINAS CHOSEN AS A BASIC THEME?

I grew up singing the verses of the Falklands March in the school: “The Falklands are Argentinian, the wind cries and the sea roars”, studying with a map of Argentina with the islands drawn as part of our territory, remembering the dead soldiers every 2nd of April. I grew up with the feeling that someone had stolen part of our country. But beyond this nationalistic fervor learned in school, I did not know much about the war, what the soldiers had experienced, how was the postwar for the veterans. So, in 2013, “Lift” Festival invited me to participate in an event called “After the War”, and that’s when I finally began to work with veterans. I did a video installation in which Argentinian veterans reconstructed moments from the war in their places of work today. In the Falklands-Malvinas war there were a lot of conscripts, and these people are now completely different from the soldiers they used to be. For instance, one had become an opera-singer and another one a swimmer. This gap between the men they used to be and the men they are in the present started to interest me a lot and I thought about continuing the project with British veterans. And that’s how “Minefield” was born.

The work was a way of thinking about what the war meant for those who fought and those who stayed watching television. “Minefield” is a study on the collateral effects of war on a group of veterans and on society. It is also a social experiment, to see what happens if we join old enemies to reconstruct history.

HASN'T THIS MINEFIELD EXPLODED EVEN ONCE DURING THE CREATION?

Of course the whole process of reconstructing someone’s memories and stories about the war is something that can be very painful and difficult, so you have to be very patient and careful. And during the entire process of creating this Project – which is a video installation, a play, and a film – we went through different moments of crisis. One

of the central points was from the British side, the fear that because I come from Argentina, I could never take a neutral perspective. And from the argentinean side, some veterans were worried that making a piece with British veterans meant giving up the claim for the islands which is relevant until today. And besides that there were many personal issues that came up during rehearsal.

You never know how people will react to the experiment of rebuilding their own lives. Before the rehearsals, we had the veterans taken to a psychological care center for advice. But in the end, in the process itself things are defined. In some cases, we had to ask for help from specialists, in other cases we discovered how to work with this issue in the process itself.

DOCUMENTARY, AUTOBIOGRAPHIC, MOCKUMENTARY THEATRE. WHY THE REALITY IN THEATRE IS SO IMPORTANT FOR YOU?

In my work, there is always the social experiment of bringing together people with common experiences and yet different visions. Theatre is an amazing place where you can produce encounters between different parts of society: I am not interested in writing dialogues for characters but rather in allowing people on stage to talk to one another within the context of art. I believe, for instance, that for the veterans to be able to meet with the civilian population, telling their stories and being taken into consideration, it’s not the same as having an actor standing in for them. So I really think that art is a sort of liberated zone, a space outside the world and within us in. In other words, theatre stopped being a form of representation of the real in order to become a place of action here and now.

LolaArias

Human memory is subjective and easily manipulated, so can we recreate it when looking for connections with our own selves of the past? We can do it by watching ourselves from a distance, in our youth, healthy and without scars, fighting for some political reason that an ideology has thrown at us, serving our country, family, and friends on the battlefield.

We see people who are asked to be themselves on stage, without representing a military unit or country, talking about the things that are important for them right now and remembering their scars, experiences, miracles of survival.

“When you start to remember, you never know what you will find. Sometimes something explodes that you didn’t even know was there.”

Lola Arias

LOLA ARIAS

Lola Arias is a writer, theatre director, and performer. Within the fields of literature, music, cinema, theatre, and visual arts, she works with different communities: war veterans, former communists, children, prostitutes, street musicians, etc. Her creations focus on the dialogue between reality (documentary) and fiction. Lola Arias treats individual lives as historic documents that can tell us so much, often more than any history book.

She has been working with documentary theatre since 2007, delving deeper into the political and social context through her famous theatre plays and the personal stories in them. Six authentic biographies are the base for the play “My life after” (2009), where actors recreate the youth days of their parents during the dictatorship period of Argentina; “That Enemy Within” (2010) is a play on identity, created in collaboration with identical twins; “The Year I Was Born” (2012) is based on biographical stories of the people who were born during the Pinochet period; “Melancholy And Manifestations” (2012) is a very personal work about her mother’s depression (the piece was presented in a staged reading at Lithuanian National Drama Theatre in 2018, during the “Versmė” festival of contemporary dramaturgy).

The artist is also involved in movies and installations. Together with Stefan Kaegi from the German theatre collective “Rimini Protokoll”, she has initiated and took part in several projects of urban interventions. Lola Arias creates and plays music with Ulises Conti; she has also published a few poetry and prose books, written plays. Her works have been shown across the world stages and festivals of Europe and South America.

The Malvinas War lasted 74 days, from 2nd of April to 14th of June, 1982. The rehearsals for this play took a little longer.

BE CAREFUL

MALLIKA TANEJA (India)

DEvised AND PERFORMED BY | **Mallika Taneja**
INTERNATIONAL DISTRIBUTION | „**Ligne Directe**“ (France)
TOUR AND PRODUCTION MANAGER | **Smriti George**

DURATION 45 min. (one act)
PREMIERE 2013, Tadpole Repertory as part of their show “NDLS”.
LANGUAGE English with Lithuanian surtitles
RECOMMENDED AGE 18+

Be careful. This is what is said to girls and women in reference to their behaviour, their attitudes, and their clothes. This seemingly innocent phrase also implies a principle that is deeply rooted in many cultures: security is a woman's own responsibility. This presumption diminishes the responsibility of the other, aggressive and abusive party.

Mallika Taneja, actor and director, sets on dissecting this very presumption in her play. The work by Mallika is first and foremost about widespread sexual violence in India and the role that clothes 'play' in 'provoking' it. Or do they?

In India, as in other countries, being on guard is a central part

of the female experience of life. Taneja, who lives and works in Delhi, denounces before her audience all the hypocrisy imbedded in a vision of women as potential victims. Although it is hard for an individual woman to say no to the norms of family and society, although it seems like this would not change the big picture, it is exactly this type of rebellion - unseen yet significant - that is seeing so many young Indian women come out of the shadows and assert their rights.

With the help of French production agency “Ligne Directe”, which organizes international touring for the show, this is the first theatre play from India presented in Lithuania.

DATE | **9, 10, OCTOBER 6:00 PM AND 8:30 PM**
VENUE | **“ARTS PRINTING HOUSE”, POCKET HALL (ŠILTADARŽIO STR. 6, VILNIUS)**

SIRENOS' QUESTIONS

ON DECEMBER 16, 2012, THERE WAS A GANG RAPE INCIDENT IN SOUTH DELHI. 23-YEAR-OLD FEMALE JYOTI SINGH PANDEY, WHO WAS TRAVELING BY BUS, WAS RAPED AND TORTURED BY A GROUP OF MEN. DID THIS CASE PROVOKE YOU TO TALK ABOUT CULTURAL STEREOTYPES BASED ON GENDER?

The rape and murder of Jyoti Singh Pandey was a turning point in many of our lives. This incident saw widespread protest and many, many artists responded to this moment. However, my response came a year later, after one more incident – this time in Bombay. I had been keenly involved in the protests and discourse after the December 16 incident, but it was this particular incident – the Shakti Mills case – that saw the birth of this piece. This coupled with the fact that the theatre group that I worked with that time, the Tadppole Repertory, was doing a show and I had a platform to create something. The Shakti Mills rape case happened in Bombay, a city that is celebrated to be very safe for women. A journalist on duty was gang raped by a group of men around 6 pm. An article I was reading after this sparked the seed of “Be Careful”. The article talked of victim blaming and asked: why do we always ask a woman why she was there or what she was wearing? Why don't we ever ask men why THEY were there and what THEY were wearing? After all, if there is any person who should be feeling shame or should be questioned in this situation, it should be the perpetrator.

WHAT IS YOUR VIEW ON THIS DEEPLY ROOTED TRADITION OF POWER RELATIONS?

I think it's a very long fight... one that has been going on for decades... and one that will go on for a long while. The trouble with things that are rooted is that it takes much more strength, effort, and time to root them out... I keep thinking of the oldest tree in the neighborhood... even though I love trees and it seems unfair to compare them to patriarchy! But deep roots are either upturned by a concerted effort by several people or the only other way this

tree gets uprooted is a long and violent storm. Of course, I want this tree uprooted. Some days I wish the storm comes so that things finally change. But changes are slow. And they lie in the everyday. It's actually happening. Some days I have more strength to push against the strong roots, some days I am too tired and I just give up. But in general I think I have been able to create a life in which I am, each day, breaking freer and freer of this power structure.

DOES ART ALLOW TO LIBERATE ONESELF AND NOT TO BE CAREFUL?

Yes and no. In the years that I myself have done the show, I have changed. I have started to be less careful. I am more carefree. I have grown older with the show... it's been 6 years since I have been performing it and the show has grown from an 8 minutes sketch to a 45 minutes piece. Many audience members have drawn strength from the piece too... but ultimately the high of all performances die. And reality paints a very ugly picture and we have to renegotiate how we deal with it, how we fight it. I don't believe any piece of art can set us free completely. But it surely can trigger something so deep, so valuable that we get thrown on to a path to unshackle ourselves. For me, one of those pieces was “Walk” by Indian artist Maya Krishna Rao.

HOW WAS YOUR PERFORMANCE RECEIVED IN INDIA?

With love. With camaraderie. And with some censorship and some problems and some issues as expected. There are always problems... people always tell you to wear something, or don't get back, or cancel the show or create a ruckus around it. But for each one of these, I have had someone support the show as well. I perform in living rooms, basements, office spaces... anywhere people give me space. And this has helped the show thrive. I have had some of the most meaningful performances and discussions about and around the show, here in India.

Mallika Taneja

SIRENOS: MISSING CONNECTION

In Lithuania, #metoo movement had a sharp rise in 2017 with famous male artists and politicians being at the epicentre; yet today it seems to have subsided and is no longer in the public eye. Is it gone or is it waiting for another explosion? Can we witness the process of change in the relations between men and women? What are the ripple effects of #metoo 2017?

“I can understand discomfort. I don't think I understand offense.”

Mallika Taneja

MALLIKA TANEJA

Mallika Taneja is a theatre artist living and working in New Delhi. Through performances and interventions, she attempts to understand what equality means, how it operates, and how each body may defy the unjust power structures. In India, she also organises “Midnight Walks” – women stroll around the city past midnight, a time at which most would not dare to venture. In 2015, for the play “Be Careful” Mallika Taneja received a ZKB Acknowledgement award from the Spektake theatre in Zurich.

LIGNE DIRECTE

“Ligne Directe” draws a direct line between theatrical artists and stages of the whole wide world. The team has a mission to reveal artistic universes and unique performances, gathering the necessary means to develop the productions, tours, publications, and research laboratories.

We do have the power to say no. [...] If we don't say no to the things happening to us, who will?



TAHA. A POET'S LIFE

AMER HLEHEL, AMIR NIZAR ZUABI (Palestine)

WRITER, ACTOR | **Amer Hlehel**
DIRECTOR, TRANSLATOR | **Amir Nizar Zuabi**
DESIGNER | **Ashraf Hanna**
COMPOSER | **Habib Shehadeh Hanna**
LIGHTING DESIGNER | **Muaz Jubeh**
SUPPORTED BY | **A. M. Gattano fondas**
PRODUCER | **QADITA Productions**

Poems are from "So What: New and Selected Poems", 1971-2005, translated by Peter Cole, Yahya Hijazi, and Gabriel Levin (Copper Canyon Press, 2006), and used with the permission of the translators.

The Play developed, in part, at the 2015 Sundance Institute Theatre Lab at the Sundance Resort.

DURATION 70 min. (one act)
PREMIERE 2017, The John F. Kennedy Center for the Performing Arts, Washington DC, USA
LANGUAGE English and Arab with Lithuanian and English surtitles
RECOMMENDED AGE 15+

*With this small pencil
I will draw the world
I will write the world*

Taha Muhammad Ali

Based on from Adina Hoffman's book "My Happiness Bears No Relation to Happiness" and inspired by the life of the Palestinian poet Taha Muhammad Ali, this play is first and foremost a moving work that looks back over the artist's life and work.

His poetry speaks of the experiences of refugees and of the 1.5 million Palestinians who remained in Israel after the 1948-1949 War of Independence. The play is more of a celebration of the triumph of life than a reflection of a poet's tragedy. It reconstitutes this man's life, which was full of hope in spite of losing his house, his love, and his friends during 50 difficult years. Alone on stage, the Palestinian writer and performer Amer Hlehel gives a tour de force performance, bringing Taha back to life with extraordinary stage presence, full of emotion, humour and humanity, which is completely disarming.

DATE | 11, 12, OCTOBER 7:00 PM
VENUE | "ARTS PRINTING HOUSE", BLACK HALL (ŠILTADARŽIO STR. 6, VILNIUS)

SIRENOS' QUESTIONS

THE CLASH OF THE TWO ARTISTS – A POET AND AN ACTOR – TAKES PLACE IN THE PERFORMANCE. HOW TAHA IS IMPORTANT FOR YOU?

It was, in the beginning, a clash, but quickly it became a merging. The actor always was the voice of the poet on stage, look at the Greek theater, Shakespeare, Molière and the rest of the theatre heritage. It always was the meeting of a poet and an actor, and who is more important? If you read a book then, of course, it's the poet, but on stage, the actor becomes the poet himself and without him the poetry had no voice.

“Taha” is the first complete play I ever wrote, it changed my point of view about how I see myself in theatre. After “Taha” I started to know what I want from myself in theatre and what is my mission, to be a theatre maker, not an actor, not a playwright, not a director, but a theatre maker. I won't play the system rules anymore, I won't put myself in a forced description just because they (the decision-makers) want you to be one thing for it is easier for them to deal with you.

I have always thought of how to tell my people a story in a way that I could share it with a wide world audience, how to bring a local story to the international audience. And I didn't plan “Taha” to be that one, but it turned out to be.

LITHUANIANS DON'T KNOW SO MUCH ABOUT PALESTINIAN CULTURE AND THE OCCUPATION TAKING PLACE NOWADAYS. WHICH ISSUES DO YOU WANT TO PAY OUR ATTENTION TO WITH THIS PERFORMANCE, WHICH APPEARS TO BE THE REFLECTION OF THE TRAGEDY OF ONE PERSON AND AT THE SAME TIME OF THE WHOLE COUNTRY?

First of all, I want people to know us Palestinians as people, like all the others. We are not just headlines in the news or on TV screens, we got our culture and we love, hate, laugh, cry, and dream exactly like anyone else. In addition to that, we have our history and our country – and it is a story of a catastrophe, of losing land, losing life – ordinary simple life. I want people to stop seeing us as a group of people who are fighting for borders and maps, because we are fighting for existential rights to our land. I want people to think diffe-

SIRENOS: MISSING CONNECTION

The endless longing for the lost past – people, places, smells and sounds that are gone and will never be with us again is something universal, moving and easy to relate to. Taha creates his world with a pencil by writing poetry and through the poems as well as a fabulous actor Amer Hlehel the audience is transported to a village of Saffuriya in Palestine, which no longer exists. The play is full of joy of life and humour, which is juxtaposed to the dramatic turn of events in the poet's life.

“During the process (of creation), I slowly began to feel that the right way to tell a poet's story – considering that Taha was a great storyteller – is to let him tell us the story himself, and to let him tell it alone. I see poets as witnesses to human life, and they need an environment of loneliness to recreate the life they experience in the most economical form of art, poetry.”

Amer Hlehel

AMER HLEHEL

Amer Hlehel is an actor, director and playwright based in Haifa. He has written several plays, including “Taha” (Best Production – Asian Arts Award – Edinburgh Fringe Festival 2017).

He has appeared in numerous productions, including as Caliban in Shakespeare's “The Tempest” in David Farr's production at the Royal Shakespeare Company, Stratford-on-Avon; as Abu Altayib in “Goats” at The Royal Court Theatre, London. Hlehel's film work includes Palestinian films: “Personal Affairs”, “The Idol”, “The Time that Remains”, “Amreeka”, “Man Without a Cell Phone”, and the Golden Globe award-winning “Paradise Now”.

AMIR NIZA ZUABI

Amir Nizar Zuabi is without doubt one of the most influential directors in the Middle East today. His first production in Ramallah brought him immediate international success. Mono play “Taha. A Poet's Life” has been around the world, introducing various countries to Taha's poetry in its original language (translation from Arabic is in the surtitles).

TAHA MUHAMMADAS ALI

Palestinian poet Taha Muhammad Ali was born in 1931 and grew up in Saffuriya, Galilee, Palestine. During the Arab-Israeli war in 1948 (the Nakba – the Palestinian Catastrophe), he was forced to flee with his family to Lebanon for a year; they snuck back, and since then he has lived in Nazareth, where he owns a souvenir shop. In the 1950s and 1960s, he sold souvenirs during the day to Christian pilgrims, and studied poetry at night. His formal education ended after fourth grade. Self-taught through his readings of classical Arabic literature, American fiction, and English poetry, Ali started writing poems in the 1970s. His collections in English include “Never Mind: Twenty Poems and a Story” (2000) and “So What: New and Selected Poems” (2006). In a direct, sometimes humorous, and often devastating style, Ali combines personal and political elements as he details both village life and the upheaval of conflict. He died in 2011, in Nazareth.

CLUB PROGRAMME

In the context of the festival “Sirenos” club is slowly turning into a place for outsiders. It’s a space to flourish for such fields of art, left on the outskirts of the theatre, as music, poetry, dance. It’s a place for experiments, interdisciplinary art, post-drama events that do not fall into strict categories of genre or style. That’s how music left out from the productions becomes sound installation, poetry acquires the form of the performance, theatrical analysis

becomes the *hunt* for a beast, silent disco gains the powers of a time machine and pieces of music created for concerts and bound by prefab concepts and clear dramaturgical canvas suddenly drop out of their contexts and start telling a whole new story. “Sirenos” club events *remix* different generations, decades and fields of art and invite theatre audience to dive into interdisciplinarity.

Club programme coordinator Agnė Matulevičiūtė

ANALYSING THE BEAST

Performative event

AUTHORS | **Paulius Markevičius ir Barbora Šulniūtė**

LIGHTING ARTIST | **Vaclovas Grinius**

CAST | **Povilas Adomaitis, Rimvydas Ambrazevičius, Aidas Barkauskas, Simonas Dovidauskas, Dovydas Grajauskas, Ignas Gužauskas, Marija Petravičiūtė, Sigita Pikturnaitė, Goda Simonaitytė, Severina Špakovska, Julija Šatkauskaitė and others.**

IDEA SUPPORTED BY |

LITHUANIAN COUNCIL FOR CULTURE

KABLYS + CULTURE

THE URBAN RESERVE

Dive into the non-existent time and leave the rapid pace behind. Mystical fog will enwrap you in today's ritual, where you can wander and discover, trust, ask and reply. Observe or take part. Perhaps there you'll meet a beast. Or perhaps you are the beast?

Performance event "Analysing the Beast" is a transitional space between the performance and an installation, when the borderline between an observer and a participant assimilates and fades away, merging in a common time of space, as if breaking the laws

of physics. In the process of the production linear flow of time does not exist. This is a ritual-resembling experience, when one concentrates on the goal, the action, the state, and everything else just floats around, as if you were in the centre of a tornado where there's absolute peace whereas outside there is one huge vortex with everything in it – earth, sky, objects, plants, people and animals.

DATE | **24, SEPTEMBER 8:00 PM**
VENUE | **"KABLYS + CULTURE", SKATE PARK HALL (KAUNO STR. 5, VILNIUS)**

WATERPROOF POETRY

Reading of Pop sings lyrics

AUTHORS, ARTISTS | **Giedrius Savickas, Dmitrij Golovanov**
EVENING MUSIC | **Sima**

Have you ever paid attention to the lyrics of modern pop songs? How do they sound without music?

In 2010 actor Giedrius Savickas approached the genre of sung poetry literally and asked the following question – why sing *dead*, when you can not sing live?

“The goal of my experiment is to prove that texts can be interpreted in a lot of different ways. Perhaps even a whole different way rather than it sounded in the song. Often while listening to a song we don’t even think about the lyrics and about what it has to say. We don’t dwell on the essence of it, because it’s not even there. Or the lyrics drastically don’t match the mood set by the

music” – says actor Giedrius Savickas who nine years ago organised the first “Waterproof Poetry” performance.

“Waterproof Poetry” by Giedrius Savickas returns to the stage as the opening event of the “Sirenos” Festival and the hook in the Club Programme. Although, even after a decade from the first performance there is still a question begging to be asked – is pop-music that has nowadays flooded both radio stations and media, not only water-, but also timeproof?

DATE | **25, SEPTEMBER 8 PM**
VENUE | **“KABLYS + CULTURE” (KAUNO STR. 5, VILNIUS)**

TRASH FROM THEATRE

Sound installation

OPENING | **September 25, 6:00 PM**
COMPOSERS | **Martynas Bialobžeskis, Dominykas Digimas, Snieguolė Dikčiūtė, Antanas Jasenka, Jonas Jurkūnas, Antanas Kučinskas, Rita Mačiliūnaitė, Agnė Matulevičiūtė, Gintaras Sodeika, Andrius Šiurys**
STORIES WRITTEN BY | **Rimantas Ribačiauskas**

Staging theatre productions is a teamwork that requires compromises, that’s why it is often necessary to give up impressive decorations, wonderful lines of text or music created especially for a particular play. Sound installation “Trash from Theatre” that will be available to the audience throughout the festival is a

chance to hear pieces of music used in the productions from 1990 until 2019, as well as to find out why these pieces been left on the margins of the performances. Altogether this is an opportunity to make sure that theatre music can affect the spectator even outside the context of a production.

DATE | **THE INSTALLATION WILL BE OPEN TO VISITORS 25 SEPTEMBER – 13 OCTOBER**
VENUE | **ARTS PRITING HOUSE, LOBBY (ŠILTADARŽIO STR. 6, VILNIUS)**

SILENT DISCO

DJ | **BROKENCHORD, Ignas Juzokas + clockwork giuseppe, Vytautas Juozėnas Škicas**
PARTICIPATING | **"Low air" dance school students and Vilnius City Dance Theatre dancers**
DRESSCODE | **80-90s**

In the last decade of the past century Lithuania was overtaken by so-called earplugs – tape and CD players with earplugs, that's why the 90's generation is called the "earplug generation" or "born with earplugs". "Silent Disco" is an attempt to return to the

times when kids did not hear their parents, because the most important accessory of that time would consume all their attention. To enjoy this silent dance party you will only need earplugs that will play music bringing you back to the past.

DATE | **3, OCTOBER 10:00 PM**
VENUE | **"KABLYS + CULTURE" (KAUNO STR. 5, VILNIUS)**

RECOMPOSED

Festival Closing Concert

COMPOSERS | **Arturas Bumšteinas, Dominykas Digimas, Gailė Griciūtė, Jonas Jurkūnas, Karolina Kapustaitė, Agnė Matulevičiūtė, Gintaras Sodeika**
LIGHTING DESIGNER | **Julius Kuršis**

Part of Lithuanian Showcase programme Young Voices offers a glimpse of a mentor-apprentice relationship, that's why the theme of a closing concert of the 16th International Theatre Festival "Sirenos" is "teachers and students". "Recomposed" will be a live electronic music concert during which students will remix and recompose the works of their mentors. In the context of

this concert the term teacher can be taken literally or in a much wider sense – teachers are inspirators, opinion leaders, people we've met or haven't, like-minded fellows we've dreamt of or imagined. During the concert we will hear how students picture their mentors.

DATE | **10, OCTOBER 7:00 PM**
VENUE | **"KABLYS + CULTURE" (KAUNO STR. 5, VILNIUS)**

~~OPEN DISCUSSIONS~~

~~BE CAREFUL: WOMEN SITUATION IN DIFFERENT SOCIETIES~~

MODERATORS | Eglė Murauskaitė ir Karolis Vyšniauskas
DATE | 29 September 4:00 PM
VENUE | "Kablys + Culture" (Kauno str. 5, Vilnius)
LANGUAGE | Lithuanian

~~HAVE WE TURNED AWAY FROM PALESTINE?~~

MODERATORS | Eglė Murauskaitė ir Karolis Vyšniauskas
DATE | 6 October 3:00 PM
VENUE | "Kablys + Culture" (Kauno str. 5, Vilnius)
LANGUAGE | Lithuanian

~~WHY DOESN'T AGEISM AGE?~~

MODERATOR | Karolis Vyšniauskas
LAIKAS | 12 October 3:00 PM
VENUE | "Kablys + Culture" (Kauno str. 5, Vilnius)
LANGUAGE | Lithuanian

~~DISCUSSING THE PERFORMANCE~~

~~DISCUSSING "CREATION | PICTURES FOR DORIAN"~~

MODERATOR | Eglė Murauskaitė
DATE | 2 October, 10:15 PM
VENUE | "Arts Printing House", Cafe (Šiltadaržio str. 6, Vilnius)
LANGUAGE | English

~~DISCUSSING "THAT NIGHT FOLLOWS DAY"~~

MODERATOR | Karolis Vyšniauskas
DATE | 4 October 8:15 PM
VENUE | Dance Theatre, Cafe (T. Kosciuškos str. 11, Vilnius)
LANGUAGE | English

~~DISCUSSING "MINEFIELD"~~

MODERATOR | Donatas Puslys
DATE | 6 October 9:00 PM
VENUE | "Arts Printing House", Cafe (Šiltadaržio str. 6, Vilnius)
LANGUAGE | English

~~DISCUSSING "BE CAREFULL"~~

MODERATOR | Roberta Tracevičiūtė
DATE | 9 October 9:30 PM
VENUE | „Menų spaustuvė“, kavinė (Šiltadaržio g. 6, Vilnius)
LANGUAGE | English

~~DISCUSSING "TAHA. A POET'S LIFE"~~

MODERATOR | Roberta Tracevičiūtė
DATE | 11 October 8:25 PM
VENUE | „Menų spaustuvė“, kavinė (Šiltadaržio g. 6, Vilnius)
LANGUAGE | English

BALTIC DRAMA FORUM

CONFERENCE COORDINATOR | **Kristina Steiblytė**
FORUM COORDINATOR | **Agnė Pulokaitė**
CO-ORGANISER | **Lithuanian Academy of Music and Theatre**

PARTNERS |
ASSOCIATION OF PERFORMING ARTS CRITICS
LITHUANIAN CULTURE INSTITUTE
LATVIAN THEATRE WORKERS ASSOCIATION
ESTONIAN THEATRE AGENCY

Baltic drama forum is an international event taking place every year in one of the Baltic states and uniting theatre professionals. This cultural exchange among Lithuania, Latvia and Estonia is meant to not only reveal theatre and play-writing potential of the host country to its neighbours, but also to encourage new partnerships and liven up the collaboration among Baltic theatre institutions, artists, researchers and academics. In 2019 the task of organising the Baltic drama forum was given to Vilnius International Theatre Festival SIRENOS. In order to present both stage productions and reflections on Lithuanian and Baltic states' theatre trends and relevancy, festival organisers have called together several institutions to expand the horizons of the forum programme – the Performing Arts Critics Association and Lithuanian Academy of Music and Theatre.

On September 24–29 Baltic drama forum will hold an international conference “Mind the Gap” where researchers, academics

and young theatre critics from the three states will give lectures on generation gaps and dialogues as well as constantly changing face of the theatre. This conference is also meant to follow in the footsteps of the writer and teatrologist Viktorija Ivanova, our dear friend whom we remember fondly, who along with her colleagues initiated an annual International Conference for Young Theatre Critics (2010–2017).

The programme also presents Lithuanian Theatre Showcase, giving the participants of the forum an opportunity to see Lithuanian productions of the most recent season. Each day of the forum will bring various networking events and meetings, introducing guests from Latvia and Estonia to Lithuanian theatre representatives, artists and independent producers and will hopefully help establishing potential further collaborations among performing arts professionals in the Baltic states.

"MIND THE GAP"

International conference

DATE | **24-25 SEPTEMBER**
VENUE | **Lithuanian Theatre and Music Academy, Julius Juzeliūnas Spatial Sound Sphere (Gedimino ave. 42, Vilnius)**

For quite some time Baltic drama forum has been discussing the reflections of the playwrights and teatrologists of the three Baltic states on the peculiarities of national drama and productions. This year's international conference “Mind the Gap” invites to explore the topic with the conversation even further and to give Baltic theatre on the cusp of the changing generations of artists, critics and managers a closer look. It is really important to talk about the relationship between different generations, their (dis) similarities, collaboration or rivalry because in modern Lithua-

nia, Latvia and Estonia theatre is being created by artists of very different world-view, social and cultural experience – acknowledged theatre makers and their apprentices, whose perception of the world was highly affected by the soviet experience, as well as young artists, who were born in already independent countries. This year's Baltic drama forum conference “Mind the Gap” focuses on the attempts of different generations to communicate through the gap of time, experience, culture and possibilities separating them.

NETWORKING EVENTS

DATE | **26-29 SEPTEMBER**
VENUE | **"Kablys + Culture" (Kauno str. 5, Vilnius)**

LITHUANIAN SHOWCASE

ALL THAT IS EARTHLY BESPEAKS OF DEATH

young voices

Director Augtumas Danielius Harner
Venue Lithuanian Theatre and Music Academy, Balcony Theatre
Duration 60 min
SEPTEMBER 25th
2 pm

1+1=1

young voices

Director Ieva Kaniušaitė
Venue Meno Fortas Theatre
Duration 60 min
SEPTEMBER 25th
4 pm

THE PICTURE OF DORIAN GRAY

Director, designer Gintarė Radvilavičiūtė
Venue Vilnius Theatre Lėlė
Duration 60 min
SEPTEMBER 25th
6.30 pm

I DREAMT, I DREAMT

young voices

Director Kamilė Gudmonaitė
Venue Lukiškės Prison
Duration 60 min
SEPTEMBER 26th
3 pm

THE THINGS

young voices

Author, director Paulius Markevičius
Venue Meno Fortas Theatre
Duration 60 min
 young voices
SEPTEMBER 26th
5.30 pm

DURYS

Author, director and choreographer Jo Strömngren
Venue Arts Printing House, Black Hall
Duration 1 h 15 min
SEPTEMBER 26th
7 pm

STABAT MATER

young voices

Director Eglė Kazickaitė
VENUE Theatre Studio of Atviras Ratas
DURATION 73 min
SEPTEMBER 27th
2 pm

FICTIONS

young voices

Director, scenographer, staging author Adomas Juška
Venue Lithuanian State Youth Theatre, Hall 99
Duration 1 h 40 min
SEPTEMBER 27th
4.30 pm

TALES FROM THE VIENNA WOODS

Director Yana Ross
Venue Arts Printing House, Black Hall
Duration 3 hrs (with intermission)
SEPTEMBER 27th
7 pm

LIUCIA SKATES

Director Oskaras Koršunovas
Venue OKT Studio
Duration 1 h 40 min
SEPTEMBER 28th
2 pm

FREEZING

young voices

Text author, director Motiejus Ivanauskas
Venue Lithuanian Academy of Music and Theatre, Balcony Theatre
Duration 60 min
SEPTEMBER 28th
4.30 pm

THE PHYSICISTS

Director and designer Artūras Areima
Venue Arts Printing House, Black Hall
Duration 3 hrs (with intermission)
SEPTEMBER 28th
7 pm

THIS ORDER GOES WRONG

young voices

Violin Lora Kmieliauskaitė
Composer Dominykas Digimas
Venue Arts Printing House, Pocket Hall
Duration 45 min
SEPTEMBER 29th
1 pm

EVERY BRILLIANT THING

Director Kirilas Glušajėvas
Venue Arts Printing House, Black Hall
Duration 1 h 30 min
SEPTEMBER 29th
2 pm

INTERNATIONAL PROGRAMME

CREATION (PICTURES FOR DORIAN)

Gob Squad (United Kingdom, Germany)

Concept authors Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost, Simon Will
Venue Arts Printing House, Black Hall
Duration 2 h
OCTOBER 2nd, 3rd
8 pm

THAT NIGHT FOLLOWS DAY

Forced Entertainment (United Kingdom)

Director Tim Etchells
Venue Dance Theatre
Duration 60 min
OCTOBER 4th, 5th
7 pm

MINEFIELD

Lola Arias (Argentina, United Kingdom)
Writer, director Lola Arias
Venue Arts Printing House, Black Hall
Duration 1 h 30 min
OCTOBER 6th, 7th
7 pm

BE CAREFUL

Mallika Taneja (India)
Devised and performed by Mallika Taneja
Venue Arts Printing House, Pocket Hall
Duration 40 min
OCTOBER 9th, 10th
6 pm and 8.30 pm

TAHA. A POET'S LIFE

Amer Hlehel, Amir Nizar Zuabi (Palestina)
Director Amir Nizar Zuabi
Written and pterformed by Amer Hlehel
Venue Arts Printing House, Black Hall
Duration 60 min
OCTOBER 11TH, 12TH
7 PM

SIRENOS CLUB

ANALYSING THE BEAST

Authors Paulius Markevičius, Barbora Šulniūtė
Venue Kablys + Culture
SEPTEMBER 24th
8 pm

TRASH FROM THEATRE

Sound installation

Composers Martynas Bialobžeskis, Dominykas Digimas, Snieguolė Dikčiūtė, Antanas Jasenka, Jonas Jurkūnas, Antanas Kučinskas, Rita Mačiliūnaitė, Agnė Matulevičiūtė, Gintaras Sodeika, Andrius Šiurys,
Stories written by Rimantas Ribačiauskas
Venue Arts Printing House
SEPTEMBER 25th -
OCTOBER 13th

WATERPROOF POETRY

Reading of Pop songs lyrics

Authors, artists Giedrius Savickas, Dmitrij Golovanov
Music Sima
Vieta Kablys + Culture
SEPTEMBER 25th
8 pm

BE CAREFUL: WOMEN SITUATION IN DIFFERENT SOCIETIES

Open discussion (in Lithuanian)
Moderators Eglė Murauskaitė and Karolis Vyšniauskas
Venue Kablys + Kultūra
SEPTEMBER 29th
4 pm

SILENT DISCO

DJ BROKENCHORD, Ignas Juzokas + clockwork Giuseppe, Vytautas Juozėnas-Škicas
Participating Low air dance school students and Vilnius City Dance Theatre dancers
Dress code the 90s
Venue Kablys + Kultūra
OCTOBER 3rd
10 pm

HAVE WE TURNED WAY FROM PALESTINE?

Open discussion (in Lithuanian)
Moderators Eglė Murauskaitė and Karolis Vyšniauskas
Venue Kablys + Culture
OCTOBER 6th
3 pm

RECOMPOSED

Festival Closing Concert

Composers Arturas Bumšteinas, Dominykas Digimas, Gailė Gričiūtė, Jonas Jurkūnas, Karolina Kapustaitė, Agnė Matulevičiūtė, Gintaras Sodeika
Light designer Julius Kuršis
Venue Kablys + Kultūra
OCTOBER 10th
7 pm

WHY AGEISM DOESN'T AGE?

Open discussion (in Lithuanian)
Moderator Karolis Vyšniauskas
Venue Kablys + Culture
OCTOBER 12th
3 pm

BALTIC DRAMA FORUM

BALTIC DRAMA FORUM

International conference

„Mind the Gap“
Venue Lithuanian Academy of Music and Theatre Julius Juzeliūnas Spatial Sound Sphere
For more information www.sirenos.lt
SEPTEMBER 24th-25th