



Vilnius International
Theatre Festival



Body

09.21 -
10.09

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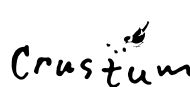
Festival coffee



Festival bar



Treats by:



Festival hotels:



Partners:



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Programme

09.21–10.09

Open anytime of the day
Vilnius 700 presents:
Audiotour Resonance
CLUB

Director Julija Šatkauskaitė
→ Vilnius & www.sirenos.lt

09.23–10.09

Open anytime of the day
Šiauliai (re)Sound
CLUB | DOCUMENTARY OPERA FOR HEADPHONES

Director Ričardas Matačius
→ Šiauliai, Vilnius & www.sirenos.lt

09.06

18:30
The Mirror (1975)
CLUB | FREE ENTRANCE

Director Andrei Tarkovsky
→ Skalvija Cinema Centre
107'

09.13

19:20
Bambi (2021)
CLUB | FREE ENTRANCE

Director Sébastien Lifshitz
→ Skalvija Cinema Centre
83'

09.20

18:50
20 centimetres (2005)
CLUB | FREE ENTRANCE

Director Ramon Salazar
→ Skalvija Cinema Centre
112'

09.22

10:00–15:00
Baltic Drama Forum
CONFERENCE

→ Julius Juzeliūnas Spatial
Sound Sphere (LMTA)
Lithuanian National Drama
Theatre, Foyer

12:00
Anton Chekhov
The Seagull
LITHUANIAN THEATRE SHOWCASE

OKT / Vilnius City Theatre
Director Jokūbas Brazys
→ OKT Studio
230'

17:00
Me two / We, The Clique
LITHUANIAN THEATRE SHOWCASE

LOW AIR Vilnius City Dance
Theatre
Concept Airida Gudaitė
→ Arts Printing House, Black Hall
60'

19:00
Based on the novel by
Ričardas Gavelis
Memoirs of a Young Man
LITHUANIAN THEATRE SHOWCASE

The State Youth Theatre
Director Eglė Švedkauskaitė
→ The State Youth Theatre
195'

09.23

12:00
Like Everywhere, Like Everyone
LITHUANIAN THEATRE SHOWCASE

The State Youth Theatre
Director Naubertas Jasinskis
→ Vilnius Užupis Gymnasium
80'

15:00
William Shakespeare
Coriolanus
LITHUANIAN THEATRE SHOWCASE

Meno fortas and MMLAB Arts
and Science Lab Theater
Director Paulius Markevičius
→ Meno fortas
105'

18:00
Marius Ivaškevičius
Sleepers
LITHUANIAN THEATRE SHOWCASE

Lithuanian National Drama
Theatre
Director Oskaras Koršunovas
→ Lithuanian National Drama
Theatre, New Hall
270'

22:00
Sirenos x Solo Ansamblis
OPENING CONCERT

23:00
Solo ansamblis, Local girls,
MellowED ir sharukas
→ gallery 1986

09.24

13:00
Big Pharma
LITHUANIAN THEATRE SHOWCASE

Juozas Miltinis Drama Theatre
Director Arturas Bumšteinas
→ Arts Printing House, Black Hall
70'

15:00
Feast
LITHUANIAN THEATRE SHOWCASE

OKT / Vilnius City Theatre
Director Kamilė Gudmonaitė
→ OKT Studio
60'

18:00
Anton Chekhov
Uncle Vanya
LITHUANIAN THEATRE SHOWCASE

The State Small Theatre of Vilnius
Director Tomi Janežič
→ The State Small Theatre of Vilnius
280'

09.25 (Kaunas)

12:00
bowel
LITHUANIAN THEATRE SHOWCASE

Kaunas City Chamber Theatre
Director Naubertas Jasinskis
→ Kaunas City Chamber Theatre
100'

17:00
Frankenstein Complex
LITHUANIAN THEATRE SHOWCASE

National Kaunas Drama Theatre,
Latvian Independent Theatre
“Dirty deal”
Director Valters Silis
→ National Kaunas Drama Theatre
100'

09.26

21:00
**Lithuanian Theatre Showcase
Awards**
FREE ENTRANCE
→ OPERA Social House

09.27

19:00
On the Concept of Uncanny
CLUB | PERFORMANCE-LECTURE
Author Jonas Jurkūnas
→ Arts Printing House, Pocket Hall
55'

09.28

18:00
Audience Club
A brief intro to the performance

18:30
VILNIUS 700 presents:
Uncanny Valley
INTERNATIONAL PROGRAMME

Rimini Protokoll (Germany)
Director Stefan Kaegi
→ Lithuanian National Drama
Theatre, Small Hall
60' + aftertalk

09.29

17:30 and 20:00

VILNIUS 700 presents:

Uncanny Valley

INTERNATIONAL PROGRAMME

Rimini Protokoll (Germany)

Director Stefan Kaegi

→ Lithuanian National Drama

Theatre, Small Hall

60'

09.30

18:30

Audience Club

A brief intro to the performance

19:00

Cyber Elf

INTERNATIONAL PROGRAMME

PERFORMANCE-LECTURE (IN ENGLISH)

ÆFEKT (Lenkija)

Idea by Magda Szpecht

→ Arts Printing House, Pocket Hall

60' + aftertalk

10.01

18:30

Audience Club

A brief intro to the performance

19:00

Dry Season

INTERNATIONAL PROGRAMME

Compagnie Non Nova (France)

Concept by Phia Ménard,

Jean-Luc Beaujault

→ Lithuanian National Drama

Theatre, New Hall

90' + aftertalk

10.02

19:00

Dry Season

INTERNATIONAL PROGRAMME

Compagnie Non Nova (France)

Concept by Phia Ménard,

Jean-Luc Beaujault

→ Lithuanian National Drama

Theatre, New Hall

90'

10.03

17:30

Audience Club

A brief intro to the performance

18:00

VILNIUS 700 presents:

Be Arielle F

INTERNATIONAL PROGRAMME

PERFORMANCE-LECTURE

Compagnie Simon Senn

(Switzerland)

Director Simon Senn

→ Arts Printing House, Black Hall

60'

20:30

VILNIUS 700 presents:

dSimon

INTERNATIONAL PROGRAMME

PERFORMANCE-LECTURE

Compagnie Simon Senn, Théâtre

Vidy-Lausanne (Switzerland)

Directors Tammara Leites,

Simon Senn

→ Arts Printing House, Black Hall

70' + aftertalk

10.04

18:00

VILNIUS 700 presents:

Be Arielle F

INTERNATIONAL PROGRAMME

PERFORMANCE-LECTURE

Compagnie Simon Senn

(Switzerland)

Director Simon Senn

→ Arts Printing House, Black Hall

60'

20:30

VILNIUS 700 presents:

dSimon

INTERNATIONAL PROGRAMME

PERFORMANCE-LECTURE

Compagnie Simon Senn, Théâtre

Vidy-Lausanne (Switzerland)

Directors Tammara Leites,

Simon Senn

→ Arts Printing House, Black Hall

70'

10.05

17:30

The Body Doesn't Lie:

audience experience at the center of theatre

CLUB | DISCUSSION (IN ENGLISH). FREE ENTRANCE

Moderators Eugenia Tzirtzilaki,

Thalia Protonotariou (Greece)

→ Lithuanian National Drama

Theatre, Nacionalinė Café

60'

18:30

Audience Club

A brief intro to the performance

19:00

Hero 2.0 - the Show of All Shows

INTERNATIONAL PROGRAMME

Moment, En-Knap (Slovénija)

Directors Uroš Kaurin, Vito Weis

→ Lithuanian National Drama

Theatre, Small Hall

75' + aftertalk

10.06

19:00

Hero 2.0 - the Show of All Shows

INTERNATIONAL PROGRAMME

Moment, En-Knap (Slovénija)

Directors Uroš Kaurin, Vito Weis

→ Lithuanian National Drama

Theatre, Small Hall

75'

18:30

Audience Club

A brief intro to the performance

19:00

Henrietta Lacks

INTERNATIONAL PROGRAMME

Nowy Teatr (Poland)

Director Anna Smolar

→ Arts Printing House, Black Hall

65' + aftertalk

21:30

The Dance Turns In the Light

CLUB | PERFORMANCE

Idea by Ramūnas Liutkevičius

→ Lukiškės Prison 2.0

75'

10.07

19:00

Henrietta Lacks

INTERNATIONAL PROGRAMME

Nowy Teatr (Poland)

Director Anna Smolar

→ Arts Printing House, Black Hall

65'

10.08

14:00

Audience Club

A brief intro to the performance

15:00 and 19:00

Sonny

INTERNATIONAL PROGRAMME

City of Women (Slovenia)

Director Nataša Živković

→ Lithuanian National Drama

Theatre, Small Hall

40' + aftertalk

10.09

15:30

Audience Club

A brief intro to the performance

16:00 and 20:00

Cerebrum

INTERNATIONAL PROGRAMME

PERFORMANCE-LECTURE

Les Faiseurs De Réalités,

Company Yvain Julliard

(Belgium)

Director Yvain Julliard

→ Lithuanian National Drama

Theatre, Small Hall

70' + aftertalk

The Body

2022 is the year when, for the first time, I had to look for arguments in order to convince an artist from Western Europe to come to *Sirenos*, because, she said, there is a war going on. However, we here don't feel like the information attacks and attempts by Putin's regime to divide and intimidate society can be called a war. Especially not when we see pictures from a non-virtual war hell that has engulfed Ukraine. But we know that we are very close to the epicenter, and we constantly feel the ground shaking under our feet.

The theme of this year's festival is the body. After the pandemic, we wanted to go back to the roots of theatre and rethink its main elements, first of all, the body on and off the stage. How it becomes the symbol of human freedom and imprisonment, a zone of conflict and fight. And yet today, when I write these words, I think of bodies whose purpose is to fight for survival. Lithuanian word for "body" is "kūnas". Etymologists derive it from a Proto-Indo-European word "kowh", which means "to battle, fight". It points out to struggle as the basic premise of the body's existence.

So this year at the festival we will talk about the bodies we use for fight and the bodies whose rights we fight for. The most basic of all rights any body has is a right to exist. A right that seems to be so unquestionable, and yet today it is at stake on so many different fronts – fighting for the survival of the nation, for the right to think and speak, for the freedom to love, for the opportunity to protest, to vote. And to live.

Here I would like to quote our guest, a French director Phia Ménard, whose play *Dry Season* is the

highlight this year: "We don't choose to be born, we don't choose skin color, gender, we don't decide to be hetero, homo, lesbian or trans, we don't choose any of this ourselves! Just give us back our right to live."

Alongside Phia Ménard's show, the play *Sonny* will also talk about gender as a social construct. Slovenian performance artist Nataša Živković has chosen to speak about the so-called Albanian virgins. These are women who choose a male social gender in exchange for status in the community, and pay for it with vows of lifelong chastity.

The festival programme will delve into various topics concerning the body: social vs physical bodies, virtual bodies, technologies that expand the possibilities of the body as well as our rights to the images of our body and its parts (for example, cells); we will go further and question how our organisms and brains work, and whether they can be replaced by artificial intelligence.

We are going to ask whether robots can represent us in daily errands or more important tasks, as we can see in Rimini Protokoll show *Uncanny Valley*, which is performed not by a human but by a humanoid. And then perhaps you will face a question after the show – to applaud or not to applaud?

Artist from Switzerland Simon Senn will also speak about our connection with technology: in the performance *Be Arielle F* he will centre on our images circulating on the Internet and our rights to them, which are very limited. In his show *dSimon*, the artist will introduce us to his own virtual counterpart, an artificial intelligence programme that has been loaded with all the texts Simon has ever written in his life. Does digital Simon think like a human Simon?

Speaking about virtual bodies, in her solo performance *Cyber Elf*, a young director Magda Szpecht will reveal how it is possible to fight in the war using only an avatar. Who are Internet elves and why they fight internet trolls? Can we all become soldiers fighting the real-time battle on the laptop screen?

Performance from Slovenia *Hero 2.0* will look at the problem of body on stage from yet another perspective – how a young actor is supposed to live and survive today when he or she must not only know how to physically be on stage, but to also engage in self-management, and quite often – write applications, sell tickets, be able to adjust sound and light, be a director and playwright at the same time. The juxtaposition of these two natural “hero bodies” and the virtual bodies from the two previous shows, speak volumes about the changes on the theatre stage in recent years.

A Polish-French director Anna Smolar will talk about our relationship with our cells and genes. Do we have the right to decide how and for what our cells are used? In a documentary theatre play *Henrietta Lacks* she invokes unique theatrical language to compose a picture of a black American woman who unbeknown to her, becomes the centre of a scientific breakthrough. Well, it's not really her but her cells. And how come these very cells still live in the bodies of many of us?

The international programme of the festival will be closed by the performance *Cerebrum* – an ode to the human brain by Yvain Julliard, an actor and neurophysicist from Belgium. In the performative lecture, the actor asks the audience – if in a very near future it will be possible to transfer your consciousness to a certain medium and to preserve it forever leaving it without its usual vessel – the body – will you venture to do it?

As always, along the international programme Sirenos presents the Lithuanian Theatre Showcase, which this year was curated by teatrologists Ramunė Balevičiūtė and Vlada Kalpokaitė. The showcase is a bit different this year – for the first time, an international jury

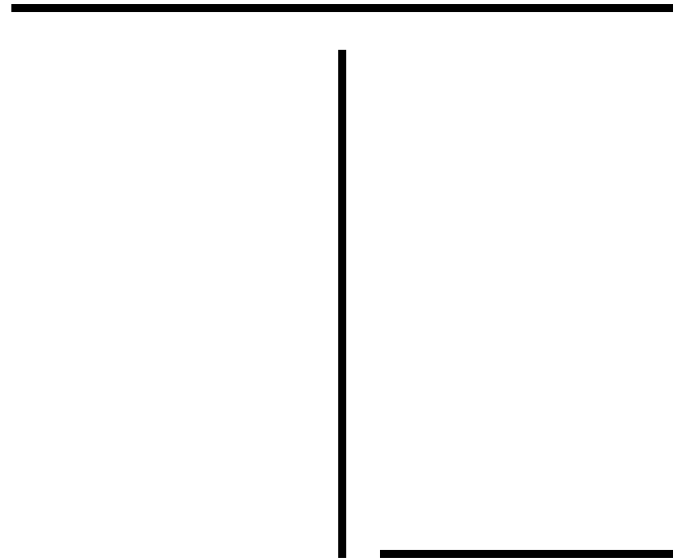
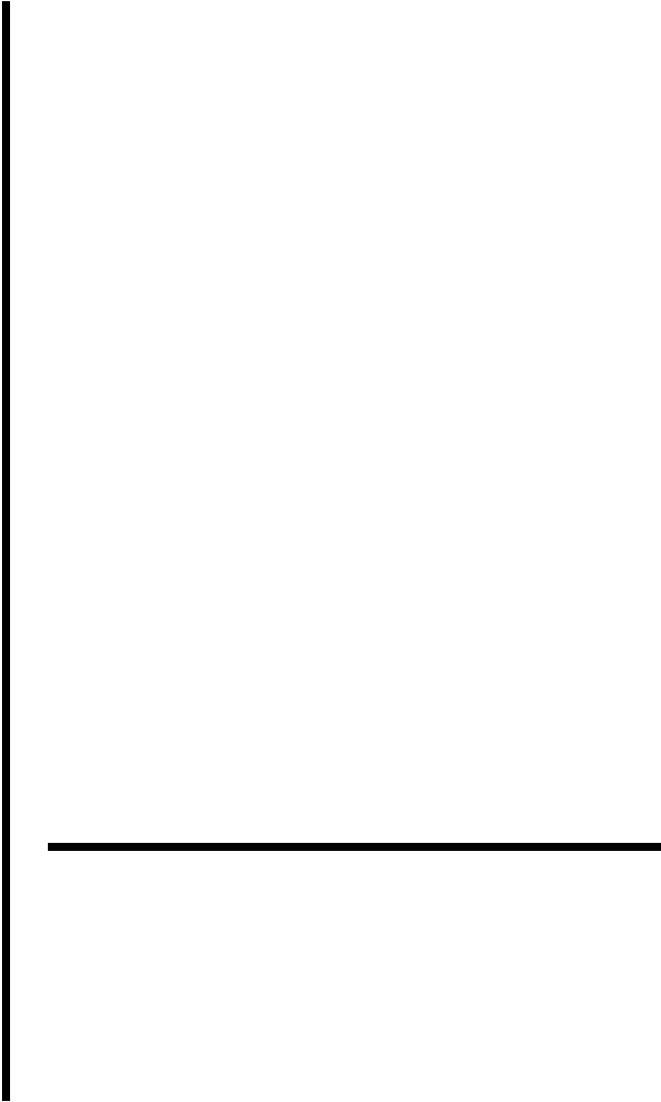


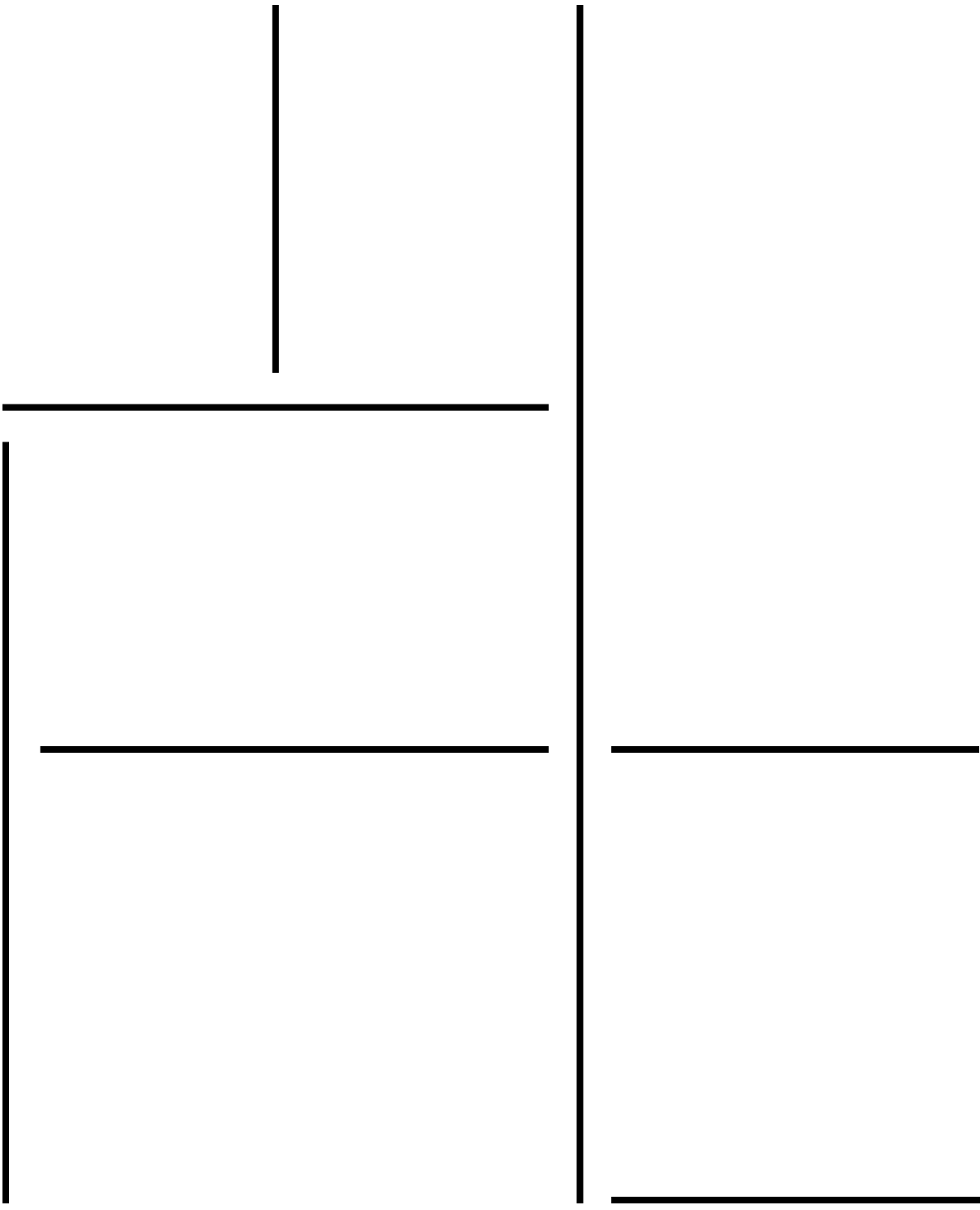
will watch the entire programme and award three prizes to selected theatre artists. In the programme of Sirenos Club (curated by Agnė Matulevičiūtė): a film programme compiled by Phia Ménard that will be presented in *Skalvija* Cinema Centre, an opening concert with Solo Ansamblis, a poetry performance by the poet Ramūnas Liutkevičius, and a performative lecture by the composer Jonas Jurkūnas. In the educational part of the festival, we will be waiting for you at the Audience Club in an series of events *30min-before-the-show* – the presentations of the performances. There will also be discussions after them. Theatre professionals are also welcome to masterclasses held by a director Phia Ménard and Slovenian actors Uroš Kaurin and Vito Weis. The Baltic Drama Forum, a discussion platform and a conference where theatres of the three Baltic countries meet, held every three years in Lithuania, will join the programme of the festival for the second time.

Fasten your seatbelts and let's take a SIRENOS ride.

Artistic director of the festival
Kristina Savickienė

International





programme

Uncanny Valley

Unheimliches Tal

Rimini Protokoll (Germany)

The performance is part of the programme of the 700th Anniversary of Vilnius.

Premiere: 2018

Duration: 1 hr

Recommended age: 14+

Language: English with Lithuanian voice over

Date: 28 September 6:30 pm and

29 September 5:30 pm and 8:00 pm

Venue: Lithuanian National Drama Theatre,
Small Stage (Gedimino av. 4)

Text, Concept, Directing: Stefan Kaegi

Text, Body, Voice: Thomas Melle

Equipment: Evi Bauer

Animatronic: Creatures Filmeffects Gmbh

Manufacturing And Art Finish Of The Silicone Head: Tommy Opatz

Dramaturgy: Martin Valdés-Stauber

Video Design: Mikko Gaestel Nicolas Neecke

Music, Sound Design: Nicolas Neecke

Performing Rights: Rowohlt Theatre Verlag, Reinbek Bei Hamburg

Producer: Rimini Protokoll

Co-producer: This play from Rimini Protokoll has originally been produced by the Münchner Kammerspiele, in coproduction with Berliner Festspiele - Immersion, donaufestival (Krems), Feodor Elutine (Moscow), FOG Triennale Milano Performing Arts (Milano), Temporada Alta - Festival de Tador de Catalunya (Girona), SPRING Utrecht French version in coproduction with the Théâtre Vidy-Lausanne, le lieu unique – Centre de Culture contemporaine de Nantes, Centre culturel suisse à Paris , la Villette, Les 2 Scènes, Scène nationale de Besançon within the framework of Lab e23

Rimini Protokoll invites us to a one-actor play; the actor in it, however, is not a human being but a humanoid robot. It is not only constructed to resemble a playwright Thomas Melle, but also speaks in his voice, uses his gestures, and recounts his autobiographical story. This story is a fragile and sensitive journey into the world of a person suffering from bipolar disorder. Can robots, algorithms and technology help us when we are betrayed by our own bodies (due to physical or mental deficiencies)?

Has our body not become so dependent on the technology around us that the moment we forget the phone at home, we feel something very similar to the pain of an amputated but still felt part of the body?

Kristina Savickienė

Artistic director of the festival,
curator of the international programme



Uncanny Valley is a term first used by a Japanese robot maker Masahiro Mori who observed that our desire to create robots as closely resembling ourselves as possible was suppressed when we reached what is called the “uncanny valley”. It is a state where we begin to feel uncomfortable seeing a robot that is very reminiscent of us, yet not human, which is betrayed by the abundance of details captured by our subconscious.

We usually think of robots as work machines, as efficient and accurate task performers. In German industry, they barely look like people to avoid emotional complications. Unlike in Asia, where humanoid robots have been developed for some time, for example, for care work or as sex partners. The external resemblance to humans facilitates the acceptance of machines. But if a robot is too much like a human, we begin to feel insecure: what is a human, what is a robot-machine?

RIMINI PROTOKOLL

Lithuanian audience is already familiar with the works of a Swiss artist Stefan Kaegi: in 2005, *Sabenation* by Rimini Protokoll was presented at Sirenos festival, in 2015 their project *Remote Vilnius* was developed at the Lithuanian National Drama Theatre, and in 2016 an interactive installation-performance *Nachlass, Pieces Sans Personnes* created by Kaegi was again in the programme of Sirenos festival. In 2020, Stefan Kaegi was part of Sirenos' educational programme where he conducted workshops for theatre viewers and professionals.

In 2000, together with German artists Helgard Haug and Daniel Wetzler, he established Rimini Protokoll. In 2010, Kaegi was awarded the European Prize for Cultural Diversity, together with Rimini Protokoll he holds the Grand Prix Theatre/Hans-Reinhart-Ring. Rimini Protokoll has already been awarded the German Theatre Prize Der Faust, the European Prize “New Realities in Theatre”, as well as the Silver Lion at the Venice Biennale.

SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

A lot of performances put the main focus on the body on stage: the body of the performer, dancer, actor or actress, this is why the technicians mostly switch off the light before the stage is lit and the performance begins. But after a long day in front of the computer, the main experience of going to the theatre seems to me to be all the other bodies we encounter here: the people we meet in the audience. The bodies of other spectators are just as much part of the scenography as the rest of the space. Their sounds, smells and movements or non-movements become as much protagonists for me as whatever happens on stage.

Stefan Kaegi

Cyber Elf

Performative lecture
Æfekt (Poland)



Premiere: 2022
Duration: 1 hr
Recommended age: 16+
Language: Polish with English surtitles

Date: 30 September 7:00 pm
Venue: Arts Printing House, Pocket Hall
(Šiltadaržio str. 6)

Concept Author, Performer: Magda Szpecht
Producer: Æfekt (Poland)
Co-Producers: *Sirenos* Festival, Nowy Teatr, x generation after

Magda Szpecht is a young Polish director who has decided that it's not a right time for art when the war in Ukraine broke out. Having set aside all her art projects and premieres under development, she became what is called a "cyber elf". Magda is part of a virtual elven army – in order to get real facts through the endless stream of disinformation about what's going on there, the group of anonymous soldiers virtually fight Russian trolls and propaganda. The pandemic has shown that our lives continue even when we are disembodied. Magda leads us to where the disembodied war is being waged, whereas both the war itself and its soldiers are real people.

Kristina Savickienė
Artistic director of the festival, curator of the
international programme

We all know images from Mariupol theatre, a symbol of Russian aggression, a devastating example of an ongoing war against Ukrainian people. Theatre as a shelter, bombed and destroyed, despite a clear and visible warning about civilians and children hiding there. Vladimir Putin and his henchmen declared a total war against civilization, humanity and culture, dragging theatre in the middle of the conflict – literally and metaphorically. But what can theatre do to help Ukraine?

This performative lecture is a summary and an update of Magda Szpecht's activity as a cyber elf. It's also a journal of everyday activist struggle. But most of all, it gives us a chance to see what can we do for a more positive development of the conflict, that most of the time leaves us bewildered and powerless.

MAGDA SZPECHT

Born in 1990. A theatre artist, author of installations and performances. Studied directing at the National Academy of Theatre Arts in Kraków and journalism (creative writing) at the University of Wrocław. Her performance *Dolphin Who Loved Me* won the jury awards at the 100° Berlin Festival, and was presented in Marseille, Hanover, Warsaw and Bucharest. Among her other works are performances *The Possibility of an Island* (TR Warszawa, 2015), *The Last Animals* (Teatr Łażnia Nowa, 2017), *Schubert: Romantic Composition for Twelve Performers and String Quartet* (Drama Theatre in Wałbrzych 2016), which was awarded at the 22nd National Competition for Staging Contemporary Polish Plays and the 10th Divine Comedy International Theatre Festival. Her directing works have been presented both in her native Poland and at various international theatre festivals and stages. 32-year-old Magda Szpecht is one of the first cyber elves in Poland. A theatre director and feminism activist discovered this activity during the migration crisis caused by the Belarusian dictator Alexander Lukashenko in the summer of 2021. "It was a moment when real atrocities came close to our borders, and I knew I had to act", says Magda Szpecht.

SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

I believe that in the performing arts, the body is under constant experimentation. The presence of the body and the type of this presence or absence is often the fundamental issue and it would be impossible to start the artistic process without it. The body is the substance from which everything begins: the living presence of another body may change our perception of time, our emotions and stimulate empathy.

The body is at the center of my interest: especially when it is clumsy, imperfect and when it reaches its limitations. It's interesting to watch when a performer tries very hard to do something weird and we watch his subsequent attempts.

Magda Szpecht

Dry Season

Saison sèche

Compagnie Non Nova (France)

Premiere: 2019

Duration: 1hr 30 mins

Recommended age: 18+

Language: no words

Date: 1 October 7:00 pm and 2 October 7:00 pm

Venue: Lithuanian National Drama Theatre,
New Stage (Gedimino av. 4)

Concept and Dramaturgy: Phia Ménard, Jean-Luc Beaujault
Scenography: Phia Ménard
Music and Sound: Ivan Roussel
Sound Mastering: Ivan Roussel, Mateo Provost
Light Design: Lais Foulc
Lighting Engineer: Olivier Tessier
Technical Implementation: Benoît Desnos
Technicians: Benoît Desnos, Mateo Provost, Rodolphe Thibaud, Ludovic Losquin
Costumes and Props: Fabrice Ilia Leroy
Set Construction and Props: Philippe Ragot
Photographs: Jean-Luc Beaujault
Administration and Production: Claire Massonnet
Technical Director: Olivier Gicquiaud
Production and Administration Assistant: Constance Winckler
Communication: Justine Lasserrade
Cast: Marion Blondeau, Anna Gaïotti, Elise Legros, Phia Ménard, Marlène Rostaing, Santana Susnja, Jeanne Vallauri, Amandine Vandroth
Producer: Compagnie Non Nova
Co-residencies and co-producers: Espace Malraux Scène Nationale De Chambéry Et De La Savoie, TNB, Centre Européen Théâtral Et Chorégraphique De Rennes.
Co-producers: Festival d'Avignon, La Criée -Théâtre National De Marseille, Théâtre Des Quatre Saisons, Scène Conventiionnée Musique(s) –Gradignan (33), Le Grandt, Théâtre De Loire-Atlantique à Nantes, La mc93, Maison De La Culture De Seine-Saint-Denis, Bobigny Et Le Théâtre De La Ville - Paris, Bonlieu, Scène Nationale d'Annecy, Tandem Scène Nationale – Arras Et Douai, Le Théâtre d'Orléans, Scène Nationale.

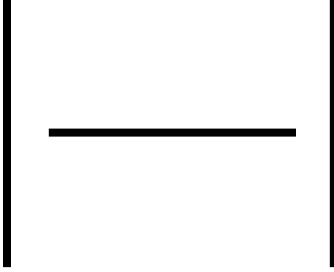


After seeing *Dry Season* for the first time in 2018 in Avignon, I realized that it allowed me to see the world for the first time in a non gender-binary perspective. In my opinion, this is the ultimate beauty of an artwork – to get into somebody else's shoes and see the world from there.

The stage in the performance is a white box, which symbolizes the patriarchal structure. It confines those who are inside, it shrinks and cracks when we do not behave according to the rules, when we fight and rebel. And we fight with our bodies, which are beautiful and fragile, strong and extremely vulnerable. Our bodies transcend the boundaries imposed on them by the society and create new poetic rituals as well as possible future scenarios that inspire our imagination.

Kristina Savickienė

Artistic director of the festival, curator of the international programme



Being yourself in our normative society is a terribly risky ordeal, as each and every fragment of our movements seems to be under control. We break through walls only to find ourselves facing the new ones. We continue to take up on roles and models of a woman and a man, only to find ourselves caught in their insisting urges. Our bodies are permeated with taught habits. How many times have you asked yourself: where does that gesture come from? Is it me? Have I inherited it from my father, or my mother, or just from social mimicry?

We don't "un-learn": our memory betrays us, it refuses to let us forget what we dislike about ourselves. That itching finally embraces us the day we look at our image – motionless, determined, and waiting...

Artistic team

To create a diverse, ever-evolving art world, an artist Phia Ménard borrows elements from dance, visual arts, theatre, and anthropological cinema in order to take viewers into an earthly experience. There, the field of struggle against norms and for a free choice of identity is awaiting. By creating new gestures and poetic rituals, we fight for disregard of patriarchal power, for getaway from gender restrictions. Such rituals can successfully feed our weary imagination.

PHIA MÉNARD

Phia Ménard began her studies in juggling, acting and contemporary dance in 1971. For a very long time, she worked together with one of the celebrities of the new French circus – juggler Jérôme Thomas, who symbolically opened the first New Circus weekend in Vilnius in 2006. In 1998, Phia Ménard founded the creative group Non Nova.

Since 2008 she has been looking for what she herself calls "Additional Incompatibility of Elements". This led her to study ice, water, air and their influence on human behavior. Dry Season is yet another contribution to this organic cycle, that continues her other performances such as *P.P.P.* (2008), *Vortex* (2011), *Belle d'Hier* (2015), *Les Os Noirs* (2017), or *Et In Arcadia Ego*, directed by the artist last winter at Opéra Comique.

SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

The body is a definition that goes beyond humanity. I look at it from two angles: the body as an entity in struggle with society and the body in relation to the cosmos. In one I am interested in the adaptation, the constraint of the body to live with others and in the other, the aspiration to dreams, doubts, and fears.

Phia Ménard

Be Arielle F

Performative lecture
Compagnie Simon Senn (Switzerland)

Premiere: 2020
Duration: 1 hr
Recommended age: 14+
Language: French with Lithuanian and English surtitles

Date: 3 October 6:00 pm and 4 October 6:00 pm
Venue: Arts Printing House, Black Hall
(Šiltadaržio str. 6)

Concept and Direction: Simon Senn
Manager: Anne-Christine Liske
Co-producers: Théâtre Vidy-Lausanne Le Grütli, Centre De Production Et De Diffusion Des Arts Vivants, Théâtre Du Loup
Distribution: Théâtre Vidy-Lausanne
On the stage perform: Simon Senn, Arielle F, Simon Senn In The Body Of Arielle F
Producer: Compagnie Simon Senn (Switzerland)

The project is supported by: Fondation Suisse Pour La Culture Pro Helvetia, Fondation Ernst Göhner, Pour-Cent Culturel Migros, Porosus Loterie Romande
The performance is part of the programme of the 700th Anniversary of Vilnius.

Simon Senn, an artist from Geneva, shows that trying on another person's body is no longer a pure form of science fiction. Having acquired a full-body 3D photo of a girl on one of the online shops, he uses technology to inhabit that body and to feel the limits at which technology, corporeality, psychology, and the absence of legal boundaries meet today. The seemingly simple 3D technology reveals an extremely complex world where technology intersects with our bodies – how virtual presence can harm our psyche, what rights we have on our body images online, and whether we can be protected by an international law if those images come under threat.

Kristina Savickienė
Artistic director of the festival, curator of the international programme

What is the feeling when I am you?

What can this body do? I bought a digital copy of a woman's body for \$ 12 at www.3dscanstore.com. In the document there was a static, photo-realistic 3D image – the body of a young, naked woman. I used a free online tool to give her a digital foundation – to make her move. With the help of several internet users around the world, I developed a stunning motion capture system: I bought several sets of virtual reality equipment, including sensors for playing video games. I put sensors on my body as well as virtual reality headphones and 'turned into' this young woman.

I raise my hands, I look at them – they are woman's hands. I look down and my mind fools me into thinking I have a woman's body. I can see all the details of this body, the skin. I catch myself thinking it suits me...

After this disturbing experience, I found this young woman on social media using the #3dscanstore tag. I found a selfie she posted during a body scan. I contacted her and offered to meet. She agreed. I drove to her home in England and filmed our meeting. We decided to name her Arielle.

Simon Senn

SIMON SENN

At first glance, it may seem that Simon Senn is a socially engaged artist who speaks out against a certain injustice. However, his works reveal more diverse and ambitious methods of work: although Simon creates primarily on the basis of reality, a poetic layer always appears in his works. Simon Senn was born in 1986 and lives and works in Geneva. He has completed a Bachelor of Fine Arts at the HEAD in Geneva (Haute école d'art et de design) and a Masters at Goldsmiths College in London. Simon Senn's work *Hotel des Sapins* is part of the Kunsthaus Zürich collection. Simon's works have been exhibited at the Liverpool Biennale, the Institute of Contemporary Arts in London, the Bern Art Museum. The artist has won several prizes including the Swiss Performance Art Award, Swiss Art Award, and the Kiefer Hablitzel Award.



dSIMON

Performative lecture
Compagnie Simon Senn,
Théâtre Vidy-Lausanne (Switzerland)

Premiere: 2021
Duration: 1 hr 10 mins
Recommended age: 14+
Language: French with Lithuanian and English surtitles

Date: 3 October 8:30 pm and 4 October 8:30 pm
Venue: Arts Printing House, Black Hall
(Šiltadaržio str. 6)

Concept and Direction: Tammara Leites, Simon Senn, Dsimon
Dsimon's Voice: Arnaud Mathey
Computer Programming: Tammara Leites
Creative Collaboration: Viviane Pavillon
Dramaturgical Consultations: François Gremaud
On stage: Tammara Leites, Simon Senn, Dsimon
Co-producers: Le Grütli, Centre De Production Et De Diffusion Des Arts Vivants, Actoral, Festival International Des Arts Et Des Écritures Contemporaines
Management, Technical Implementation, Administrative Work: Théâtre Vidy-Lausanne
Producers: Compagnie Simon Senn, Théâtre Vidy-Lausanne (Switzerland)

The project is supported by: Ville De Genève – Noorderzon, Festival Of Performing Arts & Society, Santarcangelo Festival, Loterie Romande, Mapping Festival, Master Media Design, Head – Genève, Haute École d'Art Et De Design
The performance is part of the programme of the 700th Anniversary of Vilnius.



Have you ever wondered what would happen if you uploaded all your written texts into an artificial intelligence programme? Would that programme start thinking like you? Would it answer the questions the way you would do it yourself? The duo of an artist Simon Senn and a programmer Tammara Leites bravely plunges into this experiment – Simon gives his intellectual baggage to the artificial intelligence and observes how the process of mutual cognition takes this journey into the unknown. The play raises questions about what artificial intelligence is and how it works, and allows viewers to interact directly with the digital version of Simon – *dSimon*.

Kristina Savickienė
Artistic director of the festival, curator of the international programme

Working with artificial intelligence that generates intelligence by itself, brought together a media designer, a programmer, and an artist. Tammara Leites was looking for a volunteer to provide artificial intelligence with his or her data. Simon Senn agreed, and so dSimon was born with whom you can interact on the website. But it wasn't long before dSimon showed unexpected and disturbing behaviour to some users of the site... Events related to dSimon will be reflected in communicating with the audience from a personal, artistic and ethical perspective. Simon Senn and Tamara Leites invite viewers to consider the relationship between a man and a machine, and its impact on the human ecosystem.

In the 1960s, the Revox invention made it possible for almost everyone to record sounds, and so to hear their own recorded voice for the first time. Realizing that it was not just technological advancement, a poet Bernard Heidsieck wrote important pieces calling on the readers to divert this new device from potential manipulation – he suggested employing a recording device for creativity, i.e. to get to know oneself better by using such evolving technology. Together with similar-minded people, Heidsieck invented an artistic form that combines literacy and musical composition, highlighting the phonetic aspects of human language instead of the more conventional semantic and syntactic values – it is a poem without words. By definition, this poetry is primarily dedicated for performance. It is now known to the world as sonic poetry.

TAMMARA LEITES

Born and raised in Uruguay and now living in Geneva, Tammara Leites has always been passionate about technology and society's relationship with it. With a formal education in programming, graphic design and visual communication, she decided to pursue a Master's degree in Media Design at the Higher School of Art and Design (HEAD) in Geneva. Tamara's goal is to create projects that would allow her to bring creativity and hobbies closer together. Her work reflects on what it means to be connected to technology every day.

SIMON SENN

At first glance, it may seem that Simon Senn is a socially engaged artist who speaks out against a certain injustice. However, his works reveal more diverse and ambitious methods of work: although Simon creates primarily on the basis of reality, a poetic layer always appears in his works. Simon Senn was born in 1986 and lives and works in Geneva. He has completed a Bachelor of Fine Arts at the HEAD in Geneva (Haute école d'art et de design) and a Masters at Goldsmiths College in London. Simon Senn's work *Hotel des Sapins* is part of the Kunsthaus Zürich collection. Simon's works have been exhibited at the Liverpool Biennale, the Institute of Contemporary Arts in London, the Bern Art Museum. The artist has won several prizes including the Swiss Performance Art Award, Swiss Art Award, and the Kiefer Hablitzel Award.

Hero 2.0. – The Show of All Shows

The show is supported by: Slovenian Ministry of Culture and
Maribor Municipality

Heroj 2.0. – predstava vseh predstav
Moment and En-Knap (Slovenia)



Premiere: 2018
Duration: 1 hr 15 mins
Recommended age: 18+
Language: English with Lithuanian surtitles

Date: 5 October 7:00 pm and 6 October 7:00 pm
Venue: Lithuanian National Drama Theatre,
Small Stage (Gedimino av. 4)

Authors And Cast: Uroš Kaurin and Vito Weis
Dramaturgy: Katarina Stegnar
Video: Boris Bezić
Music: Lea Čehovin
Photographer: Nada Žgank
Manager: Nika Bezeljak
Producer: Moment and En-knap (Slovenia)

The profession of an actor today, in 2022. Two young actors, Uroš Kaurin and Vito Weiss, lead us behind the scenes of the acting world in a crazy, playful and unashamed way – They quote their graduation papers and dissect acting styles on the stage as if it will. An actor today must not only be able to be physically on stage – he must be able to sell himself and tickets, be able to regulate sound and light, be a manager and creator, a director and a playwright. These performing art virtuosos do just that, revealing the full beauty of the actor's soul and nudity of the body.

Kristina Savickienė
Artistic director of the festival, curator of the
international programme

All that matters is victory. History only remembers those who reached the summit. The rest is just a barely noticeable addition. Everything they have, everything they have left is themselves, side by side. Void, light and two actors. Heroes. Both are the main characters. Both are fighting for their place in front of the audience. The means are not in question. No compromises, overcoming all obstacles to reach the ultimate creation, a masterpiece. The ultimate performance is the show of all shows, now or never!

The contemporary actor needs to master all aspects and skills of artistic creation more than ever before. He needs to know *everything*, and know it extremely well. Like a modern day *multitasker*: an actor is a performer of hundreds of tasks and functions, in all possible forms and capabilities. Psychological acting and text interpretation is no longer sufficient. Understanding the context of a performance, familiarising yourself with situations and creating a role is no longer enough. If you can't do more than that, your career is over. Without these special skills, you're the mediocre, you're the bearer of letters, you're ... one of the crowd. If you don't think you're the best actor, stop acting. If you don't think you're doing the best performance, don't do it. If you feel you will not receive funding for this application, do not write it. *Hero 2.0 – the Show of All Shows* speaks exactly about this, it's not a question of faith, but of the complete and blind belief that *Hero 2.0 – the Show of All Shows* is The Ultimate Performance.

UROŠ KAURIN and VITO WEIS

Uroš Kaurin and Vito Weis are among the most prominent representatives of the younger generation of Slovenian theatre. They are versatile actors, dancers, performers, authors, award-winning stage artists working in state and non-state theatres and in various independent projects. As authors and performers they have toured a lot in Slovenia and around the world. Both have been awarded the Young Actor Prize at the Maribor Theatre Festival. The performance *Hero 2.0 – the Show of All Shows* is the second part of the trilogy *Hero*, which was awarded the Maribor Theatre Festival Acting Award (2018) and the Theatre Critics Award at the Aarhus-based Alter Festival (2019). Actor Uroš Kaurin has been known to Lithuanian audience since last year: he performed in *Our Violence and Your Violence* presented in Sirenos programme (directed by Oliver Frlijić, Ljubljana Mladinsko Theatre) in 2021.

SIRENOS' QUESTION

WHAT IS THE MEANING OF BODY IN YOUR WORK?

The body means everything.
The body is everything we have.
The body is everything that we are.
Our body is our last resort.
Our bodies carry our stories.
Our body is our tool and our maker.
Our body is our limit.
Our body is life carrying death.
Our body is our reality.
If for a moment we forget the very western distinction between body and mind,
if for a moment we think about who, how, what we are,
if for a moment we imagine us among us,
we see, feel and understand that we are the body.
And when bodies meet the stage, we get stories.
In our work in general, but even more so for *Hero 2.0*, our bodies are our last resort.
When you take away everything our bodies still enable communication.
Our bodies guide us with our limitations and possibilities.
We are not particularly big fans of live abstract art.
You have what you have, now do something with it.
Big ideas tend to always clash with reality.
Yeah, we do push-ups, yeah we run, yeah we swim, climb, do yoga...
We like to be in shape.
But we also read and think. *Mens sana in corpore sano*. Nothing wrong with such an idea.
Our profession is theatre. And for theatre you need humans. And humans are bodies

Uroš Kaurin and Vito Weis

Henrietta Lacks

Nowy Teatr (Poland)

Premiere: 2017
Duration: 1 hr
Recommended age: 14+
Language: Polish with Lithuanian and English surtitles

Date: 6 October 7:00 om and 7 October 7:00 pm
Venue: Arts Printing House, Black Hall
(Šiltadaržio str. 6)

Director: Anna Smolar
Scriptwriters: Anna Smolar, Marta Malikowska, Maciej Pesta, Sonia Roszczuk, Jan Sobolewski
Consulting on Dramaturgy: Piotr Gruszczyński
Scenography, Costumes: Anna Met
Music: Natalia Fiedorczyk-Cieślak
Cast: Marta Malikowska, Sonia Roszczuk, Maciej Pesta, Jan Sobolewski
Producers: Nowy Teatr (Poland)
Co-Producer: Centrum Nauki Kopernik
Partner: Fundacja Onkocafe – Razem Lepiej

It is hard to imagine that behind such major scientific breakthroughs as gene therapy, cancer and AIDS treatments lie the cells of a single woman's body. This woman is Henrietta Lacks – her cells were taken without her knowing, transferred to the laboratory, successfully multiplied and used for many years before and after her death. Director Anna Smolar paints the life of Henrietta Lacks, a black US resident, with precise strokes. After she died in 1951, her cells continue to live not only in laboratories, but in the bodies of many of us, as they became the basis of the polio vaccine. At the same time, Henrietta is also a victim of systemic racism rooted in the world.

Kristina Savickienė
Artistic director of the festival, curator of the international programme



An anonymous hero or a victim of medicine? Scientists use the body of a woman without her knowing about that. What is more, that woman is a Black, terminally ill patient. Her cells were taken for scientific research, and became a crucial step in a human journey to overcome mortality.

Baltimore, 1951. An African-American tobacco plantation worker Henrietta, 31, is suffering from uterine cancer. Without her knowledge, the doctor takes samples of her tissue cells that he intends to use for research purposes. For the first time in medical history, cells survive and multiply unexpectedly under laboratory conditions, abbreviated as HeLa, according to the patient's initials. Henrietta knows nothing about HeLa cells. When she dies, her five orphaned children receive no financial support, whereas those dishonest doctors who conducted the research gain a lot of symbolic and material capital.



ANNA SMOLAR

The creator of documentary theatre Anna Smolar is already familiar to the Lithuanian audience: in 2017, she led workshops at the Contemporary Drama Festival Versmė organized by the Lithuanian National Drama Theatre, and in 2018 a stage reading of *Henrietta Lacks* was presented at the same festival. In 2019 at the National Gallery of Art in Vilnius, her work on violence *Slow Motion*, a production of the Lithuanian National Drama Theatre, was presented. Born in France and raised in a Polish family, Anna Smolar graduated in literature from the University of Sorbonne in Paris and currently lives and works in Poland. Anna is considered to be one of the most interesting representatives of Polish theatre of her generation. She has worked as an assistant to Krystian Lupa, Jacques Lassale and Andrzej Seweryn and collaborated on film productions with Agnieszka Holland.

SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

I view the body of the performer on stage as the vehicle of social tensions and senses. It holds deep inside stories of the past, especially the untold ones, the taboo ones. This is why theatre is so powerful: the bodies of spectators and performers gather in one room in order to process what cannot be faced directly in reality. When the performance is built on the basis of ancient emotions and pains written within the bodies, it makes us all pass through new cognitive gates. I always start working on a new project wondering about the bodies in space, in contact with music. I think that music is the key to the body, and by extension – to the society.

Anna Smolar

Sonny

Sine
City of Women (Slovenia)

Premiere: 2018
Duration: 40 mins
Recommended age: 14+
Language: English with Lithuanian surtitles

Date: 8 October 3:00 pm and 7:00 pm
Venue: Lithuanian National Drama Theatre,
Small Stage (Gedimino av. 4)

Director and Performer: Nataša Živković
Also performing: Daniel Petković, Loup Abramovici, Slobodan Malić
Scenography: Lenka Đorojević
Light Designer and Technical Implementation: Špela Škulj
Photography: Nada Žgank
Advising: Teja Reba
Management: Eva Prodan
Producer: City Of Women (Slovenia)
Co-producer: Bunker – Old Power Station
Special thanks to: Maska and Mladinsko Theatre

The project is supported by: Creative Europe, Slovenian
Ministry of Culture, Ljubljana City Municipality



If you think that social gender is a modern innovation, take a closer look at the history. Slovenian performance artist Nataša Živković is creating a fascinating and extremely touching play about the so-called Albanian sworn virgins. These are women who choose the masculine social gender in exchange for a status in the community and pay for it with the vows of eternal chastity.

Kristina Savickienė
Artistic director of the festival, curator of the
international programme



Albania has an old custom that allows a woman to become a man. Such a woman is called *Burrnesha*. Women who have made a vow of chastity are wearing men's clothing to live as men in the patriarchal society of northern Albania, Kosovo and Montenegro. To a lesser extent, *Burrneshas* also exist in other parts of the Western Balkans, including Bosnia, Croatia, Serbia and northern Macedonia.

Sonny is an attempt at an anthropological research of a specific phenomenon in a performative form. It consists of shocking and fascinating stories of sworn virgins from the remote parts of the Balkans. It is a kind of rupture in the system that supports patriarchal attitudes – what kind of world we live in and how to survive in a male-dominated world?

NATAŠA ŽIVKOVIĆ

Nataša Živković is active in various fields of performing arts as an author, choreographer, dancer, and performer. Since 2006 she has regularly participated in the productions of *Via Negativa*. She is part of *No! Training Lab* team, led by Katja Legin, she co-created numerous projects in the production of *Emanat*. In 2016 she co-created the performances *If You're Happy* (Bunker), *In the Back of Time* (Ljubljana Puppet Theatre) and *Just in Appearance Sometimes as Everyone Else* (Emanat). In 2019, Nataša received the Ksenija Hribar Award, which is given for outstanding achievements in the field of contemporary dance. Her last author work entitled *Sonny* (City of Women) won the main award at the ACT Festival in Bilbao (2019). In 2020, with the performance *Dodgeball* the artist completed a trilogy in which all family relationships: daughter – mother, daughter – father and daughter as a mother – child are being analysed. In 2021, she was the author, director and choreographer of the huge production *All Good*. Its co-authors were students from 11 different higher education institutions in Slovenia. The work was produced by the City of Women and the Ljubljana Puppet Theatre.

SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

The body is the main tool in my practice and performance. Moving body, singing body, talking body, ageing body, mother's body, woman's body, a Slovene body, a dancer's body with all its history, scars, experience, damage, joy, needs, lusting, yearning, demanding. With all that said it is obviously the main core from which my artistic pursuit is stemming from. The body is never neutral, it is already inscribed in a series of social, cultural, biological, and historical consequences. Without the body, I don't exist – it is my home, my dwelling, my prison of thought and a potential source of pleasure.

Nataša Živković

Cerebrum

Cerebrum, le faiseur de réalités

A Faiseurs de réalités / Company Yvain Juillard
(Belgium)

Premiere: 2015

Duration: 1 hr 10 mins

Recommended age: 14+

Language: French with Lithuanian voice over

Date: 9 October 4:00 pm and 8:00 pm

Venue: Lithuanian National Drama Theatre,
Small Stage (Gedimino av. 4)

Text, Direction, Performing: Yvain Juillard

Consultation: Olivier Boudon, Joseph Lacrosse, Laurent Wanson

Sound: Marc Doutrepoint

Light and Stage Management: Vincent Tandonnet

Video: Stefano Serra, Robin Yerlès

Neuroscience Advisors: Yves Rossetti (cnrs-inserm), Céline Cappe
(cerco – cnrs)

Production, Promotion, Press: Laura Sterckx, Caroline Goutaudier

Assistant: Isabelle Jans

Photography: Hichem Dahès

Graphics: Margot Sponchiado

Producer: Le Faiseurs de Réalités / Company Yvain Juillard (Belgium)

The project is supported by: Théâtre de Namur/Centre Dramatique,
le CORRIDOR and la Fabrique de Théâtre, Aube Boraine/Mons 2015,
Théâtre de la Balsamine, Centre Culturel de Colfontaine, Théâtre Varia,
la Fédération Wallonie-Bruxelles, Wallonie-Bruxelles International.



Yvain Julliard is a professional actor and at the same time a biophysicist specializing in brain plasticity. In this lecture-show, Yvain questions our senses, memory, free will and consciousness. How real is the reality we live in? And what will it be when technological and medical innovation will take us closer to the creation of immortal human consciousness? There is almost no doubt that soon we will be able to transfer consciousness into some hard drive; and there is only one 'but' left – it will remain without its usual vessel – the body.

Kristina Savickienė

Artistic director of the festival, curator of the
international programme

When we compare the human brain to the universe, some surprising similarities arise. Because of the myriad of cells that make up the brain and the myriad connections between them, the brain is as impenetrable as the universe is infinite. Exploring the brain is based on the hope that people understand who they are and that people themselves want to delve even deeper into exploring the meaning of their existence.

Yvain Juillard, a professional neurophysicist and actor invites us to his lecture-show to explore the mechanism of action of our brains. In doing so, the creator questions the versatility of the nature of reality. The brain, the place of our memories, our perception, and identity, remains an organ that is intimate and mysterious. Most of us know very little about it. This show is a simple and funny experiment and an attempt to pass on the latest scientific knowledge to the public. This is a unique opportunity to discuss the latest discoveries in neuroscience in a common vocabulary.

YVAIN JUILLARD

Yvain Juillard is a graduate of the INSAS Dramatic Interpretation Section. The artist is also a biophysicist specializing in brain plasticity, a doctoral student studying the interaction between art and science. On the theatre and dance scene, Yvain has performed in the productions of Yoshi Oïda, Michel Dezoteux, Philippe Sireuil, Jean-Baptiste Sastre (Avignon Festival 2010), Nicole Mossoux and Patrick Bonté, Lorent Wanson, Virginie Thirion. Since 2011 he regularly attends various research seminars in Belgium and France led by Joël Pommerat. In cinema, Yvain works with a younger generation of Belgian and French directors: Ian Menoyot, Bernard Dresse, Camille Meynard, Pamela Varela. The artist played Louis XVI in Joël Pommerat's film *Ça ira (1) fin de Louis*, also created the role of Noxo in the Canal + series under the same name. In 2013 and 2016 he was awarded the CNES Writing Scholarship in Chartreuse de Villeneuve les Avignon, and from 2018 he is a lecturer at the INSAS (Cinema Section).

SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

body is my mind and vice versa. I have to take care of it to create.

Yvain Juillard

Sirenos

As always, this year Sirenos Club is once again becoming a place for different arts and interdisciplinary experiments, which explore the subject of body specifically through the auditory and visual senses and in one way or another transcend the boundaries of theatre. In September, before the start of the festival, Skalvija Cinema Centre will invite audiences to the screenings of the film programme specially compiled by a French artist Phia Ménard who will also present a performance in the international programme of the festival. This programme will not only complement the content of the performance and broaden the viewpoint from the perspective of a transgender creator, but will also provide a wider understanding on the theme of the body, which will be explored throughout the festival from many different angles. As has already become a tradition, festival audiences will be invited to an audio tour. The festival club will also present a documentary opera for headphones *Šiauliai (Re)Sound* – an interactive audio walk that introduces the most important symbols of the musical culture in Šiauliai. This year, the start of the festival will be celebrated with the Solo Ansamblis band – their concert will be held in one of the most popular party venues in Vilnius, Gallery 1986. Exploring the depths of music for quite some time already, the four members of Solo Ansamblis, who are themselves experienced actors, have deliberately refused excessive show elements on stage. Focusing entirely on live performance, they use stage practice and presence to synthesize

live experience. Obsessed with sound quality, being meticulous about every tiny detail of light and decorations, Solo Ansamblis immerses their audiences in a smoky dance haze where everyone feels free to be (with) themselves. A lecture of a composer Jonas Jurkūnas at the Arts Printing House will explore the phenomenon of awkwardness in the context of the performance *Uncanny Valley* by a theatre group Rimini Protokoll. Towards the end of the festival, the club's programme will move to the 2.0 space of the Lukiškės Prison for one evening, where the sound and poetry performance *The Dance Turns In the Light* will be presented. Created and performed by a poet and performance artist Ramūnas Liutkevičius, it explores the poet's intimate relationship with stage and the physicality of poetry.

Curator of club programme
Agnė Matulevičiūtė



Vilnius 700 presents: Resonance, a soundwalk in Vilnius

Director Julija Šatkauskaitė

09.21-10.09 (Available 24/7, free of charge)

This soundwalk, initiated by Sirenos, will take you on a walking tour connecting places and buildings that shaped a significant part of the city's history in a more or less unexpected way. Fluxus ministry, Tauro hill, Vilnius Sports Palace and Užupis Republic are on the route. The soundwalk is available on www.sirenos.lt

Šiauliai (re)Sound. Documentary opera for headphones

Director Ričardas Matačius

09.23-10.09 (Available 24/7, free of charge)

A soundwalk which takes you on a tour in Šiauliai, the fourth largest Lithuanian city, though you can listen to it anywhere. An industrial capital of Lithuania, Šiauliai became the cradle of alternative music – jam sessions, rehearsals, improvs. Take a walk and discover how it happened.

Sirenos x Solo Ansamblis. Opening night concert

September 23 22:00

gallery 1986

Solo Ansamblis, Local girls, MellowED and sharukas

Vilnius-based experimental post-punk/electronic/sad dance band Solo Ansamblis is one of the most interesting musical phenomena in Lithuania today. In addition, all the members of the band are professional actors, and so on the opening night of Sirenos they join the festival in order to pay tribute to the theatre as such.

Film programme curated by Phia Ménard

September 6-20

A three film programme curated by one of the most prominent artists on Europe's performing arts stage today, working on the border between theatre, dance and circus, will be presented at Skalvija cinema centre. In addition, her performance Dry Season will be presented at the festival programme.

About the Uncanny

Performative Lecture by Jonas Jurkūnas

September 27, 19:00

Arts Printing House, Pocket Hall

An expert of the uncanny phenomenon in its relation to sound, a composer Jonas Jurkūnas will take us on a one hour long performative lecture. Although uncanny signifies something that is in opposition to cosy, homely and familiar, at the same time it is not a direct opposition to those concepts.

The Dance Turns In the Light

Poetry performance by Ramūnas Liutkevičius

October 6, 18:30

Lukiškių kalėjimas 2.0

Ramūnas Liutkevičius published his first poetry collection last year and it has become a blast among literary critics and readers alike. One of his most prominent poems says 'The body remembers everything'. And yet, what does the body which has went through the darkness, actually remember?

Club
Print

Lithuanian Theatre

The task entrusted to us to compile the Lithuanian theatre programme for Sirenos unexpectedly changed our viewing perspective: after the evaluation of the performances has gone into the background, we are unconditionally “rooting” for the selected works and hope that all of them will find their true audience. In this year’s showcase of Lithuanian theatre, however, none of the plays is made with solely festival audiences in mind and focused specifically on cultural export. We do not consider Lithuanian Theatre Showcase to be a fair or an auction, but rather a presentation of what we have most interesting and distinctive (which is quite different from local), daring and stimulating our critical thinking. We were also interested in showing the transformation that Lithuanian theatre has undergone, either noticeably moving away from the tradition of director’s theatre, or creating an intriguing dialogue with it. It was equally important to reveal diversity – in topics, dramaturgy, styles, and creative methods. No matter how different the selected performances are, many of them could be characterized by their tendency to experiment, search for new forms of communication and willingness to take risks.

One of the most important intentions of this year’s showcase was to present young Lithuanian theatre makers mostly doing devised theatre and looking for their own unique path. A choreographer Airida Gudaitė, directors Naubertas Jasinskas, Paulius Markevičius,

Kamilė Gudmonaitė, Eglė Švedkauskaitė, Jokūbas Brazys and a sound artist Arturas Bumšteinas, as well as a well-known Latvian director Valters Sīlis, who staged the play at the National Kaunas Drama Theatre – these are young names to be presented this year. As for the masters known throughout Europe, there are two of them in the programme: the Lithuanian director Oskaras Koršunovas with his controversial Sleepers based on a play by Marius Ivaškevičius and the Slovenian theatre maker Tomi Janežič, who together with an international team and the actors of the Vilnius Small Theatre made an unusual version of Chekhov’s Uncle Vanya.

We hope that the selected works will create a space for discussions and provide opportunities to reflect not only on the aesthetic, but also on the social and political aspects of the sick, warring and often unjust world, to which Lithuanian theatre responds in one way or another.

We would like to wish you to take a good look at this year’s Lithuanian Theatre Showcase – to see things near and far, those understandable and raising many questions, pleasing and infuriating, surprising and annoying. But most important is that in the surface of a showcase everyone looking at it is reflected. And it probably wouldn’t hurt anyone to accept the fact that artistic truth is somewhere on both sides of the glass.

Curators of the Lithuanian theatre showcase
Ramunė Balevičiūtė and Vlada Kalpokaitė

International jury

Theatre showcases are a common event in the international theatre festivals market. Producers who draw international theatre programmes for festivals and stages, come to them with the aim of seeing as many performances of a specific country as possible in a short time, and identifying emerging talents or inviting new works by well-known artists. Thus, the curators who make up the showcase give priority to what is innovative, relevant, and at the same time – to performances that have the potential to travel to other countries and whose field of subject transcends the local. This year, all eleven selected performances will take part in the competition. The international jury will award three prizes – it is left to jury itself to choose for what merits.

“The idea for the competition emerged not because we feel a lack of competition in the theatre. This was provoked more due to the desire to know how theatre experts with a broad experience and perspective – producers, theatre critics, festival and theatre directors – see our theatre and how it is perceived by them. We often hear that Lithuanian theatre is presumed to have left behind its ‘golden age’, but let’s find out how foreign professionals see it,” says Kristina Savickienė, the artistic director of the festival. The jury for the first competition consists of 5 judges: Mojca Jug (coordinator and artistic programmer, a Bunker’s venue Old Power Station (Stara elektrarna), and international festival Mladi levi, Slovenia), Luisa Hedo (programme curator at Festival de Otoño de la Comunidad de Madrid, Spain), Pierre Thys (general and artistic director of the Théâtre National Wallonie-Bruxelles, Belgium), Didier Juillard (head of programming and production at Théâtre National Odéon-Théâtre de l’Europe in Paris, France) and Iliana Dimadi (head of dramaturgy at Onassis Stegi, curator at Future N.O.W. Festival, theatre critic, Greece).



LT showcase energy
powered by



Showcase

The Seagull

Žuvėdra

Premiere: 18 March 2022
Duration: 3 hrs 50 mins
Recommended age: 18+
Language: Lithuanian with English surtitles

Date: 22 September 12:00 pm
Venue: OKT Studio (Ašmenos str. 8, Vilnius)

Author of the play: Anton Chekhov
Director and Set Designer: Jokūbas Brazys
Costume Designer: Karolina Fiodoravaitė
Composer: Mantas Mockus
Light Designer: Mykolas Olšauskas
The play translated from Russian by Sigitas Parulskis
Producer: OKT / Vilnius City Theatre
Cast: Domantas Starkauskas, Sofija Gedgaudaitė, Gerda Čiuraitė, Džiugas Gvozdžinskas, Digna Kulionytė, Augustė Šimulynaitė, Džiugas Grinys, Karolis Norvilas, Audrius Antanavičius, Aurelijus Pocius

The Seagull was born from the creative experiments by one of the acting courses in the academy. From the very beginning of the play, whether you like it or not, you feel like a member of a small group of youngsters, you merge into it, become as close as a dorm neighbour. What sets this play apart is that the main character, embodying all possible experiences, is the entire cast which acts as a giant engine of young energy, a vehicle in which the actions of one character inspire those of the other. The whole performance oscillates as if on a swing: between complete fusion with the naked (in the literal sense of the word) action on stage on the one hand, and a detachment, withdrawal when it is being spoken, on the other. And in the middle of that swing, there is silence, a deafening silence which creates the impression that you are drowning in the atmosphere of a collective dream. The silence during which all that ball of energy draws close to the spectator and manifests itself with all its mesmerizing power.

Even though you are participating in an experiment that agitates the senses, you hear every word written by Chekhov and realize that this play is written for the present, that it is intended for you. You feel the metaphysics of the text of *The Seagull*, whose strength does not fade away, as neither does the mutual struggle of heated passions and the constant search for the source of love and creativity. What is there in the play about tearing passions, creative pursuits, changing time, and future prophecies and their fulfilment, the performance makes you feel with all your body. The director and his actors could not have chosen a better depiction that says goodbye to the past and welcomes the future.



JOKŪBAS BRAZYS

A theatre director of the young generation, a student of Oskaras Koršunovas. J. Brazys has already made plays based on Moliere's *The Misanthrope* and William Shakespeare's *Macbeth*. *The Seagull* is his third play. The director collaborated with several international festivals: Face Theatre Festival in Budapest (Hungary), Volta On Line in Vilnius (Lithuania), Theatre Olympics 2019 in Saint Petersburg (Russia). He has worked as an assistant to his teacher Oskaras Koršunovas (during the staging of Rimantas Kmita's *Remyga* at the Šiauliai State Drama Theatre and William Shakespeare's *Othello* at OKT/Vilnius City Theatre). According to Oskaras Koršunovas, Jakūbas Brazys is already creating a unique theatrical language.

OKT / VILNIUS CITY THEATRE

In 1998, the director together with a few like-minded fellows founded an independent theatre called Oskaras Koršunovas Theatre, shortened to just OKT. Assisted by guest directors, Koršunovas 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 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. 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".

Me Two / We, the Clique

Me Two / Savoį krūvoj



Premiere: 25 August 2021

Duration: 1 hr

Recommended age: 12+

Language: English

Date: 22 September, 5:00 pm.

Venue: Arts Printing House (Šiltadaržio str. 6, Vilnius)

Concept Author, Choreographer: Airida Gudaitė

Dancers-Creators: Greta Snitkutė, Arminas Kazanavičius, Rokas Bugys, Ugnė Laurinavičiūtė, Grėtė Vosyliūtė, Elena Milaknytė, Beatričė Šaltenytė, Emilija Giedraitytė, Barbora Mickutė, Aura Šriubšaitė, Saulė Bučiūnaitė, Smiltė Kavoliūnaitė

Director: Jonas Tertelis

Composer: Agnė Matulevičiūtė

Set Designers: Renata Valčik, Emilis Šeputis

Light Designer: Julius Kuršis

Sound Director: Ignas Juzokas

Manager: Gabrielė Kundrotaitė

Producer: Laurynas Žakevičius

LOW AIR Vilnius City Dance Theatre's performance *Me Two / We, the Clique* was born from the desire of students and teachers at Low Air School to create a performance that talks about their (teenagers') world – not in the language of an adult, but in the language of teenagers. In the creative process, very intimate and often uncomfortable stories between teenagers and dance theatre professionals as well as different perspectives on them emerged, raising questions about where the boundaries lie between the worlds of the two generations, why sensitive disclosures are often silenced or ignored. And why, in many cases, when we start telling a story and hear a silent 'it happened to me too', we rarely want to support each other.

Thanks to a choreographer Airida Gudaitė and the creative team, the performance turns into a tangible body, or maybe a feeling. The desire to tell about their world, so rarely broadcasted, turns into an invitation to stay in a teenager's head, or maybe in his or her room. As if to hear them talking or talk to them yourself. This space is open for all to explore, talk and chat. Both before and during the performance. Both with others and with yourself. Not to be afraid, and to dare to say 'me too'.

SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

When I want to see bodies in my work depersonalized, only as physical, mechanically performing movements, obedient to the ideologies of choreography and art, it is because during my studies more than one source questioned the supremacy of a body as the main instrument of dance, rejecting every day life, emotions or therapy on stage, and to some extent of course it shaped my thinking as a dancer, artist and educator. But today, with all my experiences, practice and work I've done so far, it often comes to me that this is a wonderful impossibility, because a living body always transmits something, and does it authentically even if it is suppressed in structures, sequences, systems, same as the action coming from it and movement itself is inseparable from human values, culture, contexts, time and place. In the context of today's culture, I think that the body in my work is a form of communication. Through it, I reflect, indicate, question, ask, and discuss current social, educational, and political problems. It seems to me that bodies are carriers of our thoughts, in a way exposing our thoughts through movement. They cannot lie, their sudden change is impossible in our times of fast consumption. Our identity codes, values, norms of behaviour with ourselves and the surrounding environment as well as stereotypes, and everyday rituals are broadcast through them. They expose everything, everything is visible through them if you only try to decipher them more carefully.

LOW AIR

In 2011, after presenting the first creative work adapted to the theatre stage – the urban dance performance *Feel-Link*, the duo felt the need to continue the path of professional creation.

Founded in 2012 by dancers and choreographers Airida Gudaitė and Laurynas Žakevičius, the first Urban Dance Theatre in Lithuania aims to reveal the artistic potential of expanded urban dance and present it to performing arts professionals and lovers. Whilst experimenting and combining different dance styles and movement forms, elements of performance and physical theatre, choosing themes for the performances, curating and educating young dancers on stage, Low Air both develops and gathers a professional community around it as well as implements audience development strategies by building interdisciplinary bridges.

Having received the attention of foreign critics and professionals on tours, in 2017 Low Air Dance Company received the title of Vilnius City Dance Theatre. This gave an even greater responsibility to make Vilnius and Lithuania famous in the world.

For me, my body is a partner, sometimes I get along with it and sometimes I don't. I often rush it, I'm fast and my dance is fast. I like it, but I get tired of it as well so now I'm learning to dance slowly. It's an interesting challenge for me. Sometimes I have expectations for my body, but more often I am grateful for how it was, it is and what it is turning into, also for the interesting change in knowledge and the energy of authentic movement, for carrying my identity until now.

Airida Gudaitė

Memoirs of a Young Man

Jauno žmogaus memuarai



Premiere: 14 May 2022
Duration: 3 hrs 15 mins
Recommended age: 14+
Language: Lithuanian with English surtitles

Date: 22 September 7:00 pm
Venue: State Youth Theatre, Big Hall
(Arklių str. 5, Vilnius)

Based on the novel by Ričardas Gavelis

Director: Eglė Švedkauskaitė

Cast: Vainius Sodeika, Vytautas Anužis, Sergejus Ivanovas, Jonė Šadeikė, Viktorija Kuodytė, Aleksas Kazanavičius, Matas Dirginčius, Giedrė Giedraitytė, Dovilė Šilkaitytė – Rimkevičienė, Lukas Petrauskas

Dramaturg: Mindaugas Nastaravičius

Adaptation Authors: Eglė Švedkauskaitė, Mindaugas Nastaravičius

Director's Assistant: Justina Mykolaitytė

Costume Designer: Karolina Janulevičiūtė

Set Designers: Jurgis Paškevičius, Monika Janulevičiūtė

Composer: Agnė Matulevičiūtė

Producer: Valstybinis Jaunimo teatras

According to the director E. Švedkauskaitė, *Memoirs of a Young Man* is a performance about memory. About a short, tragically ended life of a young person, drowned in expectations and visions. It's a trip from the other side – from one's own memory to living memory.

Leonas Ciparis is a person who needed a community, common faith, and common goals. He always wished to talk about it, to argue, but has finally spoken only after his death. His friend and teacher Tomas Kelertas, a man who had no need for a community and who was sufficient for himself, became his listener. In the play, not only a gloomy period of stagnation, the smog of the Soviet government, but also mystical figures of authority, capable of destroying destinies with the snap of a finger, are hanging over the two of them. The creators of this performance are interested in how the memoirs of the past operate today, and what traces of it we can recognize in our time, in our identity, – says E. Švedkauskaitė.

SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

Lately, I've come to appreciate how broad a subject the body is and that there are endless perspectives to analyze it. In each of my works, the body has a different meaning, sometimes it is conveyed only through text, as for example in the performance *The Man out of Fish*, where the real physicality of the actors, their physical capabilities and possibilities are not so important, but their lips speak the desires of the body, express how fear about one's body and fear of pain inflicted on it can prevent from action (eg: Lisa's monologue). Meanwhile, during the creation of the performance *Gazing at Each Other*, the body became one of the main means of expression, the meeting of the young and the old body, the exploration of sexuality and eroticism by taking access to the mystery, looking at the past, when the topic of the body was a taboo. While creating this work, I felt most clearly in my life how politicized a female body is. I hope to return to this subject in the future. Incidentally, in the context of both of these works, I have been thinking about the impact of the naked body, and so far I know that I have not yet felt the inevitable necessity to ask actors perform without clothes. The juxtaposition of the old, tired, motionless body and the young and energetic body emerges in the performance *Sulfur Magnolias*. With this performance, I consider that I am not attracted to the concept of a maximally groomed, trained and maintained body on stage. Strange, imperfect, "wrong" bodies add an additional value that no acting technique can create.

In my latest work *Memoirs of a Young Man*, the body is like a figure, maybe even like a certain figure, a revived photograph or a frame from an old film. I asked the actors to be present as if in a certain

EGLĖ ŠVEDKAUSKAITĖ

Completed theatre directing studies at the Lithuanian Academy of Music and Theatre in 2018. While still studying she made her debut on the young stage of the Lithuanian Russian Drama Theatre, where she presented her diploma play *Heda Gabler* (2017) based on Henrik Ibsen. For her second performance, she chose an ironic critique of society and Dorota Masłowska's play *We're All Good*. In 2018, the director, a fresh graduate, was awarded the first prize at the European Young Theatre competition programme of the Festival dei Due Mondi in Spoleto for her sketch of the play *I dreamt that somebody called me darling* based on Harold Pinter's play *Ashes to Ashes*. In 2020 at the State Youth Theatre, she presented a performance *Man Out of Fish* based on a play by Asia Vološina as part of the platform for young creators Black Box.

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 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.

aquarium of memory, which made it possible to create gloomy, fading into gray people of the past. This is also related to "disembodiment" characteristic to the Soviet era, the denial of a person as someone who can long for something, have desires both physical and spiritual.

I know one important thing – creative work helps me every day to not judge my body as shameful and beautiful/ugly. I am inspired by the fact that an actor's body on stage can be just a sign, but it can also be the nest of shamanic forces. It can be just a mere spot, or on the contrary – it can expand so much that you feel its presence not only on stage but also next to you in the audience hall. I would have never imagined such an amplitude without theatre.

Eglė Švedkauskaitė

Like Everywhere, Like Everyone

Kaip visur, kaip visi

Site-specific theatre performance

Premiere: 2 October 2021

Duration: 1 hr 20 mins

Recommended age: 14+

Language: Lithuanian with English surtitles

Time: 23 September 12 pm and 24 September 12 pm

Venue: Vilnius Užupis Gymnasium (Krivių st. 10, Vilnius)

Director: Naubertas Jasinskas

Cast: Viktorija Kuodytė, Aušra Pukelytė, Janina Matekonytė, Aleksas Kazanavičius, Alvydė Pikturnaitė, Dalia Morozovaitė

Playwright: Dovilė Zavedskaitė

Director's Assistant: Lukas Petrauskas

Costume Designer: Dominykas Levanas

Composer: Gintaras Sodeika

Location Scouting and Set Design: Augustas Serapinas

Producer: Valstybinis Jaunimo teatras

This is an invitation to take a look at the phenomenon when prospects of investment gentrify the status of a neighbourhood, and its old inhabitants get pushed out. The Užupis area of Vilnius is the most blatant example of this process in Lithuania: predatory city development is upstaging the devaluation of the lower social classes as they quietly retreat to more remote locations.

The creators of *Like Everywhere, Like Everyone* seek to freeze the present time – to stop over in a courtyard which is as yet untouched by the urbanization processes (23 Filaretų Str., Vilnius), and to study the place right before it disappears. At the moment, the courtyard is being shared by two locals – a representative of the older generation Andrey and a visual artist Augustas Serapinas. The creative team tries to comprehend this contrast and, by proceeding from its documentary platform, constructs a synthetic experience of sound and place. The actors who participate in this project will invite the viewers to pause and look around, to discover the location through the contexts of encounters between people, plants, landscape, architecture and different atmospheres of the area.





SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

A body

An object soaring through space,
a limiting factor in fulfilling thoughts.

A tongue-tip examination:
under the right, at the ear, down towards the crook
of the arm.

A desire to disappear by cutting the abdomen with
scissors or a knife,
when trying to understand the junction and the origin
of the forward- (or backward-) leading voltage.

And those constantly washed places that are
never clean.

Naubertas Jasinskas

NAUBERTAS JASINSKAS

A theatre artist. In 2018 he obtained a bachelor's degree in theatre directing from the Lithuanian Academy of Music and Theatre (course mentor Jonas Vaitkus) where he continued studies and in 2020 received a master's degree (course mentor Yana Ross). In 2018, Jasinskas debuted as an actor in the OKT performance *Me, Fojerbach* (directed by Lina Židonytė). In 2018, after winning a contest for young artists held by the Lithuanian National Drama Theatre, he presented there a performance *Orfeo. City Lights*. In 2020, his graduation play based on A. Strindberg's play *The Pelican* was put on stage.

In the course of improving his artistic skills, the young artist gained experience as a director's assistant as well as obtained internships and residencies at some of the most prominent European theatres: in 2018 at the Bergen National Drama theatre (Norway) with the director Yana Ross; in 2019 at the Volksbühne Theatre in Berlin (Germany) with the director Susanne Kennedy and at the Schauspielhaus Zürich Theatre (Switzerland) at the opening of the 2019/2020 season.

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 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.

Coriolanus

Koriolanas

Premiere: 22 September 2021

Duration: 1 hr 40 mins

Recommended Age: 16+

Language: Lithuanian with English surtitles

Date: 23 September 3:00 pm

Venue: Meno Fortas Theatre (Bernardinų str. 8, Vilnius)

Playwright: William Shakespeare

Director: Paulius Markevičius

Set And Costume Designer: Ugnė Tamuliūnaitė

Composer: Andrius Šiurys

Light Designer: Audrius Jankauskas

Director's Assistant: Tauras Čižas

Sound Director: Arvydas Dūkšta

Props: Genadij Virkovskij

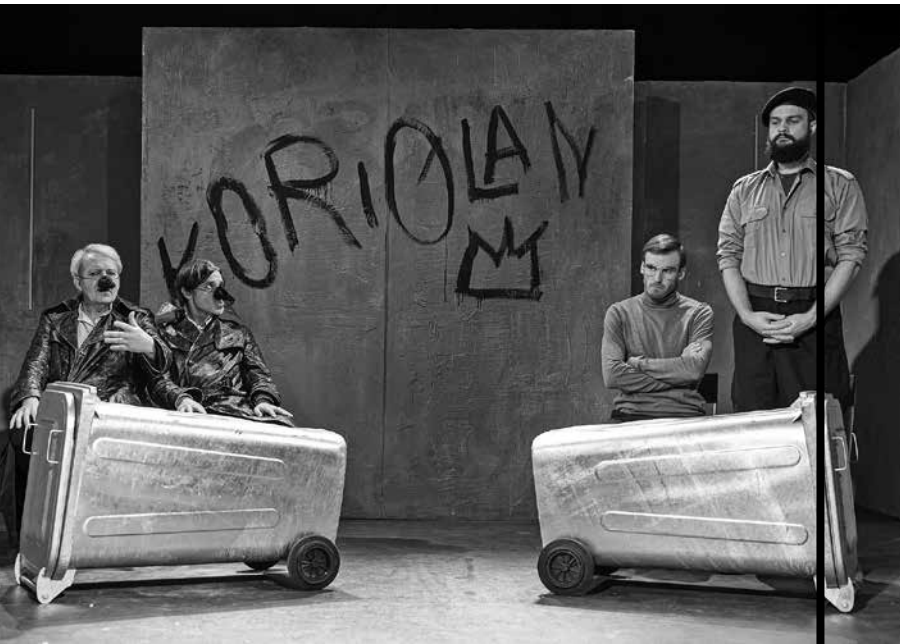
Producer: Meno ir Mokslo Laboratorija (MMLAB)

Cast: Aldona Bendoriūtė, Remigijus Bučius, Tauras Čižas, Simonas Dovidauskas, Milda Noreikaitė, Vygandas Vadeiša

The *Coriolanus*, one of Shakespeare's last tragedies, opens with an invitation to pause and listen. To focus attention before acting and think carefully about who is doing what and why. This invitation is intended primarily for the audience witnessing the tragedy of the reckless Roman warrior Coriolanus. And he, having proven his bravery and talents on the battlefield, before the eyes of the audience who decided to stop and listen, slowly reveals how the thirst for appreciation, mixed with the bitterness of disappointment, can end up tragically.

The new production of *Coriolanus*, a play that was rarely staged in Lithuanian theatres, invites you to pause and listen to the human tragedy.

Director Paulius Markevičius does not interpret *Coriolanus* as a political play. Even though politics in *Coriolanus* is important, it is, however, just a mere collection of circumstances that, together with acute doubts in democracy as witnessed in our modern world as well as in Shakespeare's play, and also the tensions provoked by political change and armed unrests, simply help analysing a human being in critical situation. Emphasizing the conflict between a crowd and an individual, as well as the manipulations of the powerful over the weaker ones, the director talks about personal challenges that arise when personal talents and surrounding expectations are tearing us in opposite directions.



**SIRENOS' QUESTION
WHAT IS THE MEANING OF BODY
IN YOUR WORK?**

It is a diary of our lives that picks up the scars and the wrinkles of the moments of joy. Already a work of art by itself, it becomes authentic on stage, perfect in its imperfection, a constantly changing and fundamental instrument for conveying a message, and marking the path of our spiritual journey.

Paulius Markevičius

PAULIUS MARKEVIČIUS

Graduated in 2014 with a master's degree in theatre acting, a student of director Eimuntas Nekrošius. He plays in the productions of Eimuntas Nekrošius, Oskaras Koršunovas, Gintaras Varnas and other famous Lithuanian theatre directors. He is actively searching for his own theatrical language, his plays stand out for their musicality, atmosphere, and performativity. In 2017, he was nominated for the Lithuanian theatre award the Golden Stage Cross in the young artist category for the play *Alberai, WRU*, in 2018 he received a Young Creator Award of the Ministry of Culture of the Republic of Lithuania. In 2019, he was awarded as the best actor for his role in the film *Summer Survivors* at the Vilnius International Film Festival Kino Pavasaris. In 2019, he was selected the winner of Dalia Tamulevičiūtė's contest for national dramaturgy.

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.


Sleepers

Miegantys

Premiere: 4 November 2021
Duration: 4 hrs 30 mins
Recommended Age: 18+
Language: Lithuanian with English surtitles

Date: 23 September 6:00 pm
Venue: Lithuanian National Drama Theatre,
New Stage (Gedimino av. 4)

Director: Oskaras Koršunovas
Playwright: Marius Ivaškevičius
Set Designer: Gintaras Makarevičius
Costume Designer: Dainius Bendikas
Composer: Gintaras Sodeika
Video Designer: Artis Dzērve
Light Designer: Vilius Vilutis
Director's assistant: Eglė Švedkauskaitė
Cast: Aistė Zobotkaitė, Alvydė Pikturnaitė, Kamilė Petruškevičiūtė, Nelė Savičenko, Algirdas Dainavičius, Kęstutis Cicėnas, Toma Vaškevičiūtė, Vytautas Anužis, Arūnas Sakalauskas, Rytis Saladžius, Vitalija Mockevičiūtė, Elzė Gudavičiūtė, Miglė Polikevičiūtė, Birutė Mar, Rimantė Valiukaitė
Producer: Lithuanian National Drama Theatre



The play takes the audience to Moscow of 2109. An electronic alarm clock signals the start of the wakeful cycle of the Second Shift. Three sisters – Nastia, Maya, and Maria – crawl out of their thermoses one after the other, steaming and sleepy. For ten years, they have hibernated in the state of anabiosis and are finding it difficult to orient themselves in space and time; they are moving painfully due to muscular atrophy and still drifting between dreams and reality. It will take some time for them to come to grips with reality.

All this started many years ago, in the 2030s. As global warming and overpopulation of the planet led to a shortage of fresh water and food resources, two World Water Wars followed one another. Discoveries in genetics helped to resolve the problem of overpopulation: half of humanity was sent to a decade-long hibernation and thus the life in shifts began. Every ten years, the shifts change; the wakeful arouse the sleepers and drift into slumber themselves. Unfortunately, the two shifts have radically different values and attitudes towards the governance and the future of the world...



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.

LITHUANIAN NATIONAL DRAMA THEATRE

With 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 Strömngren. 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.

Big Pharma

Vocal performance

Premiere: 4 December 2021
Duration: 1 hr 10 mins
Recommended Age: 14+
Language: Lithuanian with English surtitles

Date: 23 September, 1:00 pm
Venue: Arts Printing House, Black Hall
(Šiltadaržio str. 6, Vilnius)

Director: Arturas Bumšteinas
Costume Designer: Gailė Griciūtė
Light Designer: Renaldas Bartulis
Director's Assistant: Kotryna Siaurusaitytė
Cast: Ieva Brikė, Ieva Labanauskaitė, Kamilė Galkutė, Vita Šiaučiūnaitė, Jolita Skukauskaitė, Gintautas Žiogas, Marius Cemnickas, Giedrius Arlauskas, Emilis Pavilionis, Donatas Kalkauskas
Producer: Juozas Miltinis Drama Theatre of Panevėžys

In 2020, 264 million people worldwide suffered from depression. Studies show that the pandemic will only increase these numbers. Medicine and the “Major Pharmaceutical Companies” present their anti-depressant measures which are detested by some, and a salvation to others. Diving into this complex and multifaceted topic, Arturas Bumšteinas first offers to look at the ritual of drug use and the inertia surrounding it. The leaflet of the instructions for the use of antidepressants becomes the starting point and axis of the narration of the vocal performance *Big Pharma* – the texts written in it are performed on stage by the actors of the drama theatre. The performers on the stage become musical instruments, their own voice, different tones and semitones varying the text to different melodies and rhythms. During the performance, the viewer has the opportunity to get acquainted with the strict instructions for the use of drugs, which gradually become overwhelmed by the experiences created by different emotions – laughter is replaced by nastiness, anxiety – by anger. However, what do the daily memorized and repeated directions turn into? How can monotonous instructions become an emotionally influential tool?





SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

In my work, the body is an archive of memory. Its content is stored in three 'folders': the body speaks with a vocabulary formed by its subjective experiences; when it is on stage, the body is able to quote and reproduce the choreographies of art history; when observed, the body acts as a mechanism for empathy. I once observed two elderly women chatting in a cafe in Vienna. One of them, short-haired, kept throwing her head back with a nervous tic-like gesture. I watched her for a long time until I realized that I do the same thing when my hair grows longer. The elderly lady's hair was a thing of the past, and the gesture was etched into her motoric memory forever.

Arturas Bumšteinas

ARTURAS BUMŠTEINAS

An interdisciplinary Lithuanian artist whose work is born from the collision of sounds, music and visual art. His activities could be divided into separate branches: experimental music, acoustic sound works, sound installations, theatre works, radio art, etc. A. Bumšteinas is the first Lithuanian artist who used the Internet in his work in the mid-1990s: he put the sounds sent by people all over the world into a collage composition. Since 2000, he has been creating and collaborating with recognized Lithuanian and foreign music and theatre artists, including Vladimiras Tarasovas, Krystian Lupa, Žilvinas Kempinas, Gintautas Trimakas, Lina Lapelytė, Vaiva Grainytė, Anton Lukoszevieze and others. The artist's works are presented in various galleries in the country and around the world. In 2013, his radio art work was awarded the EURORADIO Palma Ars Acustica prize. In 2021, A. Bumšteinas won the Lithuanian Theatre Award the Golden Stage Cross for his work at the State Youth Theatre.

JUOZAS MILTINIS DRAMA THEATRE OF PANEVĖŽYS

The history of the Juozas Miltinis Drama Theatre is related to one person, one extremely bright personality and a talented artist. This also makes the theatre distinctive and unique. The origins of the Panevėžys theatre go back to 1938. Returning to Lithuania after studying in Paris and London, Juozas Miltinis (1907-1994) took over the leadership of the Theatre Studio of the Chamber of Labor in Kaunas. The future ensemble of Panevėžys Drama Theatre began to form from the members of this studio.

On December 1, 1940 Juozas Miltinis, who was chosen from the other directors in a competition, came to Panevėžys with a group of actors from the Theatre Studio of the Kaunas Chamber of Labor. Panevėžys Drama Theatre was officially opened on March 15, 1941, with a premiere of N. Pogodin's *Silver Valley* directed by Juozas Miltinis himself.

Feast

Šventė



Premiere: 16 September 2021
Duration: 1 hr
Recommended Age: 14+
Language: Lithuanian with English surtitles

Date: 24 September, 3:00 pm
Venue: OKT Studio (Ašmenos str. 8, Vilnius)

Director: Kamilė Gudmonaitė
Playwright: Laura Švedaitė
Set and Costume Designer: Barbora Šulniūtė
Music: Simonas Šipavičius
Choreographer: Mantas Stabačinskas
Light Designer: Vilius Vilutis
Cast: Loreta Taluntytė, Kristina Šaparauskaitė, Oleg Dlugovskij, Božena Burokienė, Justina Platakytė, Juozas Čepulis, Mantas Stabačinskas
Producer: OKT / Vilnius City Theatre

Although the topic of the performance is disability, in the end it faded away from the sight of both the creative team and the audience. They see only the most empowered and free people who celebrate their own existence, their birth, their life itself, – director K. Gudmonaitė recounts on the Feast, a performance which has been created together with the disabled people.

The disability still hides in the shadows of the social sphere. To understand it, it has to be brought closer to both the theatre and the audience, and efforts should be put in to analyse it and to hear what the disabled themselves think about the phenomenon of disability. The performers seek to lay bare the concept of normality and to question the diversity of human existence, human sensations and experiences.

SIRENOS' QUESTION

WHAT IS THE MEANING OF BODY IN YOUR WORK?

The body as a phenomenon is one of the most important aspects both in my work and in my life. The body is involved in all of our experiences and the bodies we inhabit are the reference point for the entire system of orientation. Trauma manifests itself in our bodies. The body is the subconscious, which holds within itself great unexpressed contents. The body already knows when we don't.

The human body can also be understood as a historically, socially and culturally mediated space, on the surface of which rules and hierarchies, in other words – power, are constantly expressed. M. Foucault argues that in modern societies, power works by disciplining bodies or setting the norms for them: there is a certain basis for how humanity is defined, what gives or removes human status: it is based on determining the measure (norm) of body and mind. It is the establishment of a certain norm that shapes our opinion about a person, which usually gives birth to discrimination and rejection of those who do not meet the standards. For example, in some countries, citizens still divide people into more and less worthy people based on the color of their skin. The attitudes of a healthy, normal, perfect body are often repressive towards the disabled or other social and cultural minorities. We are forced to forget our bodies, while at the same time constantly improving them. The politics of body normalization constructs a non-rebellious, conflict- and pride-avoiding personality, which is torn from active civic life and the process of building the world in one's own way. Difference is a source of pride, dignity, victory, so it is very important to me to talk about alternative worldviews and types of knowledge, perceiving bodies as power, a phenomenological surface on which the world itself is expressed.

In this context, the concept of E. Levin's the Other is also important to me: by 'Other' he calls those who do not conform to the classical views of common sense and the paradigms formed on its basis: 'Other' is not only a disabled person, but also a foreigner, a sexual minority, persons of various races, communities living in social exclusion, and even – the person standing in front of them. According to E. Levin, the Other turns into a symbol, an irrational, almost magical sign that can open the gate to an immeasurable and unimaginable territory permeated by pain and exclusion. The Other shows who you are. Preservation and integration of difference, diversity means a healthy functioning society. It is other or different body, and the manifestation of corporeality in art in general, can socially and politically transform the life of a society, whereas attention to the body, as a container of the contents of the subconscious, can help understand ourselves.

Kamilė Gudmonaitė

KAMILĖ GUDMONAITĖ

Theatre director, song-writer and vocalist of a musical duo *Kamanių šilėlis*. In 2018 she graduated from the Lithuanian Academy of Music and Theatre with an MA in theatre directing; she is currently studying PhD there. 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.

OKT / VILNIUS CITY 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. 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."

Uncle Vanya

Dédė Vania

Premiere: 15 July 2021
Duration: 4 hr 40 mins
Recommended age: 16+
Language: Lithuanian with English surtitles

Date: 24 September 6:00 pm
Venue: Vilnius State Small Theatre
(Gedimino av. 24, Vilnius)

During the performance, foul language, curse words are spoken, and tobacco products, stage smoke, etc. are being used.

Author of the Play: Anton Chekhov
Director and Adaptation Author: Tomi Janežič
Dramaturg and Director's Assistant: Nina Rajic Kranjac
Set Designer: Branko Hojnik
Costume Designer: Marina Sremac
Concept of Light Design By: Tomi Janežič, Branko Hojnik
Light Designer: Vilius Vilutis
Translator: Laura Kutkaitė
Cast: Arvydas Dapšys, Indrė Patkauskaitė, Ilona Kvietkutė, Jūratė Brogaitė, Arūnas Sakalauskas, Martynas Nedzinskas, Tomas Stirna, Vilija Ramanauskaitė, Valda Bičkutė, Tomas Rinkūnas
Producer: Vilnius Small Theatre

Anton Chekhov's *Uncle Vanya* is one of the most emotional plays of all time, in which the genius playwright revealed the very essence of human life, the greatest desires and deepest disappointments.

In the Chekhov's play written in 1896 about the wasted lives of people contains all genres – comedy, drama, and tragedy. All this and even more can be found in the play of the Vilnius Small Theatre: the celebration of life here bursts like dazzling fireworks, and the rejected love, lost hopes, soreness of dreams leaves a lump in the throat.

I'm not sure if the world needs yet another stage interpretation of Chekhov. I am much more interested in searching for a relation towards Chekhov, a story, its characters. As never before, today it is important to stage Uncle Vanya for a one more reason – success ideology that is so popular among us. We only talk about achievements, success, achieving goals or being happy... The pressure is enormous. This play reveals the opposite. We can undergo a failure, but accept that as something totally normal. This ideology of success and winners' ideology is just too fake, – says Tomi Janežič.





TOMI JANEŽIČ

An expert of Anton Chekhov's dramaturgy, who keeps coming back to these plays that skillfully interweave the absurdity and the reality of life. Tomi Janežič is known throughout Europe as a master who creates particularly emotional and at the same time intellectual performances. Janežič makes plays and gives lectures in Italy, Norway, Portugal, Romania, Bulgaria, Russia and other countries, and his plays tour all over the world, they are performed at the biggest European theatre festivals (Wiener Festwochen, Avignon, Kunstenfestivaldesarts, MESS, etc.). The director has won several international theatre awards, including the BITEF International Theatre Festival, Golden Mask and others.

VILNIUS SMALL THEATRE

The theatre presents its works not only in Lithuania, but also on tours in the USA, the United Kingdom, Iceland, Germany, Israel, Italy, Greece, Georgia, the People's Republic of China, Ukraine, Poland and others. Today, VST offers more than 20 plays for adults and children. The theatre's repertoire includes works by European-renowned directors such as Tomi Janežič, Rimas Tuminas, and works by young directors such as Gabrielė Tuminaitė, Kirilas Glušajėvas, Uršulė Bartoševičiūtė, Aleksandras Špilevojus, etc. valued by both critics and viewers. VST plays include both Lithuanian and world-famous dramaturgy. In 2020, in the face of a worldwide pandemic, Vilnius Small Theatre created the DramaTest platform. It is a new project of creativity, a space for experiments in drama and theatre. The most successful and best-rated performances from the DramaTest project become part of the VST repertoire.

SIRENOS' QUESTION WHAT IS THE MEANING OF BODY IN YOUR WORK?

What would a performance be without the body?
You could say, that bodies in theatre are – as
everything else – objects to (unconsciously) project
upon, that they are screens. But not only.

Tomi Janežič

bowel




Premiere: 15 June 2021
Duration: 1 hr 40 mins
Recommended age: 14+
Language: English

Date: 25 September, 5:00 pm
Venue: Kaunas City Chamber Theatre
(Kęstučio str. 74A, Kaunas)

Director: Naubertas Jasinskas
Playwright: Antonin Artaud
Video Artist: Ričard Žigis
Composer: Gintaras Sodeika
Set Designers: random heroes
Light Designer: Dainius Urbonis
Costume Designer: Dovilė Gudačiauskaitė
Translated to Lithuanian by: Marius Povilas Elijas Martynenko
Cast: Alvydė Pikturnaitė, Povilas Jatkevičius, Jolanta Dapkūnaitė, Vainius Sodeika
Producer: Kaunas City Chamber Theatre

Launching a different theatrical experience, the play *bowel* creates and analyzes the interaction between identity and everyday influences that shape it. Here, the reality intertwines with a virtual world, and through the images and sensations, monotony and routine are examined. These states become the basis of the action, as the characters of the work experience them in a surreal comic world. Viewers are invited to change the perspective in which we perceive ourselves, to reject the limited perceptions of meaning and purpose raised or broken by ourselves. The performance and the specially written play were based on the theatre principles of the famous French theatre master Antonin Artaud (1896–1948), his creative method and his first play *Jet de Sang*. A play by a French artist that has never been staged in Lithuania presents a fantastic course of events in the creation and (self) destruction of a man and the world. Meanwhile, Naubertas Jasinskas examines the ephemerality of modern human identity. Director Naubertas Jasinskas was awarded the Golden Cross of the Stage as the best young artist for the performance *bowel* in 2022.





NAUBERTAS JASINSKAS

A theatre artist. In 2018 he obtained a bachelor's degree in theatre directing from the Lithuanian Academy of Music and Theatre (course mentor Jonas Vaitkus) where he continued studies and in 2020 received a master's degree (course mentor Yana Ross). In 2018, Jasinskas debuted as an actor in the OKT performance *Me, Foerbach* (directed by Lina Židonytė). In 2018, after winning a contest for young artists held by the Lithuanian National Drama Theatre, he presented there a performance *Orfeo. City Lights*. In 2020, his graduation play based on A. Strindberg's play *The Pelican* was put on stage.

In the course of improving his artistic skills, the young artist gained experience as a director's assistant as well as obtained internships and residencies at some of the most prominent European theatres: in 2018 at the Bergen National Drama Theatre (Norway) with the director Yana Ross; in 2019 at the Volksbühne Theatre in Berlin (Germany) with the director Susanne Kennedy and at the Schauspielhaus Zürich Theatre (Switzerland) at the opening of the 2019/2020 season.

KAUNAS CITY CHAMBER THEATRE

Kaunas City Chamber Theatre is a municipal theatre established as Kaunas Youth Musical Studio by a director Stanislovas Rubinovas and acquired the status of a professional theatre in 1986. In 1991, the theatre moved to a current building in the city centre, where two chamber spaces were created for close stage-viewer connection.

The theatre repertoire is dominated by various genres, themes and forms of theatre dedicated for people of all ages, social groups and different cultural and intellectual experiences.

theatre without a gap is probably the most accurate slogan to describe this particular theatre.

Frankenstein Complex

Frankenšteino kompleksas

Fight between a dramaturg and artificial intelligence

Premiere: 5 January 2022 In Riga,
9 January 2022 In Kaunas
Duration: 1 hr 40 mins
Recommended Age: 14+
Language: English with Lithuanian surtitles

Date: 25 September, 5:00 pm
Venue: National Kaunas Drama Theatre
(Laisvės av. 71, Kaunas)

Director: Valters Sīlis
Dramaturg: Kārlis Krūmiņš And Artificial Intelligence
Set And Costume Designer: Uģis Bērziņš
Light Designer: Lauris Johansons
Music: Arvīds Saulītis
Cast: Inga Tropa, Kārlis Reijers, Vaidas Maršalka, Deividas Breivė
Producer: National Kaunas Drama Theatre
Co-Producer: Dirty Deal Theatre

Artificial intelligence (AI) solutions have already become a significant part of our lives. No matter if we want it or not, we still use it even when unlocking our smartphones: what recognises our fingerprints?

We also hear that AI assists in diagnosing various diseases. This smart AI is also a threat to our workplaces – packagers and operators are successfully replaced by robots. We are living in the dawn of self-driving cars. What will come next? Maybe AI will take exams for us or write a screenplay? Maybe it is not yet in your library but online you can find examples of books or music, paintings, and promotional scripts developed by AI. What will come next? Maybe poets and playwrights will no longer have to use their grey cells and only sign new works of art after simply entering some keywords? Maybe there will be no need for theatre playwrights either? Maybe AI will be able to recreate William Shakespeare's poetry or the dramas of ancient authors? Perhaps these questions inspired a Latvian actor and playwright Kārlis Krūmiņš to experiment with artificial language module GPT-3 (Generative Pre-Trained Transformer) developed by the company OpenAI (it should be noted that it is the product of Elon Musk), capable of generating text indistinguishable from a man-made text. After several months of efforts to talk to the machine, the artist was holding a play in his hands.



SIRENOS' QUESTION

WHAT IS THE MEANING OF BODY IN YOUR WORK?

For me theatre is a way for people to battle their lonelines. Meeting people who feel, think or look almost the same as you. People come to theatre to see other human beings. And in this work, where text for the actors is written by AI, actors are the ones who give meaning to the written text. That is their usual job in any play, but here the job seemed to be harder. Actors had to embody something that is not human, but is programmed to pretend to be human. Actors be-came the flesh of something that simulates human thinking. So in this piece came up a lot of questions about what it means to pretend to be human. What kind of body movement and style of acting AI would represent if it had a human flesh. As the text quite often passes the Turing test, also actors who performed it had to pass our own Turing text. So during rehearsals it was a process of achieving genuity and persuasiveness with your whole being. Body often can be-try the message you are trying to convey, and that takes up a lot of time during rehearsals to try to sync it all in one being.

Valters Sīlis

VALTERS SĪLIS

In 2010, graduated in stage directing from the Latvian Academy of Culture. Became well known in 2011 with his performances in three different theatres in Latvia focusing on painful events in Latvia's history. Sīlis currently stages Latvian classics and contemporary plays at the Latvian National Theatre and also continues to test and push his skills as a director and performer on smaller stages of independent theatres. At the center of V. Sīlis' performances are painful and 'awkward' episodes of Latvian history, presented in a theatrical language unfettered by stereotypes and prejudices, subtly humane and bursting in an unexpectedly humorous theatrical language. In Lithuania he has directed the following plays: Jānis Balodis, *Goda Dapšytė Barricades* (Lithuanian National Drama Theatre, 2014,) Jānis Balodis *Forest Brother* (National Kaunas Drama Theatre, 2015), Karlis Kruminš *Frankenstein Complex* (National Kaunas Drama Theatre, 2022).

NATIONAL KAUNAS DRAMA THEATRE

National Kaunas Drama Theatre is the oldest professional theatre in Lithuania which was founded on 19 December, 1920. During its years of existence, the cradle of professional drama survived the change in names. In November 2012, it gained the status of the national theatre for nurturing national dramaturgy, consistent educational activity and repertoire distinguished by its idiosyncratic creative touch. The theatre was established in place of the former 'Metropolitan' cinema which was situated in the Art Deco building dating 1928.

Baltic Drama Forum

September 22, 10:00–17:00

Curators – Kristina Steiblytė and Rugilė Pukštytė

Baltic Drama Forum is organised every year in one of the three Baltic states. The event gathers theatre professionals from Estonia, Latvia, and Lithuania. For the second time in a row, the Lithuanian edition of the forum will be organised by the International Theatre Festival SIRENOS together with Performing Arts Critics Association and Lithuanian Academy of Music and Theatre.

Educational programme



Phia Ménard masterclass
September 29

Sirenos together with Compagnie Non Nova will host Phia Ménard's masterclass for performing arts professionals. Phia Ménard is one of the most prominent contemporary artists, whose work is regularly presented in the programme of the Avignon Theatre Festival. In this masterclass, Phia will invite participants to look back at the disruption of normal relationship between individuals as caused by the pandemic, and the emergence of new social norms where the concept of space has shrunk to the distance between people, and where a touch has become an obstacle. The artist will invite us to transform these newly formed rituals into performative acts.

Acting workshop by Uroš Kaurin and Vito Weis
October 5

In cooperation with actors Uroš Kaurin and Vito Weis from Mladinsko Theatre, Sirenos is organising an acting workshop for students of the Lithuanian Academy of Music and Theatre. Uroš Kaurin and Vito Weis are two of the brightest representatives of the younger generation of the Slovenian theatre scene.

