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**9:00–17:00****Baltic Drama Forum**

Venue: Vilnius University and  
Lithuanian Academy of Music and Theatre

**09.25****17:00****Return / 80'**

Lithuanian Theatre Showcase

Producer: Klaipėda Drama Theatre  
Director: Naubertas Jasinskas

Venue: Arts Printing House, Black Hall

**19:30****Rave of Riot / 45'**

Lithuanian Theatre Showcase

Producer: Lithuanian Academy  
of Music and Theatre  
Creator of the idea and choreographer:  
Agnietė Lisičkinaitė

Venue: Lithuanian Academy of Music  
and Theatre Study Campus,  
Dance Hall (Room 103)

**11:00****Presentation of the Lithuanian Theatre Showcase / 90'**

Lithuanian Theatre Showcase

Curator: Naubertas Jasinskas

Venue: Contemporary Art  
and Culture Space "Medūza"

**14:00****tremolo / 90'**

Lithuanian Theatre Showcase

Producer: MMLAB Theatre  
Director: Laura Kutkaitė

Venue: Vilnius University,  
Faculty of Medicine

**17:00****The Saint / 80'**

Lithuanian Theatre Showcase

Producer: Oskaras Koršunovas Theatre  
Creators of the adaptation: Eglė Jackaitė,  
Kunigunda Dineikaitė, Dali Rust, Oskaras  
Koršunovas

Venue: Lithuanian National Drama  
Theatre, Small Hall

**19:00****Anatomy of Suicide / 180'**

Lithuanian Theatre Showcase

Producer: Lithuanian National Drama  
Theatre  
Director: Uršulė Bartoševičiūtė

Venue: Lithuanian National Drama  
Theatre, New Hall

**10:00****Networking Event / 180'**

Lithuanian Theatre Showcase

Venue: Arts Printing House, Studio II

**14:00****We Didn't Agree on This / 90'**

Lithuanian Theatre Showcase

Producer: Liūdni slibinai  
Creator of the idea, director, performer:  
Dominykas Vaitiekūnas

Venue: Arts Printing House, Black Hall

**17:30****CLAP & SLAP / 50'**

Lithuanian Theatre Showcase

Producer: Be kompanijos  
Creators of the idea and choreographers:  
Agnietė Lisičkinaitė, Igor Shugaleev

Venue: Lithuanian Academy of Music  
and Theatre Study Campus

**19:30****Dance for a Cigarette and a Best Friend / 70'**

Lithuanian Theatre Showcase

Producer: MMLAB Theatre  
Creator of the idea, director,  
choreographer: Greta Grinevičiūtė

Venue: National Gallery of Art (NDG)

**21:30****Rainbow Musical / 60'**

Lithuanian Theatre Showcase

Producers and performers: Rainbow  
Musical creative team

Venue: Sodas 2123

**16:00****Mahamaya Electronic Devices / 60'**

Lithuanian Theatre Showcase

Producer: Juozas Miltinis  
Drama Theatre  
Directors: Iwan Wyrpajew,  
Mykola Mishyn

Venue: Arts Printing House,  
Black Hall

**21:00****Lithuanian Theatre Showcase Awards**

Club

Free entrance

Venue: Opera Social House

**10.01****18:00****The Word is a loaded weapon**

Club

Performance by Laima Kreivytė

Venue: House of the Signatories

**10.02****11:00****Creative Ideas Presentation Workshop with Friðrik Friðriksson (Iceland)**

Club

Venue: Arts Printing House, Studio II

**14:00–16:00**  
**“Portable Sharing” Network Meeting-Seminar**

Venue: Meno fortas

## 10.04

**12:00–02:00 QUEER POP UP**

Club

**12:00–13:00** Frydrichas Mireckas’ speech “Drag and Gender Diversity in Theatre: Perspectives of Queer Representation” / Estafetė

**13:00–14:00** Discussion: „Is Theatre Queer?” / Estafetė

**14:30–16:00** Girls in Uniform in Vilnius between two world wars. A lecture by Rasa Navickaitė / Estafetė

**16:00–17:00** Voice as a Practice of Communal Creation: An Experiential Session with Vaidas Bartušas / Akty salė

**17:30–19:00** Mei Ann Teo presentation “A Rare Bird” (USA) / Akty salė

**19:00–20:00** Dmitrijus Andrušanecas “ENOUGH” (work-in-progress) / Akty salė

**20:00–21:00** Dona Marcus Duke Nobel Prize Lecture in Physiology or Medicine (UK) / Akty salė

**21:00–22:00** Open mic / Estafetė

**22:00–02:00** We Are Propaganda party / Akty salė / Estafetė

**17:00**

**Performative Lecture**

**“Ruff Knowledge” / 60’ + discussion**  
 (Part of QUEER POP UP)

Club

Creators and producers:

Ruff Knowledge (Finland)

Event free, registration required

Venue: Arts Printing House, Pocket Hall

## 10.05

**20:30**

**Orlando. My Political Biography (film screening) / 98’**

Club x Taip toliau

Director: Paul B. Preciado

Venue: Skalvija Cinema Center

## 10.07

**12:00–17:00**

**Baltic Drama Think Tank**

International Dramaturgs’ Meeting

Club

Venue: Arts Printing House

## 10.08

**10:00–17:00**

**Baltic Drama Think Tank**

International Dramaturgs’ Meeting

Club

Venue: Arts Printing House

**19:30**

**By Heart / 90’**

International Programme

Original production:

Mundo Perfeito (Portugal)

Executive producer:

Festival d’Avignon (France)

Director, performer: Tiago Rodrigues

Venue: Lithuanian National Drama Theatre, Small Hall

## 10.09

**11:00**

**Creative Workshop with Tiago Rodrigues (Portugal) / 240’**

Club

Registration required

Venue: Arts Printing House, Studio II

**12:00**

**Presentation of Avignon Festival with Magda Bizzaro / 60’**

Club

Registration required

Venue: Arts Printing House, Infotheque

**18:30**

**Catarina and the Beauty of Killing Fascists / 150’**

International Programme

Producer: Teatro Nacional

D. Maria II (Portugal)

Executive producer:

Festival d’Avignon (France)

Director: Tiago Rodrigues

Venue: Lithuanian National Drama Theatre, Big Hall

**After the performance:**

**Meeting with director Tiago Rodrigues**

## 10.10

**18:30**

**Catarina and the Beauty of Killing Fascists / 150’**

International Programme

Producer: Teatro Nacional

D. Maria II (Portugal)

Executive producer:

Festival d’Avignon (France)

Director: Tiago Rodrigues

Venue: Lithuanian National Drama Theatre, Big Hall

**19:30**

**By Heart / 90’**

International Programme

Original production:

Mundo Perfeito (Portugal)

Executive producer:

Festival d’Avignon (France)

Director, performer: Tiago Rodrigues

Venue: Lithuanian National Drama Theatre, Small Hall



09.23-  
10.10

# *Theatre is a Weapon*

**8 Kristė Agota Savė.  
Theatre is a Weapon**



Late philosopher Leonidas Donskis wrote in one of his essays that Lithuanian dissidents against the soviet system, which seemed impossible to destroy, would toast each other with a phrase “For our hopeless matter!”

When I think about the situation the world is in right now: wars, climate crisis, the triumph of new fascism, I also feel hopeless, even apocalyptic. Then I remember the toast of the dissidents and their struggle, which also seemed hopeless at the time but in the end brought us freedom.

I ponder why I still work in the theatre and what value I find in this archaic art form, based on collective presence? I tell myself – I work because I believe that in the present time of scary uncertain scenarios, theatre is like oxygen to us. It wakes up our imagination, creativity, which help us to deal with uncertainty, and the collective presence is a cure to our collective unconscious. In theatre, we are together regardless of our differences in worldviews or walks of life. We are together even when the world seems to be going to pieces.

This year the thread that connects all festival events is the phrase Theatre is a Weapon. Theatre is activism, social and political actions of artists or a form of resistance.

The curator of the Lithuanian Theatre Showcase, stage director Naubertas Jasinskas, chose to look at the Lithuanian theatre season through a queer lens. He selected ten performances which deal with queerness in their own way, which outline the trajectories of change. As always, the showcase programme will finish in an awards ceremony, hosted by Cafe Existans, the winner of last year’s showcase. International jury of five acclaimed professionals will give three prizes to the productions or artists of their choice.

Our focus in the international part of the festival programme this year shifts to the Portuguese director and playwright Tiago Rodrigues who will visit Vilnius for the first time. He will present two shows, “Catarina and the Beauty of Killing Fascists” and “By Heart” at the Lithuanian National Drama Theatre. The latter is a special one – as it is a rare opportunity to see Tiago Rodrigues, a great artist who is able to use art as a sharp but still poetic weapon, performing on the stage.

Festival club programme will invite to a masterclass with Tiago Rodrigues and a presentation of Festival d’Avignon, discussions, networking events, a pitching workshop for young artists, as well as a marathon of performative events at Sodas2123, which we call Queer Pop Up. Together with the queer community, we will organize discussions, meetings, premiere present works-in-progress and performative lectures and much more.

We are also very happy that every year Sirenos becomes a meeting point for theatre professionals and networks. This year the first day of the festival coincides with the last day of Baltic Drama Forum, a conference that Theatre Centre Lithuania s organizing in partnership with theatre. Baltic Drama Think Tank will be organized in Sirenos for the first time this year - it is a meeting of playwrights and dramaturgs from Estonia, Finland, Latvia and Lithuania. Portable Sharing workshop will unite members of a Baltic-Nordic network to promote concept touring in performing arts.

We have prepared more than 30 events to you and I am sure that you will find something that will help you to arm yourself in order to defend the most important things.

And now I would like to share with you a text by Tiago Rodrigues “To Stay in Life”, which resonates a lot with the topic of this year’s festival.

Artistic director  
Kristė Agota Savė

## 10 **Tiago Rodrigues.** **To stay in life**



*Not dying. Above all, not dying. Staying in life. Facing a doctor who pronounces the diagnostic with careful tenderness, like Tiresias at the beginning of the tragedy, and confirming that we were right every time we said that the fundamental things in life are invisible. We were right even when we doubted what we were saying because we always doubt what we are saying and we know that the silence between each word that we utter is not called silence, its name is doubt. If in doubt, stay in life. Facing the idea of death, to reaffirm the reason we participate in life: the mystery of the future. Knowing how to say no to death's kind invitations, which show us a place to sit waiting for the world to come to us, that ask us to accept the world just as it is, unconditionally while we wait for the hour of death, with the impotence of the vanquished. To refuse death and go and meet the world, be a nomad, discover what's hidden beyond the mountain journey to the other side of the night. Perhaps even transform the tiniest bit of this world or never manage to. To be beaten, maybe, but beaten by life. And, above all, not to die.*

*To know that the idea of death is with us in the tiny space of the doctor's office when Tiresias foretells the terror, to feel that death's elbow rub against our elbow and even then to stay with life because only those that live can imagine the wanderings of death translate them into a story that serves us in life. That's it: writing or reading about our enemies, making or seeing theatre about the forms of death that haunt us but never swelling the ranks of deadly compliance. Rescuing old words and images, or inventing new ones, or mixing them up some weird way as if you put things in a bag in a hurry to get out of a house in flames, gasping for air, doing what*

*you can to stay in life. And all of this may seem like a collection of big ideas, vaguely political, intended to ease the conscience, or animate the spirit but those who choose to stay in life know that it's something as concrete as the sound of crickets on a summer's day. It is, above all, not dying. Savouring the delicious difficulty of staying in life, through the hard times and also the others, but never the easy times, because we know very well that the easy times don't exist.*

*And every time they tell us that the easy world is possible, knowing that it's death that speaks to us and that we are the others, the ones who fight it. And this is why we must preserve the public places and the underground places where we can stay in life. We must preserve the moments in which we dedicate ourselves to the mysteries, in which we meet and say: here we are, we may be few, but we're certain that in the face of the prospect of death, we choose to stay in life. And whispering instead of shouting, refusing the noise of the world, listening to the breathing that emerges from the silence and that was always there even when we didn't want to hear it. To preserve the places where we can hear the wind, the whispering of thought, the spirit of place, the brief and unrepeatable moment when we see ourselves for the first time. And above all, not dying.*

## **12 Lithuanian Theatre Showcase**

*The mission of the Lithuanian Theatre Showcase is to introduce the most interesting works of the last season, which would look for new forms of creating, focus on new directions, and be brave enough to tackle unsafe subjects as well as well as come up with a distinctive bond with tradition. The showcase is here to expose a wider panorama of the processes of Lithuania's performing arts scene to local people and international, to introduce the public to new authors, to show the works that reflect the relevant problems of today's society and theatre, and to keep the idea of open theatre alive.*

*Since the very first festival in 2004, SIRENOS has been introducing the most capturing works by theatre creators from Lithuania and abroad every year.*

*Lithuanian Theatre Showcase has undergone a major change in 2022: it has become a competitive event. Independent curators who change every year, watch all the premieres of the season and, according to their vision, select a number of shows for the views of local and international audiences. During the festival, five international experts are invited to be the jury and watch all the shows. They distribute three prizes for three shows or artists that have impressed them most. The award is the symbol of "Sirenos" festival - a musical instrument theremin. Appraisal of the international jury is also usually followed by invitations to present the productions abroad.*

*This year Naubertas Jasinskas, a stage director, has been invited to curate the programme. He decided to look at the Lithuanian theatre season through a queer perspective and selected ten shows to be presented.*



**124 Naubertas Jasinskas  
Curator of Lithuanian  
Theatre Showcase**

*This year, the Lithuanian theatre showcase of the Vilnius International Theatre Festival Sirenos has been selected with a queer perspective in mind. The term queer can be understood from several different perspectives – as a term used to describe people’s identities and to question heteronormative gender binaries and as a way of thinking that attempts to liberate people from patriarchal oppression of gender norms and performing arts canon. The program itself becomes a kind of liberation from the traditional understanding of a festival program – half of it consists of contemporary dance works and performing arts projects created together with non-professionals. In this way, we challenge the forms of theatrical expression expanded as well as the very concept of the festival program. The selected performances can be divided into three groups: drama theatre performances – performative events (*The Return, Anatomy of a Suicide, The Saint, Mahamaya Electronic Devices, Tremolo*), contemporary dance pieces (*Dance for a Cigarette and a Best Friend, Clap and Slap, Rave of Riot*), and community-building performances (*Rainbow Musical, Not What We Agreed*).*

*In Lithuania, queer existence is tolerated – as long as it remains invisible and inaudible. It is accepted only when it does not challenge established social norms and does not demand space. Queerness is not just about visibility – it is about influence. It is about who has the right to speak, who receives funding, who shapes our cultural landscape. And this is not just a matter for the LGBTQ+ community. It is an invitation to imagine what Lithuania could become if it dared to look beyond the reflection of its present.*

*Although Lithuanian theatre has shown signs of social maturity in recent years, with more and more artists raising questions of identity, body, and marginality, queer people still do not exist at the state level, neither in political nor legal reality. As a homosexual person in Lithuania, I do not have the basic rights that many take for granted. The legal non-recognition of same-sex partnerships, the lack of adoption rights, and the discrimination I experience on a daily basis remind me of my marginalized position. This gap between society’s desire to talk and the silence of the government is precisely the tension that gave rise to this year’s program.*

*It is a political and personal gesture. A desire to bring together stories that do not conform to established structures. A desire to draw new perspectives, to trust in what does not yet have a tradition, but has a pulse. I believe that theatre has the power to be not only a mirror, but also a tool – one that liberates, opens up, and creates a space for conversation.*

*First of all, the works have been selected for the program while looking at what’s on Lithuanian stages and without any specific frame in mind. And only later, after selecting from a number of works, which wasn’t huge in the first place, did I look at them through the eyes of British-Australian feminist, cultural theorist, and philosopher Sara Ahmed, who examines how orientations – both sexual and spatial – shape our interaction with the world. She argues that social norms draw „straight“ paths that direct bodies toward certain objects, thus distracting them from others. Queerness in this context introduces disorientation – it challenges heteronormative trajectories and reveals that these directions are socially constructed. Queerness is not a deviation – it is a conscious act that allows us to reorient ourselves and discover new perspectives and possibilities.*

*Ahmed suggests that the objects we are oriented towards shape our desires and identities. A queer gaze at objects can disrupt normative conformity and challenge societal expectations. This possibility of reorientation transforms the usual social fabric, allowing for the emergence of diverse expressions of identity.*

*Naubertas Jasinskas  
Curator of Lithuanian  
Theatre Showcase*

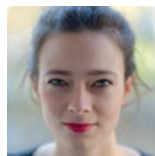
## 16 Jury members of Lithuanian Theatre Showcase

**Aaron Wright (UK)**  
London Southbank  
Centre - Head of  
Performance  
& Dance



Aaron Wright was appointed as Head of Performance and Dance at the Southbank Centre in 2023. Aaron has extensive experience in commissioning and presenting contemporary performing arts having led Fierce Festival as Artistic Director since May 2016, where he was responsible for festival programming, commissioning, artist development and building partnerships. He curated three editions of the biennial Fierce Festival in 2017-2022, working with a broad range of international artists and companies. Aaron was also a cultural programme consultant for the Birmingham 2022 Festival for which Fierce delivered a major public realm project Key to the City by artist Paul Ramírez Jonas. Aaron also helped instigate the new English performing arts showcase: Horizon.

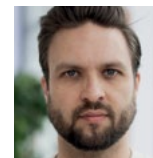
**Carmen Hornbostel**  
(Austria)  
Wiener Festwochen  
(Vienna Festival),  
curator



Since 2023 Carmen Hornbostel has been part of the dramaturg collective of Wiener Festwochen. She has been a dramaturg at IIPM (International Institute of Political Murder) and head of dramaturgy of NTGent. She works with Milo Rau, Angélica Liddell and Luanda Casella, among others, and is co-editor of the book *Why Theatre?*, which compiles responses by 106 international artists. With production *Grief & Beauty* (2021, directed by Milo Rau) she tested the Theatre Green Book,

a guideline for a sustainable productions and touring practice as part of the EU project STAGES.

**Jussi Sorjanen**  
(Finland)  
Stage director and  
& Espoo Theatre  
artistic director



Jussi Sorjanen is the artistic director of & Espoo Theatre - The International Theatre of Finland. & Espoo Theatre - is situated in Espoo, the second-largest city in Finland, near Helsinki. Jussi began his career as the youngest Finnish artistic director at Theatre Vanha Juko in Lahti in 2009, when he was 22 years old. Subsequently, he served as the house director of Kajaani City Theatre from 2016 to 2018, and as the artistic and managing director of Teater Viirus, a Helsinki-based theatre company and platform, from 2018 to 2024. During his time at Viirus, he played a pivotal role in developing Viirus GUEST, one of Finland's most extensive visiting programs, which emphasizes showcasing young and non-subsidized theatre practitioners and groups. As a director, Jussi has helmed numerous classical adaptations, contemporary plays, and works-in-progress. In addition to his work in Finland, he has directed productions in Sweden and Estonia.

**Olga Drygas**  
(Poland-Switzerland)  
AUAWIRLEBEN festival,  
dramaturg  
& curator



Olga is the Curator/Dramaturg & Head of Accessibility at AUAWIRLEBEN (Bern), associate curator at RISING

Festival (Melbourne), and ISPA Global Fellow 2025. Former Head of Program Cooperation at Nowy Teatr Warsaw, where she curated New Europe Festival (2020-2025) and Generation After Showcase (2018-2024). Olga is an outside-eye at CAMPUS residency program (Porto), and as dramaturg she cooperated with Gosia Wdowik, Magda Szpecht, and Agnieszka Polska. She is also a lecturer at SWPS University Warsaw.

She has presented on European performance art at international festivals across the world, among others in Australia, Uganda, Canada, Argentina, China, Colombia, and Japan. Member of guerilla activist group Przybyski.

**Santa Remere**  
(Latvia) Artistic director  
of New Theatre Institute  
of Latvia and Homo Novus  
festival



Santa as artistic director of New Theatre Institute of Latvia (NTIL) is responsible for the Artistic Direction of the organisation and curation of the International Festival of contemporary theatre Homo Novus. Santa has a background in visual communication and cinema studies, MA, Arts and Technologies, from Waseda University in Tokyo and accomplished a Research program in Tama Arts University. She also actively works as a publicist, literary critic and was one of the editors of the largest Latvian culture platform satori.lv. Santa has been regularly involved in the activities of the NTIL since 2015, working mainly with youth artistic participation projects, focusing on the visibility and agency of underrepresented groups in society.

**Producer** *Klaipėda Drama Theatre*

**Duration:** 80'

**Age:** 16+

**Time:**

**September 25th, 17:00**

**Venue:**

**Arts Printing House,  
Black Hall**

**Curator's Note:**

**The Return – a Gothic tale about divorce, death, and a ghostly journey toward forgiveness. The piece stands out by breaking the myth of the heteronormative family, where death, loss, and spectral desire become forms of social and emotional alienation – and at the same time the most intimate search for the self.**

The Return is a contemporary Gothic narrative about Michael and Claire, a young couple going through a divorce, and their improbable, world-shattering journey back to one another. Claire works in television and pursues a career in Paris, while Michael struggles to reconcile his job in Marseille with his wife's ambitions in the capital. Their marriage ends after Michael begins an affair with Cécile Lambal – a girl barely of age, with whom he continues a careless relationship even after the divorce.

One night, at what had become just another routine party, Michael dies unexpectedly. As a ghost, he follows his body through the labyrinths of death's bureaucracy and the randomness of chance – a fantastic voyage that eventually leads him back to his former wife.

This work, which breaks social taboos, resembles what the French literary tradition calls *bizarerie* – a strangeness that unsettles the seeming self-evidence of daily life. The performance draws on the Gothic motif of an inverted world, which tells us that on Judgment Day, the oppressed will avenge their oppressors. Yet here the boundary between justice, punishment, and sacrilegious pleasure remains ghostly pale, constantly shifting. Our

existential anxieties, shameful desires, and past mistakes are exposed beneath an electric, blinding light.

**Naubertas Jasinskas**

In Jasinskas' directing, central importance is given to themes of queer identity, corporeality, and cultural memory. His aim is not only to tell stories, but to provoke the audience into rethinking norms and stereotypes. His performances are constructed less as artistic works and more as social commentaries – invitations to an open dialogue.

Currently, Naubertas Jasinskas works actively both in state theatres and within the independent scene in Lithuania and abroad, constantly searching for new forms and subjects that respond to the experiences and challenges of contemporary people.

In 2022, Jasinskas was awarded the Golden Stage Cross for the performance *bowel*. In 2023, he was nominated in the category Best Director for his productions *Eddie's End* and *The Pelican*.

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## 18 **The Return**

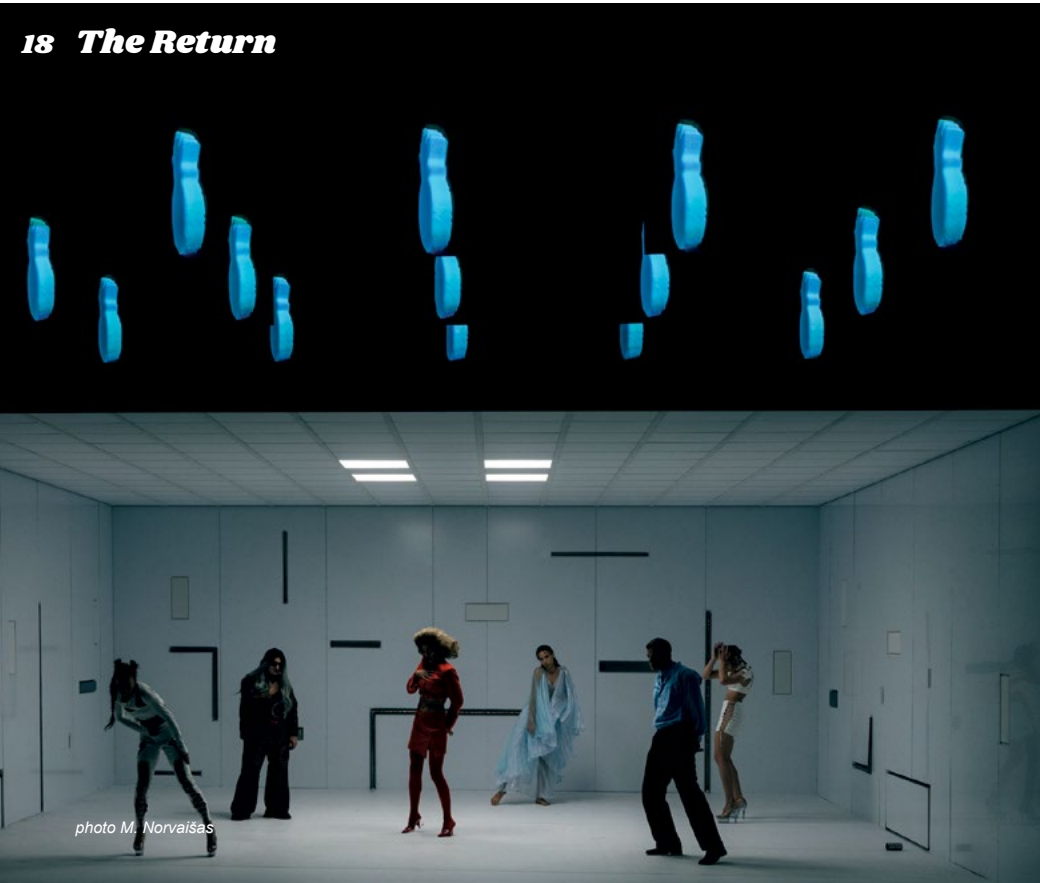


photo M. Norvaišas

Inspired by **Roberto Bolaño's**  
**novel The Return**

**Director:** *Naubertas Jasinskas*  
**Playwright:** *Edgaras Gerasimovičius*  
**Set Designer:** *Tadas Černiauskas*  
**Composer:** *Agnė Matulevičiūtė*  
**Sound Director:** *Edvinas Vasiljevas*  
**Costume Designer:** *Liucija Kvašytė*  
**Video Artist:** *Martynas Norvaišas*  
**Choreographer:** *Ieva Navickaitė*

**Lighting Designer:** *Dainius Urbonis*  
**Assistant Director:** *Alius Veverskis*

**Cast:** *Justina Vanžodytė, Džiugas Grinys, Samanta Pinaitytė, Ieva Navickaitė, Digna Kulionytė, Rimantas Pelakauskas*

**Important:** Performance contains strong language, smoke and intense light flashes, nudity.

**Producer Lithuanian Academy  
of Music and Theatre**

Duration: 45'

Time:

**September 25th, 19:30**

Venue:

**LMTA Study Campus,  
Main Dance Hall (Room 103)**

Curator's Note:

**Rave of Riot – a collective journey of movement, where rave ecstasy merges with civic resistance. Through shared physicality, the body is liberated from individual identity and becomes a collective political force. Each of these performances opens a different queer dimension of being – closeness without norms, resistance without shouting, ecstasy without center.**

To repeat endlessly the beats of the heart, drums, bass, and shattering glass.

With this performance, artist Agnietė Lisičkinaitė continues her search for how protest can be embodied through performative expression – a theme characteristic of her artistic work. Together with graduates of the Contemporary Dance program at the Lithuanian Academy of Music and Theatre, she creates an unbroken collective journey of movement toward liberation.

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### **Agnietė Lisičkinaitė**

In 2014, Agnietė Lisičkinaitė graduated with a Bachelor's degree in Contemporary Dance Performance from the Lithuanian Academy of Music and Theatre, and in 2015 completed her Master's in Choreography. Since 2016, she has been a member of the Lithuanian Contemporary Dance Association.

Her choreographic debut came in 2014, and since then she has been active both in Lithuania and abroad, creating works such as *Clap & Slap*, *Hands Up*, *To Dance for a Thousand Years*, among many others.

In 2019, together with Greta Grinevičiūtė, she founded the NGO *Be kompanijos*, which carries out both artistic and educational activities. Her career combines dance performance creation with pedagogical work.



photo Ž. Šriubša

Author of the idea and choreographer:

**Agnietė Lisičkinaitė**

Choreographers and performers: **Aura Šriubšaitė, Alina Pilecka, Beatričė Mažintaitė, Ugnė Lučauskaitė, Robertas Vinik, Aistė Kulevičiūtė, Aurelija Jakimavičiūtė, Aretas Piaseckas, Urtė Siniauskaitė, Kristina Klioštoraitytė, Miglė Keblaitytė, Sandra Konovalova, Gabija Misevičiūtė, Indrė Stasiūnaitė**

Composer: **Agnė Matulevičiūtė**

Music consultant: **Gediminas Rimeika**

Costume designer: **Rūta Kyguolytė**

Lighting designer: **Povilas Laurinaitis**

The world is closing in  
And did you ever think  
That we could be so close  
like brothers?  
The future's in the air, I can feel it  
everywhere  
Take me to the magic of the  
moment  
On a glory night  
Where the children of tomorrow  
dream away  
(The Scorpions „Wind of change“)

Rave and Riot are harmoniously complementary social spaces, where authentic individuality – the sense of I am myself – transforms into togetherness. Through mutually embodied behavior, individual presence enters the collective zone, where one becomes part of a greater whole.

We are thrown into freedom. Condemned to be free. We can choose freely, but we cannot not choose. We collectively realize that our existence in the rave is grounded in free choice. But can we also claim that participation in a riot is a free choice, rather than a psychological or social inevitability? Both phenomena are united by a collective desire – to break free. To sweat, to move rhythmically, to direct our bodies in one direction. To clap, chant, shout, and groan.

**Producer MMLAB**

Duration: 90'

Age: 16+

Time:

**September 26th, 14:00**

Venue:

**Vilnius University,  
Faculty of Medicine**

**Important:** The performance features nudity and sensitive stories related to intimacy.

sexual health, and self-worth through the prism of sexual pleasure. Research-based information is interwoven with documentary stories of people who identify as women.

Curator's Note:

**tremolo is a performative lecture about pleasure and the fear of violating sexual "norms", combining scientific data and documentary stories. The work merges an academic research structure with an artistic form, creating space to speak about women's sexual health without the filter of shame. Alongside The Saint, this performance opens an unexpected yet crucial dialogue between different generations of artists creators, who, with radically different aesthetics, dare to address trauma, repentance, sexuality, and corporeality.**

"The gentle force" – this is how the creative team describes the work. The performance takes place in a unique venue: the Great Auditorium of Vilnius University's Faculty of Medicine.

**Laura Kutkaitė** (b. 1993) is one of the most striking emerging Lithuanian theatre creators, known for her experimental approach that blurs the line between fiction and documentary. Before studying directing, she completed studies in choreography and philosophy.

Her work explores themes of body, gender, social exclusion, and identity, often empowering women and challenging patriarchal structures through vulnerability and collaborative creative processes.

Notable works include *The Silence of Sirens*, *The Breasts of Tiresias*, *Judith Shakespeare – Rape and Revenge*, and *tremolo*.

*tremolo* (Italian for shivering) is a musical term denoting the rapid, repeated recurrence of a sound, interval, or chord.

Director Laura Kutkaitė and her team invite audiences to a performance-lecture about pleasure. The title *tremolo* is interpreted as vibration – both from pleasure and from fear. Fear of failing to conform to society's imposed "norms" in the context of sexual pleasure. Fear of living under expectations so deeply internalized that they are no longer noticed.

What has been repeated to us over and over? What has remained unspoken – yet we long to know, to understand, to hear from another, so that every woman might feel normal and healthy in her sexual life?

Kutkaitė chooses the performative lecture format, which allows her to explore themes of bodily knowledge,



**22 tremolo**

photo M. Norvaišas

Author of the idea, dramaturg, director:

**Laura Kutkaitė**

Performers: **Kristina Morta P. B.,**

**Laura Kutkaitė**

Choreographer: **Agnetė Lisičkinaitė**

Composer and vocal consultant:

**Jūra Elena Šedytė**

Graphic and animation designer:

**Sofija Laurušonytė**

Assistant dramaturg:

**Emilija Griškonytė**

Costume designer:

**Elena Marija Veleckaitė**

Lighting designer: **Julius Kuršis**

Photographer (visuals):

**Gintarė Sadauskaitė**

Make-up: **Sidas Martinavičius**

Producer: **Rusnė Kregždaitė**

Coordinator: **Greta Senkutė**

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**Producer Oskaras  
Koršunovas Theatre**  
Duration: 120'  
Age: 16+

Time:  
**September 26th, 17:00**  
Venue:  
**Lithuanian National  
Drama Theatre, Small Hall**

Curator's Note:  
**The Saint is a contemporary version of Mary of Egypt, tracing a woman's path through the patriarchal "desert," in search of repentance and new identity. The play retains a liturgical intensity but recharges it with the trauma of violence experienced by today's woman.**

of Povilas Gaidys). Since 1996, she has been an actress at Klaipėda Drama Theatre, performing in works by Oskaras Koršunovas, Agata Duda-Gracz, Laura Groza, Jonas Vaitkus, Gytis Padegimas, Arvydas Lebeliūnas, and others.

She also acts in cinema and television. Since 2019, she has been volunteering at the Women's Help Line. She has been nominated multiple times for the Golden Stage Cross awards. The Saint, co-directed with O. Koršunovas, marks her debut as a director.

**Oskaras Koršunovas** (b. 1969, Vilnius) is one of the most prominent Lithuanian theatre directors. As a student at the Lithuanian Academy of Music, he already presented innovative stagings based on Russian avant-garde authors Daniil Kharms and Aleksandr Vvedensky. From the very beginning, critics noted his distinct theatrical language and referred to his work as a "theatre within a theatre."

In 1998, together with collaborators, he founded the independent Oskaras Koršunovas Theatre (OKT). His repertoire includes both classical and contemporary dramaturgy, with the credo of staging classics as contemporary texts and contemporary works as timeless classics.

He has staged internationally: at Oslo National Theatre, Stockholm Royal Dramatic Theatre, Comédie-Française in Paris, Warsaw Drama Theatre, Poreia Theatre in Athens, Reykjavík City Theatre, Aarhus City Theatre, among others.

His awards include the prestigious Europe Theatre Prize for New Theatrical Realities (2006), the French Ordre des Arts et des Lettres (2009), the Meyerhold Prize (2010), and Norway's Hedda Award for Best Director (2013, for Peer Gynt).

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photo D. Matvejev

## 24 The Saint

Authors of the adaptation:  
**Eglė Jackaitė, Kunigunda Dineikaitė,  
Dali Rust, Oskaras Koršunovas**  
Direction, choreography, set design  
and costumes: **Eglė Jackaitė,  
Oskaras Koršunovas**  
Lighting designer: **Vilius Vilutis**  
Music: **Gintaras Sodeika**  
Actress: **Eglė Jackaitė**

**Important:** The performance includes  
smoking and the use of stage smoke.

The story of Mary of Egypt – a woman surrounded by myths and rumors – serves as the point of departure for this play. In 4th-century Alexandria, forced into prostitution, Mary travelled with pilgrims to Jerusalem. Yet, when she tried to enter the Church of the Holy Sepulchre, the gates were closed to her. She then spent many years wandering in the desert, seeking repentance and peace.

What might the story of a 21st-century Mary of Egypt look like, wandering through an urban "desert" in search of liberation? Has modern society become less violent? More empathetic, forgiving, tolerant? Less patriarchal?

Today, Mary of Egypt can be any woman – a mother, daughter, sister, wife – who daily walks the sharp line between the saintly and the sinful.

In this premiere, artists invites the audience into another unexplored territory – one that is uncomfortable, but crucial. The Saint maps the terrain of violence, where a woman who has suffered lifelong abuse and dependency finds the strength to emerge from crisis and choose a radically new path. It is a story of female survival within a radically patriarchal society, saturated with violence against women.

**Eglė Jackaitė** (b. 1974) graduated in acting from Klaipėda University (class

**Producer** *Lithuanian National Drama Theatre*  
**Duration:** 180' (two parts)  
**Age:** 16+

**Time:**  
**September 26th, 19:00**  
**Venue:**  
**Lithuanian National Drama Theatre, New Hall**

**Cast:** *Augustė Pociūtė, Augustė Ona Šimulynaitė, Žygimantė Jakštaitė, Marius Repšys, Kęstutis Cicėnas, Dovilė Kundrotaitė, Vytautas Anužis, Aistė Rocevičiūtė, Jūratė Vilūnaitė, Algirdas Gradauskas*

Carol, trapped in a traditional marriage, suffers from clinical depression and ultimately chooses suicide. Her daughter Anna, fleeing her parents' models of life and love, joins a commune, rethinks communal living, but falls into drug addiction. After giving birth to her daughter Bonnie, Anna also commits suicide. Bonnie, in turn, seeks to end this inherited trauma. She becomes a doctor, pursuing scientific explanations to understand the burden of her family history. She sells the family house and undergoes sterilization – determined that the chain must end with her.

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**Important:** *The performance includes the use of herbal theatrical cigarettes (nicotine- and tobacco-free), strong language, and bright flashing lights.*

**Curator's Note:**

*Anatomy of Suicide tells the story of three generations of women, confronting transgenerational trauma, mental health, and the musical scores of suicide. The performance creates a space where three women form a kind of chorus of life and death – each not a psychological portrait, but an analysis of structural violence. Importantly, the work does not mythologize suicide as a taboo or victimhood, but instead dissects it into its social, cultural, and systemic components. It asks whether survival is possible in a system that systematically destroys. This perspective is radically queer – it acknowledges emotional “otherness” and self-destruction as responses to unbearable normative pressure.*

In the performance, Carol, Anna, and Bonnie are all portrayed as women in their thirties, their stories unfolding simultaneously. Different timelines overlap, revealing not a random mix of actions and consequences, but a transgenerational chain of events.

*Uršulė Bartoševičiūtė presents her debut at the Lithuanian National Drama Theatre with Anatomy of Suicide.*

The play intertwines the lives of three women from one family – grandmother, daughter, and granddaughter – capturing key, emblematic, and unique events in women's lives. It examines family and romantic relationships, recurring intergenerational patterns, losses, societal expectations imposed on women, and the anatomy of suicide.

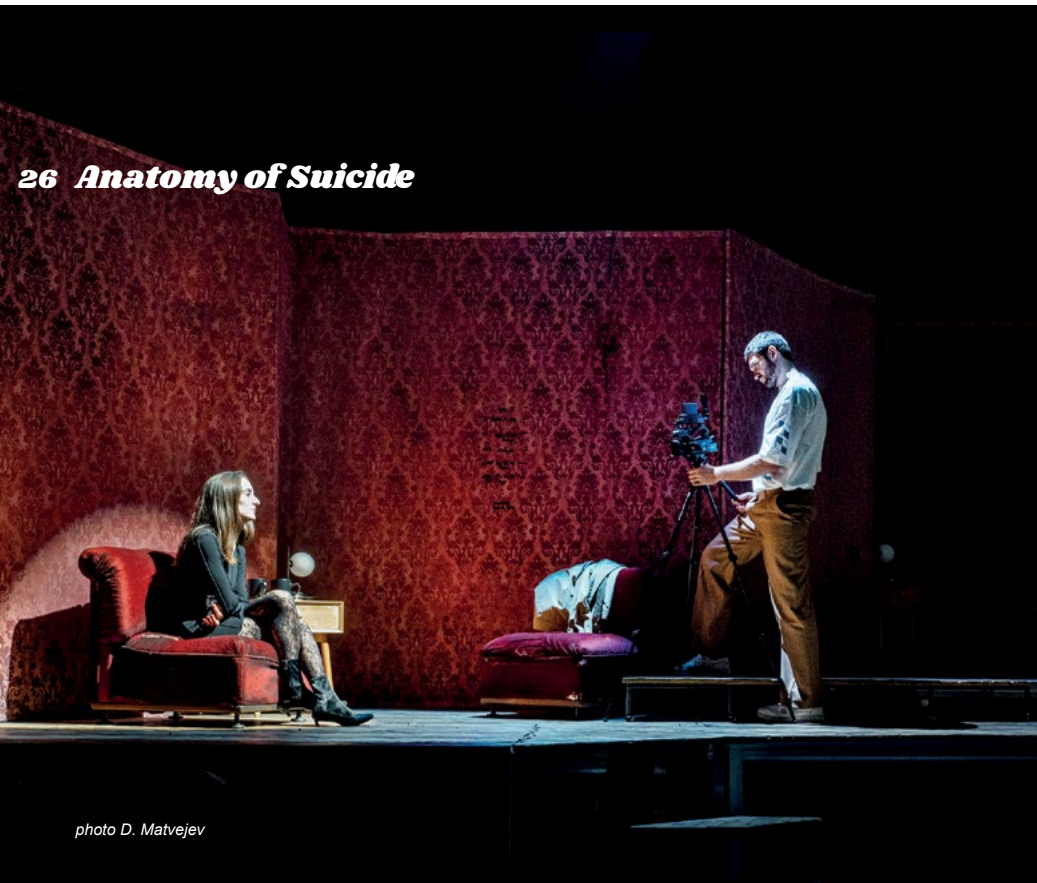


photo D. Matvejev

**Alice Birch. Anatomy of Suicide**

**Director:** *Uršulė Bartoševičiūtė*  
**Translated from English by**  
**Rita Kosmauskienė**  
**Set and lighting designer:**  
**Agata Skwarczyńska**  
**Costume designer:** *Liucija Kvašytė*  
**Composer:** *Ieva Parnaruskaitė*  
**Choreographer:** *Oksana Griaznova*

**Genetics consultant:** *Dr. Gabrielė Žukauskaitė, Vilnius University*  
**Assistant director:** *Deividas Valenta*  
**Second assistant director:** *Gustas Rupšys*  
**Costume designer's assistant:**  
*Izidorius Liaučius*  
**Set designer's assistant:** *Rūta Strazdaitė*  
**Producer:** *Kamilė Žičkytė*

**Producer Mes taip nesitarėm**

Duration: 90'

Age: No restrictions

Time:

**September 27th, 14:00**

Venue:

**Arts Printing House,  
Black Hall**

Sign language literature curator:

**Anželika Teresė**

Choreographers: **Agnietė Lisičkinaitė,  
Mantas Stabačinskas**

Costume designer: **Rūta Kyguolytė**

Dramaturgy consultant:

**Monika Baranauskaitė**

a low-frequency vibrating platform that amplifies sonic perception.

The uniqueness of the piece lies in its invitation to reconsider what language is and to ask: do we really listen only with our ears?

**Dominykas Vaitiekūnas**, the project's initiator and artistic director, began researching Deaf culture and music in 2020. Familiarizing himself with the Deaf tradition of imitation song, he invited community members not only to imitate songs from the hearing world but also to dive into the creative process itself – a space uniting two seemingly opposite realms: sound and silence, Deaf and hearing, perfection and authenticity, self and other.

The project's initiator, musician and actor **Dominykas Vaitiekūnas**, received the **Borisas Dauguvietis Earring award** and the **Lithuanian Ministry of Culture Prize for best cultural education projects of 2024**.

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## 28 **Not What We Agreed**

Concept author, director, performer:

**Dominykas Vaitiekūnas**

Sign language text authors and performers: **Arnoldas Matulis, Paulius Jurjonas, Rūta Mingailaitė, Justina Čiplytė, Erika Slabadienė, Aldona Kvaselytė, Adas Aužbikavičius, Gabija Varenkevičiūtė, Nina Šamakova, Vilius Glušokas, Arūnas Brazas, Lea Milašauské, Šarūnas Zdankas, Arnas Dambrauskas**  
Music producer: **Jokūbas Tulaba**

Co-author of music, pianist, and live band leader: **Kazimieras Krulikovskis**

Guitar: **Matas Ričkus**

Drums: **Martynas Stoškus**

Video projections artist:

**Kristijonas Dirsė**

Sign language literature lecturer:

**Debbie Z Rennie** (Sweden)

Lecturer of sung texts in sign language:

**Marko Vuoriheimo** (Finland)

**Important:** During the performance, the audience platform vibrates and emits low frequencies. People with pacemakers or other health conditions are advised to take safety precautions.

Curator's Note:

**Not What We Agreed – a musical-social project in which Deaf and hearing performers create a shared experience of sound and vibration. Here, disability is neither theme nor obstacle – it becomes an alternative aesthetic logic, reshaping the very anatomy of performance. The performance was created with non-professional performers yet in a professional environment in order to emphasize the right to be heard rather than the „mastery“.**

*Not What We Agreed is an experiential audiovisual performance uniting the Deaf community and professional hearing performers. Music, video art, Deaf creativity in sign language, and a unique sound-vibration experience converge on stage.*

*The performance presents original works created throughout the project: sign language poetry and songs written in Lithuanian Sign Language, International Signs, spoken Lithuanian and English – all accompanied by a live band performing original music. Audience members experience them on*

**Producer Be Company**

Duration: 50'

Age: 12+

Time:

**September 27th, 17:30**

Venue:

**Arts Printing House,  
Black Hall**

Curator's Note:

**Clap & Slap – a witty duet in which rhythm becomes both play and conflict, closeness and distance. Two female performers turn the stage into a playground of sounds, gestures, and bodies, dismantling hierarchies of power through humor and physical intensity.**

between the need for self-defense and the risk of mirroring the very aggression we are fighting against? Can we respect each other's differences, uphold personal beliefs, and protect individual freedoms without infringing on others' rights?

This is the line of questioning, to which Agnietė and Igor expose themselves and their audience.

The performance CLAP & SLAP explores a complex and paralyzing tension that has emerged in Eastern Europe (and between Lithuania and Belarus specifically), following Russia's full-scale invasion of Ukraine on February 24th 2022. This tension is examined through historical, political, geographical, and social lenses, alongside the personal experiences of Agnietė and Igor.

Being politically engaged in the events of the Belarusian revolution in 2020, Igor participated in protests in Belarus, while Agnietė participated in demonstrations in front of the Belarusian embassy in Vilnius. Igor was forced to leave his homeland; Agnietė made the decision not to collaborate with Russian-speaking artists.

Today, meeting on the same stage, these two artists make an attempt at a dialogue that seems impossible outside of art: the dialogue between fear and the necessity of action, between collective and personal responsibilities, between personal tragedy and geopolitical catastrophe.

Without naive ambition to find solutions to political or military conflicts, the performance hopes to invoke political and philosophical reflection upon our own ability to distinguish responsibility and guilt, nationalism and patriotism, self-defence and aggression, seeking to trust and trying to protect. How can we maintain a balance

**Agnietė Lisičkinaitė** (b. 1990) graduated from the Lithuanian Academy of Music and Theatre with a Bachelor's degree in Contemporary Dance Performance in 2014 and a Master's degree in Choreography in 2015. Since 2016, she has been a member of the Contemporary Dance Association. She made her choreographic debut in 2014 and has since been actively working both in Lithuania and abroad, with projects such as CLAP & SLAP, Hands Up, Dance for 1000 Years, among many others. Together with Greta Grinevičiūtė, she founded the NGO Be company in 2019, which carries out artistic and educational activities. Agnietė's professional path is closely tied to creating dance performances and pedagogical work.

**Igor Shugaleev** (b. 1986) is an independent performer and actor who graduated from the Belarusian State Academy of Arts. Throughout his career, he has participated in various contemporary dance workshops, performances, and happenings across Europe. He has also worked with TOK Theatre (Minsk) and HUNCH Belarus Theatre (Minsk / London). Since 2019, Shugaleev has been creating solo projects: in collaboration with artists from different fields, he explores his artistic language at the intersection of dance, drama, and physical theatre.

## 30 CLAP & SLAP



photo D. Ališauskas

*Authors of Idea, Choreographers  
and performers:*

**Agnietė Lisičkinaitė, Igor Shugaleev**

Composer: **Agnė Matulevičiūtė**

Scenographer: **Oles Makukhin**

Dramaturg: **Bush Hartshorn**

Consultant director: **Olga Lapina**

Light designer: **Povilas Laurinaitis**

**Important:** The performance contains partial nudity.

**Producer MMLAB Theatre**

Duration: 70'

Age: 16+

Time:

**September 27th, 19:30**

Venue:

**National Gallery of Art (NDG)**

Curator's Note:

**Dance for a Cigarette and a Best Friend is a choreographic meditation on the fragility of friendship and attachment, a relationship not grounded in blood ties or romance. The piece normalizes platonic intimacy and elevates friendship as the deepest form of closeness.**

**Greta Grinevičiūtė** is a choreographer, performer, and artistic researcher who integrates contemporary dance, film, and embodied dramaturgy. Her choreographic language emerges from relational processes and subtle physical articulation – where movement becomes a form of sensing, listening, and remembering.

She is a co-founder of the independent dance collective **BE COMPANY** and one of the artists.

Her work explores not direct but deep political aspects of experience, often reflecting on social, affective, and feminist themes through poetic corporeality. Her ongoing series *Dance for... and...* is an intimate long-term exploration of memory, presence, and care.

She also works as an actress, director, and teacher. Currently, she is pursuing a practice-based PhD at the Lithuanian Academy of Music and Theatre, researching choreographic cinema and resonant artistic practices.

*Dance for a Cigarette and a Best Friend* is the fourth work by choreographer Greta Grinevičiūtė in a series dedicated to concrete or abstract objects and a person close to her, their idea or memory.

The piece analyzes friendship. A bond between best friends, unbased on family or romantic ties, often becomes one of the longest-lasting relationships in life. Friendships witness the collapse or creation of other relationships, shape personalities, and transform over time. Yet even here – we draw near and drift apart, allow closeness and create distance. We are naked, vulnerable, sometimes jealous, but always connected.



**32 Dance for a Cigarette and a Best Friend**

photo D. Putinas

Idea author, director, choreographer:

**Greta Grinevičiūtė**

Creative team:

**Birutė Kapustinskaitė, Agnė Matulevičiūtė, Agnietė Lisičkinaitė, Aistė Zabolkaitė, Morta Nakaitė, Julius Kuršis**

Video director: **Martynas Norvaišas**

Video director (live): **Nidas Kaniušas**

Outside eye: **Bush Hartshorn,**

**Sigita Ivaškaitė, Liza Baliasnaja**

Producer: **Rusnė Kregždaitė**

Coordinators: **Domantė Tyrilaitė,**

**Greta Senkutė**

Head of communications:

**Rasa Kregždaitė**

Head of technical team: **Vlad Bajaznyj**

Design: **Dovilė Šidlauskaitė**

Make-up (video clips):

**Eginta Radžiūnaitė**

**Important:** Performance features nudity.

**Produced by the Artistic Team  
of the Rainbow Musical**

Duration: 45'

Age: 13+

Time:

**September 27th, 21:30**

Venue:

**Sodas 2123**

**Important:** The performance contains strong language, nudity, and LGBTQ+ content.

From a tale about a king whose divorce day was the happiest day of his life, to once and for all answering the bed question, Rainbow Musical is an open and witty conversation about rainbows in the land of rain.

Curator's Note:

**Rainbow Musical is a queer celebration of collective presence, where movement becomes song and song becomes choreography. It dismantles the rigid frames of gender and sexuality, turning a dance performance into a glittering musical of togetherness.**

Rainbow Musical is the result of an ongoing communal co-creation process, with real queer people and their experiences at its center. Therefore, the work is constantly growing and changing, and the audience is invited to a unique stage experience every time.

**Greta Štiormer** (b. 1997) is a theatre director based in Vilnius, and a creator of interdisciplinary art and contemporary opera.

**35**

*I want to be openly whole  
Not in parts  
See others whole  
Share thoughts, joys and sorrows as whole  
No more dividing of my being  
I yearn to be  
Unrestricted  
Entirety*

*Colors, glitter, and uncomfortably real experiences that don't exist to many: queer culture is brimming with stage-worthy aesthetics and everyday dramatic narratives. Rainbow Musical strives to reveal the layers under stereotypes and glitter, inviting you to enjoy the colors and generosity of emotions.*



## **34 Rainbow Musical**

photo V. Matrimavičius

**Created by the Rainbow Musical  
Artistic Team**

Idea author, director: **Greta Štiormer**

Dramaturg: **Gabrielė Labanauskaitė**

Composer: **Jūra Elena Šedytė**

Facilitator: **Vika Matuzaitė**

Producer: **Asta Volungė**

Co-authors, performers: **Mindaugas Karalius, Diana Karlauskaitė, Domantas**

**Bagdonas, Ruu Šerbertė, Egidijus Skužinskas, Vytautas Paplauskas, Frydrichas Mireckas, Ajus Jurgaitis, Eglė Nešukaitytė, Saša Kochan, Edvinas Grinkevičius, Witold Leon Łowczyk**

Co-authors: **Vaida Blažytė, Ona Stasiulevičiūtė, Milda Matuzonytė, Agnė Semenovičiūtė, Saulė Zuokaitytė, Alexandra Bondarev, Birutė Paplauskaitė**

**Producer Juozas Miltinis**

**Drama Theatre**

Duration: 60'

Age: 16+

Time:

**September 28th, 16:00**

Venue:

**Arts Printing House,  
Black Hall**

Curator's Note:

**Mahamaya Electronic Devices is a performative play that challenges the traditional relationship between a performer, technology, and a narrative. Here, technology does not support but dominates, turning the human into an extension of the machine. It is a reflection of our cyborgian present, where even desire and identity are mediated by electronic devices.**

*Mahāmāya (महामाय) translated from Sanskrit means: mahā – great, māya – illusion. The great illusion. In Hinduism, it is believed that the world we see and experience is a mirage created by divine power.*

*What is the meaning of life? What is true love? Who am I?*

*Have you ever asked yourself at least one of these questions?*

*“Mahamaya Electronic Devices” is a theatrical experience that does not offer roles, life situations or a coherent narrative. Based on the play by Ivan Vyrypaev, the performance, with a rich chorus of questions and answers, outlines the perceived boundaries of our complex and ambiguous world and invites you to think: what constants in our everyday life are indisputable? Do they really exist? Is there one, universal truth?*

*Touching upon the deepest aspects of human life, asking about God, love and the limits of personal freedom, the performers of Mahamaya Electronic Devices attempt to find answers to the fundamental questions of humanity, with their overwhelming abundance of words and themes already suggesting that the answer lies beyond the language barrier. Immerse yourself in a dynamic and engaging exploration of your own*

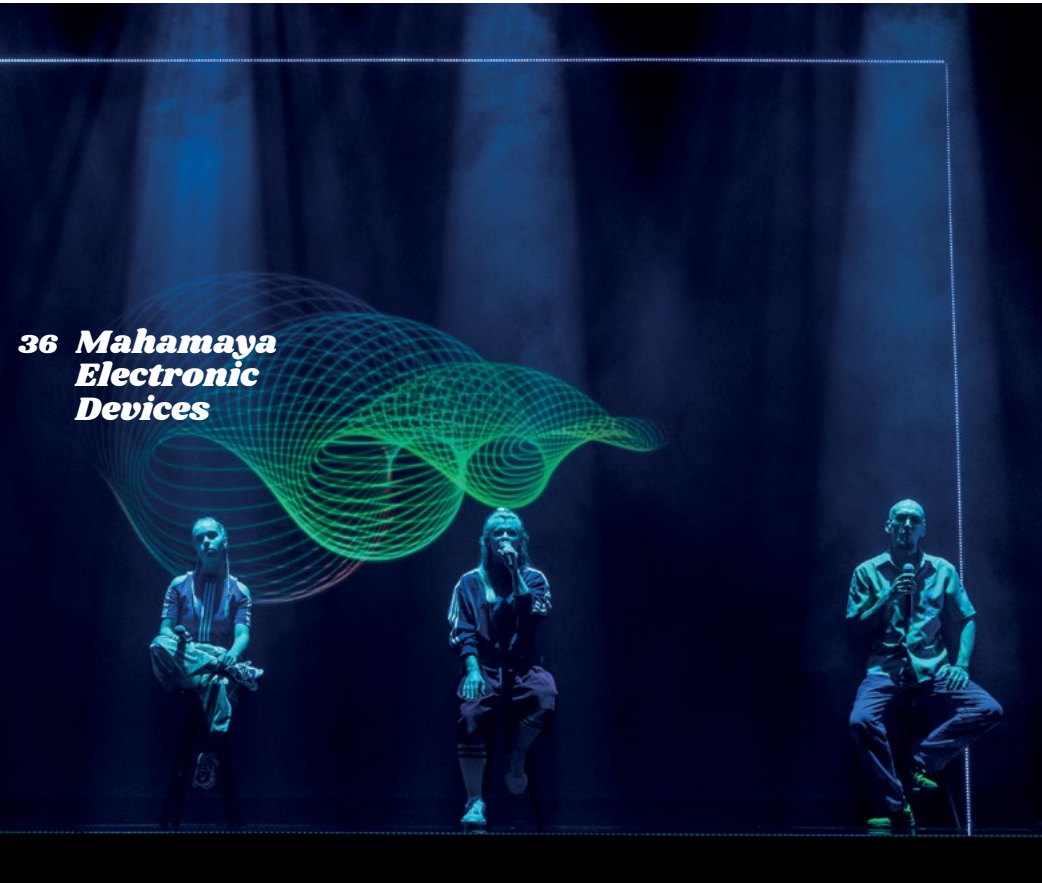
nature. You are watching and listening to Mahamaya Electronic Devices.

The performance was created in collaboration with the Teal House Foundation.

**Iwan Wyrpajew** (b. 1974) is a film and theatre director, actor, and one of the most important contemporary playwrights in Europe. Wyrpajew's works are well known to Lithuanian audiences – his plays have been staged at the Lithuanian National Drama Theatre, the National Kaunas Drama Theatre, the Oskaras Koršunovas Theatre, the Theatre “Atviras ratas” and many others. Mahamaya Electronic Devices is the second work based on Wyrpajew's playwriting, which appeared on the stage of Juozas Miltinis Drama Theatre after the premiere of The Iran Conference (directed by A. Špilevojus) in 2020. Since 2014, Iwan Wyrpajew has lived in Poland has vehemently opposed Russia's invasion of Ukraine. In 2023, Wyrpajew, together with his wife, actress Karolina Gruszka, founded the international cultural foundation Teal House, the aim of which is to help artists who had to leave their native countries and, due to geopolitical, economic or personal reasons, integrate and create in abroad.

**Mykola Mishyn** (b.1987) is a director, playwright, and teacher. Having started his creative path in 2012 in Ukrainian and Russian theatres, since 2022 the artist has been living and creating in Poland. Together with Wyrpajew, he has presented Mahamaya Electronic Devices in Warsaw and Chisinau. Currently, Mishyn works at the foundation Teal House.

## 36 **Mahamaya Electronic Devices**



Directors:

**Iwan Wyrpajew, Mykola Mishyn**

Set Designer: **Mila Gogenko**

Costume Designer: **Marija Petraitytė**

Lighting Designer: **Paulius Jakubėnas**

Composer: **Jacek Jędrasik**

Producer: **Maksim Volkov**

Production Manager: **Mihail Poniatowski**

Project Coordinator: **Taras Buzdyhan**

Assistant Directors:

**Sigita Rutkauskaitė, Sandra Juzėnienė**

Translated from Russian by

**Aleksandr Špilevoj**

Vaidina: **Mindaugas Ancevičius,  
Giedrius Arlauskas, Kamilė Galkutė,  
Ieva Labanauskaitė, Mantas Pauliukonis,  
Urtė Povilauskaitė,  
Joris Zaliauskas**

**Important:** Performance includes smoke and bright lights.

## **38 International Programme**

*As the largest and oldest ongoing theatre festival in Lithuania, since 2004 SIRENOS has been proudly presenting a number of the most prominent theatre makers from Europe and the rest of the world.*

*The festival has been introducing new theatre realities and innovative artistic visions pertinent to the times we live in. Quite often these visions would push audiences out of their comfort zones, demanding them to turn their imaginations on and explore unknown territories, act curiously, observantly, and notice thousands of diverse elements in the puzzle of the contemporary world.*

*It is precisely this quest for diversity and the urge to find new functioning models for the world that motivate us to expand on the festival's geography and philosophy. Belonging to a certain nation, country, culture, sex, or language in the global world of today means constantly adding new dimensions to our identity. Art festivals are probably the best platforms to ground these dimensions without becoming slaves to the narratives thrown at us, to look at the world through the eyes of a particular artist.*

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*The International Programme  
is curated by Kristė Agota Savė,  
artistic director of the festival*

Executive Producer: **Festival d'Avignon**  
Original Production: **Mundo Perfeito**  
Duration: 90'  
Languages: **English with Lithuanian surtitles**

Time:  
**September 8th, 10th, 19:30**  
Venue:  
**Lithuanian National Drama Theatre, Small Hall**

Excerpts and quotations from the works of William Shakespeare, Ray Bradbury, George Steiner and Joseph Brodsky.

Translation of William Shakespeare's sonnet into Lithuanian:

**Tautvyda Marcinkevičiūtė**

"By Heart" is a piece about the importance of transmission, of the invisible smuggling of words and ideas that only keeping a text in your memory can provide. It's about a theatre that recognises itself as that place of transmission of what you can't measure in meters, euros or bytes. Tiago Rodrigues, gives us a hymn to the power of poetry, memory and freedom.

If you had to choose a book to turn to when you could no longer read, which one would it be? Taking this question as its starting point, *By Heart* hymns the power of poetry, memory and freedom on stage.

For the past twelve years, director, playwright, actor and currently also director of the Festival d'Avignon, Tiago Rodrigues, has taken his heartrending show "By Heart" around the world showing it on different continents for more than 350 times.

Tiago Rodrigues says that the show is based on his connection with his grandmother: "I've always had a very strong link with my grandmother. It expressed itself in our shared love for books and for reading. As she grew older, my grandmother learned that she was going blind. So she gave me a mission: to choose a book for her to learn by heart before losing her sight completely. As soon as she told me about it, I knew that, one day, I would share that story."

The Portuguese artist offers a true dramatic manifesto to state the power of poetry through inviting ten volunteers on the stage and creating an unexpected community which will together memorize a text by heart. In a world where most of us memorize nothing more poetic than passwords and pin numbers, what is the point of a theatre piece built around the spectacle of 10 people learning a text by heart?

*By Heart* is about the safe hiding-place that forbidden texts have always found in our brains and our hearts, as a guarantee of civilization even in the most barbaric and desolate times. As George Steiner said: "Once 10 people know a poem by heart, there's nothing the KGB, the CIA or the Gestapo can do about it. It will survive". But, bottom line, "By Heart" is a training program for the resistance that only comes to an end when the 10 new soldiers know a poem by heart.



Premiere: 2013

Author, Director and Actor:  
**Tiago Rodrigues**

Set, Costume and Props Designer:  
**Magda Bizarro**

Manager: **Malounine Buard**

Executive Producers during creation stage: **Magda Bizarro, Rita Mendes**

Assistant for the presentation in Lithuania: **Augustas Gornatkevičius**  
Translation: **Tiago Rodrigues, Joanos Frazão redakcija** (English), **Laimonas Vaičius** (Lithuanian)

Co-producers: **O Espaço do Tempo, Maria Matos Teatro Municipal**

**Since its creation in 2013, your show By Heart has been touring the world. Can you tell us how it came to be?**

*The starting point was autobiographical, even genealogical. Ever since my childhood in Portugal, I've always had a very strong link with my grandmother. It expresses itself in our shared love for books and for reading. As she grew older, my grandmother learned that she was going blind. So she gave me a mission: to choose a book for her to learn by heart before losing her sight completely. As soon as she told me about it, I knew that, one day, I would share that story. I didn't know how it would end then. I just had the intuition that it was a major event in my own life, that it said something about the essence of my approach to theatre, by bringing together questions about the job of the actor and this love for reading.*

**In By Heart, your grandmother is a sort of central character, alongside authors from different times and places...**

*My grandmother was raised and lived in a secluded village, away from the world of knowledge. Which was a sort of double solitude. It's the village of my childhood. By asking the audience to learn a poem by heart, I'm proposing to perpetuate my grandmother's act, to perpetuate her voice. She only left her village twice in her life, but since the creation of my show, she's visited several continents, for over 350 performances! She was still alive when the show was created. I was in France the night she passed away. I thought about stopping the tour, but there were still a few dates left. I left for Madrid, thinking the show would be meaningless, that it would be too violent a shock to even perform... But something of her act of reading, of her filial love, survived. The play became a metaphor for our mutual love.*

*Although I perform it less often these days, every time I do, I feel her presence, and I see how much By Heart continues to be meaningful for the audience. It's the only show for which I've continued to appear on stage as an actor since 2015. [...] It's about sharing my vision of the world with the audience, the artists, and my team, during this magical moment that is the Festival d'Avignon.*

**In By Heart, several writers gather around a sonnet by William Shakespeare: Boris Pasternak, Ossip Mandelstam, Aldous Huxley, Ray Bradbury, or George Steiner, who passed away in 2020...**

*Over the course of the play, I try to lead the audience, or rather to lose them, in a literary labyrinth. This labyrinth is a reflection of the research I had to do to accomplish the terrible but wonderful mission that was choosing a final book for my grandmother. Lost in this maze, I was on my way back from her house when I remembered that interview I'd discovered when I was with Belgian company tg Stan, with which I almost took my first steps as an actor. On the set of a Dutch TV show, Win Kayzer was interviewing intellectual George Steiner. Among many anecdotes, recollections, readings, and reflections, Steiner explained how learning a text by heart is an act of love for the authors. I then decided to write to that great intellectual, a story I tell in my show...*

## **42 Interview With Tiago Rodrigues about By Heart**

**By Heart is an experience, the creation of an unexpected community as the show almost “invents itself” right before our eyes...**

*There are ten chairs on the stage. The show can only begin once ten spectators are sitting in those chairs, with me as the eleventh. Those ten people slowly transform thanks to literature. The effort to learn by heart becomes visible.*

*I see the idea that to learn a poem by heart might create a momentary community but also a real collective as a love letter to the transformative power of theatre, but not a proof of it. Ever since I started performing this show, I've never once felt like I was repeating myself or growing tired of it as an actor. It's about experiencing something together, without anything to domesticate those ten participants. Each of them realises as the show unfolds that their learning this sonnet by heart comes with some responsibility. By Heart is something of a collective challenge, which I always experience in its mixture of vulnerability and freshness. Learning a poem allows us to experience the unpredictable nature of the theatrical act. And to see, as we so rarely can, the exercise of memory in the process of being created, thanks to the power of poetry.*

**By Heart plays a key part in your evolution as an artist. Isn't it a sort of self-portrait, through the memorisation of a sonnet by William Shakespeare?**

*In this show, several different layers come together: poetry, theatre, the freedom of expression of authors faced with totalitarian regimes. Learning something by heart isn't a political project. However, it can be a tool of resistance, both literary and biological, against aging. In any case, it's proof that there is a future, as it has been and still is in our most desperate moments. Many people who know my work could jokingly say: “If you see Tiago Rodrigues's By Heart, you don't have to see anything else, everything's in there!” Maybe it's true! If I had to give a historical dimension to my passport, it would be By Heart. In this show, you'll find all the necessary information I need to be allowed to cross a border. It brings together all the questions I ask myself and is an expression of the way I think about theatre. I agree with Heiner Müller when he says that theatre allows us to communicate with the dead. During every performance, I enter in a conversation with Ray Bradbury, Boris Pasternak, but also my grandmother and my father. And I'm lucky enough to be able to work with William Shakespeare. It's a two-lane transmission. The first is invisible, though almost palpable: it's my grandmother's gesture, who “imprinted” in me this love for books. It's also true of a scholar like George Steiner. That first transmission comes from our ancestors, alive or dead, through literary works or not. The second transmission is directed towards the audience, towards other generations. And then there's*

*this relationship of vulnerability which requires a complicity with the spectators, both on stage and in the room. It's the very essence of my work, that is, the belief in the unpredictability, in the very real but very fortunate danger of theatre. I'm looking for it, triggering it, so that there can exist a great freedom on stage. Which I do through a deep admiration for the text and the unlikely marriage between respect for the writing and the freedom of the actor. This instability means that By Heart may or may not go well. It's a different experience with each “performance.”*

Producer: **Teatro Nacional D. Maria II**  
Executive Producer: **Festival d'Avignon**  
Duration: 150'  
Language: **Portuguese with Lithuanian and English surtitles**

Time:  
**September 9th, 10th, 18:30**  
Venue  
**Lithuanian National  
Drama Theatre, Main Hall**

Weapons Instructor:  
**David Chan Cordeiro**

Translators: **Daniel Hahn** (English),  
**Agnė Pulokaitė** (Lithuanian)

Co-producers: **Wiener Festwochen, Emilia Romagna Teatro Fondazione** (Modena), **Théâtre de la Cité – CDN Toulouse Occitanie & Théâtre Garonne Scène européenne Toulouse, Festival d'Automne à Paris & Théâtre des Bouffes du Nord, Teatro di Roma – Teatro Nazionale, Comédie de Caen, Théâtre de Liège, Maison de la Culture d'Amiens, BIT Teatergarasjen** (Bergen), **Le Trident – Scène nationale de Cherbourg-en-Cotentin, Teatre Lliure** (Barcelona), **Centro Cultural Vila Flor** (Guimarães), **O Espaço do Tempo** (Montemor o Novas)

Support: **Almeida Garrett Wines, Cano Amarelo, Culturgest**

Acknowledgments: **Mariana Gomes, Rui Pina Coelho, Margarida Bak Gordon, Rita Mendes** ir **Teatro Nacional D. Maria II** komanda. We also thank **Sara Barros Leitão, Pedro Gil, and Rui M. Silva**, who, although no longer performing on stage, will always remain "Catarina."

Music: **Hania Rani** (*Biesy* ir *Now, Run*), **Joanna Brouk** (*The Nymph Rising, Calling the Sailor*), **Laurel Halo** (*Rome Theme III* et *Hyphae*) and **Rosalía** (*De Plata*)

Southern Portugal. A beautiful, warm evening. A cozy house in a rural village. A large family prepares for dinner: wild boar roast with fresh asparagus. But the idyllic image begins to crack. Why are all the family members – regardless of gender – wearing skirts and aprons? Why do they all call each other Catarina?

Everything is part of a strange ritual the family has upheld for 70 years.

Seventy years ago, peasant Catarina Eufémia was murdered – an Antigone of her time who stood against the henchmen of Portugal's dictator, who ruled from 1933 to 1974. Since then, each year, a member of the family must kill a fascist to keep the spirit of revenge alive in a country still haunted by totalitarianism. But now, in the year 2028, the youngest Catarina refuses to continue the sacred family tradition – she will not kill her first fascist.

The performance asks: what is fascism? Is violence ever justified in the struggle for a better world? Can we defend democracy using tools that are, by nature, undemocratic?

The dramaturgy is a result of collective work by the creative team, who studied texts on totalitarianism, violence, and the rise of far-right ideologies in Europe. Their references include Hanna Arendt, Slavoj Žižek, as well as a wide range of authors from Sophocles to Albert Camus and Edward Bond. Significant focus was placed on analyzing speeches by populist leaders like Trump, Bolsonaro, Orbán.

Although rehearsals were interrupted by the pandemic, the performance premiered in Portugal at the Vila Flor Cultural Centre in September 2020. After another lockdown, it saw its second premiere in April 2021 at the National Theatre D. Maria II in Lisbon.



## 46 **Catarina and the Beauty of Killing Fascists**

Premiere: 2020

Author and Director: **Tiago Rodrigues**  
Co-creator: **Magda Bizarro**  
Set Designer: **F. Ribeiro**  
Lighting Designer: **Nuno Meira**  
Costume Designer:  
**José António Tenente**  
Sound Director, Composer: **Pedro Costa**  
Choirmaster, Vocal Arrangement:  
**João Henriques**

Choreographers: **Sofia Dias, Vítor Roriz**  
Cast: **Isabel Abreu, Romeu Costa, António Fonseca, Beatriz Maia, Marco Mendonça, António Parra, Carolina Passos Sousa, João Vicente**

Voice-over: **Cláudio de Castro, Nadezhda Bocharova, Paula Mora, Pedro Moldão**

Since 2021, the performance has toured major global festivals and stages, earning prestigious awards, including the Best Foreign Performance at Italy's Ubu Awards (2023) and the French Critics Association Award (2023).

### Director's Note

"We began this creative process by asking ourselves whether theatre can penetrate today's reality. I desperately wanted to find a way to deal with powerlessness. First, we must question our powerlessness as citizens. Then challenge our helplessness as creators.

Imagining theatre as a vestibule that leads to action – whether political, social, or criminal – we bear witness to the transformative power of art while highlighting the fundamental difference between theatre and action.

48 The freedom of imagination experienced while watching stage action lets us break free from social and legal norms. In theatre, we can provoke, challenge, and question existing order and morality. And yet, this same freedom of imagination becomes a barrier, keeping us from directly influencing society.

Maybe we won't need to work as hard as we thought to tear down not just the fourth wall but the other three that separate us from reality. Instead of binding ourselves to direct ties with the present, we believe the best way to talk about today is to create fictions of the near future.

This is not just a reaction to our collective reality, which lacks poetry, but also a dramaturgical decision that unexpectedly moved key issues into the future."

### On the choice of words

"I deliberately chose the word 'fascists' – although scientifically inaccurate – because other terms describing far-right movements inspired by fascism have been normalized.

Words like 'radical right', 'extreme nationalist', 'sovereignist', and even 'patriot' – unfortunately – have entered democratic discourse not only through electoral power but through normalized use in public speech, media, politics, even cafés.

But calling someone a fascist still provokes. That's why I insist on the right to use this word. The others – 'radical right', 'populist' – no longer hurt.

When I heard people in São Paulo or Rio calling Bolsonaro a fascist, I realized that while a sociologist or historian might say it's inaccurate, as a citizen, I find it deeply correct."

Rodrigues is a bridge-builder between cultures, languages, and audiences. A true ambassador of live theatre, both creator and host. In July 2021, during a production of Chekhov's *The Cherry Orchard* at the Avignon Popes' Palace, he was appointed Artistic Director of the prestigious Festival d'Avignon, officially taking office in September 2022.

Portuguese actor, director, and playwright Tiago Rodrigues is one of Europe's most prominent theatre artists. For him, theatre has always been more than a profession – it's a way to build community. His artistic journey began with a desire to create together with others and search for new theatrical forms.

A life-changing encounter with the Belgian troupe *tg STAN* in 1997, when he was just 20, shaped his view of theatre as a non-hierarchical, freedom-driven creative space – a philosophy that profoundly influenced his later work.

From the beginning of his career, Rodrigues increasingly took on the roles of initiator, director, and playwright. He also wrote film scripts, journalistic essays, poetry, and introductions to various publications. In 2003, together with Magda Bizarro, he founded the independent company *Mundo Perfeito*, creating numerous performances. The company had no permanent home – they travelled constantly, working in shifting spaces, international residencies, and festivals.

His work quickly crossed borders. In 2015, Rodrigues presented a Portuguese version of Shakespeare's *Antony and Cleopatra* at the Festival d'Avignon. French audiences especially remember his piece *By Heart*, premiered in 2014 at *Théâtre de la Bastille* in Paris. The theatre so appreciated his work that in 2016 they invited him to take over artistic leadership for two months – this "occupation" resulted in the creation of the performance *Bovary*.

From 2015 to 2021, Rodrigues led the *National Theatre D. Maria II* in Lisbon. Even as director of one of Portugal's most significant cultural institutions, he remained true to his personal artistic voice: modest in form, minimalist in tools, and always focused on the human being. He creates performances as open, shared spaces of encounter.

The play tries to do what I feel is one of theatre's vital strengths: to propose characters who, through what they think and say and do on stage, and through the way they do it, allow us to think differently about our lives. What we had at the beginning was a family, a questioning of violence's place in a democratic society, while faced with the threat of antidemocratic thought and action, while faced with the imminence of a dictatorship, and we wanted to raise these issues in a manner that would also challenge ourselves. So that they wouldn't be appeasing, serving only to confirm what we believe to be our shared values – and which are probably not the values we share, we just believe we share them, and then we're often surprised by election results and we realise that we may share those values on a more human and personal scale, but on a social scale the interpretation and manipulation of ideas and the shape of our civic involvement often separate us as citizens. So we didn't want a play that would appease, confirm, or even assume to know what the audience thinks, and what that audience's beliefs are. We wanted a play that would disquiet, regardless of the convictions of those seeing it. That would provide pleasure, naturally, but a disquieting

pleasure. And for that we had to be the first to feel disquieted. It seemed fundamental to me to look for it in every rehearsal, for that spark of disquiet. And I was very scared, although very excited, about the successive days of disquiet we experienced while working with this material, while trying to come up with characters that weren't too easy to understand,

while trying to come up with words and events on stage that weren't Manichean in their way of looking at the world, that wouldn't try and manipulate the audience, but rather use the tools of the theatre to lead that audience on a journey that is that of fiction and thought. And so the moments when I was most sure that we were doing relatively interesting work were also the most uncomfortable moments for me, of greatest doubt. But they were always moments when I recognised the disquiet. I couldn't find an easy answer to what we were creating.

**50 Interview with  
Tiago Rodrigues about  
Catarina and the Beauty  
of Killing Fascists**

**51**

*In the context of the festival the Club is slowly turning into a place for outsiders. It's a space to flourish for such fields of art, left on the outskirts of the theatre, as music, poetry, dance. It's a place for experiments, interdisciplinary art, post-drama events that do not fall into strict categories of genre or style.*

*That's how music left out from the productions becomes sound installation, poetry acquires the form of the performance, theatrical analysis becomes the hunt for a beast, silent disco gains the powers of a time machine and pieces of music created for concerts and bound by prefab concepts and clear dramaturgical canvas suddenly drop out of their contexts and start telling a whole new story. Sirenos Club events remix different generations, decades and fields of art and invite theatre audience to dive into interdisciplinarity.*



## 54 Sirenos Club Artistic programme

*This year, Sirenos Club program is viewed through different experiences of free, oppressed, or rebellious bodies, and with social, political, and poetic approaches.*

### **Opening**

*We were planning to open the festival with the protest performance Rave of Riot, which explores the culture of rebellion and rave, but this work by choreographer Agnietė Lisičkinaitė and Lithuanian Music and Theatre Academy students was included in the Lithuanian showcase. This means that Rave of Riot has become a link between Sirenos club and the Lithuanian Showcase.*

### **Awards with Café Existans**

*Sirenos Lithuanian Showcase Awards have already become a tradition – for the third year in a row they are being organized by last year’s Lithuanian award winner. This time it the artistic team of the play Café Existans (produced by Tolyn gilyn, directed by Paulius Markevičius). The artists call it Café Liberté. It will be an evening of immersive theatre experience dedicated to honoring the artists featured in this year’s showcase and their works. This year, we will have more awards than the three distributed by our international jury. There will be nominations established by the Kreivės/Vilnius Queer festival and Sirenos partner LRT.*

*Café Liberté declares: impossibility is a fiction here as well as whatever is considered normal. Nobody cares „what the neighbor will think.“ Liberté! For all of us for one evening. Liberté! – to the best artists of the festival. Liberté! – or maybe we can stay in this state of mind for more than one evening?*

### **Laima Kreivytė “Word is A Loaded Weapon“**

*It is a significant milestone for us to have Laima Kreivytė on the programme, a boundary-breaking art critic, visual arts curator, poet, artist, and LGBT activist. She will invite you to experience a balcony performance at the Signatories’ House in Vilnius’ Old Town, entitled “Word Is a Loaded Weapon.“ The artist declares that the balcony performance genre is a balancing act between public and private space through thoughts, words, deeds, and transgressions. These are performative conversations on balconies, under balconies, and between balconies. Mental balancing on the balcony railing. The title was inspired by Emily Dickinson’s poem My Life had stood – a Loaded Gun. The well-known phrase that a rifle hanging on the wall at the beginning of a drama must be fired at the end does not apply to many women’s biographies, whose loaded weapons lie idle in the corner. The balcony performance is based on the stories of the images and ghosts of the Signatories’ homes.*

*This year, at the initiative of stage director Greta Štiormer, the Club also features a new type of event for Sirenos – a pop-up. You can find more details about it in the Queer Pop Up section.*



**56 Greta Štiormer:**  
**Queer pop-up**

Queer pop-up is a curated one-day program focused on theatre as a collective action, explored through personal experiences, research, and performativity. At the heart of the program is a queer perspective on theatre: on local operating principles and broader cultural contexts in which queer artists often create on the margins, but also catalyze the activities of the mainstream. For me, the idea of Queer pop-up at the Sirenos Festival arose from a personal need – I exist in the world of theatre, where I can often only operate in a fragmented way. I am a queer person and a director – my creative and personal identity and its (non) acceptance inevitably shape my critical relationship with the patriarchal power structures that prevail in theatres. With this program, I want to provide a space for the queer community's perspective in the theatre field – examining its structure, experiences, boundaries, silences, and history. In the context of the queer pop-up program, the day is structured to flow in continuous existence guided by queer-feminist principles. Different formats – theoretical and performative lectures, community singing workshops, performances, drag shows, and an open mic evening – will draw attention to the voids in theatre and allow us to create a relationship with them by filling them with queerness.

Greta Štiormer,  
stage director and Sirenos  
queer pop-up initiator

Time:

**October 4th, 12:00–02:00**

Venue:

**Sodas2123 and Arts Printing House**

**12:00–13:00** Frydrichas Mireckas' speech "Drag and Gender Diversity in Theatre: Perspectives of Queer Representation" / Estafetė

**13:00–14:00** Discussion: „Is Theatre Queer?“ / Estafetė

**14:30–16:00** Girls in Uniform in Vilnius between two world wars. A lecture by Rasa Navickaitė / Estafetė

**15.30–16.30** Ruff Knowledge, performative lecture (Finland) / Arts Printing House Pocket Hall

**16:00–17:00** Voice as a Practice of Communal Creation: An Experiential Session with Vaidas Bartušas / Akty salė

**17:30–19:00** Mei Ann Teo presentation "A Rare Bird" (USA) / Akty salė

**19:00–20:00** Dmitrijus Andrušanecas "ENOUGH" (work-in-progress) / Akty salė

**20:00–21:00** Dona Marcus Duke Nobel Prize Lecture in Physiology or Medicine (UK) / Akty salė

**21:00–22:00** Open mic / Estafetė

**22:00-02:00** We Are Propaganda party / Akty salė / Estafetė

**Dmitrijus Andrušanecas "Gana" (work-in-progress)**

Author of idea, performer:

**Dmitrijus Andrušanecas**

Choreographer:

**Ugnė Irena Laurinavičiūtė**

Music: **Andrius Grinevskis**

For a long time, he lived by the rules – turned where he was told, spoke as he was taught. But inside, something was always unsettled – a voice unspoken, a movement unmade. And one day – no noise, no drama, just a quiet click within: "enough".

What happens when one dares to listen inwardly, to cross invisible lines – not to stand out, but simply to finally exist? Here, movement rises from a place not yet visited – from a desire to change direction, to leave safe shores and step into the unknown. On stage, the body asks: what if life could be steered another way? What if the script could be rewritten, if one dared to answer "what if yes?" instead of "you can't"? Movement here becomes not just expression, but a decision – to change, to not fear, to carve one's own path. Being a queer is not a declaration, but a reminder: if you're already different, why not go where you truly want? This is not an answer. This is a question – asked through the body.

**Dmitrijus Andrušanecas** – something of a dancer (Lustopia, Sandpaper, Fear:less), an artist, an emerging dance critic (a graduate of Šokis žodžiu – ne(w) kritika, Springback Academy), hooked on interviewing, a perpetually aspiring book translator, fond of writing and creating on social media, currently attempting to complete a Master's degree in Dance Art at the Lithuanian Academy of Music and Theatre (LMTA).

**“Girls in Uniform in Vilnius between two world wars”.**

**A lecture by Rasa Navickaitė**

Language: Lithuanian

“In this lecture, I will discuss two plays staged at the Vilnius City Theatre (now the Old Theatre) during the interwar period that explored the theme of homosexuality. The first, staged in 1930, was based on Ferdinand Bruckner’s play „Criminals“ (directed by Aleksandras Zelwerowiczius), and it was soon banned for its „drastically immoral scenes“ because it mentioned homosexuality and abortion. The second, staged in 1933, was “Girls in Uniform” (directed by Jerzy Ronald Bujanski), based on a play by a German author Christa Winsloe. It told a tragic story of lesbian love and was very popular throughout Poland.

I will talk not only about these plays, but also about the subcultures of sexual minorities in interwar Eastern Europe and the challenges faced by historians when examining queer history.”

**Rasa Navickaitė** is a postdoctoral fellow and senior lecturer at the IIRPS VU. Currently she is implementing the research project „A Genealogy of Political Homophobia in Post-Soviet Lithuania: From Soviet Legacy to the Transnational Anti-Gender Movement“.

Between 2021-2024 she has worked as a research fellow at the research platform “Transformations and Eastern Europe” and has been associated with RECET- Research Center for the History of Transformations (RECET) at the University of Vienna (Austria).

**“Voice as a Practice of Communal Creation”. Experiential session with Vaidas Bartušas**

This session invites participants to explore the voice as a social gesture and a relational practice – emerging from the shared act of being together. Drawing on musicologist Christopher Small’s concept of musicking, music here is understood not as a fixed object or product, but as a process in which every human action – sounding, listening, moving, or consciously chosen silence – actively shapes the fabric of social interaction and spatial awareness. Informed by composer Pauline Oliveros’ deep listening methodology, the voice is approached as a tool for empathic attunement – an instrument of presence, receptivity, and embodied attention. Participants engage in rhythmic exercises, collective improvisations, and guided sonic explorations that dismantle internalized fears and inherited beliefs around musicality, creating space for spontaneous creativity to emerge. Rather than striving for perfection or performative outcomes, the session cultivates authentic presence born of shared experience and non-hierarchical vocal interaction. It offers a space to reimagine the voice as a medium for trust, openness, and mutual recognition – accessible to all, regardless of prior experience. This practice is intended for anyone seeking to reconnect through voice – as a mode of being-with, of listening deeply, and of rediscovering oneself through communal sound-making.

**Vaidas Bartušas** is a countertenor, performance artist, cultural project curator, and the artistic director of the Vocal Art Network. His artistic practice

encompasses contemporary vocal music, interdisciplinary performance, experimental improvisation, and collective music-making research, where the voice functions as a tool of social, emotional, and cultural connection.

**Mei Ann Teo “A Rare Bird” (USA)**

Language: English

“A Rare Bird” is the title of the last play penned by queer Korean-American multi-disciplinary artist Diana “Zaza” Oh (1986-2025). Diana was a pillar of the queer community and spanned the forms of performance art, theatre, advocacy and music in downtown NY theatre and in the US in the last 10 years. Mei Ann Teo takes us inside their artistry and life.

**Mei Ann Teo** makes theatre at the intersection of artistic/civic/contemplative practice, across genres, including music theatre, intermedial participatory work, classics, and documentary theatre. Teo’s work has been in international festivals: incl. Festival De Liege in Belgium, Singapore Theatre Festival, Beijing & Shanghai International Festival. They direct and develop new work across the US. Teo has served in artistic leadership as the Artistic Director of Musical Theatre Factory and the Assoc. Artistic Director and Director of New Work at Oregon Shakespeare Festival. Teo is currently the Artistic Director of New Work at Pink Fang in New York City.

**Frydrichas Mireckas' speech  
"Drag and Gender Diversity in  
Theatre: Perspectives of Queer  
Representation"**

Language: Lithuanian

Various cross-dressing and drag practices are frequently understood as an inseparable part of theater. From ancient Greece and Shakespeare, to vaudeville and contemporary productions, many performers have entered the stage wearing costumes of the „opposite gender“. As drag culture in Lithuania continues to grow and step into new spaces, it is worth to acquaint ourselves with the origins and importance of this artform. What is the history of drag in theater? Are historical practices of cross-dressing compatible with our current concept of drag? How does theater represent queer artforms, trans people and gender diversity?

**Frydrichas Mireckas** is a queer community activist, drag performer, co-author and performer in the Rainbow Musical project.

**Dona Marcus Duke "Nobel  
Prize Lecture in Physiology or  
Medicine Performative lecture"**

Language: English

Nobel Prize Lecture in Physiology or Medicine is a theatrical performance centered on the debut of the artist's Nobel Prize laureate speech for their work in proving the fringe evolutionary theory of Charlotte Bach – a mercurial personality, radical thinker, and challenging political contradiction. The performance lecture, merging the artist's life and Bach's and lasting around 40 minutes, covers Bach's theory, the paradox of how genius is embodied, and ruminates on the role of delusion, desire, and the impact of alternative epistemologies in artist/theoretical research.

**Donna Marcus Duke** (she/they, London, UK) is a Nobel Prize Winning writer, organiser and performer based in London. Broadly, they're interested in alternative pedagogies, erotics, nightlife, theology, humour, reading events and hosting, particularly in how they serve as tools for community building.

As a resident at Goldsmiths CCA, she convenes *TISSUE*, a trans writing initiative which seeks social, cultural and material enrichment for trans people through building communities around text. As a writer, her work is published by cultural magazines such as *Frieze*, *Numero*, *Vogue* and *Another*, as well as by indie presses such as *Sticky Fingers Publishing*, *Worms*, *Pilot Press*, *The BitterSweet Review* and *Sissy Anarchy*.

When she's not writing and organising, she enjoys getting naked in front of scores of adoring fans at her club night *Haute Mess* held at *Dalston Superstore*, where her spontaneous performances inevitably end in an innovative use of the anus.

**We Are Propaganda**

A queer community scene for curiosity, mischief, and alternatives.

The first *We Are Propaganda* party took place in 2016, on the evening of the *Baltic Pride* march in Vilnius. That year, the march slogan was „We are people, not propaganda,“ referring to the law on the protection of minors from negative information. *We Are Propaganda* brings together the queer community, creating a safer and more accepting space and offering an alternative to the dominant neoliberal LGBTQ+ discourse and party culture. A self-organised collective operating on non-commercial and queer-feminist principles, it presents the voices of the queer community that are not recognised by institutions, nurtures an alternative drag scene and takes the initiative to change the heteronormative environment of nightlife culture.

**Performative lecture**

Duration: 60'

Language: English

Time:

**October 4th, 19:00**

Venue:

**Arts Printing House,  
Pocket hall**

Homosexual behavior and gender diversity are common phenomena in nature, yet they receive very little visibility in media about nature. The ruff (*Calidris pugnax*) is perhaps the most diverse wild vertebrate species. During the breeding season, male ruffs all look strikingly different from each other, also resembling females in some cases. All the different types of ruffs engage in sexual activity with each other. Nevertheless, these birds are generally categorized into two sexes, and their behavior is assumed to be motivated by heterosexual reproduction.

Humans tend to make circular arguments when observing nature: they interpret natural observations through their values, and then use this value-laden version of nature to justify the same values as "natural".

*Ruff Knowledge* asks, how do we know about birds? Can we know what it's like to be a bird? Would that knowledge change our relationship with birds and the world? What happens in humans when observing birds? What happens in the birds being observed and observed back?

**Camille Auer** is such a fucking bitch. No. She's a poet. A writer. She has been an artist. She has worked with moving image and sound, performance, installation, words and concepts. She emerges when someone is being transphobic, to be a bitch. Camille Auer once abandoned her art career for three years to study birds and ornithological literature to figure out what kind of biases humans have in their knowledge of birds. Turns out, many. Then she, of course, made an artwork about it. Because when you're in the art game, you're in the art game. Fuck.

**Emil Santtu Uuttu** twriting and stage works explore deep time, constant change, and pleasure, or the role of memory institutions and historical research. Uuttu's first play *Ihana tytär Erika – Huomioita nimestä* (Lovely Daughter Erika – Notes on a Name, translated by Roy Boswell) was awarded both the Archival Act of the Year 2023 and the Lea Prize 2024.



**62 Ruff  
Knowledge**

Text, video, audio, performance:

**Camille Auer**

Dramaturg: **Emil Santtu Uuttu**

Costume: **Johanna Porola**

Filming assistant: **Nea Alasaari**

Artistic dialogue: **Teo Ala-Ruona**

Bird dialogue: **Elliot Lundegård,**

**Helinä Ääri**

Funding: **Suomen kulttuurirahasto,**

**Taiteen edistämiskeskus**

Production: **Baltic Circle, Kanneltalo,**

**Ehkä and Camille Auer**

Residency: **Mad House, Pro Artibus,**

**Ars Bioarctica, Kutomo**

Thank you: **Museum centre Turku,**

**Minna, Seppo**



**64 Sirenos Club  
Educational  
Programme**

*This year, we have prepared a number of events for you as part of the Sirenos Club educational program: two creative workshops, discussions, meetings with artists and organizations, and, in collaboration with the film production company Taip Toliau, a special film.*

*For the fourth year in a row, we are continuing the tradition of introducing one international artist or collective in focus in the Sirenos Club educational program. This year, the international program will feature two works, both by Portuguese theatre director Tiago Rodrigues, who has also been the director of the Avignon Festival for three years. I believe you will read more about Tiago in other articles in this publication, but in this one, it is important to mention that the Club's educational activities will include an artist talk with Tiago and his team as well as a master class for young professionals in the performing arts. There will also be a presentation of the Avignon Festival for those who want to hear more about this prestigious theatre festival.*

*This year's educational events will be full of discoveries about ourselves and others, new experiences, forms, and thoughts. It is important that they are diverse and open.*

*Sirenos Club  
Educational Programme  
curator Ugnė Kačkauskaitė*

photo D. Putinas

**Networking  
event**

Time:

**September 27th, 10:00**

Venue:

**Arts Printing House, Studio II**

*we invite performing arts organizations associated with queer communities to introduce themselves at a networking meeting at Menų spaustuvė Studio II. The meeting will create new bridges between international professionals and Lithuanian organizations.*

**Creative workshop with Friðrik  
Friðriksson (Iceland)**

Time:

**October 2nd, 10:00–15:00**

Venue:

**Arts Printing House, Studio II**

*Friðrik Friðriksson, director of the Icelandic Center for Performing Arts, actor, and producer, will hold a one-day workshop on pitching – presenting creative ideas in the performing arts. The workshop will be attended by young Lithuanian performing arts creators seeking to take their first steps on the international stage.*

## **Discussion: „Is theatre queer?“**

Time:

**October 4th, 13:00**

Venue:

**Sodas2123**

Moderator: **Agnė Bagdžiūnaitė**

Participants: **Ilona Vitkauskaitė, Augustas Čičelis, Naubertas Jasinskas, Greta Štiormer, Gabrielė Labanauskaitė**

In Sodas2123 arts centre we are organizing Sirenos queer pop-up day on October 4, featuring lectures, performances, open readings, and other events in various formats. On this day we will hold a particularly important and necessary discussion: *Is theatre queer?* The discussion will be moderated by artist, curator, and researcher Agnė Bagdžiūnaitė, and creators who explore queer themes in their performances/shows/texts will share their thoughts.

This year, for the first time, we are collaborating with the Vilnius queer festival **66** Kreivės. We invited the festival team to take a close look at this year's SIRENOS Lithuanian theater program. The Kreivės team will also share their impressions during this discussion.

## **The film Orlando: My Political Biography**

Time:

**October 5th, 20:30**

Venue:

**Skalvija Cinema Centre**

Paul B. Preciado, a Spanish academic, writer, philosopher, and curator well known on the international scene, decided to make a film. It was so successful that it immediately received international recognition from experts and even brought tears to the eyes of some film program curators. The film *Orlando: My Political Biography* was inspired by Virginia Woolf's novel *Orlando: A Biography*. This film is an incredibly aesthetic, highly theatrical creator's and personal essay, as well as a social manifesto, in which the main character(s) of Woolf's novel and their gender identity changes and physical and spiritual metamorphoses become a starting point for new reflections. In his documentary, Preciado invites more than twenty different transgender people to recreate Orlando's biography together so that it becomes the biography of each of them.

## **Director Tiago Rodrigues: a masterclass**

Time:

**October 9th, 11:00**

Venue:

**Arts Printing House, Studio II**

Tiago Rodrigues will meet and engage in a conversation with performing arts professionals, including young theatre practitioners from Lithuania, Latvia, Estonia, and Finland.”

## **Presentation of Festival d'Avignon**

Time:

**October 9th, 12:00**

Venue:

**Arts Printing House, Infoteka**

We invite everyone to learn more about the Avignon Festival (Festival d'Avignon), which is considered the most prestigious in the world. Magda Bizarro, Avignon festival program curator and long-time creative partner of Tiago Rodrigues, will give a presentation, followed by discussion with the audience. This meeting is an important event for all of us: it is the first time that the artistic director and program director of Avignon will visit Lithuania. Although the event is intended more for performing arts professionals, we invite all those interested to learn more about this festival to attend.

The festival, held in the town of Avignon in southern France, is one of the oldest and most prestigious performing arts events in the world. Every year in July, the streets of Avignon's old town become a dense, separate theatre

planet that attracts the world's most important theatre producers, creators, and audiences. This festival is a true crossroads of cultures, bringing together artists from different countries, traditions, and styles. Here, in unconventional spaces – palaces, courtyards, monasteries, and even a quarry – the world's most interesting performing arts productions are presented. The Avignon Festival also features dance, contemporary circus, interdisciplinary projects, film screenings, and exhibitions. The IN program presents the latest and most ambitious works of world performing arts, attracting the best directors, choreographers, and collectives. Being invited to the IN festival is a huge honor and international recognition. Alongside the IN program, there is an independent and informal theater scene: hundreds of companies from all over the world participate in the Avignon OFF festival, turning Avignon into one big stage. It is here that Europe and the world have discovered many famous directors, including Lithuanians Eimuntas Nekrošius and Oskaras Koršunovas. **67**

This year's educational events will be full of discoveries about ourselves and others, new experiences, forms, and thoughts. It is important that they are diverse and open.

**Movie screening**

**Presented by Taip Toliau**

Duration: 98'

Time:

**October 5th, 20:30**

Venue:

**Skalvija Cinema Centre**

Orlando is portrayed by: **Oscar-Roza Miller, Janis Sahraoui, Liz Christin, Elios Levy, Victor Marzouk, Paul B. Preciado, Kori Ceballos, Vanasay Khamphommala, Ruben Rizza, Julia Postollec, Amir Baylly, Naëlle Dariya, Jenny Bel'Air, Emma Avena, Lillie, Arthur, Eleonore, La Bourette, Noam Iroual, Iris Crosnier, Clara Deshayes**

Other actors: **Castiel Emery** (Sasha), **Frédéric Pierrot** (psychiatrist), **Nathan Callot** (gun dealer), **Pierre and Gilles** (doctors), **Tristana Gray Martyr** (goddess of hormones), **Le Filip** (goddess of gender-fucking), **Miss Drinks** (goddess of uprising), **Tom Dekel** (administrator), **Virginie Desportes** (judge), **Rilke & Pompom** (Orlando's dogs)

In 1928, Virginia Woolf wrote *Orlando*, the first novel in which the main character changes sex in the middle of the story. A century later, trans writer and activist Paul B. Preciado decides to send a film letter to Virginia Woolf: her *Orlando* has come out of her fiction and is living a life she could have never imagined. Preciado organises a casting and gathers 26 contemporary trans and non-binary people, from 8 to 70 years old, who embody *Orlando*.

**Paulas B. Preciado** the writer, philosopher and curator Paul B. Preciado was born in Spain and lives in Paris. Considered one of the leading figures in the study of gender and body politics, his work includes the role of curator at documenta 14 and at the Taiwanese Pavilion of the 58th Venice Biennale in 2019. His books – which include “Countersexual Manifesto” and “Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era” – are key reference works in queer, trans and non-binary contemporary art and activism.



# ORLANDO

## MY POLITICAL BIOGRAPHY

68 **Orlando,  
My Political  
Biography**

Director and Screenwriter:

**Paul B. Preciado**

Cinematography: **Victor Zebo**

Editing: **Yotam Ben David**

Music: **Clara Deshayes**

Sound Design: **Olivier Goinard**

Sound: **Arno Ledoux**

Makeup: **Elsa Gendre,**

**Océane Lathuillière**

Costumes: **Thomas Goudou,**

**Caroline Spieth**

Casting: **Naëlle Dariya**

Assistant Directors:


**Julie Gouet, Anais Couette,**

**Ugo Moulet, Anna Cohen-Yanai**

Producers: **Yaël Fogiel, Laetitia**

**Gonzalez, Annie Ohayon-Dekel,**

**Farid Rezkhallah**

The film is presented by Taip  toliau  
the film production company



### **Baltic Drama Forum**

Time:

**September 23–25th**

Venue:

**Vilnius University and the Lithuanian Academy of Music and Theatre**

### **Portable Sharing Meeting**

*Ketvirtasis tinklo seminaras vyks festivalio „Sirenos“ metu*

Time:

**14:00–17:00, October 3rd**

Venue:

**Meno fortas**

*Funded by Nordisk kulturkontakt, Portable Sharing brings together TINFO, Konträr, Sviðslistamiðstöð Íslands / Performing Arts Centre Iceland, Hangö Teaterträff, SIRENOS, and Showbox Performing Arts Festival for a Young Audience to exchange and develop good touring practices, create contemporary performance concepts with artists, and establish a network to support future mobility. We're also happy to introduce Anna Korolainen Crevier of the Spindrift collective to the project for an internship.*

### **Baltic Drama Think Tank**

Time:

**October 7th, 8th, 9th**

Venue:

**Arts Printing House**

*Baltic Drama Think Tank is an informal network uniting playwrights and dramaturgs from the three Baltic countries and Finland, five artists from each country to gather in Vilnius this year during the Sirenos festival. This is the third meeting of this network, following previous meetings in Riga in 2023 and Tartu in 2024.*

*A distinctive feature of the network's meetings is that the program is created by the playwrights themselves, while the organizations contributing to the preparation – the Lithuanian Theatre Information Centre, the Estonian Theatre Agency, the Latvian Theatre Workers' Union, and the Finnish Theatre Information Center TINFO – only facilitate – paying for travel and hotels and providing premises for the meeting. Playwrights communicate on topics that are relevant to them, discuss, seek inspiration, contacts, experiences, and how certain things work in other countries.*

Artistic Director and  
International Program  
Curator:

**Kristė Agota Savė**  
Lithuanian Theatre  
Program Curator:  
**Naubertas Jasinskas**  
Club Artistic Program  
Curator:

**Agnė Matulevičiūtė**  
Club Educational  
Program Curator:  
**Ugnė Kačkauskaitė**

Technical Director:

**Gediminas Ušackas**  
Lithuanian Theatre  
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**Anastasija Voronkova**  
Communications  
Coordinators:

**Vytautė Brazdylytė**  
**Gitana Leščevska**

Design:

**Rūta Ivaškevičiūtė**  
**Jonas Liugaila**

Festival Artistic Council:

**Martynas Budraitis**  
**Ana Ablamonova**  
**Elona Bajorinienė**  
**Dovilė Zavedskaitė**  
**Audra Žukaitytė**

Catalogue compiled by

**Kristė Agota Savė**  
Language Editor:  
**Aira Niauronytė**

Lithuanian Theatre Centre – a public institution whose main goal is to present Lithuanian theatre abroad and international theatre in Lithuania, to foster creators' mobility and internationalisation, and to strengthen the visibility of Lithuanian theatre worldwide. The Centre also collects and provides theatre-related information for Lithuanian and international audiences – from performances and artists to history, statistics, and management.

The LTC team consists of **Kristė Agota Savė**, **Agnė Biliūnaitė**, **Vidas Bizunevičius**, **Lukrecija Gužauskaitė**, **Vytautė Brazdylytė**

Festivalio  
rengejas



Festivalį  
finansuoja



Festivalį  
remia



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