



**new theatre, music, playwriting
and audio art installation festival
from LT / LV / EST**

18–24 October 2021

BALTIC

EST

PL

TRANSFER*

LV

LT

FESTIVAL

TR Warszawa and partners of the project invite you to the BALTIC TRANSFER* Festival – a review of new forms of theater, music, dramaturgy and audio art installations from the Baltic countries, where a strong new wave of experiments in the performing arts is on the rise. This is a festival that transcends borders, a result of a two-year collaboration between TR Warszawa and partnering institutions from Estonia, Lithuania and Latvia. Jaunimo Teatras from Vilnius, Dirty Deal Teatro from Riga, the New Theatre Institute of Latvia and Theatre Centre Vaba Lava from Tallinn will present their productions on the stage of TR Warszawa/Marszałkowska 8. Selected accompanying events will be hosted by the Zbigniew Raszewski Theatre Institute and Kawałyk Sztuki Cafe.

The program of BALTIC TRANSFER* Festival includes premiere productions of repertory theater as well as independent works of artists supported by the partnering institutions. This is a next generation theatre – one that derives artistic drive from various areas of art and reality. A theatre that surprises – with a thorough revision of the traumatic past, with a deep insight into the present, and with a fresh and bold perspective on the future.

An important part of the program will be non-fiction drama represented by “Being a Nationalist” performance produced by Dirty Deal Teatro from Riga and “I Dreamt I Dreamt” produced by Jaunimo Teatras from Vilnius. The former, directed by Valters Silis, is a stage confession of Matīss Gricmanis, who used to be an activist of a Latvian nationalist party. In the production he reveals the mechanisms behind the nationalist movement. At the festival we’ll present a modified version of the production, where the protagonist will be accompanied by TR Warszawa actors. The other production, created by Kamilė Gudmonaitė (director) and Teklė Kavtaradze (dramatist), is an audio art installation based on interviews with criminals sentenced to life imprisonment and families of their victims. The production poses the question whether reparation and forgiveness are possible. At the festival we’ll present a special, Polish version of “I Dreamt I Dreamt” installation dubbed by TR Warszawa actors – Magdalena Kuta and Mirosław Zbrojewicz, translated from Lituanian and directed by Jan Dravnel.

Another performance presented within the festival – “I Had a Cousin”, based on Rasa Bugavičute-Pēce’s play and produced by Theatre Centre Vaba Lava from Tallinn, brings up the issue of organized crime, which was on the rise in the Baltic countries during the transformation period. The production presents a story of the author’s cousin – one of the leaders of Kaunas mafia, who was killed by assassins from Estonia in 2015, when he was 27. What social circumstances and personal motivations make someone risk their life to become a king of the world? The transformation-period society is also portrayed in “Two Garages” by a Latvian director Elmārs Seņkovs from Vaba Lava (Tallinn). The director focuses on a strange garage space, a place that was a shelter both for a homo soveticus and for a new citizen of the democratic republic. The action of “Two Garages” takes place simultaneously in Estonia and Latvia and presents a story of young men who reach adulthood just as their countries win their independence.

In addition to the non-fiction dramas, we'll present adaptations of two 20th-century novels. A Vilnius composer – Arturas Bumšteinas, who collaborates with the Unsound festival in Cracow and a Warsaw label Bōłt Records, will stage the "Urbantschitsch Method" based on "The Lime Works" by Thomas Bernhard, produced by Jaunimo Teatras. The story about an artist who is obsessed with the theory of hearing takes here the form of a unique music performance, which refers to the experiments of an Austrian doctor – Victor Urbantschitsch. Urbantschitsch, at the beginning of the 20th century developed a method of treating hearing problems with sound exercises. The issue of hearing is also examined in the performance "Brother of Sleep", directed by Adomas Juška and based on Robert Schneider's novel. Action of the play takes place in the 19th century and the protagonist is a young musician-organist, gifted with an exceptional hearing.

We'll also present an Estonian documentary titled "A Year Full of Drama". It pictures the phenomena of theatre culture in Estonia – one of the world leaders in audience turnout. In this country, where there are only 1.3 million citizens, the annual number of theatre-goers exceeds 1.2 million. Marta Polk's film shows that theatre can be not only an entertainment but also a space of personal freedom. The performances will be accompanied by debates and meetings with artists hosted by Roman Pawłowski – curator of the festival.

Introduction

BALTIC TRANSFER* Festival is a space where ideas and artistic projects are transferred to other cultures and where their new meanings are analysed in the different contexts. The name of the festival refers to the concept of „cultural transfer” developed by a French historian Michele Espagne. He claims that in the process of transfer from one culture to another, every object gets a new context and takes on a new meaning. Cultural exchange is not the circulation of objects and ideas as they already are, but their *reinterpretation, rethinking and re-signification*. This is the opposite of cultural colonialism and cultural hegemony, because both parties are influenced by the exchange. Baltic countries are one of the “cultural zones” as Espagne calls it – the space of intercultural relations in contrast to national culture and national self- identification. The mixing of different cultural elements within Baltic region and the transfer of art practices from one cultural zone to another is the main idea of the project.

Is transfer a benefit or a danger?

The project is a joint initiative of TR Warszawa, Jaunimo Teatras (Vilnius), The New Theatre Institute of Latvia (Riga), Theatre Centre Vaba Lava (Tallinn). The event is supported and financed by the Baltic Culture Fund, Lithuanian Culture Institute and Estonian Theatre Agency. Partners of the event: The Zbigniew Raszewski Theatre Institute, Kawałyk Sztuki Cafe.

New Via Baltica

Via Baltica is the only road that connects Estonia, Lithuania and Latvia with Western Europe. Its Polish fragment – from the border crossing in Budzisko to Warsaw, is still under construction. During the pandemic it became apparent how important this road is to our neighbors. When in March 2020 Poland closed its borders to foreigners, thousands of citizens from the Baltic countries, who were travelling by car, got stuck on the Polish-German border, without a chance to return home. Finally, they were evacuated by ferries, sent from Germany to ports in Lithuania and Latvia.

The border crisis seems to have gone unnoticed in Poland, but in the Baltic countries it was widely discussed. It revealed the actual condition of relations between Warsaw and Vilnius, Riga and Tallinn. Despite the close relations, resulting from shared history and geopolitical position, in the face of a threat Poland chose national egoism over supranational solidarity. Of course, so did a number of other countries, who tried to protect themselves from a wave of Covid-19 infections. But only Poland refused its neighbors a safe passage home.

Images of endless lines of cars with LT, LV and EST plates waiting at Polish border crossings accompanied us when, together with our partners from Lithuania, Latvia and Estonia, we worked on the BALTIC TRANSFER* programme. The name of the festival, which had been decided on before the pandemic, took on new meanings in the context of the past year. In the face of reinstated borders, cordon sanitaire and quarantine, culture has become the only space for international dialogue and meeting. We've decided to do all in our powers to make sure that the transfer of theatres from Vilnius, Riga and Tallinn to Warsaw is successful.

The idea of theatrical exchange between Poland and the Baltic countries dates back to the early 90s. It was then that the KONTAKT Festival in Torun, established by Krystyna Meissner, became an important platform for artists from the West and the East, who up until that moment had been isolated by border cordons. At the Torun festivals we've discovered Lithuanian, Latvian and Estonian theatres, which found their own, authentic voice after the collapse of the Soviet Union. We've learned to pronounce new names, such as Oskaras Koršunovas, Eimuntas Nekrošius, Elmo Nüganen, Priit Pedajas, Alvis Hermanis. Their performances have helped us to understand our neighbors better.

Today it's time to meet the new generation of creators from the Baltic countries.

The generation of transformation: some of them were born in the Communist era, some after its collapse. All of them grew up in independent and democratic countries. What is theatre for them today? What problems are they facing? What is their attitude towards the post-soviet past? How do they see the present-day reality of their countries? What do they think about the future? What do they think about themselves?

With this festival we intend to build a second Via Baltica – a path for cultural transfer beyond borders. In contrast to the first one, which is constantly under construction, our road will always be open.

Cooperation with Theatre Centre Vaba Lava in Tallinn is a valuable endeavor for TR Warszawa and the other partners. Vaba Lava is presently the most important production house in the region, it develops international projects and initiates exchange between artists from the Baltic countries. For me – as a curator and a person responsible for the programme of the festival, Vaba Lava turned out to be a window to the world of the Baltic theatre. Two of the productions presented within the frame of the festival are performances from Vaba Lava's repertoire that are a result of cooperation between Latvian and Estonian artists: „Two Garages”, directed by Elmārs Seņkovs and „I Had a Cousin” directed by Valters Sīlis. Both performances were developed within the frame of an interesting curatorial programme of a Lithuanian writer and playwright - Marius Ivaškevičius. We are proud to present these outstanding effects of theatrical cooperation between Estonia, Lithuania and Latvia.

Roman Pawłowski
(curator of the festival, deputy artistic director TR Warszawa)

FESTIVAL PROGRAMME

PERFORMANCES:

Brother of Sleep

dir. Adomas Juška, Jaunimo Teatras (Vilnius) /LT/

Being a Nationalist

dir. Valters Sīlis, Dirty Deal Teatro (Riga) /LV/

Two Garages

dir. Elmārs Seņkovs, Theatre Centre Vaba Lava, Tallinn /EST/

Urbantschitsch Method

dir. Arturas Bumšteinas, Jaunimo Teatras (Vilnius) /LT/

I Had a Cousin

dir. Valters Sīlis, Theatre Centre Vaba Lava, Tallinn /EST/

I Dreamt I Dreamt

dir. Kamilė Gudmonaitė, Jaunimo Teatras (Vilnius) /LT/

DOCUMENTARY FILM/STAGE READING/SOUND BROADCASTING/DISCUSSION

documentary film:

A Year Full of Drama, dir. Marta Pulk / EST/

stage reading:

Siret Campbell **Beatrice**, dir. Olga Cięzkowska,
Estonian Theatre Agency and TR Warszawa /EST, PL/

sound broadcasting:

Stimulus Collapse,

O points,

So-called Space,

music: Arturas Bumšteinas /LT/

discussion:

Baltic Theatre Today (working title) /EST, LT, LV, PL/

SCHE~~D~~ULE

18.10.2021 (MONDAY)

7:00 p.m. screening of the film + post-screening meeting
Film in TR. Against Gravity presents: **A YEAR FULL OF DRAMA**
director: Marta Pulk (Estonia)

After the screening, at approx. 9:45 p.m. a meeting with Alissija-Elisabet Jevtjukova – the protagonist of the film, is scheduled. (more details coming soon)
venue: The Zbigniew Raszewski Theatre Institute
tickets: 15 PLN

19.10.2021 (TUESDAY)

7:00 p.m. stage reading
Siret Campbell **BEATRICE**, Estonian Theatre Agency (Estonia)
director: Olga Cięzkowska

After the reading, at approx. 8:30 p.m. a meeting with the playwright – Siret Campbell, the director -Olga Cięzkowska and the ensemble will be held.
venue: The Zbigniew Raszewski Theatre Institute
free admission

20.10.2021 (WEDNESDAY)

5:00 p.m. | debate
BALTIC THEATRE TODAY
participants: tbd
host: Roman Pawłowski
language: English
venue: The Zbigniew Raszewski Theatre Institute
free admission

8:00 p.m. | performance + post-show meeting with the creators
BEING A NATIONALIST, Dirty Deal Teatro, Riga (Latvia)
director: Valters Silis
performance in English and Polish language, with Polish subtitles
venue: TR Warszawa/Marszałkowska 8
tickets: regular 50 PLN, concession 30 PLN

After the performance, at approx. 10:15 p.m. a meeting with the creators of the show Valters Sīlis (director) and Matīss Gricmanis (playwright) will be held. Polish translation available.

venue: Kawałyk Sztuki Cafe
free admission

21.10.2021 (THURSDAY)

7:00 p.m. – 10:00 p.m. | sound broadcasting

STIMULUS COLLAPSE, 0 POINTS, SO-CALLED SPACE

music: Arturas Bumšteinas (Lithuania)

venue: Kawałyk Sztuki Cafe
free admission

At 7:00 p.m. an official opening of the installation will be held, accompanied by a curator's introduction by Michała Mendyk, followed by a meeting with Arturas Bumšteinas.

8:00 p.m. | performance

TWO GARAGES

director: Elmārs Seņkovs, Theatre Centre Vaba Lava, Tallinn (Estonia)

language: Simple English

venue: TR Warszawa/Marszałkowska 8

tickets: regular 50 PLN, concession 30 PLN

After the performance, at approx. 10:00 p.m. a meeting with the creators of the show will be held. Polish translation available.

venue: Kawałyk Sztuki Cafe
free admission

22.10.2021 (FRIDAY)

6:00 p.m. – 10:00 p.m. | sound broadcasting

STIMULUS COLLAPSE, 0 POINTS, SO-CALLED SPACE

music: Arturas Bumšteinas (Lithuania)

venue: Kawałyk Sztuki Cafe

free admission

8:00 p.m. | performance + post-show meeting with the creators

I HAD A COUSIN

director: Valters Sīlis, Theatre Centre Vaba Lava, Tallinn (Estonia)

language: Estonian with Polish subtitles

venue: TR Warszawa/Marszałkowska 8

tickets: regular 50 PLN, concession 30 PLN

After the performance, at approx. 10:00 p.m. a meeting with the creators of the show, including Valters Silis (director), will be held. Polish translation available.
venue: Kawałyk Sztuki Cafe
free admission

23.10.2021 (SATURDAY)

4:00 p.m. | audio performance/audio art installation + post-show meeting with the creators

I DREAMT, I DREAMT

director: Kamilė Gudmonaitė, Jaunimo Teatras, Vilnius (Lithuania)

venue: TR Warszawa/Marszałkowska 8, workshop hall

tickets: regular 20 PLN, concession 15 PLN

At 5:15 p.m. a meeting with the creators: Kamilė Gudmonaitė (director), Teklė Kavtaradze (dramatist) and Jan Dravnel (Polish dubbing director) will be held.

Polish translation available.

venue: Kawałyk Sztuki Cafe

free admission

6:00 p.m. | audio performance/audio art installation

I DREAMT, I DREAMT

director: Kamilė Gudmonaitė, Jaunimo Teatras, Vilnius (Lithuania)

language: Lithuanian with Polish dubbing

venue: TR Warszawa/Marszałkowska 8, workshop hall

tickets: regular 20 PLN, concession 15 PLN

6:00 p.m. – 10:00 p.m. | sound broadcasting

STIMULUS COLLAPSE, O POINTS, SO-CALLED SPACE

music: Arturas Bumšteinas (Lithuania)

venue: Kawałyk Sztuki Cafe

free admission

8:00 p.m. | performance + post-show meeting with the creators

URBANTSCHITSCH METHOD

director: Arturas Bumšteinas, Jaunimo Teatras, Vilnius (Lithuania)

venue: TR Warszawa/Marszałkowska 8

tickets: regular 50 PLN, concession 30 PLN

After the performance, at approx. 9:30 p.m. a meeting with the Jaunimo Teatras team and the director of the performance – Arturas Bumšteinas, will be held.

Polish translation available.

venue: Kawałyk Sztuki Cafe

free admission

10:30 p.m. | party

BALTIC PARTY – DJ Jan Dravnel (Lithuania-Poland)

venue: Kawałyk Sztuki Cafe

free admission

24.10.2021 (SUNDAY)

4:00 p.m. | audio performance/audio art installation

I DREAMT, I DREAMT

director: Kamilė Gudmonaitė, Jaunimo Teatras, Vilnius (Lithuania)

language: Lithuanian with Polish dubbing

venue: TR Warszawa/Marszałkowska 8, workshop hall

tickets: regular 20 PLN, concession 15 PLN

6:00 p.m. | audio performance/audio art installation

I DREAMT, I DREAMT

director: Kamilė Gudmonaitė, Jaunimo Teatras, Vilnius (Lithuania)

language: Lithuanian with Polish dubbing

venue: TR Warszawa/Marszałkowska 8, workshop hall

tickets: regular 20 PLN, concession 15 PLN

6:00 p.m. – 10:00 p.m. | sound broadcasting

STIMULUS COLLAPSE, 0 POINTS, SO-CALLED SPACE

music: Arturas Bumšteinas (Lithuania)

venue: Kawałyk Sztuki Cafe

free admission

8:00 p.m. | performance + post-show meeting with the creators

BROTHER OF SLEEP

director: Adomas Juška, Jaunimo Teatras (Vilnius)

venue: TR Warszawa/Marszałkowska 8

tickets: regular 50 PLN, concession 30 PLN

After the performance, at approx. 10:00 p.m. a meeting with the director of the performance – Adomas Juška the Jaunimo Teatras team will be held. Polish translation available.

venue: Kawałyk Sztuki Cafe

free admission

FESTIVAL VENUES

TR WARSZAWA/MARSZAŁKOWSKA 8 (8 Marszałkowska Str., Warsaw)

THE ZBIGNIEW RASZEWSKI THEATRE INSTITUTE (1 Jazdów Str., Warsaw)

KAWAŁYK SZTUKI (8 Marszałkowska Str., Warsaw)

TICKETS

Performances: 50 PLN regular ticket, 30 PLN concession ticket

Audio performance/Audio art installation: 20 PLN regular ticket, PLN concession ticket

Screening: 15 PLN

Tickets available in the theatre's ticket office and online: www.bilety.trwarszawa.pl

PERFORMANCES

Dirty Deal Teatro, Riga, LV

BEING A NATIONALIST/ BŪT NACIONĀLISTAM

performance / a special performative version



Playwright: Matīss Gricmanis

Director: Valters Sīlis

Set designer: Uģis Bērziņš

Light designer: Lauris Johansons

Original cast: Jānis Kronis, Āris Matesovičs, Ance Strazda

Warsaw cast: Jan Dravnel, Monika Frajczyk, Mateusz Górska

Light designer (Warsaw version): Andris Landaus

premiere of the original version: 13 April 2017

Duration 120'

Performance in English and Polish, with Polish subtitles

DESCRIPTION

This is a story of how the play's author – Matīss Gricmanis started to work as an assistant to a well-known nationalist representative in the Latvian parliament and what led him to such a decision.

In the world of nationalists, the interests of the state take precedence over one's own interests. Friends are those people who think similarly, and are not interested in everyday problems or worldly possessions. There are many enemies, but they are well known. Real values that lost their recognition in this modern, materialistic world, will rise again. Real patriots should not obey the government that surrenders to various international organizations. To live a world that is full of challenges, one must first wake up himself/herself and then wake the Latvian nation.

As part of the Baltic Transfer * Festival, we present a special, performative version of the performance with the participation of Matīss Gricmanis and actors from the TR Warszawa company: Jan Dravnel, Monika Frajczyk and Mateusz Górska.

Valters Sīlis is one of the most active Latvian directors, working both on the big stage of the National Theatre and in small independent venues. He takes a particular interest in the recent history of Latvia, addressing painful and controversial socio-political issues from the perspective of the young generation. Together with dramaturg Jānis Balodis they have investigated and devised engaging and critical performances about the Latvian presidential institution after the fall of Soviet Union ("All My Presidents"), the rise of Latvian economy in 2008-2010 ("Success Story"), environmental pollution ("Mārupīte"), the Latvian national development plan („NAP") and the rise and fall of one of the most popular Latvian rock bands from the 1990s ("Under Two Flags"). The director's inquisitive, informal and honest attitude is also visible in his latest works that put greater focus on micro-stories and choices of individuals, often young people, in specific contexts ("Being a Nationalist", 2017, "Boy Who Saw in The Darkness", "Based on a Book", 2019), turning gaze also to himself at the biographical piece "Looks Like You're Going To Die" (2020), co-created with artist Kate Krolle.

Matīss Gricmanis writes for theatre and more extensively for screen. He takes interest in the past and often looks back in history for answers that would help individuals and communities to understand themselves and their choices. "Being Nationalist" was Matīss' first piece for theatre where he also was a performer. His work includes screenplays for award-winning films "The Mover" (2018), "Jelgava '94" (2019), TV mini series "Red Forest" (2019) and most lately for theatre piece "Dubliners on Miera street" (2021) at New Riga Theatre.

Theatre Centre Vaba Lava, Tallinn, EST

TWO GARAGES / KAKS GARAAŽI

performance



Director: Elmārs Šenkovs

Set designer: Illimar Vihmar

Light designer: Emil Kallas

Composer: Edgars Makens

Executive Producer: Kätlin Kukebal

Producer: Kaia Unas

Cast: Matiss Budovskis, Agris Kravivnicki, Karl Robert Saaremäe, Simeon Sundja

Premiered: 20 February 2021

Duration 110'

Performance in Simple English, without Polish translation

DESCRIPTION

Period between regaining independence in 1991 and joining the European Union is remembered in the Baltic countries as “the wild ‘90’s” – the time of turbulent political and social transformation. Polish, Estonian, Lithuanian and Latvian reality was changing at that time with an insane speed, fueled by a conflict between the supporters of change and the protectors of the status quo. But what about people, who never took either side, and found themselves marginalized? Elmārs Šenkovs, a recognized Latvian director, focuses on a strange garage space, a place that was a shelter both for the homo soveticus and for the new citizen of the

democratic republic. The action of "Two Garages" takes place simultaneously in Estonia and Latvia and presents a story of young men who reach adulthood just as their countries win their independence. What if both the old and the new world seem foreign to you? How to reconcile opposite social expectations, life goals and conspiracies? What if the inherited father's garage seems to be the only safe haven?

FROM THE DIRECTOR:

My father had a garage.

My father repaired washing machines.

My father fought with the racketeers.

My father drank.

My father sang loudly. When he was drinking. Sometimes even when he wasn't drinking.

When I found a condom in my father's pocket and asked what it was, he was silent for a long time and then he said it was a headache medicine.

My father taught me how to punch someone in the face if that someone abuses me.

My father didn't play with me when I wanted to, but he took me to the circus. He liked clowns. My father gave me money when I needed it. That is, if he had any money to give.

My father travelled to Estonia once and brought me a fridge magnet. I still have this magnet.

My father's garage was full of plastic bottles, and I have no idea why he collected them.

My father used to tickle me. That's how he expressed love. Later, he stopped tickling,

and began showing tricks with packs of cigarettes instead.

My father had disappeared... and then came back when no one was waiting for him anymore.

My father broke up with my mother.

My father also collected beer cans... I don't know why.

My father always smoked, even at home. The smell of cigarettes still reminds me of my childhood.

My father didn't teach me to drive because he didn't have a license. And maybe it was good thing, because he really drank a lot.

I don't know what he was thinking about. I don't know what he was dreaming of.

I used to be ashamed of him. Now, I'm saying I no longer care, but I probably still do.

My father is not someone you would create a play about. He is not a hero, although he fought. With himself. With time. All the time.

Me?

I too have a garage. It's called theatre.

Elmārs Šenkovs – a director, graduate of the Pedagogics and Psychology Faculty at the Latvian University and the Latvian Academy of Culture, associated with the Latvian National Theatre in Riga. He also directed plays for the Valmiera Drama Theatre (Latvia) and the Gogol Center in Moscow (Russia). Šenkovs is a founder and artistic director of the „EsARTE” theatre association. Since 2019 he is a vice-rector of the Latvian Academy of Culture, where he is also a teacher at the direction and acting faculties. He is interested in classical Latvian and world literature. Šenkovs directed three works by Rūdolfs Blaumanis, adapted and staged Jānis Ezeriņš's stories and Ibsen's, Gorki's and Strindberg's plays.

Theatre Centre Vaba Lava, Tallinn, EST

I HAD A COUSIN / MUL OLI NŌBU

performance



DIRECTOR: **Valters Sīlis (LV)**

PLAYWRIGHT: **Rasa Bugavičute-Pēce (LV)**

TRANSLATOR: **Contra**

SCENOGRAPHER: **Uģis Bērziņš (LV)**

VIDEO DESIGNER: **Laura Romanova**

LIGHTING DESIGNER: **Priidu Adlas**

SOUND DESIGNER: **Raido Linkmann**

STAGE MANAGER: **Tuuli Raadik**

PRODUCER: **Liisa Liksor**

CAST: **Henrik Kalmet, Rea Lest**

Premiered: 8 May 2020

Duration 100'

Performance in Estonian, with Polish subtitles

DESCRIPTION

Time when criminals ruled Baltic countries seems to be a thing of the past. Nowadays it looks like these criminals have legalized their operations and went into legitimate business, but it might not be so.

“I HAD A COUSIN” is co-created by director Valters Silis and playwright Rasa Bugavičute – Pēce. Rasa is half Latvian half Lithuanian. This is a story about her and her Lithuanian cousin – Deimantas. They grew up together. She grew up to be a writer. He became one of the leading figures in the Kaunas mafia. He was killed in 2015, at the age of 27, by two Estonian hitmen.

This is a very personal story, told from the perspective of Rasa who observes how her cousin gets more and more involved in organized crime. The aim of the performance is an attempt to understand the social circumstances and personal motivations that lead someone to a decision to become the king of the world. Even at the price of a very shortened lifespan.

Rasa Bugavičute-Pēce – a playwright and screenwriter. She studied theatre, film and television drama, as well as cultural management at the Latvian Academy of Culture and literature at the University of Lipawa. She also improved her knowledge and skills during master classes with teachers from the USA, Croatia, Spain, Sweden and other countries. Since 2010 she has been working as a playwright, regularly collaborating with directors from major Latvian national and independent theaters. Rasa received the 2012 Spēlmaņu nakts Award for Playwright of the Year for her play “Gals” (“The End”) at the National Theatre in Riga. She has been nominated for this award several times, including in the 2018/2019 season for her play “Liepāja-Latvijas galvaspilsēta” (“Liepāja, the capital of Latvia”) at the Liepāja Theatre and for her drama “Zenta Mauriņa. Dokumentālie sapņi” (“Zenta Mauriņa: Documentary Dreams”). She has written scripts for large-scale concerts and plays, including “Lec, Saulīte” (“The Rising Sun”; 2014) and “Abas malas” (“Both Sides”; 2018), as well as several feature films and TV series. Since 2017 she has been collaborating with director Sergei Zemliansky, writing librettos for the Theatre Without Words, whose productions have been staged in Latvia, Russia, Israel, and other countries. Since 2015 Rasa has been working as a playwright at Liepāja Theatre, as well as teaching drama at the Liepāja University and organizing international theater workshops for young professionals.

Jaunimo Teatras, Vilnius, LT

I DREAMT I DREAMT* / SAPNAVAU SAPNAVAU*

*Documentary testimonies of prisoners sentenced to life imprisonment and their victims' relatives

audio performance / audio art installation

CREATORS

Director: **Kamilė Gudmonaitė**

Dramaturgy: **Teklė Kavtaradze**

Music: **Dominykas Digimas**

Translation, Polish dubbing director: **Jan Dravnel**

Polish dubbing cast: **Jan Dravnel, Magdalena Kuta, Mirosław Zbrojewicz**

Production collaboration (Polish version): TR Warszawa

Premiered: 17 maja 2019

Polish version premiered: 27 czerwca 2021

Duration 50'

Audio performance / audio art installation in Lithuanian, with Polish dubbing

DESCRIPTION

This documentary project by Kamilė Gudmonaitė (director) and Teklė Kavtaradzė (playwright) is based on testimonies of people sentenced to life imprisonment and interviews with families of brutally murdered victims. Both were asked similar questions: about guilt, punishment, future, about the sense of forgiveness. The project is a multichannel audio installation, replayed in total darkness. Content of the performance was recorded in the Lukiškės prison (Lukiškių kalėjimas) for prisoners serving life sentences, located in downtown Vilnius. In 2019, after the premiere of the performance, the prison was shut down and inmates were relocated to various prisons in Lithuania.

FROM THE CREATORS

Kamilė Gudmonaitė: Our goal is to examine whether dialogue between the society and the excluded people is possible. Can we talk? What is the defendants' approach to the charges and their relationship with the crime they've committed? Do they feel guilty? What is their fault?

Teklė Kavtaradze: When I'm meeting prisoners, I'm trying to understand where do they find the purpose, the sense of life, to survive. A man commits a crime, he is imprisoned, punished. But what does this punishment mean? It seems that we need to work this out internally, on our own. And it's very difficult. If someone commits a crime, does that mean that he/she is simply inherently evil? What can we do to allow them to make amends? Do we hope and are we convinced

that a convict can make up for his wrongs and that it's worth to make an effort to change him/her? (...) Even the simplest possibility of an interpersonal bond can do wonders.

The Polish version of the performance was supported by **The Lithuanian Culture Institute**.

Kamilė Gudmonaitė – a director and musician. She received her BA in directing from the Lithuanian Academy of Music and Theatre in 2016. She debuted on a professional stage in 2014 and has already created five productions. Her first production *Dreamspell* (*Sapnas*), based on August Strindberg's play, was staged in the Lithuanian National Drama Theatre, and attracted much attention from the public and critics, as well as international acclaim. The production was also presented at festivals in Italy, the Czech Republic, the Netherlands and France. In 2014, *Dreamspell* was awarded first prize in the European Young Theatre festival-competition at the 58th international Festival dei Due Mondi in Spoleto in Italy. In 2015, the play won a prize for best direction at the international Setkání/Encounter festival for theatre schools in Brno in the Czech Republic, and in 2016 it won an award at the international II Teatro Nudo di Teresa Pomodoro competition in Milan in Italy. Her second performance *Trans Trans Trance* (2017), created together with three young actresses, examines the stereotypes of femininity and the complex subject of sexual identity. Recently she directed a choir opera titled *Glaciers* in Vaba Lava Center (Tallinn, Estonia), which focuses on the clash of two generations – young people born during the 90s and their parents.

Teklė Kavtaradzė – playwright and screenwriter. She graduated from the Lithuanian Academy of Music and Theatre. The author's first book was published while she was still at school, while her first finished play *Namisėda, arba Kambarys pilnas personažų* (*Homebody, or a Room Full of Characters*) won the Versmė competition in 2011 and was staged at the Lithuanian National Drama Theatre (directed by G. Tuminaitė in 2012). Her second play: *Keletas pokalbių apie (Kristų)* (*A Few Conversations About (Christ)*), written in 2013 for the Versmė competition had a long run at the Lithuanian National Drama Theatre. It was presented not only in Lithuania but also in Latvia. The play is composed solely of dialogues and monologues, analysing the relationships of contemporary young people and their attempt at intimacy. Kavtaradzė prefers the topics of adolescence, the spirit of youthful rebellion, and characters who are growing up and searching for themselves. Since 2017, Kavtaradzė has been working with young Lithuanian theatre directors: she created the dramaturgy of the play *Apie baimes* (*About Fears*, the State Youth Theatre) with Olga Lapina, and "translated" Danguolė Kandrotienė's *Spintos istorijos* (*Wardrobe Stories*) and Carlo Collodi's *The Adventures of Pinocchio* into the language of contemporary theatre (the plays *Kaime nėra Wi-Fi – No Wi-Fi in the Village* and *Pinocchio*, Vilnius Lélė Theatre) with Šarūnas Datenis. Her collaboration with Kamilė Gudmonaitė includes *Sapnavau sapnavau* (*I Dreamt I Dreamt*) at Jaunimo Teatras, Vilnius and *Glaciers* at Vaba Lava, Tallinn (Estonia).

Jaunimo Teatras, Vilnius, LT

URBANTSCHITSCH METHOD / URBANČIČIAUS METODAS

performance based on Thomas Bernhard's novel "The Lime Works"



CREATORS:

Director: **Arturas Bumšteinas**

Scenographer: **Viktorija Damerell**

Binaural heads: **Vytenis Gadliauskas**

Costume Designer: **Viktorija Damerell**

Composer: **Arturas Bumšteinas**

Assistant Director: **Justina Mykolaitytė**

Cast: **Jonė Dambrauskaitė, Mantas Zemleckas, Justina Mykolaitytė, Viktorija Damerell**

Premiered: 18 October 2020

Duration: 80'

Performance in Lithuanian language with Polish subtitles

DESCRIPTION

Composer Arturas Bumšteinas, who is making his debut as a theater director, is presenting one of Thomas Bernhard's most famous novels, *Das Kalkwerk* (The Lime Works), known in Poland from Krystian Lupa's staging. Using excerpts from the novel, the director tells a story about insanity and deafness, together with professional and amateur actors, who talk, sing and play bass guitars. Viktor Urbantschitsch was an Austrian doctor who lived in Vienna at the turn of the 19th and 20th centuries and worked in rehabilitation of deaf people. He was convinced that absolute deafness was rare, and with regular practice of certain hearing exercises, it was possible to discover sound-sensitive zones in the deafness spectrum and develop them with the help of methodical sound exercises.

Konrad, the protagonist of Bernhard's novel *The Lime Works*, applies the so-called extended Urbantschitsch Method to his wife for decades until his experiments kill her. The actors' actions in the performance intertwine with their recorded voices reading and singing Bernhard's texts. In the extracts of the novel used in the performance, the theme of hearing is obsessively repeated, which forms different listening habits of the viewer-listener.

Arturas Bumšteinas – an artist working with sound. He is interested in listening/hearing problems and authentic methods of creation. Arturas works at the intersections of music, exhibition art, performance art, theater and radio art disciplines. His work has been presented by such institutions as Holland Festival, Unsound, Ultraschall, Cricoteka, Operomanija, Deutschlandfunk Kultur, CAC, Vartai Gallery, Berghain Kantine, etc. In 2014, Arturas was awarded the Palma Ars Acustica Prize for his radio art, in 2017 he was a resident of the Berlin artist program DAAD, and in 2019 was awarded the Earring of Borisas Dauguvietis for the integration of sound experiments into the contexts of Lithuanian theater. Arturas is also Artistic Director of the Festival *Jauna Muzika* (Young Music) in Vilnius, which brings together sound art, performativity, visual art and experimental practices of new music. His CDs can be found in the catalog of Polish publishing houses Bōłt Records and Sangoplasmo Records.

Jaunimo Teatras, Vilnius (LT)

BROTHER OF SLEEP / MIEGO BROLIS

performance



CREATORS

Director: **Adomas Juška**

Music: **Vygintas Kisevičius**

Directors' assistant: **Lukas Petrauskas**

Cast: **Andrius Bialobžeskis, Džiugas Grinys, Aleksas Kazanavičius, Digna Kulionytė, Aušra Pukelytė, Aurelijus Pocius**

Premiered: 31 January 2020

Duration 100'

Performance in Lithuanian language with Polish subtitles

DESCRIPTION

Adaptation of a book by an Austrian writer Robert Schneider from 1992, which takes place in the nineteenth century. The protagonist is a young musician-organist, gifted with exceptional hearing, who hears music in everyday sounds. The title refers to characters from Greek mythology: Hypnos and Thanatos brothers.

DIRECTOR'S NOTE: *The performance is about a man of particular sensitivity – Johannes Elias Alder, about his relationship with love, music and death. About a person who lives, feels and eventually dies without any compromise. About a person who is able to receive music immediately, as well as the world around him, which he perceives and hears as music. This may not be possible in reality, but that is what I want to talk about – something that is impossible. About impossible sensitivity, impossible love. It is not an accident that Elias plays the organ, not some other instrument – the purpose of the organ has always been religious, spiritual. Human life and destiny also sometimes obey musical laws rather than any other. Each person “plays” a certain musical piece with their life, thoughts, actions. The question is how much beauty, ideas, feeling and dynamics will be in that piece. Speaking about theatrical expression, when rehearsing with the actors, we try to make music, not dramaturgy, the basis of this performance, so that the very nature of the performance – even the presence and performance of the actors on the stage – would be truly musical.*

Adomas Juška graduated from the faculty of drama directing at the Lithuanian Academy of Music and Theatre (promoter Eimuntas Nekrošius). During his third year at the Academy, Juška debuted with the play Švejk (2018, Jaunimo Teatras, Vilnius), a year later he presented his second work – *Fiction* (2019, Jaunimo Teatras, Vilnius). In the performances created by Juška, one can notice a deep philosophical contact with the classics of world literature, they are characterized by mature director language – full of reflection, symbols and grotesque. Documentary, stage reading, broadcastings, discussion

Siret Campbell

BEATRICE / BEATRICE : [NÄIDEND]

stage reading

CREATORS

Text: Siret Campbell

Translation: Anna Michalczuk-Podlecki

Director: Olga Ciężkowska

Cast: Sebastian Pawlak, Anna Gorajska, Tomasz Tyndyk, Kamila Janik,

Katarzyna Żuk

Production: The Zbigniew Raszewski Theatre Institute, Warsaw

Artistic collaboration: TR Warszawa

Partner: Estonian Theatre Agency

DESCRIPTION

„Siret Campbell’s play “Beatrice”, which won the latest Cultural Endowment of Estonia’s Award for Drama, is like a domestic version of the “Black Mirror”, grimly questioning whether the technological developments that make our lives ever simpler actually agree with the deepest nature of a human beings.” – Maarja Helena Meriste, Estonian Literary Magazine, no. 2/18

The story takes place in the near future, when the recording of consciousness is only a new step towards the improvement of life and the attainment of immortality. People live their lives and dream of dreams. Kristi and Tom’s dream for some time has been to have a baby. Now this dream is coming true – Kristi is pregnant. But then Kristi suffers a fatal car accident. However, the baby survives. Along with Kristi’s death report, Tom receives information that the woman had saved her consciousness. This consciousness is handed over to Tom in the form of a tiny chip.

The chip can be used to communicate with Kristi through the audio system. Tom activates Kristi. Everything in their communication sounds as if Kristi really exists. Kristi can make jokes, sing lullabies to her baby girl, and be there for Tom.

Soon Tom realizes that hearing Kristi is not enough, he needs her by his side.

Digitized consciousness can be transferred to a surrogate body. Tom sees no other option. Without talking to Kristi, he chooses a new body for her. It’s not identical to Kristi’s, but it’s a body of a woman Tom could imagine beside him. This new reality – a woman who has an unfamiliar body but Kristi’s consciousness – is about to enter into Tom’s life. It’s supportive and good for Tom, but also strange and unfamiliar. Both are doing their best to live family life in this way. But what does identity consist of? What makes a relationship? To what extent are body and consciousness interconnected?

The story doesn’t end well.

But not badly either.

Siret Campbell (born in 1982) is an Estonian dramaturg with an international background. She studied philosophy and literature in Berlin, has an undergraduate degree in dramaturgy and directing in London (The Royal Central School of Speech and Drama, 2008) and a master's degree in theatre arts and theatre pedagogics (Estonian Academy of Music and Theatre, 2018). In 2008 Siret founded the creative writing school Drakadeemia which she is also currently leading. Drakadeemia offers courses in playwriting, production dramaturgy, film script writing, and prose writing. „Beatrice“ is Siret's first play. Previously to that she has been a production dramaturg for drama and contemporary dance productions, and she also has extensive experience in coaching other playwrights.

FILM

FILM W TR. AGAINST GRAVITY PRESENTS

A YEAR FULL OF DRAMA / AASTA TÄIS DRAAMAT

Documentary film

Director: Marta Pulk

Production: Paul Piik for Kinoteater Estonia, 2019

Premiered: January 31, 2020

Duration: 106'

Film in Estonian with Polish subtitles

Estonia is crazy about theatre. In October 2017 a job ad for a person who has never been to theatre is published in the media. The job is to watch and review each and every Estonian theatre production of 2018. Out of 450 job applicants, a 21-year-old girl named Alissija is hired. She lives in a small town, was born in a Russian-speaking family and knows nothing about performing arts, actors, and she's never been to a theatre. To make the job logically possible, she has to move to Tallinn. Months pass and there are shows that inspire her and many more that bring despair. As her world view starts to expand, Alissija has to face the traumas of her past to redefine herself and her future to make it worth surviving for. By putting the main character through 224 shows in 365 days, this film serves as a true coming of age story, testing the human limit of consuming culture and asking whether art has the power to change a life.

„In Alissiya the director gains an equal partner in the creative process – the girl has an excellent feel for the camera, she can find herself in a specific documentary form, suspended between authenticity and playing herself. Her self-awareness, developed in the course of the project, also gives her the ability to enter into a dialogue with the director, to escape the role of the filmed character. At times we forget that we are watching a documentary and that there is any barrier between us and the events – we become part of the cognitive process of the filmmakers and the protagonist. So the question perversely returns: what is theater? For Alyssia it has become a space of liberation, a potential for discovering and reconstructing her identity.”

Tomasz Raczkowski „A Dramatic Year,” Didaskalia No. 160, December 2020

MUSIC

STIMULUS COLLAPSE, 0 POINTS, SO-CALLED SPACE

sound broadcasting

Music: **Arturas Bumšteinas**

Music consultant: **Michał Mendyk**

DESCRIPTION

Three compositions by a Vilnius composer Arturas Bumšteinas, based on reprocessing of existing pieces. Their character alludes to the productions of Muzak – an American label that provided background music for stores, hotels and banks. The sound will be broadcasted in the space of Kawałyk Sztuki Cafe.

Programme:

Stimulus Collapse (2019) – 43:00

A collection of more than 100 different songs sent by composer's friends and weaved into an anti-stimulus-progressing collage.

Stimulus Progression is a concept, implemented by the U.S. Muzak corporation in the '50s to maintain the pace and mood of background music in order to control the general affect states and maintain productivity of its aural victims.

This collage is both a Shazam challenge and an experimental karaoke exercise: listeners are invited to sing along with this mix of instrumental sounds.

0 points (2016) – 14:00

A collage-composition created from instrumental samples sourced from the songs that got zero points in the Eurovision Song Contest between the years 1962 and 2015.

So-called Space (2015) – 27:00

"So-Called Space" is a collage-composition created from excerpts of various music works that were used in Lithuanian radio theater plays between 1950 and 2001. The music was removed from its original dramatic contexts and layered into complex and sometimes confusing textures. The intention is that the paradoxes of superimposition gain suggestive powers and provoke the listener to imagine the missing dramatic action. Sometimes a brief glimpse of breath or snatch of a voice slips through the stitches of music but it never shows itself in a fully verbal sense. The same is true with the folly sound effects – it seems the theater play will start in a moment but the music suddenly changes and the possibility of drama dissipates. "So-Called Space" was created with the support of Lithuanian Composers Union in 2014.

Audio editing assistant – Gailė Griciūtė (Lithuanian Academy of Music and Theater)
Special thanks to Karina Metrikytė (Lithuanian Radio)

DISCUSSION

BALTIC THEATRE TODAY

Venue: The Zbigniew Raszewski Theatre Institute

What are the characteristics of Baltic theatre? What are the pros and cons of making theatre on the periphery? How is the Eastern European theatre influenced by history, including the post-Soviet past? How do the artists see their autonomy in times of growing political pressure promoting national values? What is the impact of pandemic on theatre life and what are the perspectives for the post-pandemic theatre? Theatremakers from Lithuania, Latvia, Estonia and Poland will join the open discussion on contemporary theatre and its social-political environment.

PARTNERS

JAUNIMO TEATRAS, VILNIUS

Founded in 1965 and moved to its present building in 1982, *Valstybinis Jaunimo Teatras* (The State Youth Theatre) became world famous because of Eimuntas Nekrošius yearly productions directed under the leadership of his first teacher director Dalia Tamulevičiūtė. Since 2016 Jaunimo Teatras has been headed by Audronis Liuga, a theatre critic and producer. He has started his artistic programme of renewal of Jaunimo Teatras by inviting recognized Lithuanian and international directors, including: Eimuntas Nekrošius, Gintaras Varnas, Kirsten Dehlholm, Arpad Schilling, Yana Ross, Kristian Smets, Eric Lacascade, Krystian Lupa as well as collaborating with promising young Lithuanian artists. Jaunimo Teatras does not limit itself to performances, it seeks transdisciplinary collaboration with new, emerging talents, seeks dialogue with a variety of audience, is open to experiments and artistic risk.

VABA LAVA, TALLINN

The foundation *Vaba Lava* (Open Space) was established in May 2010 with two aims: first – to provide opportunities for both established and emerging independent companies in Estonia and second – to promote international cooperation through organizing joint projects, co-productions, workshops, and seminars. *Vaba Lava* is the first theatre centre of its kind in Estonia since the concept of a theatre without a resident company is new in this country. In Estonia, one can find mainly the large state subsidized repertory theatres, plus a number of independent companies, which despite offering interesting productions and winning awards for artistic accomplishments, are generally left to fend for themselves. Only a few independent companies are lucky to have their own stage. *Vaba Lava* was founded by 9 independent theatre and dance companies. However, there are more than thirty independent companies in Estonia, many of which have been operating for more than 20 years. We hope to represent them and make them more competitive. *Vaba Lava* aims to offer both a space for performing and support services to the independent companies. The foundation intends to be a production centre and a hotbed of new, experimental and unconventional work. *Vaba Lava* wishes to become a venue for young, experimental and innovative performing arts and network with theatres with similar profiles abroad.

NEW THEATRE INSTITUTE OF LATVIA, RIGA

A project-based organization operating in the field of contemporary performing arts. Since 1995 NTIL has been organizing the International Festival of Contemporary Theatre *Homo Novus*, which is the largest performing arts platform in Latvia. NTIL also produces and presents projects and long term collaboration programmes together with local and international partners, strongly believing in the necessity to explore the contemporary performing arts field together with artists and audiences.

TR WARSZAWA, WARSAW

TR Warszawa is a collaborative artistic theatre. Its programme is based on an artistic line formulated by the team under the direction of Grzegorz Jarzyna. It is a place where the audience can catch up with the latest artistic trends in Poland and other parts of the world. Together with the cooperating artists we invite Warsaw residents and visitors to participate in our programme, which includes: large scale performances with international reach, directed by both Polish and foreign creators (the international line), performances by creators that make their debut in Warsaw (the new talents line) and participatory events co-created with Warsaw residents and local cultural institutions and organizations, in particular ones that operate in the districts distant from downtown Warsaw (the field line). Performances and artistic events produced by TR Warszawa within these three programme lines will be completed by a diverse offer of meetings, debates, webinars and workshops. We implement a "More than a spectator!" idea to improve the audience's experience and knowledge about theatre and art. For people who are unable to watch performances in the theatre, we've launched the TR Online programme. Through this streaming platform, people from all over the world may participate in our premieres, live-broadcasted and retransmitted repertory performances, online meetings, webinars and workshops.

In the upcoming years TR Warszawa team will move to a new headquarter in the Parade Square designed by the Thomas Phifer and Partners architectural studio from New York, in cooperation with APA Wojciechowski and Buro Happold. The construction is financed by the City of Warsaw. The new headquarter is an element of a two-building complex comprising the theatre and a new home of The Museum of Modern Art. This new venue will be one of the most cutting-edge theatre buildings in Europe. Architecture of the building reflects values that are important to TR Warszawa's team, in particular openness understood as a pursuit

of explorations and taking artistic risks, introducing new methods of theatrical expression to wide audiences, transparency, mobility and breaking down barriers. The new TR Warszawa's seat is intended to be a safe, welcoming and easily accessible space for every member of the audience.

THE ZBIGNIEW RASZEWSKI THEATRE INSTITUTE, POLAND

The Zbigniew Raszewski Theatre Institute specializes in documentation, promotion and animation of Polish theatrical life. The institute fuels public debate on the contemporary Polish theatre, broadens the perspective on the accompanying academic reflection, and promotes research and educational activity. The Institute manages the largest archive of theatre related documents in Poland, maintains a library, houses a specialist bookshop PROSPERO, and a theatre studio where presentations are open to the public. It also runs www.e-teatr.pl – the largest portal devoted entirely to Polish theatre, an online “Encyclopedia of the Polish theatre” (encyklopediateatru.pl) and publishes a free, Polish-English scholarly journal [www.polishtheatrejournal.com].

KAWAŁYK SZTUKI, WARSAW

This place is Our and Yours, everyone will find here something interesting for them, taste the true tradition of baking, delicious coffee, surrounded by unique art and music. There will also be many cultural attractions, colorful evenings sprinkled with good alcohol. Kind service, warm atmosphere, and the taste of home-made cakes will make you feel at home. Our menu will take you on a culinary journey full of flavors and scents conjured by our Chef.

BALTIC TRANSFER* FESTIVAL

new theatre, music, playwriting and audio art installation festival from LT / LV / EST

date: 18-24 October 2021

venues: TR Warszawa/Marszałkowska 8 and The Zbigniew Raszewski Theatre Institute, Kawałyk Sztuki Cafe

curator: Roman Pawłowski (PL)

program collaboration: Giedrė Bagdžiūnaitė (LT), Liisa Liksor (EST), Laura Stašāne (LV)

organiser: TR Warszawa

partners: Jaunimo Teatras (Vilnius, LT), New Theatre Institute of Latvia (Riga, LV), Theatre Centre Vaba Lava (Tallinn, EST)

accompanying partner: The Zbigniew Raszewski Theatre Institute

cooperation: Lithuanian Culture Institute (Vilnius, LT), Estonian Theatre Agency (Tallinn, EST), Kawałyk Sztuki Cafe

The project is supported by and co-financed by the Baltic Culture Fund

PARTNERS



ACCOMPANYING PARTNER



COOPERATION



AMBASADA ESTONII
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