

Atlas of Transitions. New geographies for a cross-cultural Europe
&
The Art and Society Festival Happy City 2018
- Powszechny Theatre in Warsaw



**||| ATLAS OF
TRANSITIONS**

„New Territory” – live VR

20.06.2018, Powszechny Theatre in Warsaw



director: Krzysztof Garbaczewski

VR producent: Wojtek Markowski (Dream Adoption Society)

aVR artist: Maciej Gniady, Marta Nawrot, Jagoda Wójtowicz (Dream Adoption Society)

choreography: Iza Szostak

music: Jan Duszyński

actors: Karolina Adamczyk, Aleksandra Bożek, Magdalena Koleśnik, Oskar Stoczyński, Iza Szostak, Julian Świeżewski, Julia Wyszyńska

„New Territory” is next work by Krzysztof Garbaczewski and his team using VR technology in theater activities. The topic of live VR with actors from Teatr Powszechny and choreographer Iza Szostak will be migrations.

Dream Adoption Society is an artistic collective initiated by Krzysztof Garbaczewski, focused on creating a virtual and augmented reality in the context of theater, performance and contemporary art. For more information, please visit: www.dreamadoptionsociety.com.

Performance is organized in range of the international project „Atlas of Transitions. New geographies for a cross-cultural Europe”.

Co-funded by the „Creative Europe” Programme of the European Union.

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„Lawrence of Arabia”

premiere: 22.06.2018, Powszechny Theatre in Warsaw

next performances: 23 and 24.06.2018



director: Weronika Szczawińska

dramaturg: Piotr Wawer jr

text: Piotr Wawer Jr, Weronika Szczawińska, Eileen Gricuk, Jose Luis Sosa Estanga, Imru' al-Qais, Amin Omer, Vira Popowa

set designer: Daniel Malone

choreographer: Agata Maszkiewicz

stage manager: Barbara Sadowska

cast: Mamadou Góo Bâ, Wiktor Loga-Skarczewski, Natalia Łągiewczyk, Maria Robaszekiewicz, Karina Seweryn, Piotr Wawer jr

„Lawrence of Arabia” is a theatrical telephone game, exploring our mediations and misunderstandings, checking received notions. It is a farce about identity, put together by the cooperation of several groups: the creative team, foreigners living in Poland, as well as the actors from our theatre. Finally, it is an attempt of putting on someone else’s shoes, looking at familiar issues from the outside and a fantasy of theatre created for a multilingual and multicultural society. It’s also a play on viewers expectations - because what exactly do they know about Sudan? When was Poland a banana republic? Why does Zorro wear a burka? What is more remote to us: Venezuela or an Amazon warehouse?

The creators decided to invite newcomers, not rooted in Poland and those forced to leave their native countries to cooperate. The goal was to avoid constructing a phantom image of the Other. Expectations were contradicted, perceptions turned around in unexpected ways and the play gained its own comedic dimension. Comedy emerges as a serious, concrete remedy against generalizations and fantasies relating to identity.

Performance in the project „Atlas of Transitions. New geographies for a cross-cultural Europe”.

Project is co-funded by the „Creative Europe” Programme of the European Union.

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„The Gods”

premiere: 23.05.2018 – 19.00, Powszechny Theatre in Warsaw



director: Alicja Borkowska

organized by: Strefa WolnoSłowa Foundation

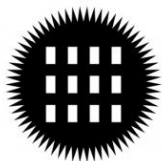


Performance is organized in range of the project „Beyond Theater”, co-funded by the „Creative Europe” Programme of the European Union.



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Performance is a part of The Art and Society Festival Happy City.



„Second Exile”

performance from National Theater of Mannheim, Germany

25.06.2018 – 19.00, Powszechny Theatre in Warsaw



director and set designer: Oliver Frlić

playwriting: Marija Karaklajić, Carolin Losch

costumes: Sandra Dekanić

lights: Wolfgang Schüle

starring: Linda Begonja, Boris Koneczny, Anne-Marie Lux, Jacques Malan, Hannah Müller, Fabian Raabe, Enes Salković

duration: 1 godz. 30 minut.

In 1996 16-year old Oliver Frlić escaped from Bosnia to Croatia, fleeing war and becoming part of the nation of refugees. Being a refugee involves persecution and remaining at the mercy of state institutions due to circumstances entirely beyond your control such as place of birth or your parents' nationality. In 2017, Frlić went into exile again. As director of the Croatian National Theatre in Rijeka, he focused his work on the exploration of war crimes and trauma- in response, he met with death threats and public enemy status.

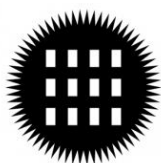
In this “second exile” Frlić can look back 20 years, when in 1995 he first came to Germany as an asylum seeker. The director, along with actors from Germany and former Yugoslavia portrays individual stories that illustrate the global refugee crisis. In an age of rising nationalism, intolerance towards minorities and threats to freedom of expression, we stand before the question: whence are you headed, Europe?

Oliver Frlić, born in Bosnia in 1976, studied philosophy and directing at the Academy of Performing Arts in Zagreb. In his diploma project, he deals with themes such as Europe's wartime past and future in the age of globalization, symbolic violence, the power of religion and tolerance for diversity. He is known to the Polish public from productions at the Powszechny Theatre in Warsaw such as “Trilogy on Croatian fascism: part III Croatian theatre” or “Cursed be the traitor of the fatherland” as well as “Our violence, your violence” presented during the First Performances Festival in Bydgoszcz.

partner: Goethe Institut and German Ministry of Foreign Affairs



Performance is a part of The Art and Society Festival Happy City.



„When my dad turned into a bush”

Joke van Leeuwen

performance from Dramatic Theater in Walbrzych

26.06.2018 – 16.00, 18.30, Powszechny Theatre in Warsaw



director: Jakub Skrzywanek

translation: Jadwiga Jędryas

playwriting and adaptation: Klaudia Hartung-Wójciak

education: Dorota Kowalkowska

pedagogical support: Małgorzata Simm, Ewa Węgrzyn-Jonek

set design and costumes: Agata Skwarczyńska

music: Anna Stela

content consultation: Elżbieta Krawczyk (CEO)

starring: Angelika Cegielska, Michał Kosela, Karolina Krawiec, Ryszard Węgrzyn, Irena Wójcik

duration: 60 min.

„When my dad turned into a bush” is a story about war and refugees, told from the point of view of a young girl, Toda. The narrator’s identity, however, goes beyond the wartime experience of a refugee. Her story concerns primarily her home, imagination, memories, grandmother and letters from her dad, who turned into a bush. The journey recounted by Toda shows her picture of the world, which faced with the basic questions that she asks, seems even more absurd and devoid of logic.

Joke van Leeuwen (born 1952) is a Dutch writer, poet and illustrator, author of books for children and adults. She studied history and illustration, frequently appearing on the stage as well. Joke was awarded the Golden Owl, Golden and Silver Lynx, Woutertje Pieterse Prijs as well as Theo Thijssen Prijs. These are the most important prizes in Dutch Literature for children and youth in addition to the prestigious AKO Literatuurprijs, and the Constantijn Huygensprijs received for her entire oeuvre. Her books were translated into several languages.

The production benefited from the support of the second edition of the Jan Dorman Competition organized by the Zbigniew Raszewski Theatre Institute, funded by the Ministry of Culture and National Heritage. More info on www.dorman.e-teatr.pl. Subsidized by the Lower Silesia Council.

Performance is organized in range of the international project „Atlas of Transitions. New geographies for a cross-cultural Europe”. Co-funded by the „Creative Europe” Programme of the European Union.

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„Polish Vermin”

27.06.2018 – 19.30, Powszechny Theatre in Warsaw



director: Agnieszka Błońska

performer: Patrycja Kujawska

written by: Agnieszka Błońska & Patrycja Kujawska

visuals: Michał Iwanowski

sound: Benji Bower

additional sound suport: Jack Drewry

producer: Helen Edwards

duration: 45 min.

What is our position in the face of abuse and division? Can we change anything? Can I? Neutrality is not an answer and the confusion seems overwhelming. Do I still belong here? „Polish Vermin” explores our attitudes to the Brexit vote and what comes next for us all. It’s a piece being developed in Cornwall, a county that voted leave and Bristol, a city that voted remain.

Instigated and devised by three Polish artists who have made the UK their home, R&D sharings of „Polish Vermin” were presented in July 2017 at Bristol Ferment at the Arnolfini and the Newlyn Gallery & Exchange.

„Polish Vermin” is being developed with support from FEAST with Arts Council England and Cornwall County Council, Arts Council England, Bristol Old Vic Ferment, Arnolfini Gallery, Newlyn Art Gallery and Kneehigh.

Performance is organized in range of the international project „Atlas of Transitions. New geographies for a cross-cultural Europe”.

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„MINEFIELD”

29 and 30.06.2018 – 19.00, Powszechny Theatre in Warsaw



written and directed by: Lola Arias

cast: Lou Armour, David Jackson, Gabriel Sagastume, Ruben Otero, Sukrim Rai, Marcelo Vallejo

research and production: Sofia Medici, Luz Algranti

set designer: Mariana Tirantte

music composer: Ulises Conti

light designer/technical direction: David Seldes

video designer: Martin Borini

sound engineer: Roberto Pellegrino/Ernesto Fara

director's assistant: Erika Teichert/Agustina Barzola

technical assistant: Imanol López

production assistant: Lucila Piffer, Melisa Santoro

UK assistant: Kate O'Connor

costumes: Andrea Piffer

UK producers for LIFT: Erica Campayne, Carolyn Forsyth, Matt Burman

associate producer: Gema Films

duration: 100 min.

„MINEFIELD” is a project that brings together Argentine and English veterans of the Falklands War to explore what was left in their heads thirty-five years later.

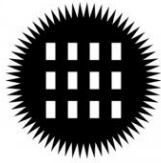
In a film set turned into a time machine the ones who fought are teleported into the past to reconstruct their war and aftermath memories. Lou Armour was on the cover of every newspaper when the Argentines took him prisoner on April 2nd and is now a special needs teacher. Rubén Otero survived the sinking of ARA General Belgrano and has now a Beatles tribute band. David Jackson spent his time at war listening and transcribing radio codes and now listens to other veterans in his psychology practice. Gabriel Sagastume was a soldier who never wanted to shoot and is now a criminal attorney. Sukrim Rai was a Ghurka who knew how to use his knife and works currently as a security guard. Marcelo Vallejo was an aimer for mortar and is now a triathlon champion. The only thing they have in common is that they are veterans. But what is a veteran; a survivor, a hero, a madman? The project confronts different visions of war bringing together old enemies to tell one single story. „MINEFIELD” looks into the marks left by war, the relationship between experience and fiction and the thousand ways of representing memory.

Lola Arias bio: <http://lolaarias.com/bio>

„MINEFIELD” was originally commissioned and co-produced by: LIFT, Royal Court Theatre, Brighton Festival Universidad Nacional de San Martín, Theaterformen, Le Quai Angers, Künstlerhaus Mousonturm, Maison des Arts de Créteil, Humain Trop Humain / CDN de Montpellier and Athens & Epidaurus Festival. Supported by Arts Council England, British Council and The Sackler Trust.

supported by: British Council, Embajada de la República Argentina en Gran Bretaña e Irlanda del Norte, Arts Council England, The Sackler Trust.

Performance is a part of The Art and Society Festival Happy City.



„The Animals”

01.07.2018 – 18.00, Powszechny Theatre in Warsaw



director: Alicja Borkowska

text: Przemysław Pilarski

set designer: Piotr Szczygielski

music: Ray Dickaty

visualization: Maria Porzyc

producer: Magdalena Duszyńska-Łysak

cast: Mamadou Góo Bâ, Veranika Los, Justyna Laskowska-Otwinowska, Stephane Rutten, Łukasz Wójcicki

A body is lying on the beach. Seems human but isn't. Seems animal but isn't. The body is moving, making sounds. We're trying to establish communication, using language, gestures, sounds, stories. We're trying to tame it, make it human. Right, but what does it mean to be human? We go back to the source – there used to be several human species on Earth. How did it happen that only *Homo sapiens* has survived? How and why did *Homo sapiens* annihilate all the sister species and subjugate the world of other living beings?

The play is the first part of the „Animals–Humans–Gods” drama trilogy by Strefa WolnoSłowa.

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