

A Showcase of *Wahlberliner*

20 EX
20 PO
FESTIVAL



ENGLISH
THEATRE
BERLIN

International Performing Arts Center

2020 PROGRAM

ETBERLIN.DE

The logo for the 20EX 20PO Festival. It features a square frame containing the text '20EX' on the top line and '20PO' on the bottom line. Below the frame, the word 'FESTIVAL' is written in a spaced-out, all-caps, sans-serif font.

20EX
20PO
FESTIVAL

ExpLoRE + Evening Performances

Sunday, April 19 – Saturday, April 25, 2020

Curatorial Team for the 2020 Expo
Daniel Brunet, Olivia Hyunsin Kim and Shlomo Lieberman

Technical Direction and Production Management by
Ralf Arndt and Torsten Litschko

ExpLoRE

This format opens the festival and is dedicated to newcomers, shorter performances and work-in-progress. Spend an entire afternoon taking in four different performances.

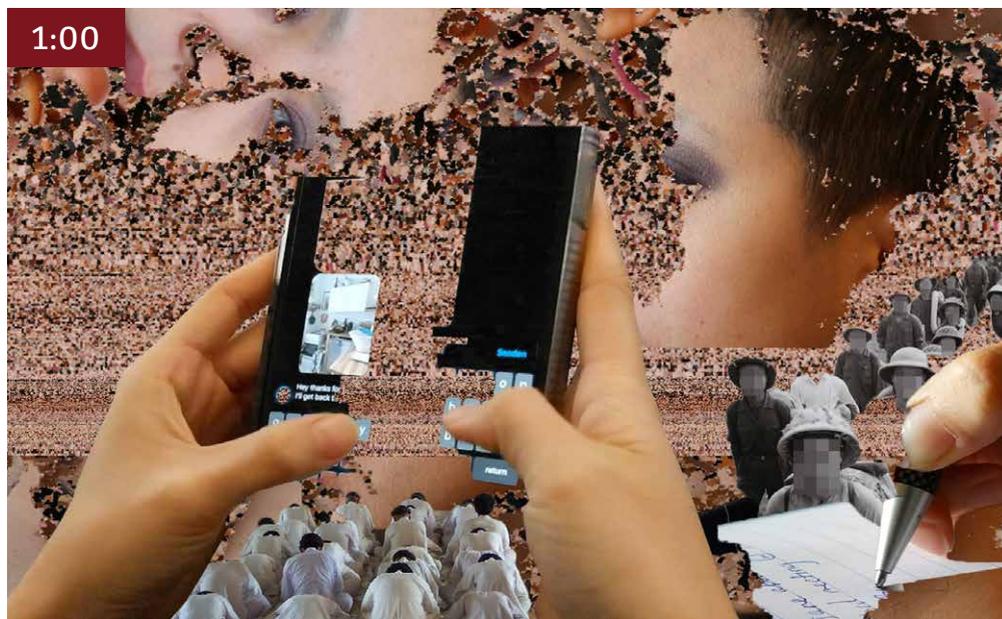
- 19 Sun 1pm **I AM EVERYBODY, I AM EVERY BODY**
An interdisciplinary performance by Marque-Lin,
staged with B_No_Source [live]
- 2:30pm **MILKTOOTH**
A performance by Promona Sengupta
- 4pm **CON-SENSUAL**
An interdisciplinary performance by Derya Durmaz
- 5:30pm **THE HORROR WOMAN A.K.A.
TOO DARK ... TOO SWEET ... TOO DEAD?**
A dance performance by GĀZ collective a.k.a. Noga Abramovitch,
Helen Burghardt and Zoe Goldstein
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Evening Performances

- 21 Tue 8pm **THE WHITE PLAGUE**
A play written and directed by Alexander Raptotasios
- 22 Wed 8pm **I AM NOT ON THE BLACKLIST**
A dance performance by Hyoung-Min Kim and Gabriel Galindez Cruz
- 24 Fri 8pm **MORTALITY, HOORAY**
A play written and directed by Artemis Chrysostomidou
- 25 Sat 8pm **NOOSE**
A piece of puppet theater by Merlin Puppet Theatre
(Dimitris Stamou and Demy Papada)
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Ticket Information

Admission to the four performances that make up ExpLoRE on April 19 costs 15 € (9 € students)
Admission to an individual evening performance from Tuesday – Saturday costs 15 € (9 € students)



Written, Directed and Performed by
Marque-Lin (USA) | Sound, Video and
Stage Design by B_No_Source [live]
(Germany) | Choreography by Ly
Nguyen (Germany/Vietnam) |
Costume Design by Jessika Strauck
(USA/Germany/Paraguay) | Camera
Operation and Documentation by
Kantatach Kijitkhun (International/
Thailand) | Camera Documentation
by Paul Henschel (Germany)

I AM EVERYBODY, I AM EVERY BODY

I Am Everybody, I Am Every Body is an experimental performance and audio-visual piece that traces a fractured semi-autobiography of MARQUE-Lin as a daughter of Vietnamese refugees. Using extractions from her life as footage and material, B_No_Source [live] will modulate and rearrange MARQUE-Lin's voice live on stage, transforming her into <s*he> - a nation-less AI-produced female entity that has decided to finally investigate the systems and networks that have created her in search of her point of origin and subsequently her purpose in living an existence of such ambiguity and suffering.

Questions of nationhood, inter-generational inheritance, historical and personal trauma skip and glitch as <s*he> questions the pervasive sense of unrest and constant malfunctions happening in her body. Something is calling her from the edge of her self-understanding. From within the black box—a space where unknown codes and hidden layers categorize and determine - her identity emerges. Where does <s*he> begin? Which systems are complicit in the creation of immigrational identity? How much of our digital networks represent our own hidden prejudices? Is there an escape? PRESS START.



2:30



Created and Performed
by Promona Sengupta (India)

MILKTOOTH

In the not-so-distant future, when interplanetary travel, collaboration and governance is the established order of the day, a young woman on Earth, turning 30, decides to fill the emotional void in her single life by taking part in the intergalactic adoption scheme and becoming a single mom. The catch – her newborn adoptee is a gigantic extraterrestrial child who Earth-dwellers would simply refuse to accept. As they grow old together, mother and child find tenuous ways of communicating, loving, caring and intimacy that take the world by shock and raise violent alarm bells everywhere from the *Kita* to the playground, until a terrified neighbor calls the authorities.

This is the story of a young single mom trying to save her special-needs-child from being taken away by the intergalactic child services, all the while attempting to love someone who does not fit into the human definition of “lovable”.



4:00



Directed, Devised and Performed by Derya Durmaz (Turkey/Germany) | Dramaturgy by Katja Kettner (Germany) | Audiovisual Directing & Editing by Özlem Sariyildiz (Turkey/Germany) and Bora Yediel (Turkey/Germany) | Stage and Costume Design by Turgut Kocaman (Turkey/Germany) | Set Choreography by Merve May Parlar (Turkey/Germany) | Performed by Michaele Daoud (Syria/Germany)

CON-SENSUAL

Pain and pleasure. Giving in and giving up. Playing and role-playing. Do you play your part? Did you write your part? Or were you given your part? Was it consensual? Or were you conned? Was it at least sensual? Is it time to come to your senses? Maybe then you can finally make sense of it all...

Con-Sensual is an interdisciplinary performance project that takes a close and intimate look at how much of an understanding we really have of our (chosen or given) gender roles and the parts we play.



5:30



Choreographed and Performed
by GÄZ collective a.k.a. Noga
Abramovitch (Israel), Helen
Burghardt (Germany) and Zoe
Goldstein (United Kingdom)

*The Horror Woman a.k.a. too dark ...
too sweet ... too dead?* was developed
with support from ADA Studios and
Theaterhaus Berlin Mitte

THE HORROR WOMAN A.K.A. TOO DARK ... TOO SWEET ... TOO DEAD?

Sitting in a darkened movie theater, hunched up, limbs knotted, hands over faces, three friends wonder how it is that they happen to be seeing yet another horror movie together. It's that fine, intriguing line between fear-horror-pleasure. This shared visceral experience also raises questions: what's up with women in horror films? All those beautified helpless victims and sirens with dark powers. Who created them and through whose eyes are we watching? How do we connect, and to what, when these female archetypes bleed across the screen? An unlikely and frightening adventure ensues.

The Horror Woman a.k.a. too dark ... too sweet ... too dead? is a dance horror piece, exploring feminine archetypes and expressions of femininity in horror, the female gaze in horror as well as the translation and transitions between cinematic and stage languages.



8:00



A Ferodo Bridges CIC Production |
Written and Directed by Alexander
Raptotasios (Greece) | Dramaturgy by
Or Benezra-Segal (Israel) | Associate
Directed by Esther Fernández
(Spain) | Associate Directed and
Performed by Vicky Kyriakoulakou
(Greece) | Performed by Alexander
Kiffin (England), Samuel Mattioli
(Italy), Gil Sutherland (Scotland)
and Lillian Tsang (Hong Kong) | Prop
and Costume Design by Marie-Cecile
Inglesi (Greece) | Stage Managed by
Anuška Zaremba-Pike (England/
Poland) | Photo by Nir Segal (Israel)

The White Plague has been developed
with the kind support of Arts Council
England and Unity Theatre Trust,
BIOS – Athens and Greenwich Theatre.

THE WHITE PLAGUE

When a mysterious and fiercely contagious virus starts spreading among a major city's population, causing all infected victims to lose their sight, the government takes emergency action and isolates those affected in unprepared quarantine facilities. As the consequences of the epidemic are revealed, citizens are driven to expose the very brightest and darkest aspects of their human nature.

Following the stories of five strangers who meet in a quarantine facility, the play uses a dystopian starting point to explore social coherence, gender roles and the survival instincts of a society in crisis. *The White Plague* is an immersive new play by Alexander Raptotasios that invites the audience to experience a city beset by an epidemic of blindness using every sense but sight.



8:00



Concept, Choreography and Dance Performance by Hyoung-Min Kim (South Korea) | Dance Performance and Co-Creation by Gabriel Galindez Cruz (Colombia) | Dramaturgy by Lisa Skwirblies (Germany) | Music by Matfef Kuhlmeiy (Germany) | Lighting Design by Benjamin Schällike (Germany) | Assistant Lighting Design by Hanna Kritten Tangsoo (Finland) | Costume Design by Aurel Lenfert (Germany) | Production Management by Jutta Polic (Germany) | Photo by Alexandra Kinter (Hungary)

A production by Hyoung-Min Kim in coproduction with Tanzfabrik Berlin, supported by Berlin's Senate Department for Culture and Europe

I AM NOT ON THE BLACKLIST

I Am Not On The Blacklist is a dance performance that seeks to investigate the toxicity of censorship in the body and in everyday life. Through practice-based research with a motion-sensor light, Hyoung-Min Kim and Gabriel Galindez Cruz explore the impact that both state-induced censorship as well as forms of self-censorship have had on their lives and their bodies.

Through their respective personal experiences growing up in South Korea and Colombia, the two performers recall on stage the material consequences that the supposedly invisible politics of censorship can have on those who find themselves on the “wrong” side of the hegemonic divide. Hyoung-Min’s habit of self-censorship formed from [REDACTED] experiences in [REDACTED] of not being [REDACTED] to [REDACTED] her [REDACTED], [REDACTED], that still persist years later and in the [REDACTED] of speaking [REDACTED], show the deep and long-lasting impact that censorship can have on the body and psyche. Gabriel interacts with the toxicity of censorship from an alternate angle, constructing a solo that is embedded in the power of free, unbridled speech. His attempt, doomed to fail in light of the ever-growing number, is to name every environmental Colombian activist who has been killed in recent years due to their revolutionary work. In this context, censorship has a lethal connotation, the act of killing as a way of censoring the body permanently.



8:00



Written and Directed by Artemis Chrysostomidou (Greece/Cyprus) | Performed by Marina Argyridou (Cyprus/Russia), Heiki Riipinen (Norway), Ivy Sayers (England) and others | Associate Dramaturgy by Charikleia Tatsi (Greece)

Pre-project funding provided by Kulturrådet | Arts Council Norway

Supported by Temporars by Muzeum Susch | Art Stations Foundation Switzerland

MORTALITY, HOORAY

A theater play about the impossibility of mistaking a bird for any other animal because of its feathers.

In a universe characterized by rules, two women fall in love with each other while others cannot. A woman follows beauty tips and a man considers himself to be the victim of paranormal activity. The absurdity of daily life, the fear of death and the mystery of the human soul create a poetic world full of contradictions and hope with a unique narration interrupted by scientific information. It's an accurate erotic composition, an enigma based on reality. Reality is funny.

This is a minimalist piece that encapsulates eastern civilization, in a certain sense. It is a work that examines existence, responsibility, the high risk of love, aesthetic blindness and the role of art in the modern world. It provides a humorous perspective on human relations as an incredibly unique cosmos in need of revision and reunion. It is an attempt to make the gaze more tender, using the quiet joy of braveness that can overcome fear through love. It envisions the present as a moment of coexistence, as eternity. In the end, even death unites us.

Childhood is usually a viral infection that causes swelling in the glands of the neck.



8:00



Concept by Merlin Puppet Theatre
[Dimitris Stamou (Greece) and
Demy Papada (Greece)] | Directed by
Dimitris Stamou | Puppeteering by
Dimitris Stamou and Demy Papada |
Costume, Puppet, Lighting and Stage
Design by Merlin Puppet Theatre |
Introductory Text by Hronis Missios
(Greece)

NOOSE

... is that day in your life when you see it...

the time slips away...

and all you live is not what you have wished

is the moment when your whole world is shattered

that very moment when your dreams come back asking for all
you promised

when you feel it...

the noose is moving up...further and further...it is tightening
around your throat...stealing your air...stealing your breath

...because until then you thought you were alive.

A surrealistic performance somewhere in between black
comedy and the theater of the absurd. With the use of tabletop
puppets and cinematic narration, the puppeteers animate the
puppets without being visible to the audience.



ENGLISH THEATRE BERLIN

International Performing Arts Center

English Theatre Berlin International Performing Arts Center
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Günther Grosser (Artistic Director)
Bernd Hoffmeister (Managing Director)

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Communication: Sarah Rosenau (PR & Communication Director), Casey Tower (Digital Communication), Heiko Orlowski (Communication Assistant)
Venue: Torsten Litschko (Technical Director), Ralf Arndt (Technician), Ruby Grosser (House Manager and Volunteer Coordinator), Courtney Gosset (House Manager), Anya Kinneavy (House Manager), Minna Partanen (House Manager), Paul Netzer (Graphic Design)



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We thank all our supporters and sponsors:

