A Showcase of Wahlberliner

20 EXPO 20 FESTIVAL

ENGLISH THEATRE BERLIN
International Performing Arts Center

2020 PROGRAM ETBERLIN.DE
Thursday, October 29 – Saturday, November 7, 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
THE EXPO CALENDAR

ExpLoRE

This format is dedicated to newcomers, shorter performances and work-in-progress. This year, we are offering four performances over two evenings.

29 Thu 8pm **NOOSE**
By Merlin Puppet Theatre (Dimitris Stamou and Demy Papada)

31 Sat 8pm **THE WHITE PLAGUE: A BINAURAL PLAY**
Written and directed by Alexander Raptotasis

1 Sun 8pm **ExpLoRE I**

**I AM EVERYBODY, I AM EVERY BODY**
An interdisciplinary performance by Marque-Lin, staged with B_No_Source [live]

9pm **MILKTOOTH**
A performance by Promona Sengupta

3 Tue 8pm **ExpLoRE II**

**CON-SENSUAL**
An interdisciplinary performance by Derya Durmaz

9pm **THE HORROR WOMAN A.K.A. TOO DARK ... TOO SWEET ... TOO DEAD?**
A dance performance by GAZ collective a.k.a. Noga Abramovitch, Helen Burghardt and Zoe Goldstein

5 Thu 8pm **BEYOND THE LIGHT**
A video performance by Hyoung-Min Kim and Gabriel Galindez Cruz

7 Sat 8pm **MORTALITY, HOORAY**
A play written and directed by Artemis Chrysostomidou

Ticket Information

Admission to either night of ExpLoRE costs 10 € | Solidarity Ticket (The Absent Neighbor) 20 €
Admission to an individual evening performance costs 15 € (9 € students) | Solidarity Ticket (The Absent Neighbor) 30 €
**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.
THE WHITE PLAGUE: A BINAURAL PLAY

An immersive binaural experience developed from the play The White Plague (created in 2017 and performed in UK and Greece) as a response to the health & safety restrictions imposed in theaters during COVID-19.

10 years have passed since a fiercely contagious virus spread among a major city’s population, causing a mysterious white blindness and eventually, society’s collapse. Now five survivors come forward to tell a story they were not allowed to share before. A story of an unprepared quarantine facilities and dehumanizing circumstances that drive citizens to expose the very brightest and darkest aspects of their human nature. A story of government negligence, police violence and persevering humanity.

This binaural experience places the audience in the middle of the action as a state-of-the-art sound design transports them to every location of the play and inside every character’s head. A starting point to explore social coherence, gender roles and the survival instincts of a society in crisis.
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 nationless 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 immigration identity? How much of our digital networks represent our own hidden prejudices? Is there an escape? PRESS START.

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 Kantatak Kijtikhun (International/Thailand) | Camera Documentation by Paul Henschel (Germany)
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”.
Directed, Devised and Performed by Derya Durmaz (Turkey/Germany) | Dramaturgy by Katja Kettner (Germany) | Audiovisual Directing & Editing by Özlem Sarıyıldız (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)

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.
Tuesday, November 3

9:00

The Horror Woman a.k.a. too dark ... too sweet ... too dead?

Choreographed and performed by GAZ 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

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.
Beyond the Light is a video performance that seeks to investigate the toxicity of censorship in the body and in everyday life.

Over the course of previous work- and practice-based research with a motion sensor light, Hyoung-Min Kim and Gabriel Galindez Cruz explored the impact that both state-induced censorship as well as forms of self-censorship have had on their lives and their bodies.

In light of the current dramatic pandemic situation, Beyond the Light is a new work created especially for the 2020 Expo Festival. It will be presented by another form of performance using voice, visual material and sounds.

Does censorship contaminate us like noxious chemicals, imperceptible to the eye but slowly spreading the poison of self-optimization and suppression into our minds, bodies, and behaviors?

Beyond the Light has no definitive ending in the classical sense. Rather, it employs an ongoing, ever-mutating practice that engages with the subtle techniques of censorship in order to locate it, quarantine it, override it and perhaps, to find creative and generative ways to transform it into everyday survival strategies.
MORTALITY, HOORAY

_Childhood is a viral infection that causes swelling in the glands of the neck._

Greta follows beauty tips, Jim considers himself to be the victim of paranormal activity, while Mary and Mrs Ko fall in love with each other.

The mystery of the human soul creates a poetic universe full of absurdity, contradictions and hope, interrupted by scientific information.

It’s an accurate, erotic composition, an enigma based on reality.

Reality is funny.

The play encapsulates eastern civilization in a certain sense, wondering what knowledge is and providing a humorous perspective on human relations as an incredibly unique cosmos in need of revision and reunion; an attempt to make the gaze more tender and brave, while it envisions the present as a moment of coexistence, as eternity.

In the end, even death unites us.
ENGLISH THEATRE BERLIN

International Performing Arts Center

English Theatre Berlin International Performing Arts Center
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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: