A Showcase of Wahlberliner





2020 PROGRAM ETBERLIN.DE

International Performing Arts Center



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



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 Raptotasios
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
	9pm	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
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

Thursday, October 29





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.





A Ferodo Bridges CIC Production | Written and Directed by Alexander Raptotasios (Greece) | Sound Design by Ross Flight (England) | Filming by Grae Clarke | Dramaturgy by Or Benezra-Segal (Israel) | Associate Producer Sarah Arden (England) | Associate Director Esther Fernández (Spain) | Associate Director Vicky Kyriakoulakou (Greece) | Performed by Vicky Kyriakoulakou (Greece), Alexander Kiffin (England), Samuel Mattioli (Italy), Gil Sutherland (Scotland) and Lilian Tsang (Hong Kong) | Prop and Costume Design by Marie-Cecile Inglesi (Greece) | Stage Managed by Anuska 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: 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.

Sunday, November 1





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 Kijtikhun (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 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 immigrational identity? How much of our digital networks represent our own hidden prejudices? Is there an escape? PRESS START.



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".

Tuesday, November 3





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 roleplaying. 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





Choreographed and Performed by GĀZ 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.

Thursday, November 5





Concept by Hyoung-Min Kim (South Korea) | Dance and Co-Creation by Gabriel Galindez Cruz (Colombia), Hyoung-Min Kim | Voice by Hyoung-Min Kim | Dramaturgy by Lisa Skwirblies (Germany) | Music by Mattef Kuhlmey (Germany) | Lighting Design by Benjamin Schälike (Germany) | Video Design by Hyuntae Lee | Production Management by Jutta Polić (Germany) | Photo by Alexandra Kinter (Hungary)

BEYOND THE LIGHT

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.

Saturday, November 7



Written and Directed by Artemis Chrysostomidou (Cyprus/Greece) | Performed by Heiki Riipinen (Norway), Ivy Sayers (England/Germany), Marina Argyridou (Cyprus/Russia)and Kleopatra Markou (Greece) | Associate Interdisciplinary Dramaturgy by Charikleia Tatsi (Cyprus/Greece) | Set and Costumes Consultation by Stephanie Ioannou (Cyprus) and Eleni Phyla (Cyprus) | Sound Design by Lia Stavropoulou (Greece) | Lighting Design by Ralf Arndt (Germany)

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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.



International Performing Arts Center

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