

MALTA FESTIVAL POZNAŃ
16 – 25 / 06 / 2017

Teatr | Muzyka | Taniec | Film | Sztuki wizualne

My
Nations
are,
the
People

Platforma Balkany / The Balkans Platform

PRESS KIT

THE REPUBLIC OF MALTA

The identity of this year's Malta Festival Poznań comprises five slogans: ~~We, the People~~; ~~We, the Balkans~~; ~~We, the East~~; ~~We, Europe~~; ~~We, Others~~. Each can be interpreted in two ways. The first underlines the unity and homogeneity of the subject it refers to, and the second, on the contrary, juxtaposes the two subjects and suggests their polarity. The first makes a generalization, the second arbitrarily delineates borders. Both philosophy and experience prove that those two practices not only do not work, but also pose a danger. This is why we openly cross them out.

Crossing them out does not mean that the words in the slogans are unimportant, but they do require redefining. "We, the People", the words uttered by Lech Wałęsa on 15 November 1989 in the American Congress, referred directly to the first words of the US constitution, and in a broader sense to the idea of a democratic society in which the voice of every community member matters, to the idea of respecting complexity, the inner diversity of the community with which we identify.

Today, 28 years later, history has added new meaning to those words. In contemporary Poland we hear less and less often about the creative and active role of civic society. More and more often, on the other hand, we hear about national pride, the religious and ethnic identity of some unspecific community which is supposed to be defined by a set of clear-cut beliefs and values, excluding respect for pluralism of attitudes and views. That is why this year's Festival is focused on the subject of the Balkans, penetratingly looking at Europe, Poland and us, gathered in micro-communities. This already the eighth Idiom is a mirror in which we can see our own problems, and confront them.

Confronting that which is difficult and inconvenient, and being capable of self-reflecting, is particularly important in today's reality, engulfed by the return of ideas which isolate and segregate people: fascism and nationalism. They go hand in hand with discursive and symbolic violence, as well as the real one which has become the norm in the public domain. One thing does not change. Malta, this artistic island which was brought to life 27 years ago, remains the venue for freedom and diversity. I hope that this year's edition will be an opportunity for a creative meeting of all those who wish to see reality more clearly. Let's remain citizens of the festival Republic!

Michał Merczyński

director of Malta Festival Poznań

THE BALKAN AFTERIMAGES

On the programme of Malta Festival Poznań 2017

I have a guilty conscience whenever I cross the Drawa or the Danube rivers. On my way there I feel as if I was sneaking up. On my way back – as if I was fleeing. I have an idiotic sense of guilt as if I owed something to those regions. But in fact, I am simply drawn to the Balkan disintegration and I am trying to describe this poignant feeling. I owe them nothing. After all, you need to have necrophilia in your blood to send a good part of your own peninsula up in smoke. There was something to that burnt offering of the country. After all, no one there was such an idiot to think they would win. There was some selflessness in this slaughter. Some art for art's sake. Europe watched and they said: "Look, that's how you do it. Remember this, because you seem to be forgetting it slowly. That's how you do it". This is a reminder and we should be grateful to them for it. There was someone to remind us of the old skills.

Andrzej Stasiuk, *Dziennik pisany później*,

Wydawnictwo Czarne, Wołowiec 2010, s. 106/107

BRIDGES AND WALLS

Bridge is a metaphor for the Balkans. The most famous is the stone one over the Neretva river in Mostar, Bosnia, one of the most beautiful achievements of Balkan architecture. Built by the Ottomans in the 16th century, in the course of four centuries it had become a symbol of the co-existence between Muslims, Catholics and Orthodox Christians. It survived until 1993, when in a symbolic gesture it was destroyed by the Croatian army. The Balkans thus are not only a vivid slightly archaic European retreat, lying in the shadow of the Orient, but also an area of bloody wars opening and ending the 20th century. In 1912-1913, a multinational liberation movement against the Turks turned into a war for a division of the territories taken back from the Ottoman Empire. Nearly 80 years later, in 1991, the breakup of Yugoslavia once again stirred cruel wars for the division of the Balkan lands. The message sent by the Croats demolishing the bridge in Mostar was clear – there was no unity in the Balkans.

In fact the very designation "the Balkans", even though it refers to a geographic area – the lands on the Balkan Peninsula, brings with it controversy. For the inhabitants of the former Yugoslavia (Serbia, Montenegro, Bosnia and Herzegovina, Croatia, Macedonia, Slovenia), Albania, Bulgaria, Romania, it is too uniform, eliminating cultural, political (e.g. EU member states and countries aspiring to the EU) and religious differences between those countries. It even has pejorative overtones. Even more so, that the term "Balkanization" has entered many European languages (as a result of the events from the early 20th century) as a synonym of national fragmentation and suicidal war, which ultimately contributed to the Balkans been attributed negative qualities. It was so with the designation "Eastern Europe" coined in the

18th century, when the centre of Enlightenment Europe moved to the north (and the previous division along the North - South axis was no longer relevant) and the West needed a new Other to create its own, positive identity. The dividing line "we – others" was delineated early, creating simple oppositions: civilization – barbarity, modernity – tradition, purity – dirt, progress – darkness, city – countryside, rationalism – superstition, and then: modernization – backwardness, capitalism – communism. To many, this negative otherness of the Balkans, identified in general with the benighted irrational East, still provides satisfactory explanations for the extremities pervading this region and conflicts breaking out there. Also in Poland, which itself has for a long time been identified with the East (which is why Polish writers and politicians in the late 1980s and early 1990s fought for the popularization of the new term – "Central Europe"), the Ottoman elements are considered an explanation of the Balkan extremities. Yet, are the tragedies of this region so far removed from our Polish tragedies? Ethnic and religious conflicts lie not only in the stereotypical nature of the Balkans. The pogroms in Kielce, Jedwabne, Wołyń, as anti-Semitic propaganda which in 1968 led thousands of Polish citizens of Jewish descent to leave the country. Those stories differ in scale and context, but it is hard not to notice a close affinity in the recurring mechanisms of neighbourhood violence, segregation and hatred.

THE BALKAN SPECTRES

Stereotypes simplify yet also reveal some truth – not about how it is, but about how we think it is. In the modern hypermedia reality, it is easy to believe that by using technology one can get to know everything, without engaging the body or too much attention in the process. Content floods our eyes, existing in a spectral fashion. They seem to be, rather than are. The presence of the Balkans in our consciousness is likewise ambiguous – it is an image which was partially experienced and partially imagined, living and created, specific and virtual, existing and non-existent.

Many of us – the audience of Malta and viewers of TV news shows – remember quite well the war which took place slightly over 1000 km away from the southern

border of Poland in the 1990s, when our attention was chiefly focused on the newly regained freedom and the prospects of economic advancement. It was the first armed conflict of such a scale in Europe since World War II. Also for the first time, bombardments, the suffering of civilians and accounts from the front line were broadcast live, making them a part of everyday life of the people who were not directly connected with that story. The scenes of cruelty intertwined with the beautiful landscapes of Serbia, Bosnia and Croatia. The latter, in turn, were interrupted by camera close-ups of the self-assured faces of generals, commanders, politicians. We even learned how to pronounce their names: Radovan Karadžić, Ratko Mladić, Slobodan Milošević. The war seemed improbable, yet despite that, by all means real. Could it be any different, if we sent humanitarian aid convoys to the Balkans, and Tadeusz Mazowiecki, the first non-communist prime minister in this part of Europe, served as a Special Rapporteur of the UN Commission of Human Rights (which he resigned from in 1995, after the Srebrenica massacre)?

Thus, The Balkans' spectral substance is composed of a conglomeration of images which appeared in mainstream European media, only to disappear a moment later, a collection of associations, clichés, prejudice, gossip, persistently recurring postcard views, and strong emotions – fascination and brotherhood, compassion, horror and contempt.

THE PLATFORM OF KNOWLEDGE

The Idiom "The Balkans Platform" does not aim to paint the region as culturally uniform, or to reduce it to the role of a foreign territory looked upon with curiosity or anxiety. The assumption is different. First of all, we are not talking about a stable image, even if it was, as we like calling it, "a multicultural mosaic", which is worth exploring because it casts a light on all of Central and Eastern Europe: its awareness of the passing of existence, identity conflict, the sense of insecurity, the shared legacy of socialism, afterimages of war and the imperfect implementation of capitalism. There is no one image which could encompass the entire matter, was extensive enough, objective, stable, unambiguous or just enough.

This image is constantly being negotiated, which is why during Malta Festival Poznań 2017 we would like to invite you not a darkroom, where we develop already taken ready photographs, but to a mobile platform – “The Balkans Platform”.

In this way we not only oppose a simplified vision of this part of Europe, but, above all, advocate revealing the relativity of all these images and experiences. Therefore, the principal idea in this year’s Idiom is to bring notice to the conventionality hiding in the systems that often tempt us with the benefits of utopian, common solutions. Regardless of whether we speak about the global capital, Yugoslavia under Tito’s rule, the policy of the United Nations or the state apparatus which – as the creators of the performance *The Republic of Slovenia*, showing at Malta, wish to convey – is directing our life, we function in the constellations of artificial arrangements. This is the fundamental diagnosis of “The Balkans Platform”.

Where is the role of art in this diagnosis? Don’t we already have enough information, images and advice on what the world should be like? What can art bring to the growing sense of chaos? In the context of this year’s Idiom, artistic creation is not only concerned with aesthetics, but also with creating knowledge. We understand this as a peculiar type of activity which, bringing artificial worlds to life (on stage, on screen, in a gallery, at a university or in a public space), offers new methods of description and critical confrontation with reality. The programme of the Idiom “The Balkans Platform” is, thus, a generator of reflection on the changing world, a world upon which today a peculiar light is cast by the history of this region.

The artists, intellectuals and scholars invited to Poznań will address, here and now, the issue of this light. They will not be limited to canonical genre forms. They will create performing installations, performances reminiscent of a reconstruction of the political facts, avant-garde films, and objects. In this way, they will expand the territory of the struggle with such subjects as; capitalism versus the legacy of socialism, pop culture as a soft power of nationalism, neoliberal violence, modern concentration camps, the arms trade and corruption.

The Balkans are close and distant, familiar and alien, comprehensive and extravagant, elevated and demeaned. We would like this year’s Idiom to create a space for deliberation on the emancipation strategies which we can practice in a Europe that is experienced in wars, peace, and a fascination with capitalism, and which is currently struggling with the return of dangerous nationalist and fascist ideas. Today, we live in a world where we need to defend ourselves from hatred, paranoia, political and church hypocrisy, in a world more and more dominated by hostility and the building of walls, in which the idea of Europeanism, and hence the values which are at its foundation, are in crisis. The experiences of the Balkan inhabitants acquire in this context a particular meaning. Their history shows the consequences of the (headlong) ideological pursuit of ethnic and religious purity within homogenous nation states, having become a living warning, written in the memory and body of many of the living.

Dorota Semenowicz, Kasia Tórz

programme department, Malta Festival Poznań 2017

IDIOM: THE BALKANS PLATFORM

Before we present the concept of this year's Idiom of Malta Festival Poznań, it is extremely important to take a closer look at the circumstances, contexts and the specific moment when the event is being organized.

The festival will be take place in Poznań, Poland. The last parliamentary elections ended here in a victory to the right wing that was so convincing that none of the left wing parties managed to reach the minimum election threshold and gain seats in parliament. Following the choice of some of its citizens, Poland became one of the foundations of a new right-wing populism in Europe, and it became dominated by absurd right-wing hysterics directed against refugees, although they are in fact barely represent here. It is said that the history of this country is a symbol of the fight against oppression, yet today it is ruled by authorities whose decorations and awards are rejected on moral and ethical grounds.

We are preparing the Festival's programme at a time when the persecution of artists and various forms of political and religious censorship happen on a daily basis, and they are nothing but serious attempts to limit the freedom of speech and artistic expression.

In a country in which the Catholic church protests against "its" symbols being used in artistic undertakings, but stays silent when in the name of the very same symbols, neo-Nazis organize persecutions of non-Catholics and foreigners, when under the cross, people raise hands in a fascist gesture of greeting or march in uniforms deceptively modelled on the Nazi uniforms from World War II. At a time when right-wing extremists are marching on the streets of Warsaw, Poland's capital, a city which was razed to the ground in the name of another Nazi ideology.

In a country in which ultimately none of the politicians react to this situation; but they do react to the art we create, and openly encourage the lynching of artists.

We are preparing a programme for the Festival towards which the Polish Minister of Culture publicly manifests both his liking and aversion, comments on the artists' activities and decides about its budget based on his personal preferences, rather than quality or artistic criteria. On the other hand, the Ministry officially promotes and supports financially "bizarre" institutions and monuments of nationalism. That which is national, traditional, backward, becomes desirable, pushing out all that is associated with cosmopolitanism and progress.

We were given the task to prepare and present a programme about the Balkans in this context. About an area which is traditionally perceived as the "other", "not ours", "dangerous". In the official discourse it denotes all that today is subject to elimination from the Polish reality.

Due to the described political situation, which strongly impacts not only on our artistic choices but also directly on the Festival's economic resources, we named this year's Idiom the Balkan Platform. The platform stands here for both an abstract meeting place of ideas and a real meeting place of people.

We do not aim to present a real geopolitical area and the cultural product characteristic of it. The selected artists, their shows or visual projects are to present the Balkans as a discursive construct. Just like any other, it is subject to multiple applications and misuses, and ultimately to a negative or positive stereotyping. However, we present, imagine and experience it a bit differently.

As a non-existent, non-national area which is constructed for the moment of the meeting and exists only when we participate in it. In a concept outlined in this way, the Balkans have the potential to become a platform – a place enabling an exchange of experiences and knowledge across the 10 days of the Festival.

Our choices as curators are not intended in so much to present art, as to generate specific knowledge and indicate artistic means and strategies which are a powerful critical tool to comment on the present-day social and political reality. That is why this year's programme of the Idiom is not, as is usual, theatrical; we devised this year's edition to be different. To a larger extent, it consists of artistic projects, lectures, conversations and meetings with theoreticians. All of them are activist and discursive at their roots.

The question remains: will you find traces within you of the image of the Balkans in the programme we proposed? No, you won't, because the programme will not include that expected picture. We regard the reproduction of stereotypes about this corner of Europe as dangerous, just as the national politics which, in this very area at the beginning of the 1990s led to bloody wars. And today, as it seems, they have become relevant in other places too.

Oliver Frljić, Goran Injac

Poznań 2017

2017 Poznań Malta Festival Curators

The Curatorial Duet of Oliver Frlić and Goran Injac

Oliver Frlić was born in 1976 in Travnik, in today's Bosnia and Herzegovina. His mother is of Serbian descent, his father – Croatian. After the break-up of Yugoslavia, his family settled in Croatia. Frlić studied philosophy and religious studies, and afterwards theatre direction at the Academy of Dramatic Art in Zagreb. From 2014-2016 he was Director of the National Theatre in Rijeka; he later resigned from that position in protest against the state's historical and cultural policy. In his shows he deals with the neglected areas of Balkan historical memory, touching upon nationalist and religious fanaticism, collective and family traumas, tangled genealogies, and hatred. A director is a representative of critical, or as he calls it, political theatre. Juxtaposing various aesthetic languages, he oscillates on the verge of provocation and irony, boldly re-interpreting classic texts of European theatre to reveal inconvenient subjects and make theatre a venue for conflict, forcing spectators to confront their expectations and re-examine the stereotypes moulding their thinking. Frlić often criticizes the very institution of theatre (including himself as its representative and beneficiary) and takes notice of the limitations imposed by the system on the work methods and subjects undertaken by artists.

Oliver Frlić is the author of many awarded performances produced in almost all the former states of Yugoslavia, as well as in Germany and Austria (in Munich, Berlin, Düsseldorf and Graz) and shown at such festivals as Mess in Sarajevo, BITEF in Belgrade, Dubrovnik Summer Festival, EX Ponto in Ljubljana and Wiener Festwochen. He has presented his works at many festivals in Poland: Kontakt in Toruń, Dialog in Wrocław, the Festival of New Dramaturgies in Bydgoszcz. He has worked with Polish actors twice: in Narodowy Stary Teatr in 2013 (the premiere was cancelled by the theatre director Jan Klata) and Teatr Powszechny in Warsaw in which in 2017 he staged the performance *Klątwa [The Curse]*, inspired by Stanisław Wyspiański's play.

Goran Injac was born in 1973 in Novi Sad in Serbia, and stresses that this fact defined him forever as he grew up surrounded by 20 different nationalities and 10 official languages. He studied art history at the University in Belgrade as well as linguistics and comparative literature at the University in Novi Sad. He also completed post-graduate studies at several European universities in England, Norway and Austria.

Goran Injac is a dramatist, curator, lecturer and scholar (an author of articles published in Poland, Serbia and Slovenia) and since 2014, Director for artistic affairs in the Mladinsko Theatre in Ljubljana. As curator, he has co-operated with many theatres, festivals and cultural institutions around Europe, including Narodowy Stary Teatr in Cracow where from 2012 – 2014 he co-created their international programme and the premieres accompanying the programme. He is also co-creator and curator of the East European Performing Arts Platform (EEPAP). He collaborated as a dramatist with Oliver Frlić on his Polish and Slovenian performances: *Nie-Boska komedia. Szczątki [Non-divine comedy. Remains]*, *Nie-Boska komedia. Powidok [Non-divine comedy. Afterimage]*, *The Ristić Complex*, *Medea and Klątwa [The curse]*.

GORAN INJAC

*Oliver and I met in Poland at the Dialog festival in 2010, during which he showed the performance **Przeklęty niech będzie zdrajca swej ojczyzny** [May the traitor of his motherland be cursed]. It was Oliver's first visit to Poland. At that time, I was preparing various materials for the magazine "Dwutygodnik.com" and wanted to explain the context of that performance, make it more comprehensible to Polish audiences. (Interestingly, that was a performance from the repertoire of the Mladinsko Theatre where I work now as artistic director. I hadn't thought at that time that something like that would happen.) We began to talk and stayed in touch. Then, we met on the artistic plane preparing **Nie-Boska komedia** [Non-divine comedy] in Narodowy Stary Teatr in Cracow. I was the dramatist of that performance. I also worked in the management of that theatre. I dealt with international projects and the accompanying programme. Oliver was the first director from abroad we had invited for a new team. Unfortunately, the performance was never held. Rehearsals were brutally disrupted and the performance was cancelled. But it had evoked a major social response. I believe that in a sense the performance did have its premiere. It told us a lot about the place and Poland itself.*

archives of Malta Festival Poznań

THE BALKANS PLATFORM

Idiom

THE REPUBLIC OF SLOVENIA

Slovensko Mladinsko Gledališče

17-18.06., 19:00 (1h 40')

MTP, pavilon 1

The performance was commissioned in 2016 by Maska Ljubljana and Slovensko Mladinsko Gledališče to mark the 60th anniversary of the latter and the 25th anniversary of Slovenia's independence. It is about those fragments of recent history that are hard to be proud of: Slovenia's involvement in arms trafficking, and the corruption of politicians who sit at a round table playing with weapons and human destinies. The authors of the project wish to remain anonymous because what counts in this context is not their image but the concept.

THE CONTAINER

Milica Tomić

21-23.06., 14:00 (6h)

Art Stations Gallery

In November 2001 in Northern Afghanistan, thousands of Taliban fighters were loaded into containers. They were kept there without food and water. When they started begging for air, the US Army-backed Northern Alliance troops fired on the containers "to make holes for the air to get in". By adapting the project to the localities where it is presented, the artist shows the local military, economic and political structures, pointing to their participation in the global politics of the war on terror.

350 JANEZ JANŠA BOTTLES

Janez Janša, Janez Janša, Janez Janša

19-21.06., 14:00 (6h)

Inkubator Kulture Pireus

In this pop ready made, the artists exploit a personalisation option offered by the Coca-Cola Company to replace the official product name with "Janez Janša", the name of four public figures (three artists and a well-known Slovenian politician). What distinguishes a work of art from an everyday object? Are the bottles a conceptual statement, an expression of shameless self-celebration or an act of political propaganda? Would Coca-Cola taste different with the name Janez Janša?

SANS SOUCI: FOUR FACES OF OMARSKA

Milica Tomić

21-23.06., 14:00 (6h)

Art Stations Gallery

Omarska is an industrial site in the Serbian part of Bosnia and Herzegovina. In the early stages of the Yugoslav Wars in the 1990s, the Bosnian Serb forces turned the site into a concentration camp. In 2004, the multinational corporation ArcelorMittal became the majority owner of the site. Since then, the corporation has worked with the local nationalist authorities to "normalise" the present. Global capital covers places of trauma making them invisible and immaterial.

CHAUVINISM SCANNER

God's Entertainment

22-24.06., 14:00 (5h)

Liberty Square

The Viennese collective checks to what extent we succumb to chauvinistic and xenophobic thoughts. They examine the level of our prejudice using special devices, including the Foreigner Scanner and the Personal Indicator. The project works like a crooked mirror providing insight into deeply hidden fears, concerns and prejudice towards "strangers": migrants, refugees and groups that comprise a society's minorities. The chauvinism test takes 20 minutes and is carried out in 1 to 1 sessions.

TURBOFOLK

Oliver Frljić

23-24.06., 20:00 (1h 15')

Aula Artis

Turbo-folk is a musical genre that emerged in the 1980s in the former Yugoslav countries. It represents a mixture of folk and dance music with oriental influences. The style reached the height of its popularity in the 1990s during the Yugoslav Wars, when it was used as a medium for nationalist ideology. In the performance, its creators ask how this music came to fascinate and inspire so many people. Is the current turbo-folk revival a sign of a spiritual decline? And how do kitsch and violence find their way into mass culture?

CRITICAL PRACTICE. MADE IN YUGOSLAVIA

A long-term mentoring programme aiming to advance the professional development of writers and commentators on contemporary performing arts, to empower discursive reflection on these, and to enable a breakthrough into the larger public. The participants take part in seminars, workshops, conferences and exhibitions. In their collective and individual work, they combine issues arising from critical theory, artistic practice and cultural policy. The programme was created by Nomad Dance Academy, and performed by Station Service for Contemporary Dance (Belgrade) and the Lokomotiva Center for New Initiatives in Arts and Culture (Skopje) under the *Life Long Burning* Project.

Laibach

Engineers of Resistance for the Malta music

24.06., 22:00, Park im. H. Wieniawskiego

The legendary Laibach was founded in 1980. Described as industrial pop, their music has always merged popular culture with high art whilst making references to the history of the Third Reich and socialist realism using motifs from military marches, totalitarian symbols and Nazi aesthetics. This is also how they style their image in order to emphasise the threats associated with totalitarianism. One of their trademark quotes is: "Politics is the highest and all-embracing art." Accordingly, in order to effectively comment on the modern world, one must intercept the mechanisms and aesthetics which make politics work. Laibach constantly cites conventions and styles, uses perverse pathos and irony, and goes against all expectations.

Recently, the group has performed at the Queen Elizabeth Hall in London, the National Gallery of Denmark in Copenhagen, the Volksbühne and Haus der Kulturen der Welt in Berlin, and at London's Tate Modern. The concert in Poznań will be the Polish premiere of Laibach's latest musical project presented in 2016 at the BOZAR Centre for Fine Arts in Brussels. In the first part of the show, the band will play their most important pieces accompanied by the l'Autunno Chamber Orchestra from Poznań and Slovenian conductor Simon Dvoršak. The second part will feature some of their greatest hits in the typical theatrical settings that make Laibach concerts so unforgettable.

Ivan Nowak

Art today is a subject of not only political but also economical manipulation and there is always a system we need to rebel against.

Laibach and Fuga: Killing Bach, „Newsweek”,
26.05.2009, <http://www.newsweek.pl/kultura/wiadomosci-kulturalne/laibach-i-fuga-czyli-zabijanie-bacha,39802,1,1.html>

MALTA FESTIVAL POZNAŃ
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Teatr | Muzyka | Taniec | Film | Sztuki wizualne

My,
Wschód
Woj
etc
East

GORAN INJAC

We tried to construct a conceptual program, to limit theatricality to the minimum. We are playing with stereotypes, acting as counterpoint to the received preconceptions about the Balkans. In 1990s there was a strong discourse of Balkans as a bad place. Balkans started being perceived as a place you don't want to be in, opposed to the so called positive political identity of the West.

Goran Injac, materiały Malta Festival Poznań

I grew up in 1990s, in the heyday of the nationalist movement, which had previously destroyed my country. I saw what people do in the name of love of a nation, and it made me revolt deeply against these types of ideas. I willingly chose such categories not to be important for me in life. I will not identify with concepts of a nation, territory; I will not live with this type of identity. My picture of Balkans consists of the people whom I work with, with whom I share mutual ideas of art and world, creating together a community above any regions and territories.

Goran Injac, quote for Malta Festival Poznań

OLIVER FRLJIĆ

The title "The Balkans Platform " may be read as a warning against the negative aspects of balkanisation. We can't stop them but we can at least warn against them. There are many similarities between Balkanian communities and today's Poland.

You, too, have a very conservative rolling party, there is no freedom in lots of aspects, the world of art is being pressured, so, by bringing up the pieces of Balkanian history, we want to warn against possible consequences. In the same time, we'd like to show that the Balkans can have a completely different look, that they also make for an affirmation of artistic values. The work which will be presented on this year's Malta festival will prove that the Balkans may also be a sort of incubator for the revision of thinking about social, artistic and political reality around us.

Oliver Frlić, quote for Malta Festival Poznań

I never try to be someone else. I am constantly talking about myself and showing my inability to understand everything that surrounds me. I think that the goal of art is to question the rules imposed on us by the society. Art stops being art when it becomes institutionalised for its aim is to seek the transgression of social and artistic norms.

Oliver Frlić, quote for Malta Festival Poznań

OLIVER FRLJIĆ

Our program is very risky. It is to make you discover new things, and not to confirm something you already know, or you think you know. It was a double challenge, Goran and I have been working on many projects as a director and a playwright - now we are curators, so it's been an interesting turn of action.

Oliver Frlić, quote for Malta Festival Poznań

I belong to the communities that I have chosen. And not to those which are designated by the language I speak, or that I was born in Bosnia. I build my identity through my work. I am a father, a director, a person struggling with depression. I pay my taxes in Croatia. I do not feel the national identity, but I pay them for the common good, for education and health care.

Oliver Frlić, a talk with Witold Mrozek, *Worker, get pissed!*, „Gazeta Wyborcza” nr 40, 17.02.2017

JANEZ JANŠA

Janez Janša: The name is what you put forward when you introduce yourself to others. It streams your figure into public life. Other people use your name much more than you do. When you change your name, you don't change yourself. You change your "interface". That is why your name change affects other people more than it does affect you.

Janez Janša a talk with Régine Debatty, *My Name Is Janez Janša*, www.we-make-money-not-art.com, 9.05.2012

MILICA TOMIĆ

I was born in Belgrad and I have spent a big part of life in Jugoslavia and the spirit of socialism, so erasing the name of a country where I came to the world feels like an attack on my personal identity. One thing is the critique of socialism, the other – the requirement to erase socialism and life in a certain county from the memory entirely.

Milica Tomic, an interview with Goran Injac, The perspective of an intelligent bomb

www.dwutygodnik.com/artykul/1166-perspektywa-inteligentnej-bomby.html

THE BALKANS PLATFORM

The talks on Liberty Square

"THE VICAR BLAMES THE LORD, AND THE LORD BLAMES THE VICAR, WHILE WE SIMPLES SUFFER HARDSHIP ON EVERY SIDE." THE DISCUSSION BETWEEN A LORD, A VILLAGE MAYOR AND A VICAR, CONTINUED

Meeting with Adam Michnik

16.06, 17:00

In 1995, the book *Między Panem a Plebanem* (Between a Lord and a Vicar) was published. It is a transcript of an interview with journalist Adam Michnik and Józef Tischner, a priest. The title is a reference to one of the oldest literary works written in the Polish language by Mikołaj Rej, *Krótką rozprawą między trzema osobami*, Panem, Wójtem, a Plebanem (A Brief Discussion between Three Persons: a Lord, a Village Mayor and a Vicar, 1543). In the interview, the imaginary Lord and Vicar represent the voices of the parts of society that could feel proud of the independence secured by liberal Catholicism and the liberal left-wing. However, the exchange does not include any "simples". Has the change in Poland's latest history been brought about by the fact that the "simples" have finally spoken? And if it is not them speaking then who are the current Lords and Vicars speaking (again!) on their behalf? Is it possible to develop such a concept of a republic where there is more equality and room for a diversity of voices?

MEETING WITH IDOM 2017 CURATORS

17.06., 17:00

The meeting is an opportunity to learn about Oliver Frljić's and Goran Injac's curating and directing strategies: their individual history of dealing with the Balkan identity and the need to analyse the history of the Balkan region, as well as Frljić's controversial projects on Polish and European stages which provoke audiences to confront various difficult and repressed subjects from the mainstream historical discourse.

THE SHAME AND PRIDE OF EASTERN EUROPE

18.06., 17:00

The Balkans: the bulwark of Europe, a fortress that protects it against the hostile incursion of Asia. How did the Balkan people come to believe that their history is one of suffering and endless sacrifice to Europe? Can the problems of the Balkan intelligentsia be better understood when considered in the wider Eastern European context? Is the region just like Poland as described by Andrzej Stasiuk: "Who would we be without Siberia, Hitler or Communism? Nobody. Just one of the hundreds of irrelevant nations with a history bored to distraction."

MIGRANT OR REFUGEE?

19.06., 17:00

As a teenager, Draginja Nadaždin, head of the Polish section of Amnesty International, had to flee from what is now Bosnia to the Serbian city of Belgrade. Can her wartime youth be compared to the fates of refugees today? What refugees are there in Poland and how long have they been here? How does refugeeism lend itself to the human rights discourse? Why do we speak about different generations of human rights, and which of these are endangered in a changing world?

COMMON LITERATURE. WHAT DOES THIS MEAN?

20.06., 17:00

According to Czesław Miłosz, there is a tone and sensitivity that is specific to literature written in Czech, Polish, Hungarian, Lithuanian and Serbo-Croatian. Can we speak of a Central European way of thinking or a specific stance determined by the common experience of the 19th and 20th century? Does the literature of Central and Eastern Europe exist as a separate category? And how important is the reflection on one's origins and biography in the works of authors from this region?

WHAT IS AGGRESSION?

Meeting with Bogdan de Barbaro

21.06., 17:00

Many experts believe that aggression is an outcome of evolution, as it was essential to survival. How does the mind cope with aggression today? What kind of stimulation is it? Why are emotions starting to predominate over morality and reason? And how does individual aggression evolve into a collective stance? Some interesting facts about aggression will be presented by Bogdan de Barbaro, a renowned Polish therapist and psychiatrist, teacher at the Jagiellonian University and author of numerous scientific and popular science papers.

STATE / NATION / CITIZEN

22.06., 17:00

At a time when economic, financial and information integration seems to be marginalising the position of national states, the Balkan countries are referring to this concept using its classical 19th century form. Is this a dated concept? What other forms of organising societies politically could replace it? Are there any narratives in Poland that provide an alternative to the national myth? Are they capable of reinventing the identity of Polish society? What kind of civic action would contribute to this?

HOW TO BE A WITNESS. ABOUT THE WORK OF A DOCUMENTARY FILMMAKER

Meeting with Agnieszka Arnold

23.06., 17:00

The history of both the Balkans and Poland include killing neighbours and wartime cruelty (albeit to a different extent in the latter). In 2001, Agnieszka Arnold presented her documentary film *Sąsiedzi* (Neighbours) (the materials collected for this film inspired the eponymous book by Jan Tomasz Gross). Later, several well-known films were made about one of the "cursed soldiers" Romuald Rajs "Bury" and the Volhynian massacre. How should one be filming the witnesses of events that still evoke powerful emotions? How does the presence of a camera affect them?

NEO-FASCISM AND ITS LIMITS

24.06., 17:00

Postwar Europe was rebuilt on the foundation of antifascist ideals. Today, far right parties are gaining a growing following and are becoming a point of reference for people who do not accept the existing social order, both in Europe and the United States of America. Why is antifascism losing its emancipation and mobilisation potential? Have we stopped fearing the concepts that led to the disasters of two world wars? On the other hand, is it justified to compare the modern-day rightists to fascists? Recently, even the U.S. president Donald Trump has been called a fascist or a Nazi, as well as Marine Le Pen in France and Viktor Orbán in Hungary, whilst the adjective "fascist" is also used to describe the Islamic State.

FILM

THE BALKANS PLATFORM - FILM PROGRAMME

An important addition to the theatrical presentations within the Idiom is the film programme suggested by the curators. As with every year, the screenings will take place in the courtyard of the ballet school. This year, the programme focuses on the unique avant-garde trend in cinema from the countries of the former Yugoslavia from the 1960s and 1970s, the so-called Yugoslav Black Wave, and its main representative the Serbian director Želimir Žilnik, along with other artists representing this trend – Dušan Makavejev, considered a surrealist, anarchist and satirist of modernity, Aleksandar Petrović and a representative of the Czech film school in Yugoslavia – Goran Marković.

Želimir Žilnik

My generation (the post World War II generation), was a group of people whose goal was to change the system entirely, who aimed to alter the filmmaking system, as the previous generation had a lot of dogmatic practitioners within their structure. So, after World War II, the system was immediately changed and later it also underwent internal changes in 1948. The post-World War II generations had just learnt to stand on their own feet, and then they had to change [their ways] again. There was a lot of violence and frustration inside the leading structure at that time.

Želimir Žilnik, a talk with Igor Pop Trajkov,
www.kinoeye.org, 4.02.2012

SCREENINGS OF ANDRIEJ TARKOWSKI'S MOVIES

Andrei Tarkovsky, often called “a poet of the screen,” is considered one of the greatest artists in the history of film. In his works, Tarkovsky focuses on spirituality, the pursuit of transcendence and the existential conflicts that define human life.

Movies screened in the framework of 2017 Poznań Malta Festival:

The Mirror (1975)

The Mirror does not follow a typical story line, but comprises a stream of poetical images and autobiographical elements. Tarkovsky said of the film that it was the story of his mother's life, and thus, to an extent, his own.

Stalker (1979)

Stalker is based on the novel *Roadside Picnic* by the Strugatski brothers. It tells the story of the “Stalker” who guides two clients, the “Professor” and the “Writer,” into a mysterious “Zone,” where they wish to find a chamber that fulfils people's innermost desires. The screening will be accompanied by a discussion between Jerzy Illg and Tadeusz Sobolewski.

***The Sacrifice* (1986)**

A new world war breaks out unexpectedly on Alexander's 50th birthday. He vows to God that he will sacrifice all he loves in return for saving the world. The film is Tarkovsky's metaphysical masterpiece and summa d'oeuvre. The director died shortly after the film was completed.

Movie screenings are accompanied by a talk of Jerzy Illg and Tadeusz Sobolewski

Jerzy Illg has worked for the publishing house Znak since 1983, and since 1992, has been the editor-in-chief. In 1985, with Leonard Neuger, Illg interviewed Andrei Tarkovsky (this was the last extensive interview given by the filmmaker before his death). In 2016, the interview was published in the book *Zwierciadło* (The Mirror).

Tadeusz Sobolewski is a film critic. He has worked for the magazines *Film* (1974–1981) and *Kino* (1981–1994, as editor-in-chief from 1990). Since 1995, he has reviewed films for *Gazeta Wyborcza*.

THE ARTISTS. THE SCREENING OF MONIKA STRZĘPKA AND PAWEŁ DEMIRSKI'S MOVIE SERIES

The Artists. An exciting blend of political thriller, crime drama and comedy of manners. The Artists series is a unique production in the history of television portraying the modern Polish society in a brilliant, funny and ironic way. Its plot is set in a theatre – a place where people with diverse social backgrounds meet: from artists through administration, to technical workers, janitors and cleaners. The theatre life, comprising the histories of premiers, the conflicts between the staff members and their struggles with bureaucracy is a metaphor for Polish society dealing with the problems of class, economic and cultural divisions. The show features some of the best Polish actors of many generations, including Ewa Dałkowska, Agnieszka Glińska, Dorota Segda, Edward Lubaszenko, Jerzy Trela, Tadeusz Huk, Marcin Czarnik, Tomasz Karolak, Dobromir Dymecki, Klara Bielawka, Maciej Nowak, Jan Nowak and Andrzej Seweryn. The show first aired in 2016 on TVP 2. It was coproduced by the National Audiovisual Institute. All episodes can be viewed free of charge on ninateka.pl

Monika Strzępka i Paweł Demirski for years have been creating the loudest Polish theatre duet. In 2011 they received The Polityka's Passport for „consequence in developing a project of critical theatre; for the courage to talk more and tougher than we would like to listen to; for unrestrained theatre work that pushes the limits of tastefulness in the name of <rightful thinking>”.

Meetings with the producers will take place during the Festival.

A SQUARE FOR ONE ACTOR

We would like to invite you to solo performances by actors representing different generations and styles of acting. Danuta Stenka, Mirosława Żak, Jan Peszek, Mariusz Bonaszewski and Maciej Buchwald will appear this year on Malta's stage at Plac Wolności.

SCENARIO FOR A NON-EXISTING BUT POSSIBLE INSTRUMENTAL ACTOR

Jan Peszek's iconic monodrama is a performance/lecture which engages not only the actor's mind but also his body. The artist appears as a priest and clown in one person, a skilled craftsman and a lunatic. The piece showcases technical mastery whilst being an ironic statement about the alienation of contemporary art and its creators. Jan Peszek (b. 1944) has worked with many major Polish theatre and film artists, and has been a point of reference for several younger generations of actors.

LIFE'S A FAIRYTALE

Actress Danuta Stenka, known for her roles as George Sand in Chopin. Desire for Love or Judyta in *Nigdy w życiu!*, reveals the intricacies of the female soul. *Život je bajka* (Life's a Fairytale) is a collection of sincere, deep and very funny stories by Dubravka Ugresić about how hard it is to be a woman, especially when the inner Baba Yaga emerges. The show is a stage reading filled with music and video images (directed by Daria Kopiec). It will be followed by a meeting with Danuta Stenka.

GREAT OTHERS:

JESUS, GOMBROWICZ, OSIECKA

A literary stand-up act based on Jacek Kozłowski's script. Three characters: Jesus, Witold Gombrowicz and Agnieszka Osiecka. Three figures, three monuments, three legends thrown into the conventions of cabaret, and thus obviously light hearted and finally able to speak in the most human of voices, one that is their "very own". The typical stand-up silliness and mockery are underlined with sincere admiration for the cited figures. All three are played by Mirosława Żak.

SHAKESPEARE'S MONOLOGUES

A selection of monologues from Shakespeare's plays performed by Mariusz Bonaszewski. One of the most esteemed Polish theatre actors will talk about the challenges imposed on the stage by the author of Hamlet. He will also recall some amusing anecdotes about various Shakespearean performances in which he played. He'll be accompanied on the clarinet by Pawel Passini - theatre director, composer and musician.

BUCHWALD / BUCHWALD

An actor's dialogue with himself, or actually, with many people in one person's body. What are these people like? This depends on the audience. Maciej Buchwald of Teatr Improwizowany Klancyk impersonates various characters and improvises their stories based on suggestions from the audience. Improv theatre, in which the project is rooted, is always made in strong contact with viewers who suggest to the actors the topics or starting words for their improvisations. Live and with no script, this time Maciej Buchwald will give a solo performance!

MALTA FESTIVAL POZNAŃ
16 – 25 / 06 / 2017

Teatr | Muzyka | Taniec | Film | Sztuki wizualne

My,

Europa

We,

Europe

House on Fire

Poznań Malta Festival has been a member of the House on Fire network since 2012. It is a five-year partnership between ten European cultural institutions comprising prominent theatres and theatre festivals. House on Fire's main objective is to support artists who, through their art, contribute to public debate on current social, cultural and economic issues that are of concern to European communities. HoF is a platform stimulating the growth of the new aesthetics and artistic languages, as well as assisting the meetings of both practitioners and theorists of art: theatre directors, choreographers, visual artists, philosophers, scientists, critics and curators from all of Europe.

Members of HoF:

LIFT (London),
HAU (Berlin),
Kaaitheater (Brussels),
BRuT (Vienna),
Archa Theatre (Prague),
Teatro Maria Matos (Lisbon),
Frascati (Amsterdam),
Malta Festival (Poznań),
Théâtre Garonne (Toulouse),
BIT (Bergen).

During the House on Fire project (from 01.06.2012 to 31.05.2017) Malta co - produced and presented multiple performances of artists, whose projects could be often viewed by Polish spectators for the first time ever:

Gisèle Vienne, *The Pyre*
TG STAN, *Nora*
Damaged Goods & Meg Stuart, *Built to Last*
Rimini Protokoll, *Home Visit Europe*
Edit Kaldor, *WOE; Inventory of Powerlessness*
Forced Entertainment, *The Notebook*
Schwalbe, *Schwalbe is looking for crowds*
Vlatka Horvat, *15th Extraordinary Congress*
Pieter de Buysser, *Landscape with Skiproads*
Ant Hampton, *The Extra People*
Miss Revolutionary Idol Berserker, *Extreme voices*

This year's presentation of the performances of Kate McIntosh and Laurent Chétouane is supported by the House on Fire members, a. i. Hebbel am Ufer (Berlin) and Kaaitheater (Brussels).

Thanks to the collaborative network Poznań Malta Festival will once more enable its home public to meet the artists that create the flow of modern theatre and who are present on the most significant stages and theatre festivals of Europe – unknown in Poland up until now.

JE(U)

Laurent Chétouane

21-22.06., 20:00 (30')

Scena Robocza

Je means "I" in French, and *jeu* means "game" or "play". Both words are pronounced the same. Is it possible to experience the body and movement in dance so that the movement does not conceal or contradict the body, reducing it to a two-dimensional image? On the contrary, can movement invent the body in a three-dimensional reality? What does it mean to reinvent the body? To play with ones' distinctiveness? A serious game with the feeling of falling? A melancholy conversation with one's reflection? Or an experience of infinity?

IN MANY HANDS

Kate McIntosh

23.06, 18.00, 21:30

24.06, 18:00 (6h)

Pawilon Nowa Gazownia

In this part laboratory / part exhibition / part performance, it is up to the participants on how they wish to be involved. They follow their senses and curiosity to take part in an exciting adventure where they touch, listen to and feel their surroundings. How do we learn what the world is like? What makes us change our point of view? What do our senses teach us? The work is guided by Kate McIntosh's ongoing fascination with the tension between destruction and creation, sense and nonsense, the whole and the fractured.

KHAOS

Laurent Chétouane

24-25.06., 18:00 (1h 15')

CK Zamek, Great Hall

Khaos is the result of Laurent Chétouane's collaboration with French philosopher Jean-Luc Nancy. The performance focuses on the creative and destructive power of chaos, an inevitable model of the future: a feeling of a disintegrating unstable world, an undetermined anxiety which underlines both social life and the individual daily experience. Chétouane does not illustrate this theme literally but eliminates the vertical-horizontal axis and examines the integrity of the body in a space where the laws of physics are suspended.

WORKTABLE

Kate McIntosh

20-22.06, 14.00-19.30 (30')

Olimpia Cinema

This live installation takes place in a series of rooms. The participants are given special instructions, some tools and safety goggles, so they can experience how things come apart and fall back together again in order to focus on their materiality and to feel responsible for them. The project is a subtle game which explores our continuous desire to produce things. There is so much to do at the *Worktable!*

Bike Bands Opening

L.U.C turns on the opening of 2017 Poznań Malta Festival

16.06., 19:00, Adam Mickiewicz Square

Loud, cheerful, active – this is how the opening of the 27th edition of Poznań Malta Festival will be. Bike Bands Opening is the original project by Łukasz L.U.C Rostkowski, one of the best-known rappers and beat boxers in Poland. L.U.C invited almost a hundred of musicians to the city procession – members of many orchestras and cyclists from Wielkopolska and Poznań itself. Artists will ride through the Centre of Poznań on special cycling platforms. Anyone can take part in Bike Bands Opening, even if one doesn't own a bicycle. Next Bike – Poznań City Bike will join the action, providing participants of the parade with bicycles free of charge.

During the parade, we'll listen to the mixture of folk, funk and hip-hop. Such diversified music conveys the Festival's main idea: an encounter of many cultures and personalities which together create an inimitable atmosphere. The 6-kilometer route developed along with Rowerowy Poznań will culminate in a concert on Liberty Square.

It's the 36 – year – old rapper, beat-boxer and record producer Łukasz Rostkowski who hides under a pseudonym L.U.C. For his innovative blend of music genres, he received The Polityka's Passport in 2010. L.U.C collaborated with Zbigniew Namysłowski, Michał Urbaniak, Rahim, Fokus, Leszek Możdżer, Maria Peszek, Urszula Dudziak and Andrzejem Smolikiem. He is the founder and the lead singer of the music project "Auditory Channel" and many more conceptual albums. In 2011, in association with The Warsaw Rising Museum, he released an album „Warsaw WAR/SAW. Understanding Poland”. "Kosmostumostów" record, touching upon L.U.C's Wrocławian biography, was published in the same year. His recent work „REFlekcje miłości apdejtowanej selfie” (“Reflection of an updated selfie's love”) features 11 songs from the repertoires of i.a. Halina Frąckowiak, Magda Umer and Irena Jarecka, which he created with other invited musicians like Rahim, K2, Mesajah or Adam Lepka.

L.U.C

At first it was mostly about building a bridge, a platform to share music, about creating an experimental band – the biggest European Big-Band consisting of different orchestras. Moreover, it was about clashing the poetics with many European languages. But once serious rappers and lyricists began to join the project, everything started to develop a much deeper sense.

LUC about the Rebel Babel, an interview with Patrycja Bańczyk, hip-hop.pl 20.10.2016

Generator Malta

The square where freedom is negotiated

Freedom is not an abstract concept, but rather a square where we meet, negotiating the boundaries of our dependent autonomy. It is a vast area of many truths, for everyone likes having their own truth, and rules set by one party often make it impossible for the other to move. The area of the square is indispensable in ensuring movement and change, with every move requiring negotiation. Its shape cannot be determined in advance, and every move is possible, on condition that it results from caring about your and our common space. Freedom has its boundaries in your discomfort zone and matters only if you have a place there.

Our common space is divided by a wall, yet not necessarily made of concrete, nor the hauntology of the market, bureaucracy, command, ban and order. The wall is a command, a boundary imposed from above, a monologue, a concrete screen which echoes arguments. The wall has become a fact, an element of everyday life, as trite a statement as violence. This year, a wall will be constructed in Plac Wolności. The wall, as a radical space for negotiating freedom, as an attempt to deal with an unacceptable fact. Around the wall, in front of it, behind it and within it, stories will be collected, conversations and interactions initiated, in order to break the cruelty of the authorities disguised as safety, with the voice or actions of specific people, to oppose the narrative of large-format ideas.

The stories of migrants in the form of sound installations will be built into the wall. By means of a human *microphone*, we will listen to these stories, such as the one about life during the fall of the Berlin Wall, also about the so-called *boat migration* in the 1970s from Vietnam to Europe, or the account of the resistance movement in Belarus. These stories affirm nomadic attitudes, their historical non-obvious character, susceptibility to injury, their strength in helplessness. The voices of the migrating bodies, just like cracks in the concrete banality of the wall, will crash down on its foundations.

We will try to cross the wall with dialogue, which will not be easy as it will be a dialogue between persons whose professional relations and personal convictions prevent everyday interactions. In *Experiment Dialogue*, confrontations based on stereotypes will be undermined or reinforced in the processes of negotiations – here the common space will be shared by a priest and an artist, by an Islamic community and non-heteronormative persons.

The wall will become a board – a place for negotiations in drawings, a visual conversation initiated by professional graphic artists. Their drawings, comic strips and stickers will be a point of departure for the inhabitants of Poznań and the Festival guests, sketching stories that will inevitably interact and create a polyphony of opposition, consent and mediation.

Plac Wolności will be a lab, where the closeness and distance created by the wall are tested. Every city is full of places where the community engages in dialogue. Thus, we will take two steps into that which is on both sides of the wall, to check what is happening in our local grounds. In some of Poznań's vacant buildings, audiences will come across the issue of migrant acclimatization, and/or its failure. We will look at a few inconspicuous (battle) territories and along with artists and inhabitants re-negotiate their functions, ownership rights or aesthetics. We will look for the so-called *safer spaces*. We will also take a respite from the difficult art of negotiation in the form of escapist pleasures: macro-journeys and micro-escapes into the city.

The purpose of this year's Generator Malta is to understand the conflict, most clearly visualized by the wall, so while negotiations usually end with a wall, we will try to start with it. In building a wall on Plac Wolności we wish to further understand why walls are even constructed, in order to demolish them as soon as possible.

Zofia Nierodzińska, Joanna Pańczak, Agnieszka Różyńska
Generator Malta curators in 2017

GENERATOR MALTA

Programme

THE SQUARE. NEGOTIATING FREEDOM.

For the fifth time now we are transforming the square that was formerly used for military parades into a place filled with people, welcoming everyone. This is the most important of things – to meet, because contact is the seed of understanding and negotiating freedom.

The square will once again be covered with trees, deck-chairs, huge cushions and multifunctional city furniture, to be used for games, resting and meetings. These will also become the tools helping us to disagree safely. The square's architecture, prepared by Jola Starzak and Dawid Strębicki, was this time designed in such a way as to allow the city citizens and guests to speak freely and ask about the limits of being together. A thirty-metre long wall – as an end or a beginning of a conversation – an acoustic barrier, blocking the horizon, will be constructed in the square. In a relationship with the possibility of disagreeing safely, it creates a space for negotiations: who is it that builds walls, who allows us to hold free discussions, what threatens our life, what makes it safer, can we look at ourselves through the eyes of a foreign citizen or a stateless person?

Those and many other issues will appear in the workshops, shows, film screenings and discussions taking place in this agora from day to night. Dancing together during the concerts or a silent disco, watching shows and documentaries, debating during the forum or just being in the square, we will be negotiating our presence amongst others. These days, in times of Internet hate, political polarization and culture wars, it seems that the normal banal possibility to disagree with one another with respect, is not the only thing we need, but also what we should defend. It is done best in practice – by meeting with one another. The square is to be such a place – a place for safe disagreement.

THE WALL. BUILT TO BE TORN DOWN

Activities around the wall will begin with a conversation, but not necessarily with words. On the wall, together with the invited graphic artists, we will create a framework for utterances that have become stuck in our throats, for which the virtual wall of a social networking site is not enough. We will make brushes, markers and cans available to passers-by. On the wall these texts will become an image. The image – text. This relation will create a story, dialogue, dispute, an abstraction. Our wall will breathe. All in the rhythm of what the community wants to write and see in it.

The wall will become an important context for individual stories about the experience of boundaries (accumulating the experiences of the community), for not only those that are physical, but also bureaucratic or mental. In the form of monodramas or performing lectures, artists and activists of different descent will tell us their private stories: about the everyday life next to the Berlin wall and right after its fall, about a sea crossing from Vietnam to Europe in the 1970s, about the difficult lot of the Kurdish nation with no state or about language as a barrier in Polish-Chechen relations.

The wall will also become a sound monument, formed with the voices we have been collecting for several months from people who have experienced migration, and in their native languages. It will be a living archive, a testimony to a road, and a polyphony of migrations. We want the voices to achieve what is often impossible for the body – to travel without a passport and open the opportunity to learn.

Using the open call format, we have also invited artists who will visualize the wall and devise activities that can

help tear it down. We have selected two projects for this. Zofia and Katarzyna Małkowicz will approach the wall from the inside. Along with the group of 20 participants, they will dissect, treat and serve it for supper. The second activity, by Pink, Yellow & Bläck, was inspired by a refugee's life jacket found on a beach of the Greek island Chios, and a safety vest. A 30-meter long *Tunel zależności [Tunnel of dependency]* will be erected between the two walls – a rescue and a warning wall – created using human bodies. The corridor will be so narrow that no one who passes through it will remain indifferent.

THE CITY. REDEFINING THE KNOWN, OPENING THE INACCESSIBLE

We will also use art as a pretext to redefine familiar places. One of the many abandoned business premises on ul. św. Marcin will be turned into the *Muzeum Kapitalizmu [Museum of Capitalism]*. Perversely designed interactive objects will invite visitors to test possible scenarios for a world outside the capitalist system. It is a journey during which we will be looking at the present day world, and explore what may happen to it in the future.

"Życie" [Life], created by the Grupa Wsparcie collective formed by Kuba Czech along with invited performers, musicians, and visual artists affiliated with the University of the Arts in Poznań, will for one night ignite the potential of the dusty halls of the dormant Garbary Combined Heat and Power Plant. The exhibition of Tomasz Machciński's photographs, titled "a man with a thousand faces" to be displayed on Plac Mickiewicza, will redefine which issues can be discussed using images on the main city squares. Team.Work, designers and artists led by Iza Rutkowska and Kris Łukomski will work on the courtyard area at Aleja Marcinkowskiego, shared by Raczynscy Library, Dom Trzeźwości Association, the car park owner and the housing community. The team will negotiate its functions and aesthetics, devise situations and communication in order to redesign the troublesome shared area anew.

Once again we will create tens of thousands of steps travelling across the city and up to the sky. The series of critical journeys entitled *Mikroucieczki i makrowyprawy [Micro-escapes and macro-journeys]* is a pretext to

imagine new worlds and design the future by playing and talking about city utopias. Artists, experts and enthusiasts of many disciplines, holding different opinions, will take us on trips to look for a new vision of the city. This experiment will include: Diana Lelonek and her *Center for Living Things* in the Botanical Garden, where she cultivates life on a rubbish pile, recovering the resources; a performing radio drama by Sofi da East about the concept of a virtual feminist university, arranged at the "back" of the University of the Arts in Poznań, Muzealne Biuro Wycieczkowe [Museum Travel Agent's] with *Czwarta Zmiana [The fourth shift]*, a trip in which the night is both a time of work and a symbolic aura where specters and desires are born.

For the third time already, the bold are invited to climb to the tops of the highest buildings in Poznań. In *Korona Poznania [The Crown of Poznań]* we will democratize the views from the rooftops of the newly opened Bałtyk, modernist Okrągłak, University's Collegium Altum, business Nobel Tower, hotel Andersia Tower and the trade fair's Earth Hall.

VACANT BUILDINGS. GIVEN TO MIGRANTS

We would also like to touch upon the subject of wastelands in Poznań; the ways in which we can think of them in connection with the lack of space for new-comers. The series *Pustostany dla migrantów [Vacant buildings for migrants]* encompasses an exhibition, a film screening and a twilight reading. Several photo and film projects, put together in a vacant flat, will allow us to become acquainted with the issues of acclimatization and its failure, including the housing problems and homelessness of migrants. The documentary *Stranger in paradise*, shown in an empty hall at the Poznań main railway station, attempts to speak publicly about the violence and ruthlessness of bureaucracy towards migrants. One of the extremely important elements of the programme is the twilight reading, co-organized by Rita Baum, a Wrocław publishing house, and the actors of Poznań theatres. The spectators will listen to the testimonies of refugees telling of their political struggle for asylum, recognition, the right to stay, as written down in the publication *In Our Own Words*.

WE. ENTER INTO DIALOGUE WITH OTHERS

One of our important missions is the networking of organizations, initiatives and activists, acting locally and internationally to disseminate information, education and social change concerning migration, refugees and nomadism. Our actions involve the International Women Space, a feminist group agitating for the rights of migrating women, formed by refugees in Berlin and Singa Deutschland – a multicultural centre not only for new-comers, but also for locals, based on the idea of equal status. Re-imagine Belonging, artists and activists combining the issue of migration with social activities and film, acting in Berlin and New York, want to initiate on our local grounds the creation of a historical axis of migration, proving that it has been an inseparable element of history and culture formation in every community for generations. The opportunity for those circles to meet and share their experiences, tools, work methods and strategies is one of our many driving forces and offers prospects for a long-lasting cooperation.

Open workshops, run by a few very experienced organizations and persons, will also be a chance to meet and share knowledge. Beata Biel, a long-time TVN journalist, winner of the Grand Press for television reportage, along with Dom Otwarty, will show us how to verify the reliability of information; the Wikimedia Polska association will run classes for future Wikipedians on writing bios of encyclopedic migrants; Fundacja Ocalenie along with the event participants, will simulate a situation of crossing the border, allowing us to understand what happens on the borders of the Europe fortress, Strefa WolnoSłowa will share a tool that has been used for years to create shows in multicultural groups. The interactive aspect of acquiring the information will offer an opportunity to come closer to the subject and become more aware of its multidimensionality.

SUNDAY. WILL BE FOR THEM

A similar opportunity will be offered by the day-long celebrations planned for 18 June involving young active initiatives from Poznań: From Poznań with Love, Humans of Aleppo and Tańczymy dla Syrii [Let's dance for Syria]. We will start with a breakfast with Kuchnia Konfliktu, a Warsaw restaurant serving dishes from those regions of the world under conflict. The collective consumption of food will be an opportunity to talk, get to know one another and our cultures. The most important event will be *Polsko-syryjska wyprzedaż garażowa* [Polish-Syrian garage sales] which all inhabitants of Poznań, companies, institutions and restaurants are welcome to join. It is a great opportunity to sell or buy all those kinds of bits and pieces that clutter the house of some and are needed by others, as well as pieces of art, design and homemade food. The total income raised will be given to organizations helping victims of the conflict in the Middle East.

In the evening, we will dance together with Tańczymy dla Syrii and will look for the possibility to share experiences within improvised movement. All day long, Plac Wolności will be filled with music, children's theatre, family workshops and performing activities. For the finale, the Warsaw-based international group Strefa WolnoSłowa will present their newest show based on correspondence with the inhabitants of a Serbian refugee camps, showing *Gdybyśmy byli kotami, nikt by nas nie zatrzymał* [If we were cats no one would stop us].

Wolno dzieciom 2017

Wolno dzieciom project emerged in 2014 from a double fascination: with the possible outcomes of the apparently simple equation "children + urban space", and with the concept of children-citizens seen as equal, active and important members of the community. We wanted to test (and we are still testing with undying interest) how the way children explore their identities and surroundings could be woven into public space dominated by adult formats and experiences. We also wanted to invite children (and this invitation is continuously open) to various activities and spaces in which they would be allowed to experience self-reliance, cooperation and affecting reality, in addition to simply enjoying being a child. This year, children are also allowed another thing: to negotiate and explore the spaces of freedom in Liberty Square. We are crawling out of the Children at Liberty pavilion. We are plunging right in the middle (and the perimeters) of the festival schedule. We are stirring and muddling, savouring and flavouring, and we are definitely making some noise. Because here, children are allowed to!

We are carrying out our mission of releasing space to the youngest citizens in the afternoons. Together with the artists we have invited, the young participants can attack Liberty Square with their favourite devices. Through activities based on sound, motion and visuals, as well as cooking and word-formation, they can discover ways to conquer and negotiate the square's territory. There is also conceptual learning about differences and setting boundaries and individual pathways in a series of workshops addressed to primary school students. With Humans of Aleppo, the performing arts company Cirrus Ferrus and a group of socially involved children, we are examining conflict and migration to create peace projects. All the work on negotiating space and finding new platforms for dialogue will culminate in a peaceful demonstration, which

will leave Plac Wolności on June 25, the closing Sunday of Malta Festival Poznan. The humanitarian conquest will be made more splendid by Marcin Piątyśzek's Children's Orchestra, a profusion of banners, dancing, shouting and whispering, as well as everyone who wants to sing along and stomp their feet to our song of peace.

As always, there is a workshop area in Liberty Square dedicated to children's explorations and play. It features multi-sensory elements designed especially for toddlers, as well as a pile of fairy-tales, a dressing-up cauldron, large format games, a tipi, canopies and many other accessories to ensure a good time. The Children at Liberty Zone is open every day, and is supervised by facilitators equipped with numerous patents for fun. On the weekends, Teatr Blum will take our "I" to a meeting with other individuals during the performance *Ty i Ja*; and with Maja Brzozowska, we will watch two films about some amazing children and use their stories in a creative workshop about change and courage. The youngest visitors at the Children at Liberty Zone can also experience their first negotiations in a workshop developed by CZYTOGRUSZKA.

**Maja Brzozowska, Elżbieta Niewiadomska,
Joanna Pańczak**

Children at Liberty programme curators

MALTA FESTIVAL POZNAŃ
16 – 25 / 06 / 2017

Teatr | Muzyka | Taniec | Film | Sztuki wizualne

**My
I
We,
the
Others**

Platforma Bałkany / The Balkans Platform

MALTA-FESTIVAL.PL

STARY BROWAR NOWY TANIEC

na Malcie 2017

Matsutake is the most valuable mushroom in the world and at the same time a weed which grows in human-devastated pine forests of North America and Asia. Thanks to its ability to nourish trees, matsutake allows forests to survive despite extreme conditions. In Japan, in contrast, it is a delicacy reaching astronomical prices and is collected by precarians – peasants, immigrants, outcasts of society and fugitives. With all of its contradictions, the case of matsutake as described in *The Mushroom at the End of the World*, this mushroom with a talent for inhabiting ruined places becomes a parable of survival. The first sentence of this fascinating book by anthropology professor Anna Lowenhaupt Tsing is a fundamental question: What do you do when your world starts to fall apart? How to live in the (capitalist, but not only) ruins that we created? Thinkers and scholars agree: the only thing that guarantees survival is symbiosis, cooperation within an (eco)system, not so much a choice and a pleasant exercise, but a complicated necessity – *collaborative survival*.

The art of survival, defined in such a peculiar way, has for years been practiced by the artists of contemporary choreography.

It would be difficult to find another discipline which would, literally and metaphorically, inhabit so many difficult neglected areas, which would experience so many deficiencies, would be so mistrustful towards all sorts of abuse, celebrating the horizontality of its own structures based on a generous exchange of experiences, collective generation of knowledge, dialogue and (self-)reflection, developing many models of cooperation, full of understanding for diversity and respect for Otherness.

Choreography (with collectivity at its roots), the art of “mushroom pickers” and for special tasks, can offer us today alternative scenarios for “being together” in the world which obviously went mad.

During this year’s Stary Browar Nowy Taniec at Malta, we will meet in practice and practise the meeting of curators, artists and audiences - convinced of the manifold, co-operating, co-responsible, thinking collectively

We, the People

or rather

We, Us,

is still possible.

Not only in the field of contemporary choreography.

Programme curator: **Joanna Leśnierowska**

co-author of this year’s edition: **Mateusz Szymanówka**

Festival Malta Partnership Programmes

Poznań on Malta

Poznań on Malta is a platform to present and promote local artists, drama groups and cultural institutions; both institutionalized and alternative theaters; premiere plays (debuting on the Festival) and repertory theatre; classical plays and modern scripts' interpretations. Performances of Teatr Nowy, Teatr Polski, Polski Teatr Tańca, Teatr Porywacze Ciał, Teatru Usta Usta Republika, Teatru Ba-Q and Teatr Automaton are featured in this year's programme. You can also see the works of i.a. Anna Karasińska, Maja Kleczewska, Igor Gorzkowski, Adam Ziąski, Michał Staniewicz.

Every year it's the executive officers of invited institutions and centres or directors themselves who choose the performances for the Poznań na Malcie programme. We support their choices by promotion and organization, sharing the tickets with spectators for festival prices of 15 PLN.

Young Malta

Young Malta is a review of youth theatre groups executed by students from Da Vinci Academic High and Middle School. Young people from Poznań, Poland or abroad are the organisers, artists and viewers of Young Malta. During the review, which will take place on 5-9 June 2017 with a watchword „Calling for peace”, each of the school drama groups will both perform their own shows and collectively prepare the final event. Young Malta becomes an opportunity for the youth to not only share common passions and theatre experience, but, most importantly, to learn the cultures of other geographical regions - to overcome prejudices, develop international friendships, living the world of different.

This year's 4th Edition of Young Malta will feature the following groups:

British International School of Cracow (Kraków),
Czernihowski Zespół Młodzieżowy „TEATR 23”
(Czernihów, Ukraina),
Escola Sagrada Família (El Masnou, Hiszpania),
Escola Secundária José Saramago (Mafra, Portugalia),
Georg-Büchner-Gymnasium (Seelze, Niemcy),
Gimnazjum Akademickie Da Vinci (Poznań),
Gimnazjum im. Feliksa Szołdrskiego (Nowy Tomyśl),
Gimnazjum im. Królowej Jadwigi (Jerzykowo),
Gimnazjum nr 9 (Poznań)

Auction

in favour of Malta

Festival Poznań

Warszawa, 25 kwietnia 2017.

Drodzy Przyjaciele Malty,

Festiwal Malta jest dla mnie co roku bardzo ważnym wydarzeniem kulturalnym. Byłem tutaj świadkiem niezapomnianych premier teatralnych, koncertów i performansów z całego świata, których naprawdę indziej nie mógłbym zobaczyć. Wyjątkowość Malty polega też i na tym, że nie tylko zaprasza artystów już gotowymi dziełami, ale często sama jest inicjatorem i producentem ważnych wydarzeń kulturalnych. Wiele spektakli mających tutaj swoje premiery powstało na zamówienie i z budżetu Malty.

Dzięki swojej wyjątkowości Malta przez lata zdobyła wiernych widzów w Polsce i za granicą, którzy co roku licznie przyjeżdżają do Poznania na swój Festiwal.

Dlatego przykro mi się zrobiło gdy się dowiedziałem że Pan Minister Kultury i Dziedzictwa Narodowego nagle wstrzymał obiecaną wcześniej dotację finansową dla tegorocznej Malty.

Ta decyzja Pana Ministra stawia Festiwal w bardzo trudnym położeniu. Zaczęłam się zastanawiać, czy mogę jakoś pomóc mojej Malcie? I pomyślałam, że jako człowiek rysujący i malujący swoje filmy, powinienem po prostu przekazać swój rysunek na rzecz festiwalu.

Bo kto inny jak nie my, artyści, powinniśmy wesprzeć ten festiwal sztuki?

Dlatego namalowaliśmy kobierzanki artystki i kobierzanki artystów, wszystkich którzy czują się przyjaciółmi Festiwalu Malta, ponad wszelkimi podziałami, z lewej i z prawej, tych których znam i których jeszcze nie poznałem: malarzy, rzeźbiarzy, rysowników, aktorów, reżyserów, muzyków, kompozytorów, tancerzy, wszystkich którym na sercu leży wolność artystycznej wypowiedzi, byśmy zorganizowali aukcję naszych prac bądź osobistych przedmiotów związanych z naszą pracą, której celem będzie wsparcie Festiwalu Malta.

Zyskamy na tym wszyscy.



PS.

jeśli chcesz włączyć się do naszej aukcji to napisz proszę: aukcja@malta-festival.pl
czekamy do 15 maja 2017.

Preparations for this year's festival are marred by the unsettling information published in the media by the Minister of Culture and National Heritage, Professor Piotr Gliński. He has repeatedly stated the Malta will not receive the funding, which the ministry is obliged to transfer under the agreement concluded last year. The reason for this decision is the person of the curator of the Malta Idiom – Oliver Frlić. We are still hoping that the minister will fulfil his obligations before the festival is open. This act of economic censorship which the authorities intend to commit met with opposition.

On 25 April 2017 Mariusz Wilczyński – an eminent Polish animator and drawer – wrote a letter in which he invites everyone with Malta close to their hearts to support the festival in this difficult moment by taking part in an auction. As the author of the idea puts it himself.

Therefore, I encourage my artist friends, everyone who considers himself or herself a friend of Malta Festival, despite all divisions, from the left and from the right, those who I know and those who I haven't met yet, painters, sculptors, graphic artists, actors, directors, musicians, composers, dancers, all those who care about the freedom of artistic speech, to organize an auction of our works or personal items connected with our work with the purpose to support Malta Festival.

So far participation in the auction was confirmed by: Sven Åge Birkeland (BIT Teatergarasjen) Grace Ellen Barkey and Jan Lauwers (Needcompany), J. M. Coetzee, Stefan Kaegi (Rimini Protokoll), Krystyna Janda, Agnieszka Holland, Małgorzata Szumowska, Mateusz Kościukiewicz, Rabih Mroue, Lotte van den Berg, Krystyna Piotrowska, Luk Perceval.

You can register to take part in the auction until 15 May at: aukcja@malta-festival.pl

MALTA FESTIVAL POZNAŃ

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MULTIPLE ENTRY TICKETS

A multiple entry ticket costs PLN 60 and entitles to admission to five different events chosen from the Malta Festival Poznań 2017 program. The number of tickets is limited. Please note that due to the limited number of free tickets not all events will be available.

FREE ADMISSION

Malta Festival Poznań invites you to open events and offers free admission to: LAIBACH finale "The Sound of Music" (final concert at Henryk Wieniawski Park), "Bike Bands Opening" (bicycle opening of the festival), Malta Generator and many other events, including film screenings, concerts, theatre plays as well as meetings with artists on Liberty Square.

FREE TICKETS

Free tickets to events shall be distributed in two rounds: on 29 May and 12 June at the City Information Centre (Centrum Informacji Miejskiej) in Poznań, ul. Ratajczaka 44, from 10:00 to 19:00. More information soon.

ENTRY TICKETS

The price for an entry ticket for a single event is PLN 15. Tickets are available at www.malta-festival.pl as well as at www.bilety24.pl.

The disabled are entitled to an additional ticket for their caretakers. To collect such a ticket please write to: niepelnosprawni@malta-festival.pl.

INDUSTRY ACCREDITATIONS

Industry accreditation are intended for the representatives of Polish and European theatres, theatre groups, representatives of theatre festivals from Poland and Europe as well as students of drama schools and theatre studies. Industry accreditation entitles to:

- admission to 5 plays from the program table;
- 20% discount for Malta Foundation book publications;
- reception of the festival catalogue and t-shirt;
- booking of free tickets;
- reception of a PLN20 voucher for Nextbike city bikes to use during the festival.

The price of industry accreditation is PLN 60.

Industry accreditations will be available from 16 May until 6 June or until they run out.

PRESS ACCREDITATION

The issuance of media accreditations will commence on 23 May and last until 5 June. Press accreditation will be available on Malta Festival Poznań internet site in the FOR MEDIA tab.

PRESS CONTACT

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Press Officer
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rzecznik@malta-festival.pl

Please send your questions, requests for texts, photographs or recordings that concern both current and previous editions of Malta Festival to the Press Office:

Aleksandra Bliźniuk
Press Office Coordinator
press@malta-festival.pl
+48 609 082 759

Organizer:

MALTA FUNDACJA

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**MA
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We,
the
Balkans**

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