

Klaipėda  
2012-2015  
**keðja**

**KLAIPĖDA**  
12 – 15 June 2013

[www.kedja.net](http://www.kedja.net)



**keõja partners 2012-2015:**

Dansehallerne – Copenhagen DK, Dance Information Norway – NO, Dance Info Finland – FI, Independent Theatres Association – Reykjavik IS, The Union of Estonian Dance Artists – EE, Bora Bora – Aarhus DK, Dansearena Nord – Hammerfest NO, MAD Production – Helsinki FIN, New Theatre Institute of Latvia – LV, Fish Eye – Klaipeda LT, SITE – Stockholm SE.  
Associated partner: Kultur I Väst – Göteborg SE.



**Šokis ir Klaipėda visada buvo neatsiejami žodžiai.**

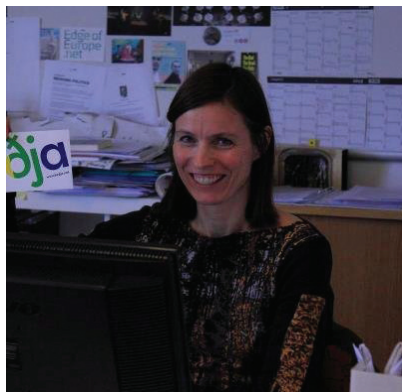
KU Choreografijos katedra, pasaulio ir Europos prizininkas – sportinių šokių kolektyvas „Žuvėdra“, daugybė vaikų ir suaugusių šokių grupių ir kolektyvų ir žinoma šiuolaikinio šokio tradicijas mieste puoselėjanti menininkų grupė „Žuvies akis“ bei šokio teatras „Padi Dapi Fish“ formuoja šokiui neabejingą miesto bendruomenę. O šiemet mūsų mieste vykstantis didžiausio Šiaurės ir Baltijos šalių šiuolaikinio šokio tinklo „kedja“ suvažiavimas, Klaipėdos vardą įrašo ir į Europos šokio žemėlapi. Čia gyvenantiems ir kuriantiems šokio profesionalams labai svarbu, kad jų miestas būtų atviras naujoms iniciatyvoms, tarptautiniam bendradarbiavimui, šokio meno raidai. Todėl sveikinu visus „kedja“ dalyvius ir linkiu nepamirštamų akimirkų Klaipėdoje!

Klaipėdos miesto meras  
*Vytautas Grubliauskas*

**Dance and Klaipėda has always been inseparable words.**

Klaipėda University's Department of Choreography, World and European winner-sports dance group "Seagull", a number of children and adult's dance groups and certainly artists group "Fish Eye" together with the dance theater "Padi Dapi Fish", cherishing traditions of contemporary dance – all induces our city's community to be indifferent to the dance. And this year encounter of major Nordic and Baltic contemporary dance network's "kedja", taking place in our city, inscribes the name of Klaipėda into European dance map. It is of great importance for dance professionals to live and work in the city that is open to new initiatives, international cooperation, and development of the dance. Therefore, I welcome all "kedja" participants and wish to experience unforgettable moments in Klaipėda!

Mayor of Klaipėda city  
*Vytautas Grubliauskas*



When the organisations behind the first round of keđa Encounters, in 2006 started developing the keđa project, there was not much contact between dance professionals in Lithuania and the Nordic and Baltic countries. This has however changed dramatically. The first Encounter took place in Vilnius in 2008 and many new contacts were established. This building up of networks between dance professionals of the Baltic and the Nordic countries and between the Baltic countries as well, has been an aim for keđa since the beginning. It is a long process. But the fact that Lithuania now for the second time is hosting a keđa Encounter is a proof of success. It displays that, although there are different circumstances in the different countries, there is a genuine and mutual interest in working together for the purpose of developing art together and creating cultural exchanges across borders. In this process highly interesting questions and issues concerning content and identity are brought forth. These questions are what we are here in Klaipėda to discuss.

Welcome to Klaipėda!

*Kamma Siegumfeldt and the keđa 2012-2015 partners.*

Kai 2006 m. šokio organizacijos ėmėsi vystyti keđa projektą, bendradarbiavimas tarp Lietuvos ir Šiaurės bei Baltijos šalių šokio profesionalų buvo pakankamai silpnas. Šiandien ši situacija dramatiškai pasikeitė. Jau 2008 metais, įvykus pirmajam suvažiavimui Vilniuje, buvo užmegsta nemažai naujų kontaktų. Šis tinklų tarp Baltijos ir Šiaurės šalių šokio profesionalų, o taip pat ir tarp Baltijos šalių, mezgimas nuo pat pradžių buvo esminių keđa tikslu. Tai ilgas procesas. Tačiau tai, kad Lietuva jau antrą kartą rengia keđa suvažiavimą liudija sėkmingą projekto raidą. Nepaisant to, kad, įvairiose šalyse skirtinga situacija, mus sieja nuoširdus abipusis interesas dirbti kartu, siekiant kartu kurti meną ir vystyti kultūrinius mainus tarp valstybių. Šiame procese gimė daug įdomių, su turiniu ir tapatybe susijusių klausimų, kuriuos ir aptarsime Klaipėdoje.

Sveiki atvykę į Klaipėdą!

*Kamma Siegumfeldt ir keđa 2012-2015 partneriai.*

# PROGRAMME\*

12th-15th of June 2013



## 12th of June, Wednesday

### 13:00 – 18:00 Pre-meetings

The Nordic Producers network meeting. Klaipeda University Campus  
Writing Movement collaborators' pre-meeting (closed). Klaipeda University Campus

### 16:00 – 18:00

Mentoring Scheme internal workshop (for mentors & mentees). Klaipeda University Campus

## Platform of Baltic Contemporary Dance “Baltic Bubble”:

**19:00** – Dance performance “Good Enough” (A. Jarovojš, K. Vismane / Ģertrūdes ielas teātris / LV) (50'). J. Gudavičius hall Klaipeda University Dance Department

**20:15** – Residency showing – dialogue of 3 dance artists “Seven Days” (E. Vizbaraitė, S. Silina, S. Töniste / LT+LV+EE) (30'). Yachts’ hangar at Cruise Ship Terminal.

**21:00** – Dance performance “The Drone of Monk Nestor” (chor. K. Saks / EE) (50'). Švyturys Art Dock. Main Hall

**22:00** – Dance performance “And Everything Went Very Well” (chor. I. Kuznecova / Artists Group “Fish Eye” / LT) (40'). Švyturys Art Dock. Small Hall-club

## 13th of June, Thursday

### 09:00 – 18:00

Registration. Klaipeda University Campus

### 09:30 – 11:30

Mentoring Scheme internal workshop (for mentors & mentees). Klaipeda University Campus

Writing Movement workshop. Klaipeda University Campus

Workshops for dancers & choreographers. Klaipeda University Dance Department & Klaipeda State Musical Theatre

Dancing City Tours. Meeting at the entrance of Amberton Klaipeda Hotel.

**12:30** – *Site specific dance projects in the city.* Dance performance “The Lost Ballerina” (Katla Thor / The Lost Ballerina Group / IS) (25').  
Shopping Mol “Studlend” (Klaipeda University Campus) (see maps No.1)

### 13:00 – 15:00

Opening of Encounter. Key discussion “National Identity & Art”. Klaipeda University “Aula Magna”

### 15:00 – 17:00

Seminars “Identifying Audiences”. Klaipeda University Campus

Seminars “Identity as a Mean of Artistic Collaboration”. Klaipeda University Campus

### Platform of Baltic Contemporary Dance “Baltic Bubble”:

**19:00** – Dance performance “YES” (“Open Culture” / LT) (50'). Yachts' hangar at Cruise Ship Terminal

**20:15** – Dance performance “Zuga Knows the Truth” (United dancers of Zuga / EE) (60'). Švyturys Art Dock Main Hall

**21:30** – Dance performance “No Space at the Parking Lot” (chor. A. Šeiko / Artists Group “Fish Eye” / LT) (40'). Švyturys Art Dock Main Hall

**22:00** – Welcome party at Švyturys Art Dock. Small hall - keđja club.  
Dance performance “Dry Surfing” (Lucy Suggate / The Bodyfarm / UK/DK) (15')

### 14th of June, Friday

**09:00 – 09:30**

Registration. Klaipeda University Campus

**09:30 – 11:30**

Mentoring Scheme internal workshop (for mentors & mentees). Klaipeda University Campus

Writing Movement workshop. Klaipeda University Campus

Think Tank workshop “Sustainable Strategies for the Nordic-Baltic dance field”.

Klaipeda University Campus

Workshops for dancers & choreographers. Klaipeda University Dance Department & Klaipeda State Musical Theatre

Dancing City Tours. Meeting at the entrance of Amberton Klaipeda Hotel.

**11:30 – 12:30**

Speed dating with Lithuanian dance artists & companies Klaipeda University Campus

**12:30** – *Site specific dance projects in the city:*

Dance performance “The Lost Ballerina” (Katla Thor / The Lost Ballerina Group / IS) (25'). Shopping Mol “Studlend” (Klaipeda University Campus) (see maps No.1)

Dance performance “Place, which doesn't Exist” (chor. D. Palubinskaitė / LT) (20') next to the Yachts' hangar at Cruise Ship Terminal (see maps No.2)

**13:00 – 15:00**

Panel discussion “Exporting Identity”. Klaipeda University “Aula Magna”

**15:00 – 17:00**

Seminars “Identifying Audiences”. Klaipeda University Campus

Seminars “Identity as a Mean of Artistic Collaboration”. Klaipeda University Campus

Seminar - lecture “Identifying Dance and Text”. Klaipeda University Campus

### Platform of Baltic Contemporary Dance “Baltic Bubble”:

**19:00** – Dance performance “The Wolf Project” (K. Roosna, K. Flak / EE) (55'). Klaipeda Concert Hall

**20:30** – Dance performance “Am I the One who I Am?” (chor. B. Letukaitė / Aura Dance Theater / LT) (40'). Švyturys Art Dock Main Hall

**21:30** – Dance performance “1863” (chor. F. Feher / Aura Dance Theater / LT) (50'). Švyturys Art Dock Main Hall

*Dancing city at night:*

**19:00** – Dance performance “The Hour of the Wolf” (Aira dance theater / LT) (40'). Yachts' hangar at Cruise Ship Terminal (see maps No.2)

**19:45** – Dance performance “Place, which doesn't Exist” (chor. D. Palubinskaitė / LT) (20') next to the Yachts' hangar at Cruise Ship Terminal (see maps No.2)

**22:30** – Dance performance “Magical Fox” (The Trash Can Collective / FI) (40'). Embankment of the river Danė (see maps No.3)

**15th of June, Saturday**

**09:00 – 09:30**

Registration. Klaipėda University Campus

**09:30 – 11:30**

Mentoring Scheme internal workshop (for mentors & mentees). Klaipėda University Campus

Writing Movement workshop. Klaipėda University Campus

Think Tank sharing session “Touring network for the Nordic-Baltic region”. Klaipėda University Campus

Workshops for dancers & choreographers. Klaipėda University Dance Department & Klaipėda State Musical Theatre

Dancing City Tours. Meeting at the entrance of Amberton Klaipėda Hotel.

**11:30 – 13:00**

Closing of the Encounter. Reports & conclusions. Klaipėda University “Aula Magna”

**12:30** – *Site specific dance projects in the city.* Dance performance “MORAINE Dances on the islets – traces on the rocks” (chor. M. Malviniemi / Malviniemi Company / FI) (20') Smiltynė near Sea museum (see maps No.5)

**14:00 – 20:00**

Leaving for Curonian Spit – travel by boat – traditional Lithuanian food & drinks, presentation of ancient Lithuanian costume. From 21:30 Farewell Party

*Dancing city at night:*

**20:00** – *Site specific dance projects in the city.* Dance performance “MORAINE Dances on the islets – traces on the rocks” (chor. M. Malviniemi / Malviniemi Company / FI) (20') Smiltynė near Sea museum (see maps No.5)

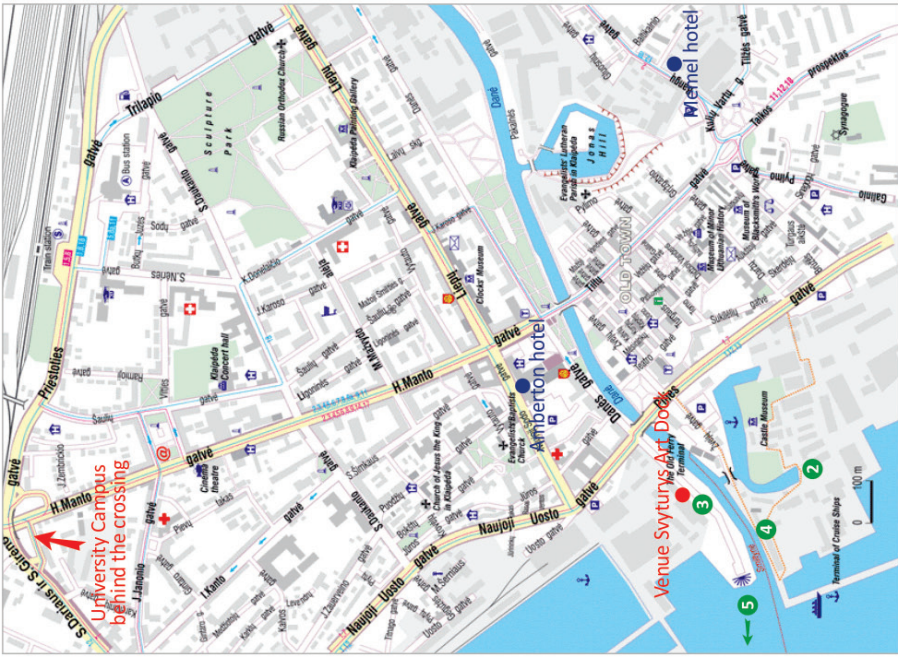
**21:00** – Dance and live music performance “HO-ME” (“Open Culture” / LT) (40'). Yachts' hangar at Cruise Ship Terminal (see maps No.4)

**22:00** – Dance performance “Magical Fox” (The Trash Can Collective / FI) (40'). Park on the embankment of the river Danė (see maps No.3)

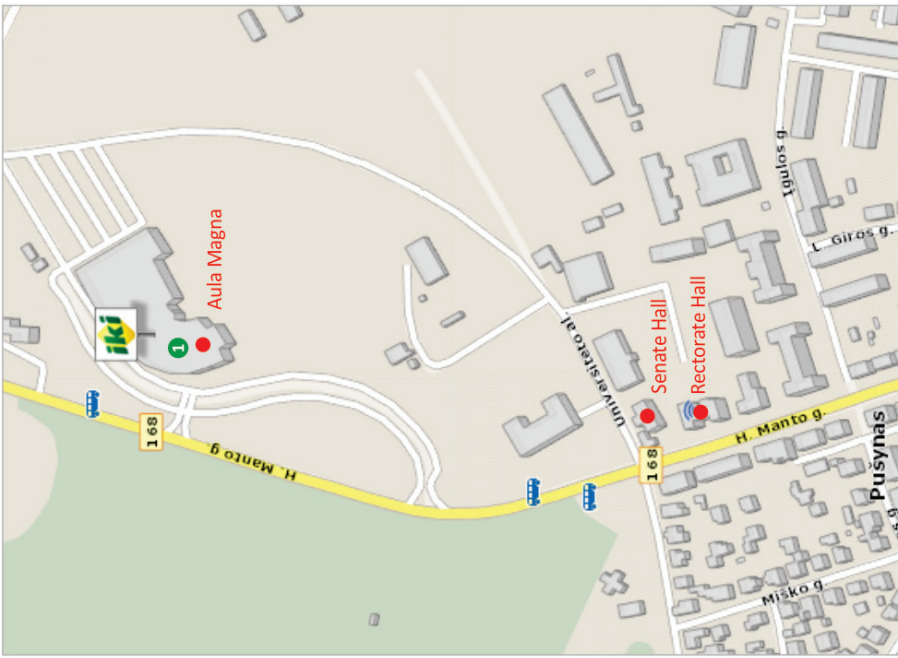
Participation at Encounter (discussions, creative workshops, seminars) is open, but pre-registration is obligatory. All information about registration on [www.kedja.net](http://www.kedja.net). Site specific dance projects in the city are for free. Entrance to the events of Baltic Contemporary Dance Platform „Baltic Bubble“ with tickets. Tickets can be acquired at the entrance to the events.

\* Programme can be subject to change.





Location map



University Campus





## SEMINARS, MEETINGS & WORKSHOPS

### 12th of June, Wednesday / 13:00 – 18:00

The Nordic Producers network meeting. Klaipeda University Campus.  
If you wish to attend, please contact Jens Christian Jensen for more detailed information: [jcj@dansehallerne.dk](mailto:jcj@dansehallerne.dk)

### 13-14th of June / 15:00 – 17:00

Seminars "Identifying Audiences". Klaipeda University Campus

The seminar is dealing with the main topic of the encounter – national artistic identity. Do we work in the same manner with national audience as with international? What means do we use to present national art to global audience? Or maybe audiences don't differ? How the audience is identifying itself? Where is line between patriotism and nationalism? How this question works in different countries? 2 optional choices for registration:

\* **Alexander Andriashkin (RU)**, contemporary movement artist.

Originally from Novosibirsk, now based in Moscow (Russia), but works all over Russia as well as European countries. He is constantly searching for a balance between quality, performativity and simplicity.

Now A. Andriashkin works with "Povstanzi" company, leading physical project "MERA". He is also involved in "Lab of Movement&Performance", is a member of "MOVE" project (an international collective working with border crossing stage art). Together with fine and visual artists makes activity in frames of OGI project and works at Tsekh as teacher and choreographer.

In 2009 was selected for Dance Web program – part of ImpulsTanz (Vienna), and for the Jacob's Pillow Lab (USA) in dance and theatre. In 2010 was invited for 3 months residency to Tanz Quartier (Vienna) to explore topic "Accumulation" in performance.

In 2011 was chosen for SiWic Lab for choreographers and his solo "I will try" was chosen to the short list of Aerowaves.

Among his own creations and co-productions participates in the projects of other choreographers: "Meeting people" (R. Scott), "Gender Project" (lead by B. Voorham), "Under whose control" (A. Haengi), "Karamazov Brothers" (M. Bujkar), etc.

**Audronis Liuga (LT)**, theatre critic, producer.

Co-founder and Director of Theatre and Cinema Information and Education Centre. Co-founder of Arts Printing House in Vilnius. Since 1999 organizer of the international theatre festival New Drama Action in Vilnius. Since 2011 Artistic Director of Lithuanian National Drama Theatre.

Producer and co-producer of number of the performances based on contemporary plays directed by some leading Lithuanian directors. Introduced a number of internationally acknowledged playwrights and directors (Jon Fosse, Tankred Dorst, Olivier Py, Mark Ravenhill, Dea Loher, Krystian Lupa, Grzegorz Jarzyna, Jan Lauwers, Kristian Smeds, Arpad Shilling, Johan Simons, Armin Petras, Kornel Mundruczo and others) in Lithuania.

Artistic and educational projects implemented in collaboration with the international performing arts organizations as Intercult (Sweden), New Latvian Theatre Institute (Latvia), Von Krahl Theatre (Estonia), Baltic Circle (Finland), Kretakor (Hungary), Smeds Ensemble (Finland) and others.

Author of the book Theatre Injured by Time on some major Lithuanian as well as



international contemporary theatre developments. Chef-editor of the audiovisual yearbook Lithuanian Theatre ([www.lteatras.lt](http://www.lteatras.lt))

**\*\* Laurie Uprichard** (IRL / FR), dance producer

Who is your audience? Who do you want to be your audience? Are they the same? What do they look like? Do they look like you? Are they your friends? Where do you find your audience? How do you communicate with them? What are the words you use when you talk about dance? What means of communication are they paying attention to? Do they even read their snail mail/post? Do they delete mass e-mails? What about texts? Facebook /Twitter? Who has the time to even manage all this? Is there a dance audience that crosses borders? Are there generic answers to these questions that you can find on the internet and put into practice? Or do issues of individual national identities and cultures extend to audience development and engagement?

These questions, and probably a few more, will be addressed in this seminar led by Laurie Uprichard (Associate Producer at Quaternaire, Paris; former Director of Danspace Project, New York and Dublin Dance Festival) with input from choreographers, presenters, and service organization representatives.

**13-14th of June / 15:00 – 17:00**

Seminars “Identity as a Mean of Artistic Collaboration”. Klaipeda University Campus 2 optional choices for registration:

**\* Dr Andrée Grau** (SW / UK), F.I.Chor, MA, PhD, is Professor of the Anthropology of Dance and Programme Convener for the MA Dance Anthropology. Her research interests: the anthropology of dance, the anthropology of the body, Australian Aboriginal (Tiwi) dance, South Asian dance in Britain, identity and dance, dance in transnational and postcolonial world, dance and gender, arts for social change. Andrée Grau trained in dance in her native Switzerland and in London. She was awarded MA in Social-Anthropology (Ethnomusicology / Ethnochoreology) and PhD in Social-Anthropology from The Queen's University of Belfast, respectively in 1979 and 1983. She has carried out fieldwork in Southern Africa, among the Venda; Aboriginal Australia, among the Tiwi of Melville and Bathurst Islands; India (Madhya Pradesh, Karnataka, Gujarat) and London, looking at performance from cross-cultural and interdisciplinary perspectives. She has published - in English as well as French - in academic as well as professional journals within the fields of dance, music, visual anthropology and social anthropology. She has contributed to a number of encyclopaedias, writing entries for Australian Aboriginal dance and Eastern and Southern African dance.

She regularly presents her work at conferences in Europe, Asia, Australia and North America and acts as consultant for television, radio, and publishers in the UK and overseas. She directed the Leverhulme project 'South Asian Dance in Britain: Negotiating cultural identity through dance' (1998-2001) and was assistant director of the AHRB (Arts and Humanities Research Board) Centre for Cross-Cultural Music and Dance Performance (2002-2007), a collaboration between SOAS (School of Oriental and African Studies, London University), UniS (University of Surrey Guildford) and Roehampton.

**\*\* Katarzyna Pastuszek** (PL), dancer and artistic director of Amareya Theatre (Gdansk); curator of the Gdansk Dance Festival (Club ZAK), chairman of Amareya Art Association (Gdansk); cofounder of an interdisciplinary artistic group Offelia\_Collectif (Gdansk). Graduated from Scandinavian Studies (Gdansk University,

MA Tracing the Essence of Odin Teatret) and Theatre Studies (Theatre Academy, Warsaw, MA Introduction to Butō). In 2010 she finalised her Ph.D dissertation Hijikata Tatsumi's Ankoku butō – the Theatre of the body-in-crisis at the Department of Cultural Studies, Gdansk University.

The main goal of my workshop „i-dance-ity as means of artistic collaboration” is to highlight the traps of the concept of identity and to stimulate a discussion about the potential that dance and art have to reflect, reinforce, prompt, challenge as well as be appropriated in the quest for nomadic identity - to paraphrase a fragment of introduction to Stephanie Jordan's and Andree Grau's book Europe Dancing .

Dance theory and dance practice allows us today to theorise on and empirically experiment with a hybrid state which I propose to call i-dance-ity. Following my experience in dance and performing arts and the line of thought of Rosi Braidotti, Gilles Deleuze and Félix Guattari, Monika Bakke, Luce Irigaray, Hélène Cixous (to name a few), I propose to view i-dance-ity as a nomadic identity - i.e., a process of improvised and improvising identity and performing/performed hybridity that is created within and influenced by a polyphony of moving/dancing human and non-human others exploring/experiencing/experimenting with their subjectivity.

The workshop will be divided into two parts: a theoretical part and a practical part.

The first part will be a lecture/presentation where I will discuss chosen artistic collaboration projects that used and explored the concept of nomadic identity (i-dance-ity). The second part of workshop will be a practical “i-dance-ity class”, during which I will propose simple improvisation tasks and somatic exercises to encourage the participants to dig into and explore their corpo-reality and improvise their identity. The practical part of my workshop aims also at developing a deeper awareness of the body (body energies, history, inner landscape, transformative possibilities) and sensitising the body to the space around. The workshop is based on my experience in contemporary dance, butoh and dance improvisation.

### **13-14-15th of June / 09:30 – 11:30**

Writing Movement workshop. Klaipeda University Campus.

The keđja Writing Movement is a mobilization of the resources that think, talk, read and write dance, the idea being that a stronger discourse will benefit the development of the art form, as well as its dissemination and communication towards audiences.

Description of the workshop: How do we identify ourselves as dance critics/dance writers, what language do we use and how? Do we contextualise ourselves or do we try to distance ourselves from our identities, if so – how? Dance scholar Cecilia Malmström Olsson (SE) will lead the workshop and together with the participants will try to find the common thread in the different references and codes, in the local and global perspectives in dance and in text. The workshop will concentrate on language, content and context and will search for answers how we write about and how we read national and international performances.

Cecilia Malmström Olsson, Ph.D. is a freelance dance scholar, writer, lecturer and advisor and has been active in the field of dance, culture and education for 25 years in Europe and the USA. Her main research focus has been and is dance and politics from various perspectives, for instance aesthetics, identities, gender, and race within power relations.

### **13-14-15th of June / 09:30 – 11:30**

Workshops for dancers & choreographers. Klaipeda University Dance Department & Klaipeda State Musical Theatre.

3 optional choices for registration:

**\*Andrius Katinas** (LT / FI) is Lithuanian dance artist based in Helsinki, Finland.

He has received his BA in Theater Arts at Lithuanian Academy of Music and MA in Dance Arts at Theatre Academy of Finland. He works intensively as a performer, choreographer and teacher both in Finland and Lithuania. His focus from the point of view of choreographer and performer lies in different modes of collaboration and continuous search of new approaches and perspectives to create dance.

Frame for the workshop is defined by parameters offered by the context of keðjaKlaipeda. We will have 2 days, 2 hours each day, couple of locations in Klaipeda city, people from different countries of North Europe, good or bad weather, National Artistic Identity as main theme for keðjaKlaipeda encounter. We may have intention to meet new people, to explore space, location, time and history, to dance alone or in groups, or not to dance at all, to collect material to our note books, photo cameras or phones, to share and to bring something home for oneself.

**\*\*Natalia Vik** (NO / ISR) received her master's degree in Human Nutrition from the University of Bergen in 2009, and she trained in parallel in ballet and contemporary dance at Bergen Dance Centre. Here she was awarded two scholarships and got in touch with teachers from Israel that inspired her to learn more about dance in Israel. After finishing her dance education at Copenhagen Contemporary Dance School in 2007, Natalia attended her first Gaga workshop there. She subsequently made several visits to Israel and received her certification as a Gaga teacher in 2012 after completing the Gaga Teacher Training Program.

The workshop will last for 1 hour 15 min. During this time we try not to stop, but have an ongoing research. There will be no mirrors and there should be no 'watchers' during the class. In this kind of environment we can provide a safe laboratory for the research itself, without judgment of any kind. Gaga is based on improvisation, but with clear tasks given by the teacher, that slowly will layer on top of each other. The workshop will be followed by a session of learning set material (repertoire) created by the teacher. Here we will combine improvisation of the set movement material with the use of the different tools Gaga has to offer. The workshop will be followed by 30 minutes of conversations, or a round of open questions. Here the participants get the opportunity to ask any question they might have about Gaga, and we will explore the answer together.

Gaga is about discovering your body in a new way, at the same time gaining strength, flexibility and stamina. We also connect to things like being silly, shaking and quaking and we use expressions as thick flesh, traveling stuff, sensitive skin, juicy joints or 'body builder with a soft spine'. These are images that help us to create actual physical reactions. By recognizing our movement habits we can also change them, and in Gaga we work with multi-layer tasking.

**\*\*\*Lucy Suggate** (UK / DK) is a choreographer from the UK, based in Copenhagen. Working since 2003, Lucy has gained national and international recognition for her unique irreverent style, producing an articulate and engaging body of work. In 2005 she became Associate Artist at Yorkshire Dance. In 2006 Lucy's piece "Postcard" was selected for the Final of The Place Prize. In 2007 she was invited to join Daghdha Dance as an Artist in Residence at their unique performance church in Limerick, Ireland. A three-year research and development into Dance and Choreography

followed. 2010 Lucy joined the Dance base program for the Edinburgh Fringe with her solo work "Latin Beach and 'Liquid gold" and in 2012 with new work "Bonedust", both were awarded five stars. Recently Lucy's work has been performed in Italy, Ireland France, Sweden, Finland and Denmark.

Workshop "Give us our daily Dance". Five years ago I became very curious about finding my own dance practice, the goal is to understand better how I dance, move, negotiate patterns and thoughts. So I set myself the task of dancing every day. When I say dancing, I mean it in the truest sense. Unleashing an internal force, re- connecting with the feelings and Ideas that encouraged me to dance, to pursue my own dancing manifesto. The workshop will focus on the importance of building a daily practice. It will consist of guided exercises, departure points and lots of flamboyant dancing. We will cultivate a playground of possibilities, discover new forms that collide with and stretch our limitations. Explore together how we develop and disseminate our ways of dancing and moving.

#### **14th of June, Friday / 09:30 – 11:30**

Think Tank workshop "Sustainable Strategies for the Nordic-Baltic Dance Field".  
Klaipeda University Campus

The keõja Think Tank working on finding sustainable strategies for the Nordic-Baltic dance field is inviting dance artists to discuss the sustainability of artistic practices and working preconditions. The two-hour workshop will be hosted by dancer-choreographer Sari Palmgren together with Dance Info Finland. Also the aims and work progress of the Think Tank will be opened up.

Title of the workshop "Future in Dance – Sustainability in the Dance Field". Questions to be discussed: how do I make my art more sustainable? Why is dance important? What is my relationship with the society as a dance artist?

#### **14th of June, Friday / 15:00 – 17:00**

Seminar - lecture "Identifying Dance and Text" (for critics and everyone interested in dance criticism). Klaipeda University Campus

The keõja Writing Movement is a mobilization of the resources that think, talk, read and write dance, the idea being that a stronger discourse will benefit the development of the art form, as well as its dissemination and communication towards audiences.

Questions to be discussed: how do we identify dance and how do we identify texts on dance? Dance critic Arnd Wesemann (DE) will present the historical circumstances and answer the question why the national characteristics in dance criticism were hardly possible; he will discuss the role of the dance critic and describe the language dance critics operate with. The lecture will give a look into editorial conditions of magazines and newspapers in different countries, and into differences and similarities between theater, music and dance criticism and the criticism of visual arts. Dance critic Inta Balode (LV) will dispute about the identity of a writer and moderate the discussion with the participants.

Arnd Wesemann is editor in chief of the European Journal "tanz" for ballet, dance and performance, based in Berlin. His academic background lies in Theatre Studies. Recently he wrote a book titled "Immer Feste Tanzen".

Inta Balode is editor in chief of [www.journal.dance.lv](http://www.journal.dance.lv) and partner of Writing Movement in Latvia.

### **15th of June / 09:30 – 11:30**

Think Tank sharing session “Touring Network for the Nordic-Baltic Region”. Klaipeda University Campus

The keõja Touring Think Tank started in December 2012 to work on forming a Nordic-Baltic touring network for dance through identifying the benefits and challenges as well as discussing different structures and models for such a network. The second meeting in Klaipeda is taking a few steps further in making the network happen.

Title of session “From Words to Actions – a Touring Network for Dance?”. The keõja Touring Think Tank welcomes all keõjaKlaipeda participants to a sharing session, in which the work and aims of the Think Tank are presented and opened up for discussion.

### **EXTRA**

### **14th of June, Friday / 11:30 – 12:30**

Speed dating with Lithuanian dance artists & companies. Klaipeda University Campus  
Registration for producers.  
10 choreographers from Lithuania will be attending the meeting.

### **15th of June / 14:00 – 20:00**

Leaving for Curonian Spit – travel by boat – traditional Lithuanian food & drinks, presentation of ancient Lithuanian costume.  
Good weather, blue water & sky, great company, unforgettable time!!!

### **13-14-15th of June / 09:30 – 11:30**

Dancing City Tours. Meeting at the entrance of Amberton Klaipeda Hotel.  
Dance students from Klaipeda University have created a special dancing tour in the Old Town, Klaipeda. Ironical, sad, interesting stories are revealed in these guided tours. It is a charming opportunity, through the language of dance, to get closer to Klaipeda, a very special city in Lithuania, founded by Germans, ruled in the past by Russians, French and Germans. Always having a multicultural atmosphere and a free wind from the sea.



**August 6-9, 2014**

**Mariehamn, Åland Islands  
Finland**

**Organized by:**



**Tanstin Tiedotuskeskus  
Dance Info Finland**

**[www.danceinfo.fi](http://www.danceinfo.fi)**



**Culture**

**Ministry of Education  
and Culture**





# Site specific dance projects in the city

Personal archive photo



**6-7-8th of June, 15:30**

*Heine Avdal & Yukiko Shinozaki*

*Borrowed Landscape – Klaipeda*

Concept and direction: Heine Avdal, Yukiko Shinozaki

Sound design and electronics: Fabrice Moinet

Texts: "The Descent" by Pieter De Buysser (translated by Jodie Hruby) and excerpts from "Borrowed Landscape-Yokohama#2" by Yukio Shiba (translated and adapted by: Sara Jansen and Yukiko Shinozaki)

Performed by: Heine Avdal and the dancers from Fish Eye

Voices: Heine Avdal, Joanna Bailie, Ludo Engels, Erland Jacobsen, Sara Jansen, Fabrice Moinet, Diana Raspoet, Eivind Seljeseth, Taka Shamoto, Yukiko Shinozaki, Adam Weig, Dianne Weller, Sandy Williams, John Zwaenepoel a.o.

Production: fieldworks vzw, Heine Avdal, NPO Offsite project

Co-production: Kunstencentrum STUK, BIT-Teatergarasjen (APAP network)

With the support of: Vlaamse Gemeenschap, Vlaamse Gemeenschapscommissie, Norsk Kulturråd, Fond For Lyd og Bilde, Fond for Utøvende Kunstnere, The Saison Foundation, Art Commission Yokohama, Yokohama Art Festival executive committee

Special thanks to: Supermarket IKI, the staff and the customers who happened to be there during the performances

Borrowed Landscape consists of a series of location-inspired performances set in diverse private and public spaces. Previous editions took place in a model house, a shopping mall, a supermarket and the foyer of a theatre. The title of this project is derived from the Japanese term "shakkei". It refers to the technique used in Japanese traditional garden design of integrating the surrounding existing landscape into the composition of a garden. This approach is reflected in the unique way in which Heine Avdal and Yukiko Shinozaki bring together different realities in the specific urban sites they choose to investigate.

Avdal and Shinozaki's inventive, subtle and often humorous interactions with the chosen locations, their slightly exaggerated movements or incongruous actions and the ingenious soundscapes developed by long-time collaborator Fabrice Moinet, insert poetry into those spaces that define our personal and professional lives. At the same time, the hybrid realities created in this way invite the (accidental) audience to take a step back and look again, to interact with and experience these ordinary spaces differently and to rethink the notion of the everyday itself. fieldworks' alluring performances reveal our routines, make us conscious of how the spaces we use every day are constructed, and of how we move and are made to move through them. Borrowed Landscape-Klaipeda unfolds at the local supermarket IKI in the city centre. The performance aims to highlight the unique reality that is the supermarket, to expose some of the rules and codes according to which it operates, and to put into question our personal shopping habits as well as the larger forces that shape our everyday behavior and experiences.



Photo: Davide Bozzalla

**13th of June, 12:30**

**14th of June, 12:30**

*Shopping Mol "Studlënd" (Klaipeda University Campus)*

*Katla Thor / The Lost Ballerina Group (IS)*

*The Lost Ballerina*

Choreographer - Katla Thor

Dancers - Katla Thor, Elena Rolla

Dramaturg - Laura Murphy

Photographer - Davide Bozzalla

Composer - Linda Buckley

The leader of the Artist, Katla Thor, has been running her own dance company since 2007 located in Iceland. This group has also been working to gather under her Company Dari Dari Dance Company, but as well with DAS company, Italy and Folded Production, Ireland. All the artist have been working together since 2007 in various production and projects in Iceland, Italy and Ireland. They all share the interest of nature and how nature can be seen in dance art.

The Lost Ballerina is an organic creation, and very mobile and changeable every time it is performed, due to different locations and public. It always shows the same character – the lost ballerina: how she has gotten separated from her own heard, and by getting back she's allowing the audience to follow her emotions, struggle and reliving moments from the past.

The art creation has been performed in many different locations, on the streets of Florence, in one of the oldest theatre in Torino Italy, in art galleries in Iceland and Italy, in the wild in central Lapland and in the Icelandic Nature where all the inspiration comes from.

25 min



Personal archive photo

**13th of June, 22:00**

*Lucy Suggate / The Bodyfarm (DK/UK)*  
*Dry Surfing*

Dancer - Lucy Suggate

The Bodyfarm emerged in 2009 as an independent working format. Developed by dance artist Lucy Suggate in collaboration with dance producer Bush Hartshorn. Current areas of focus are researching choreography and dance, producing live work within a variety of contexts. The Bodyfarm is providing other artists with mentoring, support them through feedback methodologies.

This performance piece was born from an ongoing research practice called Give me my Daily Dance.

"I realised I'd spent 28 years trying to dance like other people and wanted to seek out how I truly danced.

I set myself the task of dancing everyday, when I say dancing I mean it in the truest sense. Unleashing an internal force, re-connecting with the feelings and ideas that encouraged me to dance, to pursue. It's about uncovering our physical potential, overcoming limitations, entering the unknown."

15 min

**14th of June, 12:30 & 19:45**

*next to the Yachts' hangar at Cruise Ship Terminal*

*Daiva Palubinskaitė (LT)*  
*Place, which doesn't Exist*

Choreographer - Daiva Palubinskaitė  
Composer - Kristijonas Lučinskas  
Dancers: Dovilė Binkauskaitė, Inga Kuznecova, Petras Lisauskas

Place, which doesn't Exist – untraditional combination of dance, music, word & water. A search of idealistic place. What place should it be?

While travelling, we find not only new places, but also ourselves from the new perspectives. Performance of meditative mood is a reflection of what person feels now and here.

20 min



Personal archive photo

**14th of June, 19:00**

*Yachts' hangar at Cruise Ship Terminal*  
*Aira dance theater (LT)*  
*The Hour of the Wolf*

Choreographer - Aira Naginevičiūtė  
Set design - Arūnas Adomaitis  
Composer - Vladas Dieninis  
Managers - Aistė Jampolskienė, Kristina Savickienė

The company is newly established by Aira Naginevičiūtė, a prominent Lithuanian choreographer.  
50 min



Personal archive photo



**14th of June, 22:30**

**15th of June, 22:00**

*Embankment of the river Danė*  
*Roskis kolektyvi /*  
*The Trash Can Collective (FI)*  
*Magical Fox*

Dancers - Sini Saajakaari, Nadja Pärssinen, Katriina Kantola, Heli Koivuluoma, Mia Tiihonen

Personal archive photo

The Trash Can Collective was formed in 2011 by a group of freelance dance artists working in Tampere, Finland. The concept of the collective is to work by making spontaneous physical interventions in to the city space and in different environment. All of the performers have gone through professional dance education and are working actively in the dance field.

Magical Fox is a performance influenced by the Finnish folk story about connection between foxes and The Northern Lights. Dancers are creating magical atmosphere by dancing solos, duets and all together, and by using lights with movement to create a genuine view. The performance is suitable for everybody.  
30 min



Personal archive photo

**15th of June, 12:30 & 20:00**

*Smiltynė near Sea museum*

*Malviniemi Company (FI)*

*MORaine Dances on the islets – traces on the rocks*

Choreographer - Mia Malviniemi

Dancers - Saija Luukkonen, Mirva Väänänen, Saara Hurme, Antti Seppänen

Musician - Eero Paalanen

Co-producer - Arts Council of Ostrobothnia

The Company has been established 2011 in Vaasa in the west coast of Finland to produce choreographer Mia Malviniemi's contemporary dance works. Malviniemi is doing intensive cooperation with musicians. These past years every production has been based on live music, composed especially to the work. In choreographies Malviniemi is connecting abstract movement and everyday movement. Dance is flowing and organic. Works are often dealing with human emotions and relationships but also literature is an inspiring source for Malviniemi. MORaine Dances on the islets – traces on the rocks is a dance piece created in the Finnish Kvarken Archipelago, a UNESCO World Heritage Site, during summer 2012. Over a period of five weeks, Malviniemi Company worked at the following sites: Rönnskär, Molpehällorna and Svedjehamn. Choreographer Mia Malviniemi gained her inspiration from the area's natural environment and history as well as through interviews with local inhabitants. The piece consists of five separate parts, born amongst the Kvarken seascape, islets and rocks. Moraine is a piece which brings together encounters with nature, and the history and mythical stories of the archipelago, weaving man and nature together in a multifaceted fabric. Little by little, the choreography grows from individual frozen movements into a final collective performance.

40 min





Photo: Gintaras Jaronis

**15th of June, 21:00**

*Yachts' hangar at Cruise Ship Terminal*

*Open Culture (LT)*

*NA-MAI ( HOME )*

Idea and production - Audronė Molytė

Dancers - Erika Vizbaraitė, Agnė Ramanauskaitė, Edita Stundytė, Paulius Tamolė,  
Goda Laurinavičiūtė

Live opera voice - Nora Pertočenko

Live violoncello - Giedrius Žukauskas

„Kultūros gurmanai“, operating under pseudonym Open Culture, is an "open" culture creators team from Kaunas. Its vision is to promote the other – open to the world culture (open culture), full of unexpected excitements and positive emotions. It is flexible and modern organization who is open to all artists and cultural operators, and has its mission to contribute significantly to Kaunas and the whole Lithuanian cultural growth and development (more info: <http://www.openculture.lt/>).

The topic of home that is relevant to everyone is explored in the performance as the source of security, inner balance, life and creative energy. Different dimensions of notion “home” are explored, various associations and meanings unfold. At the end of the journey, the time comes to pay back the debts, wipe out the garbage and return home...

45 min





Photo: Epp Kubu

**12th of June**

**19:00**

*J. Gudavičius hall Klaipeda University Dance Department*

*Ģertrūdes ielas teātris (LV)*

*GOOD ENOUGH*

Director - Andrejs Jarovojš

Choreographer - Kristīne Vismane

Performers - Katrīna Albuže, Kristīne Vismane

Premiere - Riga, 2013

Theatre Ģertrūdes ielas teātris is a contemporary arts stage - a professional producing and presenting venue in Latvia where audiences are invited to experience theatre, dance and interdisciplinary performances created and performed by local and international professional artists. We value relevance, audacity, sensitiveness, creative searching, courage, openness, professionalism and thought-out purposefulness. Kristīne Vismane received BA in Arts (Choreography of contemporary dance, Latvian Culture Academy, 2011). Since that time she has produced and participated in various contemporary dance projects and given master classes in contemporary dance technique in Latvia and abroad.

GOOD ENOUGH is a sincere and humorous piece, which reveals the behind-the-scenes of the making of a performance. A conversation about individuality, about individual's rights to be oneself, about how hard it is to offer oneself to the other, to open in front of the other person, and how difficult it is to hold and develop the conversation. By questioning the possibility of an unambiguous narrative, that should reach the spectator, the makers of GOOD ENOUGH are highlighting the paradoxes in the relationships between the performance, performers and the audience.

50 min





**20:15**

*Yachts' hangar at Cruise Ship Terminal  
Residency showing. Dialogue of 3 dance artists  
(LT/LV/EE)  
Seven Days*

Participants - Siim Tõniste, Erika Vizbaraitė,  
Sintija Siliņa

Personal archive photo

3 dance artists, 1 room, 7 days. During the continuation of the residency first showed in keõja Tallinn 2012 dance artists from three Baltic countries – Lithuania, Latvia and Estonia – will follow-up the experimental dialogue in movement, words and ideas based on stereotypes and real statements on how much the Baltics have in common. In Klaipėda the dancers will question historical periods, political situation and artistic concepts and will doubt: Are we even interesting to each other? Through the language of dance Siim, Erika and Sintija will have an opportunity to go deeper into the topics, find similarities and differences, share their insights and experiences, and directly reflect on today's dance situation of the Baltic countries.

„It's about collaboration: big or small, experienced or completely new. We all like to share our knowledge and to learn something new, to exchange our ideas and to create unique piece of art (...). Three dance artists have worked together for only five days and presented an intimate and noteworthy performance showing both dance and neighbours policy in the Baltics” [Ingrida Gerbutavičiūtė, Oct 11 2012, [www.journal.dance.lv](http://www.journal.dance.lv)].

30 min

Photo: Julius Venskus

**22:00**

*Švyturys Art Dock. Small Hall - club  
Artists Group Fish Eye (LT)  
And Everything Went Very Well*

Choreographers / dancers - Inga Kuznecova,  
Petras Lisauskas

Music by The Bad Plus, Thomas Newman,  
Bonobo

Video artist - Julius Venskus

Premier – Klaipėda, 2012

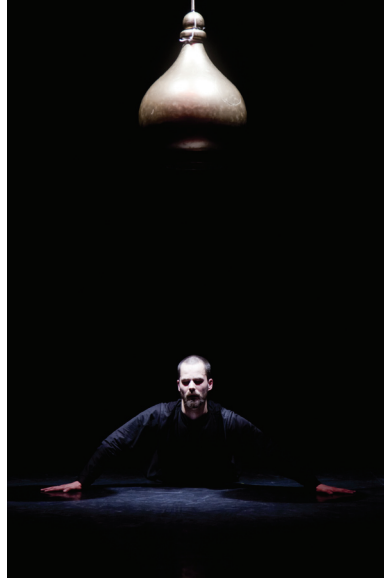


Last year Inga Kuznecova graduated from Klaipėda University (MA in choreography), and has also studied at University dance and circus in Stockholm (SE).

And Everything Went Very Well is a lyrical novel of familial love. It was inspired by the famous performance by John Lennon and Yoko Ono Bed in (1969) and their personal relationship. Therefore a living space was selected instead of theatrical one. It is full of reminder notes: from “buy cat food” to “I love you” or “fuck you”. Their mutual entity is also full of these notes. How does one get away from the fuss of everyday reminders and memories preventing people from hearing and feeling each other, so that the home is no longer a battle field, but a space of harmony.

45 min

Photo: Awentus Heikman



**21:00**

*Švyturys Art Dock. Main Hall*  
*Karl Saks (EE)*  
*The Drone of Monk Nestor*

Choreographer/dancer - Karl Saks  
Composers - Karl Saks, Hendrik Kaljujärv  
Scenographer - Triin Isak  
Light designer - Revo Koplus  
Production designers - Martin Rästa, Maaria Treima  
Production text editor - ChanelDior  
Premiere - Tallinn, 2011

Karl Saks is a freelance choreographer and dancer. He graduated Tartu University's Viljandi Culture Academy Dance Art Chair in spring of 2009 where he presently teaches independent dance technique and improvisation classes. He also studied at the Chester University in the UK from 2007-2008 and has participated in various workshops in Portugal, Iceland, Germany and Austria. Karl Saks's first independent work as a choreographer Chude was awarded by the Estonian Theatre Union as the Best dance performance in 2010 and Karl Saks as the best dance performer of 2010 in his creation Chude.

The Drone of Monk Nestor is the continuing of "Chude", where a more complex and diverse historical background is involved in the creation of the performance. Nestor, a monk and saint, who started his religious journey from the Kiev cave monastery, joined Jaroslav the Wise in his invasion to north and wrote down the first chronicle about Kiev Russians called "Tale of Bygone Years".

The Chudes are mentioned for the first time in the same chronicle of the year 1030, where Jaroslav the Wise had a war against the chudes(proto-estonians) and established a city called Jurjev, nowadays called Tartu (also the home city for me, Karl). The connection between the writer and the text can be personal and emotional, but in this case the references by monk Nestor were rather to show the superiority of the christian civilization over the primitive culture. The performance of course is everything else other than taking sides or pointing out the bad and the good.

The religious starting point for monk Nestor -a cave- and the ending point of life of the chude on earth – a hole in the ground – is the starting point for me. A black hole – meeting point of sacral and pristine – from where I start writing down my own interpretation of memory – in sound and body. The memory is influenced by the the historical story that has reached to the backyard of my home, but from there it gets a new shape and becomes more personal.

50 min

**13th of June**

**19:00**

*Yachts' hangar at Cruise Ship Terminal*

*Open Culture (LT)*

YES

Choreographers - Raimonda Gudavičiūtė and Mantas Stabačinskas

Dancers - Mantas Stabačinskas, Lina Puodžiukaitė-Lanauskienė

Musician - Snieguolė Mikalauskienė

Premier - Kaunas, 2009

Operating under pseudonym Open Culture, is an "open" culture creators team from Kaunas. Its vision is to promote the other – open to the world culture (open culture), full of unexpected excitements and positive emotions. It is flexible and modern organization, which is open to all artists and cultural operators, and has its mission to contribute significantly to Kaunas and the whole Lithuanian cultural growth and development (more info: <http://www.openculture.lt/>).

Two dancers and cello player on the stage contemplate on the topics of search for oneself in others, conditionings of the past, discovering silence in noise. Investigation of inner femininity and masculinity that dwells deeply inside each human being could be found in the project as an attempt to unify those two aspects. Here is important exploration of the sensations when we come back to ourselves in order to say "Yes – I am what I am and I am loved unconditionally – as I am... ..We did not come here to pick up love from the others and to prove our worth in this way. We are here in order to accomplish a difficult task - by loving and accepting ourselves in full to become wholesome and complete. Nobody else is obliged to love us, just we ourselves...

45 min

Photo: Tomas Jundulas





Photo: Hannes Aasamets

**20:15**

*Švyturys Art Dock Main Hall*  
*United dancers of Zuga (EE)*  
*Zuga Knows the Truth*

Authors, performers - Helen Reitsnik, Jarmo Karing, Kalle Tikas, Karl Saks,  
 Tiina Mölder / Krista Köster  
 Scenographer - Liina Keevallik  
 Light designer - Lauri Sepp  
 Photographer: Hannes Aasamets

Co-produced by: Kanuti Gildi SAAL

Project is co-produced by international network SAMARA, with the support from the Long-Term Network Mobility programme by the Nordic Council of Ministers

United Dancers of ZUGA is an umbrella collective that was established 13 years ago by Tiina Mölder, Kaja Kann and Jarmo Karing. Throughout the years the members have varied and many exciting works have been created. ZUGA loves process and brings it onto the stage refreshing the communication. The performances of ZUGA have been acknowledged by Philip Morris Estonia dance awards, Estonian theatre awards and the Estonian independent dance award.

This time ZUGA has joined forces with Karl Saks from Tartu, a representative of younger generation dance makers in Estonia. In the process of creating this piece they challenged themselves by stepping out of their comfort zone and focusing more on physique and less on emotion.

Each collaboration is a challenge. There are five persons on stage with different backgrounds and understandings who have put their experiences and means of communication into theatre situation to create a common piece.

This is a dance and movement performance that is focused on coexistence and its varying aspects. And after all this is just music. Though we might talk in different languages and have our own paths to follow we have managed to create a common space on stage.

60 min



Photo: Vladimir Lupovskoj

**21:30**

*Švyturys Art Dock Main Hall  
Artists Group Fish Eye (LT)  
No Space at the Parking Lot*

Choreographer - Agnija Šeiko  
Set designer - Artūras Šimonis  
Dancers - Petras Lisauskas, Darius Berulis  
Composer - Gus Loxbo  
Premiere – Vilnius, 2012

Lithuanian choreographer Agnija Šeiko graduated from Klaipeda University with BA in dance in 2001. In 2005, she completed studies in choreography at the Codarts Rotterdam dance academy (NL). She creates interdisciplinary projects, together with Goda Giedraityte leads Klaipeda artists' group Fish eye, coordinates the festival PLArTFORMA. Agnija collaborated with different artists creating her dance performances employing original music, sculptural installations and video projections. This year Agnija was awarded the Golden Stage Cross for the choreography of performance No Space at the Parking Lot.

The work is the last part of trilogy of performance and dance film. In the centre of the performance we see different conversations between two men (father and son, neighbors, priests etc.) How does one empathize the consequences of masculinity in his body? How does one disguise the might-have-been conditions of masculine identity and his existence?

40 min



Personal archive photo

**14th of June**

**19:00**

*Klaipeda Concert Hall*

*Küllli Roosna and Kenneth Flak (EE/NOR/NL)*

*The Wolf Project*

Choreographers/ dancers - Külli Roosna and Kenneth Flak

Producer - Korzo Theater in The Hague (NL)

Co-producers - STÜ in Tallinn (EE)

Premiere – Den Haag, 2012

Tallinn-based choreographer duo Külli Roosna and Kenneth Flak have been collaborating on a number of projects since 2008. They are currently working together as choreographers and dancers, both in their own works and those of other choreographers.

Can you fight monsters without becoming one yourself? In *The Wolf Project* choreographers Külli Roosna and Kenneth Flak are pushing the boundaries of power and manipulation. In a highly charged, physical document the audience is confronted with the formation of a world view. How do we manipulate others into viewing the world as we want it to be perceived? In the end it boils down to this: who do we believe? And who do we trust to manipulate us?

55 min





Photo: Kristijonas Jakubsonas

**20:30**

*Švyturys Art Dock Main Hall*  
*AURA Dance Theater (LT)*  
*Am I the One who I Am?*

Choreographer- Birutė Letukaitė

Textile art installation artist - Almyra Bartkevičiūtė-Weigel

Dancers: Liza Baliasnaja, Gotautė Kalmatavičiūtė, Rūta Lėlytė, Indrė Puišytė, Andrius Stakelė and AURA studio dancers

Music by Jaras Ramūnas, Murcof, Massive Attack

Video artist - Kristijonas Jakubsonas

Persons in video - Almyra Bartkevičiūtė-Weigel, Vaidotas Daukša, Gintarė Masteikaitė, Pilypas Misiukevičius, Jokūbas Nosovas

Costume designers - Rūta Biliunaitė, Birutė Letukaitė

Premiere – Kaunas, 2011

AURA is the only municipal theatre of contemporary dance in Lithuania. Established in 1980. AURA performed at more than 162 festivals abroad and in Lithuania and has about 50 city's, national and international awards. In 2006 Birutė Letukaitė was awarded the Golden Stage Cross for the choreography of performance Aseptic Zone or Lithuanian Songs and in 2008 she became a government cultural and artistic prize winner. 2013 Birutė Letukaitė has got the second Golden Stage Cross for the significant input to the contemporary Lithuanian dance art.

Clothes, which cover and protect the body, create a cultural and sexual identity of a person. Transparency in the objects of Almyra Bartkevičiūtė-Weigel constructs the space, through which the ostensibly hidden identity, power and influence can be observed. The power and influence come from outside world aiming to change them. Installation objects Dear Time, 24 hours, Aprons and Personal talk reflects on the personal and social metamorphosis – result of technological inventions and new technologies, which evolve and rapidly invade contemporary society. Choreographer Birutė Letukaitė enters the world of art-objects by Almyra Bartkevičiūtė-Weigel and reflects those topics using the language of dancing bodies and relations between those bodies.

Am I the one who I am? Am I something made of the rules of the society or something that has grown in time as my personal identity. Who am I? The mouse, that spins in circle of domestic interests? Mouse, that runs looking for it's "cheese"? A computer mouse, which steals time? Or the office chair, evolving into the piece of art?

This way an artwork, which aims to build bridges between individual body, society and technology, is created. In this exciting field of observation, between the culturally established stereotypes and the traditional gender roles, individual identity persists. This identity constantly obeys the rules of material world and leaves its footprints in our personality.

40 min





Photo: Tomas Jundulas

**21:30**

*Švyturys Art Dock Main Hall*

*AURA Dance Theater (LT)*

*1863*

Choreographer – Ferenc Feher (HU)

Composer– David Kovacsovic (HU)

Costume designers - Ferenc Feher, Paulina Nešukaitytė

Lightening designers - David Kovacsovic, Vladimiras Šerstobojevas

Dancers - Gotautė Kalmatavičiūtė, Ema Nedobežkina, Marius Pinigis (Andrius Stakelė), Mantas Stabačinskas, Solveiga Vasiliauskaitė (Indrė Puišytė)

Video film author – Mindaugas Arlinskas („Oro pagalvės“)

Composer – Jaras Ramūnas

Authentic Revolt song singer – Irena Višnevskaja

Persons in video - Mindaugas Armonavičius, Gabija Blochina, Julius Litinskas, Indrė Puišytė, Marius Pinigis

Premiere – Kaunas, 2013

The choreographer Ferenc Feher is one of the most prominent personalities in contemporary dance in Hungary. He was awarded the prestigious Rudolf Laban Prize, The Best Contemporary Dance Performance of year 2010 in Hungary.

The object of the performance 1863 is the revolt, who took place in 1863 in Lithuania and it is dedicated to the 150th annual of this event. Choreography doesn't illustrate the particular revolt. The specific details, personalities of revolt don't interest the choreographer. The performance reflects our common human experience living in peace – with fewer conditions.

“The whole performance is like a spur wheel, which operates without stopping. Nonstop. There is no escape only the humility remains”. (F.Feher)

50 min



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