

Promo Materials Lessingtage 2021

Berliner Ensemble, Berlin, Germany **The Caucasian Chalk Circle – by Bertolt Brecht**

The *Chalk Circle's* plot is of exemplary clarity and dialectic beauty: During a revolution, a baby is passed from one mother to another. Over the course of her flight, the new mother gets into ever deeper trouble and ultimately finds herself on trial at a court of law. Times have changed once more and the child is now heir to a great fortune. But Judge Azdak is still in power: His rulings are feared by the rich and a blessing for the poor. And when the biological mother ruthlessly demands the return of her child, he re-invents Solomon's chalk circle.

When Bertolt Brecht and his Berliner Ensemble took over the Theater am Schiffsbauerdamm in 1954, his first production there was *The Caucasian Chalk Circle*. Michael Thalheimer is in-house director at Berliner Ensemble.

Cast:

GRUSCHE VACHNADZE	Stefanie Reinsperger
SINGER	Ingo Hülsmann
AZDAK, MONK	Tilo Nest
SIMON CHACHAWA	Nico Holonics
NATELLA ABASCHWILI, FARMER'S WIFE	Sina Martens
MARO, IRONSHIRT	C. P. Zichner
GRAND DUKE, FARMER, IRONSHIRT, DYING MAN	Veit Schubert
ADJUTANT, FARMER'S WIFE, LAVRENTI VACHNADZE	Sascha Nathan
GEORGI ABASCHWILI, DAIRY FARMER, MOTHER-IN-LAW	Peter Lupp
LIVE-MUSICIAN	Kalle Kalima

Credits:

DIRECTION	Michael Thalheimer
COSTUME DESIGN	Nehle Balkhausen
MUSIC	Bert Wrede
DRAMATURGY	Bernd Stegemann
LIGHTING DESIGN	Ulrich Eh

Thalia Theater, Hamburg, Germany **Paradise flood/hunger/play – by Thomas Köck**

A high speed train races through Europe at a relentless pace. Images whizz past the window: exploitation and self-exploitation in an era of capitalism. Thomas Köck collects and collages scenes of crises, misjudgements, experiences of failure and paranoia, which define everyday life. The way in which a virus can corrode everything and make us question it all: two children wearing face masks and protective clothing stand outside the door of their father's hospital room. He set himself on fire in the basement. They don't dare go in. In China, a man and a woman are on their way to the border to enter Italy as illegal immigrants, where they find the same working conditions they had at home: 'Made in Italy'. A war reporter is stuck

in a luxury hotel in the desert. The Amazon rubber boom of the 19th century impacts the fate of a dancer today. She practices the capitalist logic of self-optimisation in a crazy way. A war reporter is stranded in a luxury hotel in the desert. A man leaves his flat and travels out of the city to the margins of society, where he was brought up. A conductor says: "We took a wrong turn, decades or centuries ago, I don't know how long we've been driving around in circles here."

With "Paradise", Christopher Rüping stages a condensed version of Thomas Köck's complete "Klimatrilogie": "The text is pervaded by images, by historical and contemporary realities, by real people and places."

Direction	Christopher Rüping
Staging	Peter Baur
Costume	Lene Schwind
Dramaturgy	Matthias Günther
Music	Christoph Hart, Matze Pröllochs, Julia Förster, Lia Şahin
Light	Paulus Vogt
With	Maike Knirsch Björn Meyer Abdoul Kader Traoré Lia Sahin Matze Pröllochs Julia Förster Christoph Hart Günter Schaupp

Deutsches Theater, Berlin, Germany **Mary Stuart – by Friedrich Schiller**

Mary Stuart, the Catholic Queen of Scotland, has fled from her people, who accuse her of murdering her husband. In England, she hopes to obtain political asylum from her cousin, the Protestant Queen Elizabeth. At the same time, however, she lays claim to the crown, as she considers herself to be its rightful heir. She is captured and imprisoned, and rescue attempts by young liberators fail. But Mary's brilliance shines on from her dungeon: she knows she can count on her dedicated supporters and the loyalty of France. After several thwarted attempts to assassinate Queen Elizabeth, for which Mary is blamed, she is sentenced to execution. Opinions differ among Elizabeth's advisors, and an attempt at reconciliation in the form of a meeting between the two queens fails spectacularly. Nevertheless, Elizabeth hesitates to sign the death sentence and fears that the outcome will be a duel without a victor. Friedrich Schiller's Maria Stuart is an intrigue involving politics, religion, love and power – a web in which all its characters are inescapably caught. It paints a tableau of powerful people shunning responsibility and choking on their positions. And he shows them as deeply human characters who, through their action or non-action, are continually thrown back on

themselves – lonely, isolated and unfree. As Sartre says: "Man is condemned to freedom. Because once he is thrown into the world, he is responsible for everything he does."

Cast:

Julia Windischbauer	Elizabeth, Queen of England
Franziska Machens	Maria Stuart, Queen of Scotland
Enno Trebs	Lord Burleigh
Alexander Khuon	Earl of Leicester
Jörg Pose	Earl of Shrewsbury
Caner Sunar	Earl of Aubespine
Paul Grill	Amias Paulet, Mary's warder
Jeremy Mockridge	Mortimer, Paulet's Nephew / Melvil, Mary's steward
Caner Sunar	Wilhelm Davison, state secretary
Jeremy Mockridge	Melvil, Mary's friend from back in the days

Credits:

Director	Anne Lenk
Stage	Judith Oswald
Costumes	Sibylle Wallum
Music	Camill Jammal
Lights	Cornelia Gloth
Dramaturgy	David Heiligers

Dramaten, Stockholm, Sweden

The Idiot - By Fyodor Dostoevsky/ Mattias Andersson

Prince Myshkin is a kind-hearted person. He always thinks of the good of others, meets everyone with understanding. No wonder his surroundings are provoked. Is he in fact an idiot? Or does he have a hidden agenda? And is it really goodness to show generosity and to share, if you were born privileged?

Playwright and director Mattias Andersson take his starting point in Fyodor Dostoevsky's classic novel *The Idiot* to examine the relevance of its ethical, political and existential issues in our time. With a polyphony of voices and texts from 1869 to today *The Idiot* creates a performance work of art about the questions and provocation of goodness.

Cast:

Prince Myshkin:	David Dencik
Ardalion:	Carl Magnus Dellow
Ganja:	Ardalan Esmaili
Varja:	Ellen Jelinek
Adelaida:	Melinda Kinnaman
Aleksandra:	Tanja Lorentzon
Totskij:	Per Mattsson
Nastasia:	Marall Nasiri
Lizavjeta:	Marie Richardson
Ivan:	Andreas Rothlin Svensson

Aglaja:	Jennie Silfverhjelms
Nina:	Lil Terselius
Rogozjin:	Björn Bengtsson
Ippolit:	Alexej Manvelov

and students from Sundbyberg Theater Studio

Credits:

Direction and adaptation:	Mattias Andersson
Costume and set design:	Ulla Kassius
Light design:	Charlie Åström
Costume and make up:	Linda Hyllengren, Nathalie Pujol
Sound design and music:	Anna Sóley Tryggvadóttir
Dramaturgy:	Emma Meyer-Duner
Producer:	Benoît Malmberg

Music:

Good Feeling – Flo Rida
Girls Like Us – P!NK
She's Lost Control – Grace Jones
Nothing Compares 2 U - Sinéad O'Connor

Katona József Theatre, Budapest, Hungary

Nora – Christmas at the Helmers – by Henrik Ibsen

A family is falling apart on stage. At such points of crisis there are no good or bad, there are just opposing intentions, unfulfilled needs and a lot of repression. In the story of Nora and Helmer's marriage, besides the overwhelming restrictions that the pre-set roles of a marriage entail, lack of self-knowledge and the lack of freedom is what leads to divorce. The set of problems that Ibsen's play deals with, especially the situation of women, has changed a lot in most part of Europe. However, when something changes in the legal sense, it does not necessarily affect society immediately. An idea suddenly gives start to a progress, but human behaviour changes at a slower pace. The way people think, feel and make decisions may follow similar patterns as 140 years before.

This rewritten version of *A Doll's House* has been staged by Kriszta Székely, young director of the Katona József Theatre, and won the Hungarian Theatre Critics' Award in 2017 ('best actress in a leading role' for Eszter Ónodi and 'most promising young talent' for Székely) as her debut work after graduating from University of Theatre and Film Arts, Budapest. #freeszfe

Cast:

Nora	Eszter Ónodi
Helmer	Ernő Fekete
Krogstad	Tamás Keresztes
Rank	Gergely Kocsis

Credits:

Direction	Kriszta Székely
Stage Design	Juli Balázs
Costumes	Fruzsina Nagy
Lights	József Pető
Music	Flóra Matisz
Dramaturg	Ármin Szabó-Székely

Katona stage version written by Ármin Szabó-Székely and Kriszta Székely, based on László Kúnos's translation.

Schauspielhaus Düsseldorf, Germany**An Enemy of the People - by Lothar Kittstein, based on Henrik Ibsen**

Climate change remains our most urgent issue. But while the diagnosis is simple, the solution appears complicated. Last year's »Fridays for Future« demonstrations where schoolchildren around the world gathered to protest against the climate emergency have not achieved the breakthrough that was hoped for. This protest is now taking on a new form. The bitter conflict between morality and financial interests is also described by Henrik Ibsen, whose drama »An Enemy of the People« is in no way inferior to contemporary discussions about the implementation of urgently needed measures to protect the environment. Director Volker Lösch and author Lothar Kittstein have therefore decided to over-write this environmental classic from 1882 for today's stage. Inspired by young environmental activists from Düsseldorf and together with actors from the ensemble they examine the complex relationship between the climate crisis, resistance and defence of the status quo. The story is moved to – where else? – the »most beautiful city on the Rhine«, whose Mayor has successfully secured subsidy for a new factory to build electronic cars...

Cast:

Mayor:	Minna Wüdrich
Husband:	Glenn Goltz
Daughter:	Cennet Rüya Voß
Son:	Charlie Schrein
Editor:	Claudia Hübbecker
Works Council:	Jonas Friedrich Leonhardi
Managing Director:	Rainer Philippi

Climate Activists: Esra Atanasova, Nora Beisel, Lena Berghaus, René Boddice, Sara Lin Chen, Kester Elfroth, Nathanael Evers, Emma Fuhrmeister, Janna Gangolf, Sina Göttmann, Gesa van gen Hassend, Jan-Moritz Hoffmann, Greta Kolb, Oskar Lüttmann, Emilio Maestro, John-Frederik Reeg, Linus Reimann, Rebecca Roche, Juliane Sattler, Hanna Lei Shen
CEO: Philipp Alfons Heitmann

Credits:

Author:	Lothar Kittstein
Director:	Volker Lösch
Stage/Costume Design:	Carola Reuther
Choral Director:	Sandra Bezler
Video:	Robi Voigt
Dramaturg:	Janine Ortiz

Teatro Lliure, Barcelona, Spain**UNA [One Woman] by Raquel Cors and Dani Lacasa**

Eva Lyberten, an icon of Spanish softcore in the 1970s and 1980s, is appearing on stage to tell us her story. Now 60 years old, she shares her past with the audience, narrating the story recounted by the images of her that still survive: her erotic films. Identity, desire and fiction is analysed through her films from the 1970s, the period when Spain was beginning to open up. This piece hovers between documentary and fiction and reflects on the erotic image projected in the female body, on how we believe and how we look at these images – both public and more private ones – and on the tensions between the individual and collective spheres, desire and fiction, and sexual icons and women. It is a study of looking and being looked at, of what is visible and what stubbornly refuses to be seen.

Una [One Woman] is a product of the Empremta (Imprint) Project of the Teatre Lliure, a theatrical transferral between Carlota Subirós and Raquel Cors.

Cast:

DIRECTION	Raquel Cors
DRAMATURGY	Raquel Cors and Dani Lacasa
CAST AND CO-CREATORS	Eva Lyberten and Mireia Tejero
OFF VOICES	Elena Córdoba, Núria Lloansi and Isabel Rojas
SET	Lola Belles
COSTUMES	Patricia Albizu and Alejandra Lorenzo
LIGHTING	Ana Rovira
SOUND SURROUNDING	Pau Matas Nogué
VÍDEO	Dani Lacasa
MUSIC	Mireia Tejero
ACOMPANIMENT IN THE REHEARSAL	Carlota Subirós
ASSISTANT DIRECTOR	Carlota Grau
ARCHIVE MATERIAL EDITION	Irene Coll
TRAINEE DIRECTION ASSISTANT FROM MUET	Roser Casamayor
PRODUCTION	Teatre Lliure

THANKS TO

Sílvia Ferrando, Jordi Fondevila, Txalo Toloza, Jonás Trueba, Sigfrid Monleón, Tony Aliaga, Lucas Soler (Casto Escópico), Anneke Necro, David García Aparicio, Rai Jiménez Tejero, Carla Turró, Isabel Ojanguren, Albina Quevedo, Miranda Madaula, Patricia Marqués, Sílvia Munt, Núria Guiu, Meritxell Colell and María García Vera

Teatro Stabile, Torino, Italy

Right you are (if you think so) - by Luigi Pirandello

One of the most acclaimed editions of Pirandello's comedy makes a comeback with Filippo Dini, Maria Paiato, Andrea Di Casa, Mariangela Granelli, Nicola Pannelli in the cast of this thriller, an investigation set in a meddlesome, lower middle-class milieu, with an ambiguous family that has just moved to a provincial town. Despite being taken in hand by the authorities, it is no easy matter to unravel the mystery.

Cast:

Cast (in alphabetical order) Francesca Agostini, Mauro Bernardi, Andrea Di Casa, Filippo Dini, Ilaria Falini, Mariangela Granelli, Orietta Notari, Carlo Orlando, Maria Paiato, Nicola Pannelli, Benedetta Parisi, Giampiero Rappa

directed by **Filippo Dini**

set designer **Laura Benzi**

costume designer **Andrea Viotti**

lighting designer **Pasquale Mari**

sound designer **Arturo Anneckchino**

assistant director **Carlo Orlando**

assistant costume designer **Eleonora Bruno**

photo credit by **Bepi Caroli**

Théâtre de l'Odéon, Paris (co-producer)

The Sky is not a Backdrop – by Daria Deflorian and Antonio Tagliarini

“The question of what is real and how it can be represented in theatre, has always interested us” write Deflorian and Tagliarini. They have been working together as authors, actors, performers, and directors since 2008. In 2016, their research took them in the direction of the obsessive nature of the rhythms of contemporary life, and this “hyperactive efficacy” which constantly prompts us to see more and more, but which increasingly prevents us from looking around us, without any immediate objective in mind - and from simple contemplation... What do we mean by “to live in”? If it is true that “we have traded-in our interior life for an indoor life”, in what way do our various forms of shelter let us think about those left “out in the rain”? *The Sky is not a Backdrop* aims to strengthen the dialogue between make-believe space and the external space.

A production A.D., Sardegna Teatro, Fondazione Teatro Metastasio di Prato, Emilia Romagna Teatro Fondazione, in coproduction with Odéon – Théâtre de l'Europe, Festival d'Automne à Paris, Romaeuropa Festival, Théâtre Vidy-Lausanne, Sao Luiz - Teatro Municipal de Lisboa,

Festival Terres de Paroles, théâtre Garonne, scène européenne – Toulouse with the support of Teatro di Roma, in collaboration with Laboratori Permanenti/ Residenza Sansepolcro, Carrozzerie NOT/Residenza Produttiva Roma, Fivizzano 27/ nuova script ass.cult. Roma with the support of Teatro di Roma in collaboration with Laboratori Permanenti/San Sepolcro, Carrozzerie NOT/Roma, Fivizzano 27/Roma

with the Festival d'Automne, Paris

Cast:

A performance by **Daria Deflorian** and **Antonio Tagliarini**

with **Francesco Alberici**, **Daria Deflorian**, **Monica Demuru** and **Antonio Tagliarini**

Artistic collaboration **Francesco Alberici** and **Monica Demuru**

Assistant director **Davide Grillo**

Lighting design **Gianni Staropoli** in collaboration with **Giulia Pastore**

Costumes **Metella Raboni**

Stage construction **Atelier du Theatre de Vidy**

Technical design **Giulia Pastore**

Management and distribution **Giulia Galzigni / Parallèle**

Attilio Scarpellini wrote the text about Jack London.

Theatre of Nations, Moscow, Russia

The Idiot - by Fyodor Dostoevsky

Even though there are over 20 characters in this ‘most personal of all Dostoevsky's major works’, only four actors are engaged in the performance - alongside with breathtaking Ingeborga Dapkūnaitė, who plays the part of Prince Myshkin. Maxim Didenko staged *The Idiot* in the aesthetics of “cirque noir”: “among all the other, there are two things in our world that got lost: the culture of clownery and the perception of Dostoevsky as a living human full of irony”.

The director brings into the limelight the novel's romance triangle 'Myshkin - Nastassya Filipovna - Rogozhin' and all those extraordinary events one often overlooks, being preoccupied with the novel's 'accursed questions'.

A production by Maxim Didenko, one of the most sought-after Russian theatre directors of the new generation, based on the novel by Feodor Dostoevsky. The story unfolds in the space created by Pavel Semchnko, a founder of the AKHE Engineering Theatre.

Cast:

Stage director: Maxim Didenko

Ingeborga Dapkunaite - Prince Myshkin

Evgeny Tkachuk - Parfyon Rogozhin

Roman Shalyapin - Nastassya Filippovna, Lebedev

Pavel Chinaryov - Aglaya, Ganya

Credits:

Composer: Ivan Kushnir
Video artist: Ilya Starilov
Stage Adaptation: Konstantin Fyodorov
Set and Lighting Designer: Pavel Semchenko
Costume designer: Anis Kronidova

Toneelhuis, Antwerp, Belgium**Antigone in Molenbeek – by Stefan Hertmans****Tiresias – by Kate Tempest**

Stefan Hertmans and Kate Tempest rewrote these classic myths in a contemporary idiom and placed them in an urban context. Director Guy Cassiers tells the stories in a double bill of monologues.

From their isolated positions, Antigone and Tiresias each expose the suppressed sexual, social and political prejudices in society. Besides the visual technology, music also plays an important role. The two narratives enter into a dialogue with String Quartet No. 15 by the Russian composer Dmitri Sjostakovitsj.

Antigone in Molenbeek

Stefan Hertmans places Antigone in the midst of contemporary multicultural society. Here, Antigone's name is Nouria and she is a law student. One of her brothers had turned radical, gone to the Middle East, fought for ISIS and now has died in a terrorist attack. Nouria is determined to bury the remains of her brother. When authorities refuse to release his body, everything goes wrong.

Tiresias

In Tempest's spoken poem, Tiresias is a fifteen-year-old boy who transforms into a woman and ultimately turns into a prophet that no one listens to. A role that is cut out for actress Katelijne Damen, with whom Guy Cassiers previously made the production *Orlando*, after Virginia Woolf. Like *Tiresias*, *Orlando* told the story of a transformation from man to woman and pointedly asked all sorts of questions about identity.

Cast:

director Guy Cassiers
with Ikram Aoulad (Antigone in Molenbeek) - Katelijne Damen (Tiresias)
text Stefan Hertmans (Antigone in Molenbeek) - Kate Tempest (Tiresias)
scenography Charlotte Bouckaert
light design Fabiana Piccioli, Sander Loonen
music Dmitri Sjostakovitsj
music performed by Danel Quartet
dramaturgy Erwin Jans
production Toneelhuis
coproduction Danel Quartet

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