

MALTA FESTIVAL POZNAŃ^{×25}

8 – 28 / 06 / 2015



@Tim_Etchells **The future**
will be confusing
#NewWorldOrder

25 years with no sleep

It has been a quarter of a century since Malta started to ask questions about the world and observe its changes through art trying to understand them. This year, the world – the living space of us all – will be pondered on from the political and social perspective, as a place which keeps on redefining its order, introducing new orders organizing the life of the community and the individual. We are also posing questions about the meaning of art and its potential to discover anew that which surrounds us. Both of those issues will be present in Tim Etchells's *Idiom New World Order*, in the programme revolving around the works of Thomas Mann prepared especially for Malta's 25th birthday, and in *Generator Malta*, the festival's socio-artistic heart.

We are interested in art's political dimension understood as a potential to change one's viewpoint, way of thinking, looking at one's own role and position in the world – in society, family and with respect to oneself. Looking anew, in another way, as if everything could be different.

This state of alertness, opening towards that what is coming can be read from the sign NEVER SLEEP which will be present for the three weeks of the festival by the entrance to Stara Rzeźnia. NEVER SLEEP is a multi-layered metaphor – of life which is too short to sleep it through, the high pace of a large city and work which in the modern-day world is no longer measured in hours, but dominated the entire day and night. Thus, it is both a diagnosis and reminder – an alarming message sent in the world which calls for a passive acceptance of the fact that social solidarity and close interpersonal bonds are ever more often transformed into an insurmountable distance.

I also think that this phrase is a symbolic summary of Malta's history to date and heralds its readiness to enter the next stage. On the occasion of the festival's 25th birthday, I would like to thank all artists, spectators, co-creators and critical observers for the years of looking together at the world in a different way. I hope that this year Malta will provide many reasons to open the eyes even wider – due to amazement, emotions, happiness and delight – that once again art will not let us sleep.

Michał Merczyński
Director of Malta Festival Poznań

Tim Etchells

Curator of Idiom #NewWorldOrder

Starting to consider the Malta Festival Idiom theme *New World Order* I was struck by two immediate lines of thematic connection.

The first was to think about the vast array of ways in which this phrase has been used to describe dizzying shifts in the social and political reality we live, since the last parts of the Twentieth Century and the first parts of the Twenty-First. *New World Order* invokes not only the paradigm-shifting of international relations, from Gorbachev and G. H. W. Bush ushering in of the post-Soviet era, to the First and Second Gulf Wars, 9/1, the War on Terror, the rise of Jihadism on the global stage as well as the upheavals and subsequent retrenchments of the Arab Spring, to name just a few of them. At the same time it invokes perhaps the other whirlwinds of change that have gripped much, if not all, of the world – the building narratives of imminent ecological disaster through global warming and resource scarcity, the austerity politics brought on by the banking crises, economic downturns and Eurozone upheavals and the technological shifts that have, in their different ways, re-organised labour, leisure, politics, commerce and social space from digital media, social and peer to peer networks to big data, globalisation, and electronic surveillance.

I had no sense that my selection could address all these topics and tendencies, but at the same time I was sure that these still-moving movements, currents of change and transformation would be there in the background, bringing energy, questions and resonance to the selection. How can performance help us map and understand this already and always changing space? How might it help us to navigate? The second impulse I had was to think about the idea of new world order in quite a different way, not so much from the social and political as from the philosophical, especially in terms of how art might help us see and re-see the world in new ways. Not so much a matter, perhaps, of seeing the worlds change as changing the way we perceive, frame and understand it.

In addressing these two impulses I've worked with Kasia Torz to create an Idiom strand for the festival that is looking both forwards and backwards in time, examining particular situations and histories of change and transformation and at the same time setting its sights firmly on the future – on where we are heading, challenges we face and possible solutions. [something about specific works].

The future in this 'new world order' is an anxious one, on a personal level and in terms of bigger geo political and socio-economic questions. The works in the Idiom program are not offering solutions for this anxiety but in inventive, playful, troubling, rigorous, comical, challenging and surprising ways they are, I think, helping us to map and understand the territory in which we find ourselves.

Tim Etchells is the curator of the *New World Order* idiom. His work will be present on Malta Festival Poznań in several guises. He will stage two performances with *Forced Entertainment: The Notebook and Tomorrow's Parties*. He will also prepare a neon sign especially for Malta, which will be put up on the wall of Stara Rzeźnia in Poznań, and he will conduct a masterclass *To Begin / To Go On / To The End*. In June Malta Foundation and ha!art will publish a book entitled *As if nothing happened. The theatre of Forced Entertainment* edited by Katarzyna Torz.

Idiom

#NewWorldOrder

TIM ETCHELLS

Never sleep

8-28 June

Tim Etchells is preparing a neon sign referring to the Idiom New World Order which will hang by the entrance to Stara Rzeźnia and will become one of the projects accompanying city inhabitants during the festival. Neon signs are an important part of Etchells work. They are characterised by visual simplicity, humour and irony, sending an equivocal message which provokes reflection on one's position in the world.

FORCED ENTERTAINMENT

Tomorrow's parties

20, 21 June

Tomorrow's Parties is Forced Entertainment in intimate and comical mode – a playful, poignant and at times delirious look forwards to futures both possible and impossible. On an empty stage, illuminated with coloured light bulbs, two actors – a man and a woman – speculate about a hypothetical reality of tomorrow, touching upon both trivial and global matters.

TIAGO RODRIGUES

/MUNDO PERFEITO

If a window would open

23, 24 June

Tiago Rodrigues is one of the most significant creators of young Portuguese theatre. He is a playwright, actor and director, and since last year has been the director of the National Theatre in Lisbon. In this dynamic, humorous, pervasive and critical show a new world order is being created in an ongoing manner, as the announcements and news appear.

SCHWALBE

Schwalbe is looking for crowds

20, 21 June

Schwalbe is composed of young graduates in the art of mime from Amsterdam College for the Arts who are fascinated with physical theatre. Their show speaks of the need and desire to be among others, to be lost in the crowd which guarantees the feeling of safety and, at the same time, of fear of surrendering to the majority. Can contemporary societies of individualists still join forces for a common cause and experience?

DEBORAH PAERSON

The Future Show

22, 23 June

Deborah Pearson is a writer, performer and producer. In The Future Show Deborah Pearson gives account of what will happen from the moment when the show ends and the spectators leave the room until the moment of death.

Idiom

#NewWorldOrder

VLATKA HORVAT

15th Extraordinary Congress

25 June

Tiago Rodrigues is one of the most significant creators of young Portuguese theatre. He is a playwright, actor and director, and since last year has been the director of the National Theatre in Lisbon. In this dynamic, humorous, pervasive and critical show a new world order is being created in an ongoing manner, as the announcements and news appear.

PIETER DE BUYSSER

Landscape with skiproads

26, 27 June

In the show Landscape with skiproads the artist collected on stage objects which played an important role in history, were present during groundbreaking events. The collection includes for instance Adam Smith's glove, the last bottle emptied by Boris Yeltsin, the stomach of Thomas Aquinas and Walt Disney's favourite knife. This original, disconcerting, amusing, poetic and critical show is a journey through history and, at the same time, a bitter diagnosis of current public affairs. Is history true or fictitious? Is fantasizing about it the only thing we have left? Is a revolution still possible?

VLATKA HORVAT

This Here and That There

26 June

The setting of This Here and That There is a shallow water tank. The artist makes simple, repetitive actions using several dozen of chairs which she arranges in different ways. They portray fleeting, arbitrary relations between our bodies and their surroundings. The subtle choreography provokes contemplation and looking from a distance at one's own position in the physical space, but also in society – in relation to other people, when we are in a crowd or alone facing ourselves.

WINTER FAMILY

Jerusalem Cast Lead / Hallucination trip in an emotional dictatorship

27, 28 June

The point of departure for the show were photographs, films and audio recordings documenting national ceremonies celebrated in Israel. The outcome was a diagnosis of a society living in fear of its safety, deliberating on its painful past and trying to build its present-day identity. The trademark of Winter Family are hallucinatory, musical shows successfully presented in galleries, clubs and at festivals all around the world.

RABIH MROUÉ

Trilogy: On Three Posters / The Inhabitants of Images / Pixelated Revolution

28 June

Rabih Mroué is an actor, director and playwright, one of the founders of Beirut Art Center (BAC). He uses in his works video recordings, excerpts from texts, photography and sculpture.

Songs on the end of the world

“More interesting phenomena probably always have this double face of past and future, probably are always progressive and regressive in one. They display the equivocalness of life itself” – Thomas Mann wrote in Doctor Faustus. Adrian Leverkühn is a composer reaching to the roots of European culture, but oriented on experimenting and searching which are to determine the future of music. The Magic Mountain, on the other hand, depicts a vanishing world in which everything is, at the same time, rushing forward – fashionable inventions, “the newest models”, “the latest developments” in technology are to be seen everywhere. Mann’s reflection on the development of the world is not limited to aesthetic or pragmatic matters. His works present an insightful analysis of the state of mind of his contemporaries as well as historical, social and cultural determinants of the world he lived in. Of the world undergoing a turbulent transformation.

It is not without reason that Thomas Mann’s works appear at Malta in the year when the festival’s main thematic section – the Idiom – is entitled the “New World Order”. The programme devoted to Mann is a separate section of the programme of Malta Festival Poznań 2015 (we ask how the legacy of the German writer affects culture and contemporary artists today, what historical and aesthetic parallels it opens, why artists still return to his work), but it remains ideologically connected to the Idiom. In Mann’s novels, looking back to the past is a precondition for opening to the future – redefining the existing paradigm, going towards that which is new, and the programme “New World Order” poses questions about the possible versions of the future. We ask what new objectives and promises can we expect the world to fulfil in the coming decades? What is ahead of us – is it a glowing future of a breakthrough resulting from an awareness

of the consequences of the development and overcoming our own weaknesses and limitations, or is it (self) destruction of the reality we live in? Precisely such a philosophical reflection about the possibility of a new order is one of the main axes of The Magic Mountain. Naphta and Settembrini constantly argue over a better organisation of the reality we live in. Each of them suggests a different vision of a united world, under a different rule, different political and ideological order organising it as a whole. Settembrini, being a humanist, believes in people and in the advancement of civilisation, Naphta, as a Jesuit, in a strict church discipline and building the Kingdom of God here on earth.

Not only in the context of socio-political events, but also the existential anxiety underpinning everyday life, this argument seems surprisingly current. Like in The Magic Mountain, the ambitions to create a utopia are today clashed with the pessimism of anti-utopia, the faith in the power of the mind and the effectiveness of human efforts with the belief in the primacy of the “natural” order. Today, we are facing religious radicalisation of Europe, military conflicts, a new ethnic and cultural make-up of societies. The argument is also spreading onto new fields and concerns global economic problems, environmental threats and global resources which are to allow people to survive. This year it has been 15 years since the UN, with the votes of 189 representatives of the countries of the world, passed eight Millennium Development Goals (such as: eradication of extreme poverty and hunger, achieving universal primary education, eradication of AIDS, malaria and other diseases, ensuring environmental sustainability, developing and strengthening global partnership for development). Today we know that the majority of them have not been achieved; they remained empty postulates. We live in the face of fluid

changes, decade after decade, year after year, following the pace in which new inventions, technological breakthroughs and new geopolitical arrangements appear, at a pace that was unthinkable in Mann's times. This dynamic development does not mean, however, that people are solving their problems faster.

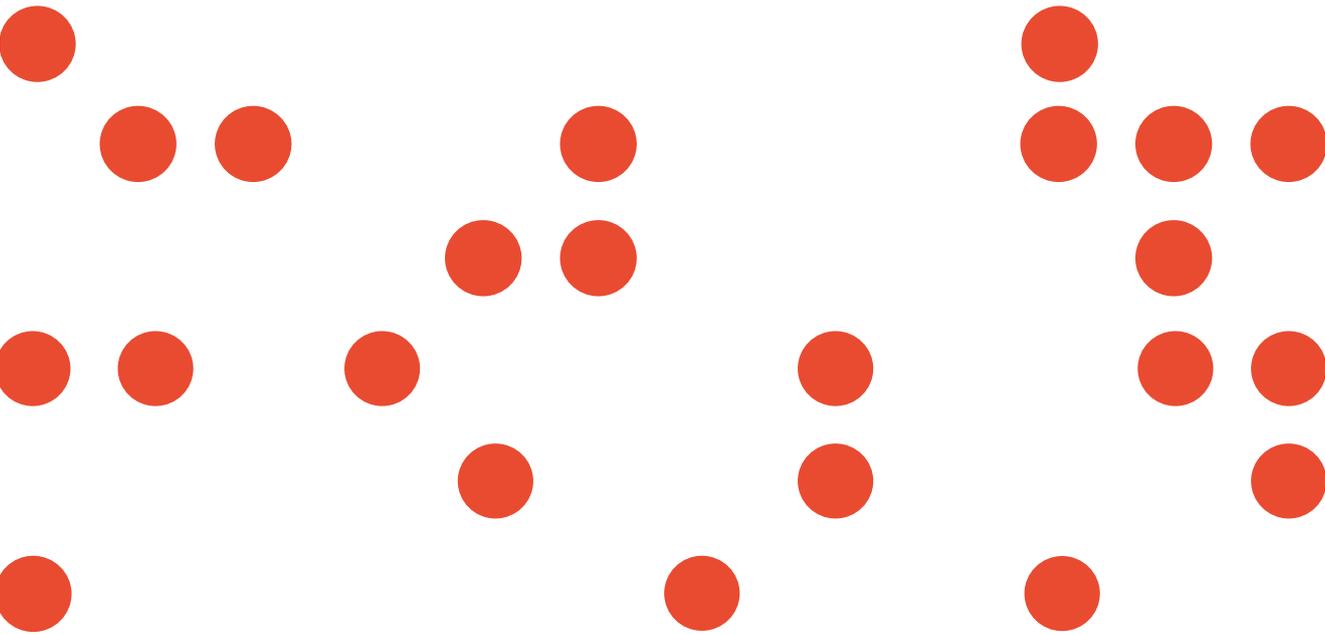
At Malta Festival Poznań 2015 we would like to explore not only the general changes that occur in the world, but also those which are hidden and hard to notice. Indubitably, technology makes the future appear in our lives in a less spectacular, although more realistic, manner. It is introduced (as a pilot, experiment or in an overt manner) into the life of individuals which becomes longer, more comfortable and dynamic, but not free from absurdities and the sense of being lost in the world order. Busy interacting with devices, be it intelligent machines or apparatuses of power, we don't think how they affect us. Today, machines determine the character of interpersonal relations, shape our behaviours, control desires, perception and imagination. We are part of a huge nervous system called the web. Paradoxically, freedom which it offers becomes ever more often an area of strict control. Technological advancement has reached a level where it not only helps people, but also starts to co-create their needs and, more and more often, takes up their roles in the next areas of management. Thus, the vision of the new order is for some, like in *The Magic Mountain*, a utopia – a perfectly self-controllable, universal system, and for others a dystopia – a prison in which human freedom is reduced in the name of a postulated unity and the common good.

The question about the role of art in the argument on the vision of the new world and triggering a critical approach in the spectator towards the imposed order

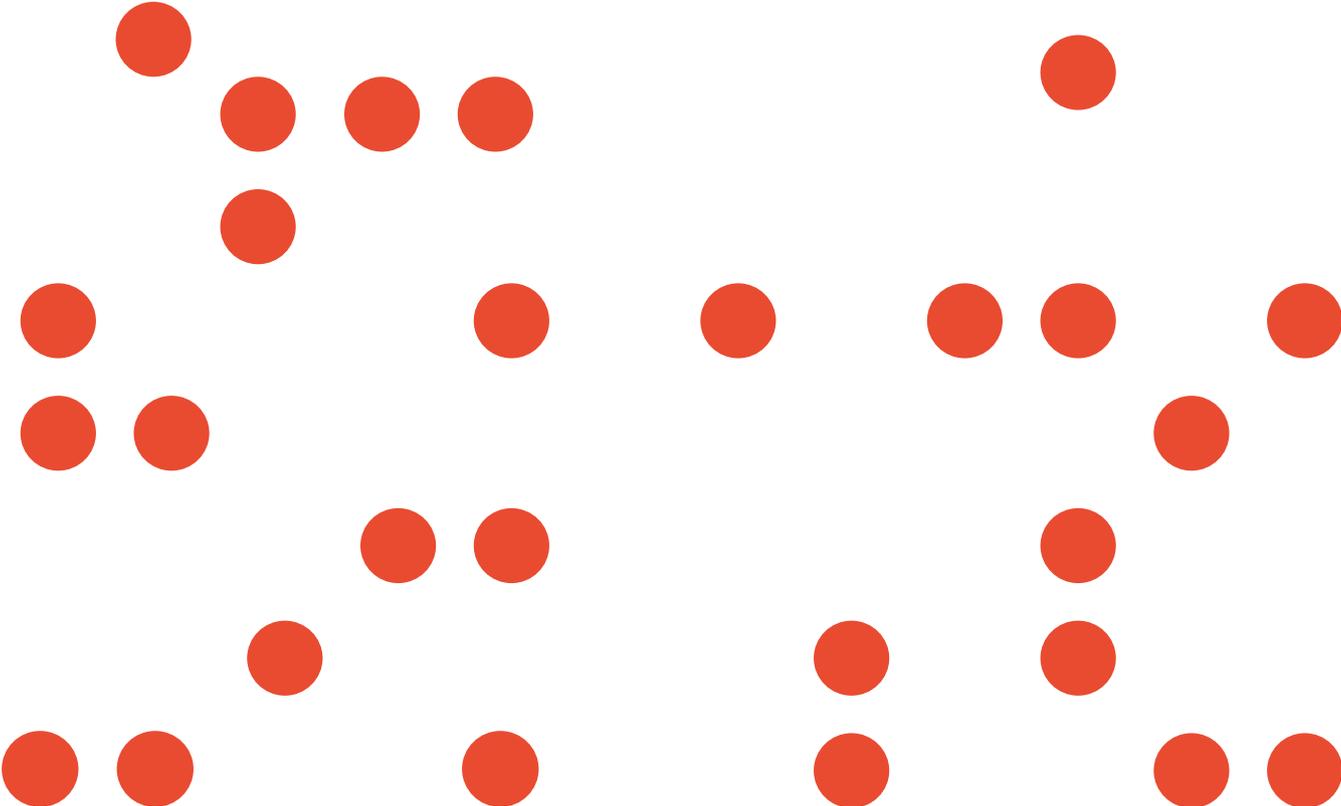
are one of the key goals of this year's Malta Festival Poznań. To Mann, art was a privileged way of reconciling the new with the old in order to understand the present. What information about the present and the possible future are we looking for in culture today? Can art still express the dream for a better future? Does it give meaning to the chaos of the world and the excesses of the mind, or does it surrender to the catastrophic vision of the future?

The subject of new orders will be taken up in performing arts projects, films and discussions – serious ones, ironic, amusing, speaking of global and personal matters, of history and fiction, of conditions in which new visions of the world are born and fall. One of the neon lights by Tim Etchells, this year's curator of Malta, says: The future will be confusing. This sentence can be interpreted as a statement about the present state of affairs, a warning or a call for vigilance towards that which is unknown.

Katarzyna Tórz, Dorota Semenowicz, programme of Malta Festival Poznań 2015



**@Thomas_Mann Music is
politically suspect
*#TheMagicMountain***



The Magic Mountain

Mykietyn / Sikorska-Miszczuk / Chyra / Bałka

This Malta opera is a joint work of four creators: composer Paweł Mykietyn, director and actor Andrzej Chyra, playwright Małgorzata Sikorska-Miszczuk and visual artist Mirosław Bałka. The libretto is based on the famous novel by Thomas Mann, describing intellectual, emotional and spiritual maturation of Hans Castrop in a sanatorium in Davos. In Malta's interpretation *The Magic Mountain* becomes a cruel story of love, betrayal, revenge and death.

The opera was commissioned by Malta Festival Poznań 2015

Production: Malta Festival Poznań, Baltic Opera, Krakow Festival Office, Program II Polskiego Radia

What can you see from Davos? On *The Magic Mountain*...

Michał Merczyński

The Magic Mountain has acquired a dreadful relevance for me today. It ends when World War I breaks out. I have the impression that today too we are facing a catastrophe, but we live like on The Magic Mountain – in safety, comfort, like the residents of Berghof, we check the temperature or if our credit in Swiss franc is dropping or not. We are in Europe while 500 km further east events take place that are the germs of a conflict which can have horrible forms, and even its present-day character is terrifying enough. Today, this is how I look on this novel. I did not expect such a course of events when five years ago I asked Paweł Mykietyn to take part in this undertaking.

Andrzej Chyra

You can't see anything from Davos. A layer of thick clouds separates it from the rest of the world. Sometimes an image falls through a gap, but no one knows for sure if it is in fact real, so just in case we don't bother with it. We avoid looking that way. It is where the life is, one which does not bode well. There is too much sadness and suffering in it. It is completely different on our side. It's brighter. But anyway, we only do what we are most effective at. We let people pump oxygen into us, feed us with caviar, serve us Chablis, and we die peacefully, in woollen cocoons, like humans.

Małgorzata Sikorska-Miszczuk

I often ask people about The Magic Mountain. The majority of them say they have read it, but a long time ago; this is very interesting to me, more interesting than if they had read it only recently. I instantly ask what they remember – what images have stayed with them. And so: resting, being wrapped up in a blanket like in a cocoon, metamorphosis. Smoking cigars. Discussions between Naphta and Settembrini. The unearthly beauty of Frau Chauchat. A corpse on the bobsleigh run. Slamming the doors. Tuberculosis. Death. Hans Castrop as bon vivant. Being sucked in by the world of a sanatorium. Premonition of war. Clash of the East and the West. I always think then: yes, that's right, that's what the book is about. And a panic of a thought: did it make it to the libretto? Of course, it did/didn't/did/didn't.

The world of the libretto is my world. It includes Hans and death, and Frau Chauchat as well as the Berghof sanatorium in the Swiss resort Davos which has no "seasons", as claimed by one of the characters. But my libretto is a story about love. It is a story about the journey of Hans Castrop's soul throughout the seasons and seven fairytale years. This is how I see it now.

***Doctor Faustus* at Malta Festival Poznań**

ROMEO CASTELLUCCI

Doctor Faustus

24, 25, 26 June

Doctor Faustus is an installation/ concert inspired by Thomas Mann's novel of the same title. The book's main character, Adrian Leverkühn, is a rational, withdrawn man who, in his music, goes beyond any moral and philosophical boundaries. In return for his musical genius, he enters into a pact with the devil. However, the arrangement turns out to be subversive as its effect is Leverkühn's greatest work, an elevated hymn praising the Lord. Romeo Castellucci's installation is not an illustration, but a synthetic portrait, a commentary on Thomas Mann's novel whose main theme is the relationship between evil and art. This is a topic present in many of Castellucci's performances from the last decade of the 20th century, e.g. in *Lucifero* or *Genesi: From the Museum of Sleep*.

The installation was commissioned and produced by Malta Festival Poznań 2015.

MARCIN MASECKI

Last Beethoven Sonatas

28 June

In *Doctor Faustus* Thomas Mann offered his readers one of the most outstanding interpretations of the last of Beethoven's sonatas (Op. 111). During the performance Marcin Masecki will present the last sonatas of the Vienna classic in such a way as to come as close as possible to the perspective of the deaf composer. The artist is one of the leading representatives of Polish independent music, a pianist, composer, conductor, the laureate of the prestigious Paszport "Polityki" award.

Malta is looking for crowds

RIMINI PROTOKOLL

Home Visit Europe

15-21 June

Since 2000, Rimini Protokoll has been making projects on the border of theatre, performance, live-art and visual arts. In Home Visit Europe, the spectators meet in a private flat in order to ponder together on the future of the Old Continent; they confront their fantasies about it, analyse their fears, disappointments and hopes related to it. Every show takes place in a different flat and its stage design includes props that can fit hand luggage.

SCHWALBE

Schwalbe is looking for crowds

20, 21 June

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EDIT KALDOR

Inventory of Powerlessness

24, 25 June

Inventory of Powerlessness is a project on the border of documentary theatre and social action. Its theme is the sense of powerlessness experienced by everyone regardless of their origin, economic situation and beliefs. In every city where it is made, Edit Kaldor cooperates with the local community. The script is composed of the inhabitants' individual stories and experiences, creating the landscape of powerlessness of a given city



**@Mikhail_Bachtin Through
laughter the world is seen
anew *#GeneratorMalta***

Malta Generator

[..] There is no chance to create the new where the courage to experiment is failing.

It is not without reason that looking for a new order remains today in the phase of discussions on the very need to search and the problems which make this task virtually impracticable.

That is why this courage needs to be kindled. Interest and uncertainty become an indispensable project. History provides many examples – the need for change is experienced best in an atmosphere of curiosity and interest in the world, and nothing kindles it better than diverse knowledge and street shows. It was the case when modernism was born and 25 years ago in the times of Poland's political transformation.

Not so long ago, we thought that the new, municipal objective of art festivals should lie in socialising, understood as creating organic neighbourhood, family and inter-generational bonds. But maybe today we need simpler relationships equally much, thanks to which it will be easier to undertake new responsibilities, open to new, surprising contexts, stop being afraid of strangers and otherness?

Searching for the new has to be accompanied by a carnival which validates experiment, first attempts to look for other forms of presence in the city and of

forging relationships with others. Like it used to, the carnival should become a public objective. All that will be worth very little if people who tend to stay at home don't find their place in the city space, if activities and rules governing it resemble those known from other areas of the city, if we don't manage to manoeuvre city institutions into new obligations, requiring the negotiation of everyday relationships. After all, a carnival is a carnival not so much when it intensifies life, but rather when it reverses its rules. Only then can festivals also play their role of city-forming which does not consist in the fact that they are held in cities, but in the fact that they facilitate new ideological formation of the cities and the municipal character [...].

Malta Generator Team
full text on malta-festival.pl

Michael Nyman Band

to headline the Music Programme of the 25th Malta Festival Poznań

In 1995, when Michael Nyman visited the Malta Festival for the first time, his only regret was that his concert had not been staged in the settings of Lake Malta. Two decades later, the British composer's and pianist's wish is about to come true.

On 27 June, Michael Nyman and his band will give a Malta Festival performance at Lake Malta. The concert will be a symbolic journey to the beginnings of the Malta Festival Poznań, and also, a unique opportunity to hear the writer of soundtracks to Peter Greenaway films and to Jane Campion's *The Piano* perform some of his film compositions live. Admission to the headline music event of the 25th anniversary edition of the Malta Festival Poznań will be free.

Michael Nyman has won widespread acclaim owing to his melodious and moving film scores. His soundtrack for the Academy Award-winning *The Piano* (1993), directed by Jane Campion, sold over three million records, and earned the composer several nominations and accolades, for instance a Golden Globe and a BAFTA Award. As a film score composer, Michael Nyman has worked with artists like Peter Greenaway and the Polish director Dorota Kędzierzawska. The soundtrack to the latter's *Jestem [I Am]* (2005) won a Golden Lions Award at the Gdynia Film Festival.

Michael Nyman has often stated in interviews that he enjoys performing in Poland to which he has sentimental and familial ties. His Jewish grandparents hailed from Częstochowa, and immigrated to the United Kingdom in the early 20th century. Despite the fact that none of the composer's ancestors played any music, he began showing an affinity towards it from an early age. He completed his studies at the prestigious Royal Academy of Music and King's College London as an expert in baroque music. Nonetheless, he abandoned his promising composer's career for a number of years to become one of the world's most influential and accomplished music critics.

In his reviews, Nyman the critic focused on new music and the experimental scene. Published in the 1970s, his book *Experimental Music: Cage and Beyond*, dedicated to the works of John Cage, Phillip Glass and Steve Reich, is a milestone among books on contemporary music.

In the second half of the 1970s, Steve Reich, one of the pioneers of the American minimal music, talked Michael Nyman into composing again. Shortly afterwards, Nyman gained renown as one of the most original musicians of the time, whilst his orchestral and chamber works, as well as his operas and piano compositions were performed at major venues across the world. Nyman soon discovered his own artistic pathway in a unique combination of his fascination with baroque and the impact of minimalism.

The British musician has enjoyed a long-standing friendship with Brian Eno and Damon Albarn. With the latter, he composed the soundtrack for the horror film *Ravenous* (1999). In 2007, he was awarded an honorary doctorate from the University of Warwick, and in 2008, he was appointed Commander of the Order of the British Empire.

Michael Nyman does not limit his artistic work to music alone, but has also been involved in successful filmmaking and photographic projects.

259 events

533 artists and activists

22 countries

35 places

organizer

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