XVth Alytus International Theatre Festival

c'm media



Program

November 6 - 23

Small hall

November 6. **18:00**

Dirt

CHULA THE CLOWN / GABRIELA MUÑOZ · MEXICO

CONTEMPORARY CLOWNING

CREATOR AND DIRECTOR GABRIELA MUÑOZ

CO-DIRECTOR: SAMPO KURPPA PRODUCER: BERENICE GONZÁLEZ SET DESIGNER: CANEK SAEMISCH LIGHTING DESIGNER: XÓCHITL GONZÁLEZ KOSTIUMAI: VALENTINA MUÑOZ, ALEJANDRA QUESADA MUZIKA: ANDRÈE-ANNE GINGRAS-ROY LANGUAGE: NON-VERBAL

PREMIERE 2026 11 06

DURATION: 50 MINUTES.

PRICE €5* – €10
DISCOUNTS ARE AVAILABLE FOR SCHOOLCHILDREN, STUDENTS, SENIORS, INDIVIDUALS WITH DISABILITIES, AND HOLDERS OF THE "ALYTUS – ONE FAMILY" CARD. 50% DISCOUNT.

TICKETS ALYTAUSTEATRAS.LT AND THE THEATER BOX OFFICE

"Dirt" is a performance that explores what we conceal: false identities, clothing, and labels. It strips away the layers of imposed social stereotypes, unveiling the vulnerable, authentic self.

It is not a journey of judgment, but rather one of experience, navigating the realms of illusion and truth, the external and the essence, as well as the roles we assume and the individuals we genuinely are. Vulnerability may represent the most profound act of all – the brave unveiling of our authentic identity, surpassing the roles we have become accustomed to embodying.



November 8 **18:00** **Small hall**

Woman in The Dunes

The play is adapted from the novel "Woman in the Dunes" by Kobo Abe, a prominent Japanese author of the 20th century.

Imagine an ordinary individual enjoying a picnic by the sea, who suddenly finds himself trapped in a sand pit from which he cannot escape. Beside him is a woman who battles nightly against the encroaching sand, which relentlessly pushes inward, attempting to consume everything in its vicinity.

The play centers on the psychology of adaptation. The creators delve into that delicate moment when an individual ceases to resist circumstances and opts for reconciliation. This choice is not made solely for ease (though that may occasionally be a factor), but rather because a profound transformation occurs within — a shift in consciousness that alters one's perception of the world. In Kobo Abe's novel, sand transcends the role of a mere adversary to be conquered; it embodies a living, ever-evolving force that mirrors the essence of existence itself. The narrative features three characters — a man, a woman, and the sand, which possesses its own distinct identity.

The exploration of identity constitutes the second significant theme of the play. Who are we when we lose our employment, our status, and the structure of our everyday existence? Is identity an inherent trait, or is it something we redefine each day?

The play conveys a clear and powerful message: an individual remains free as long as they persist in their struggle, regardless of how dire the circumstances may appear. It is not victory that grants us freedom, but rather the conscious decision to persevere.

To convey this seemingly ancient narrative to a contemporary audience, Georgian artists have embarked on an audacious journey. They have developed a hybrid theatrical form in which digital mechanisms and animations, crafted through a specialized method utilizing artificial intelligence, coexist on stage with the actors. This is not technology for its own sake; rather, it is an endeavor to reflect the world we inhabit today—a world where the body and the system, humanity and machinery, have become intertwined. In this performance, digital imagery serves not merely as a backdrop but as a dynamic component of the stage, akin to another character articulating the essence of our era.

MOVEMENT THEATRE & NNLE INTERACTION · GEORGIA

A THEATRICAL ADAPTATION OF THE NOVEL BY KOBO ABE

DIRECTOR AND ANIMATOR ANA GOGISHVILI

CHOREOGRAPHER: KAKHA BAKURADZE
TECHNICAL AND DIGITAL IMPLEMENTATION: IOSEB BAKURADZE,
TECHNICAL MANAGER: NATIA SHAORSHADZE,
PRODUCERS: ANI MARGVELASHVILI, NATIA SHAORSHADZE, ALEKSANDRA RASOEVA
LIGHTING DESIGNER: KATO JAPARIDZE, GRAPHIC DESIGNER REVAZ KHULUZASHVILI
ACTORS: ANASTASIA GATSERELIA, GIORGI TSERTSVADZE LANGUAGE: GEORGIAN WITH LITHUANIAN SUBTITLES

DURATION: 60 MINUTES.

PRICE €5* – €10
DISCOUNTS ARE AVAILABLE FOR SCHOOLCHILDREN, STUDENTS, SENIORS, INDIVIDUALS WITH DISABILITIES, AND HOLDERS OF THE "ALYTUS – ONE FAMILY" CARD. 50% DISCOUNT.

TICKETS ALYTAUSTEATRAS.LT AND THE THEATER BOX OFFICE

Small hall

November 10

18:00

Girls and boys

KAUNAS STATE DRAMA THEATRE
N-14

DIRECTOR
DIANA KAYAK

PREMIERE 2025 12 06

DURATION: 2 HOURS.

PRICE STARTING AT €26.80
DISCOUNTS:
FOR INDIVIDUALS WITH 0-25% WORKING CAPACITY – 50%;
30% FOR INDIVIDUALS WITH 30-55% WORKING CAPACITY; 20% FOR STUDENTS;
FOR SENIORS – 20%;
FOR STUDENTS – 30%;
FOR HOLDERS OF THE POLA CARD – 30%.
PLEASE BRING A CERTIFICATE VERIFYING THE DISCOUNT WITH YOU.

TICKETS
KAKAVA.LT AND THE THEATER BOX OFFICE



In the play “Girls and Boys,” Latvian director Diāna Kaijaka explores the themes of love, determination, motherhood, ambition, and loss. Centered on the life of a single character, she narrates a love story that begins as a stand-up comedy and culminates in tragedy—the disintegration of a family. A woman falls in love with a decent, intelligent, and humorous man who provides her with the space to grow both as a mother and in her career. She takes her time to discover her place, and he does not rush her. However, when she ultimately finds her calling in the film industry and the children begin attending kindergarten, the idyllic situation starts to unravel. This narrative delves into complex relationships, professional aspirations, family dynamics, and romantic connections, serving as a cautionary tale that prompts us to reconsider our obligations to one another and to society. It is a story about enduring the darkest moments, grappling with grief, and preserving humanity and hope. This tale encapsulates the most beautiful and terrifying experiences a person can encounter.

While much has been discussed regarding teenage and midlife crises, this narrative centers on a woman's growth crisis. "We created society not for men, but to restrain men," asserts the protagonist of the play. What does this signify—a feminist maxim, a maturation crisis, and a quest for a new identity? Or perhaps it serves as a startling commentary on contemporary society?

November 11 **18:00** **Grand Hall**

Icarus Machine

“Icarus Machine” serves as a deconstruction of the myth surrounding Daedalus and Icarus. This performance does not merely retell the myth; it dismantles its underlying logic. “Icarus Machine” operates as a labyrinth of the soul, where the architecture of the myth is perpetually deconstructed and reconstructed. Daedalus transcends his role as a mere inventor; he embodies the Minotaur. Not confined within the constructed Labyrinth, but ensnared in the framework of his own guilt, fear, and failure. This is a realm where flight does not equate to freedom; rather, it signifies an unavoidable collapse, embedded in the very aspiration to ascend. Birds are absent in this space; their presence is felt, yet they do not exist. However, the remnants of their existence permeate the environment.

“Icarus Machine” represents the flight apparatus itself. It possesses neither a beginning nor an end—only a cycle: flight, combustion, descent, and the attempt to ascend once more. The body endeavors repeatedly, yet never liberates itself. To soar in this realm signifies an inevitable fall. Icarus’ flight does not signify a breakthrough in freedom; rather, it is a meticulously constructed form, calibrated according to avian logic. His body is perpetually scorched by the sun, which remains perpetually too close. His garments are repeatedly drenched in seawater. The wing is stitched, secured, and measured time and again. A body that persists. There is no salvation. There is no lesson. There is no ultimate collapse. Only an incessant process. The body serves as a transient platform for flight that, sooner or later, succumbs to overheating. This is a world where an individual continually reassesses their wing against their transgressions. It is a perpetual, unending endeavor: an attempt to flee from what is inherently inscribed in human existence. Here, flight ceases to be an escape—it transforms into a programmed downfall, embedded within the very yearning to ascend. It is the emergence of a bird without a bird.

ATTENTION: The performance features flashing lights and loud music.

ŠIAULIAI STATE DRAMA THEATRE

ACCORDING TO OVID'S "METAMORPHOSES,"

DIRECTOR
JACOB BRAZYS

SET AND COSTUME DESIGNER:
KAROLINA FIODOROVAITĖ
COMPOSER:
MANTAS MOCKUS, LIGHTING DESIGNER:
KAROLIS ZAJAUSKAS CAST:
MONIKA GEŠTAUTAITĖ, NOMEDA BĖČIŪTĖ, SEVERINAS NORGAILA, JUOZAS BINDOKAS, VLADYSLAV MOZGOVYI, AIDAS MATUTIS

PREMIER 2025 10 18

DURATION: 1 HOUR AND 20 MINUTES.

PRICE STARTING AT €14
DISCOUNTS ARE AVAILABLE FOR SCHOOLCHILDREN, STUDENTS, SENIORS, INDIVIDUALS WITH DISABILITIES, AND POLA MEMBERS. A CERTIFICATE MUST BE PRESENTED DURING TICKET INSPECTION.

TICKETS
BILIETAI.LT AND THE THEATER BOX OFFICE

Grand Hall

November 12

13:00

Mousetraps

PUBLIC INSTITUTION
VILNIUS WEIRDO THEATRE

BASED ON THE PLAY "HAMLET" BY WILLIAM SHAKESPEARE N-14

DIRECTOR
IEVA STUNDZYTĖ

SET DESIGNER: LAURA LUIŠAITYTĖ
COSTUME DESIGNERS: LAURA LUIŠAITYTĖ, MALVINA STANKUTĖ
COMPOSER: IGNAS JUZOKAS
LIGHTING DESIGNER: DARIUS MALINAUSKAS
CAST: IGNAS ANTANAS GINIOTIS (HAMLET), KAROLINA KILDAITĖ (OPHELIA), DALIUS SKAMARAKAS (CLAUDIUS), JUDITA URNIKYTĖ (GERTRUDE), GIEDRIUS KIELA (POLONIUS), MATAS PRANSKEVIČIUS (HORATIO), DOMAS URBONAVIČIUS (LAERTES), AIDAS GINIOTIS (FATHER'S GHOST), JURGIS MARČĖNAS, ELINA KUPRIJAŠKINAITĖ (GHOSTS)

DURATION: 1 HOUR AND 20 MINUTES.
PRICE STARTING AT €14.20

TICKETS
BILIETAI.LT AND THE THEATER BOX OFFICE

What constitutes a crime? Which offense is more severe – murder or suicide? Is the absence of love a crime? How can one honor their father and mother if they have personally endured a deficiency of unconditional love? What should you prioritize – justice or mercy?

This narrative is a subjective exploration viewed through the lens of a young individual in the process of maturation. Its primary objective is to elucidate and comprehend the motivations and circumstances surrounding the murder, while also identifying all potential perpetrators. The play deconstructs the traditional tale of Hamlet, deliberately reimagining it and encouraging us to examine it from a fresh perspective. In this context, mousetraps transform into spiritual entrapments, ensnaring those who encounter them in an unavoidable confrontation with their own selves: for some, this experience may be destructive, while for others, it could be purifying or even instill a sense of hope.

Director Ieva Stundžytė's productions for young audiences at the Keistuolių Theatre, inspired by Martin McDonagh's "Pillow" and Marsha Norman's "Goodnight, Mom," which address uncomfortable and contentious themes, have garnered significant audience interest. In her play "Pelėkautai," the director aims to candidly explore and scrutinize familial relationships, pose challenging questions regarding intergenerational conflicts, and seek potential solutions for effective communication.

November 13 **18:00** **Grand Hall**

inTENSE

The contemporary circus performance "inTENSE" draws inspiration from the principle of "visualizing forces." These forces, both tensile and compressive, exist in or near a state of equilibrium. Such manifestations of force dynamics can be observed in architecture, societal structures, and human anatomy.

"inTENSE" examines the concept of balance, navigating breaking points before returning to equilibrium. In crafting the performance, the creators were influenced by the philosophical and architectural contributions of Richard Buckminster Fuller, as well as the metamodernist movement. Employing the techniques of contemporary circus, the artists imbue futuristic stage structures with life, mobility, and fragility, establishing a contrast between organic forms and rigid lines, as well as a balance between the natural and the metallic, tension and freedom, order and chaos. Contemporary circus advances and dissolves the boundaries not only among artistic disciplines but also between art and science, as well as art and politics.

By analyzing the societal structure through the lens of visualizing forces, the creators will investigate sensitive topics such as the quest for power, the notions of strength and weakness, the equilibrium of society as a system, and the freedom and responsibility of each individual to shape the future they envision.

This performance was a component of the Lithuanian season in France and took part in the CIRCA festival in Auch.

PUBLIC INSTITUTION CIRCUS SO

CONTEMPORARY CIRCUS ARTISTRY

DIRECTOR
ELENA KOSOVEC

COSTUME DESIGNER: KOTRYNA KLARA RUPAINYTĖ COMPOSERS: PAULIUS AND KAROLINA RAMONAI LIGHTING DESIGNER: MONIKA ŠERSTABOJEVAITĖ AUTHOR OF THE DISTINCTIVE CONSTRUCTION: KONSTANTIN KOSOVEC PERFORMERS: KONSTANTIN KOSOVEC, IZABELĖ KUZELYTĖ AUTHORS: KONSTANTIN KOSOVEC, ELENA KOSOVEC, IZABELĖ KUZELYTĖ

DURATION: 50 MINUTES.

PRICE STARTING AT €11.60
DISCOUNTS: 15% FOR STUDENTS AND SENIOR CITIZENS.

TICKETS
KAKAVA.LT AND THE THEATER BOX OFFICE

Small hall

November 14

18:00

The Witch and the Rain

ALYTUS CITY THEATER

A THEATRICAL ADAPTATION INSPIRED BY JURGA IVANAUSKAITĖ'S NOVEL "THE WITCH AND THE RAIN," INCORPORATING THEMES FROM DANTE ALIGHIERI'S EPIC POEM "INFERNO."

DIRECTOR, DRAMATIST
MILDA MIČIULYTĖ

SET DESIGNER, COSTUME DESIGNER: NERINGA KERŠULYTĖ
COMPOSER: RITA MAČILIŪNAITĖ
PUPPET MOVEMENT DIRECTOR: EUGENIJUS SLAVINSKAS
CHOREOGRAPHER: MARIUS PINIGIS
AUTHOR OF VERSE TEXTS: DAIVA ČEPAUSKAITĖ
LIGHTING DESIGNER: VILIUS VILUTIS
CAST: LYJA MAKNAVIČIŪTĖ (VIKA), POVILAS ADOMAITIS (PAULIUS), ANDRA KAVALIAUSKAITĖ (NORMA); BUNRAKU PUPPETEERS-ACTORS: VINCAS VAIČIULIS, VAIDAS PRASPALIAUSKAS, DOVYDAS ŠERNAS;
CHOIR: JONAS GAIŽAUSKAS, ONA GUDAITYTĖ, ERIKA JASINSKAITĖ-SALICKIENĖ, EGLĖ JUŠKAITĖ, TOMAS PUKYS

PREMIERE 2026 10 02

DURATION: 2 HOURS.
PRICE €5* – €10
DISCOUNTS ARE AVAILABLE FOR SCHOOLCHILDREN, STUDENTS, SENIORS, INDIVIDUALS WITH DISABILITIES, AND HOLDERS OF THE "ALYTUS – ONE FAMILY" CARD. 50% DISCOUNT.

TICKETS ALYTAUSTEATRAS.LT AND THE THEATER BOX OFFICE

Jurga Ivanauskaitė's "The Witch and the Rain" stands as one of the most significant novels in Lithuanian literature. Upon its release, it faced a ban from distribution in conventional bookstores due to its "erotic content." This prohibition sparked a phenomenon akin to the allure of forbidden fruit—newspapers prominently featured headlines announcing Lithuania's emergence of banned national literature. The initial print run of 25,000 copies was swiftly sold out within two weeks, and the novel was rapidly translated into numerous European languages. "The Witch and the Rain" explores themes of body and soul, love and sin. Emerging as a symbol of newfound freedom in Lithuania in 1993, it is now set to grace the stage of the Alytus City Theater—no longer shocking, yet still profoundly open, sensitive, and capable of touching the very depths of the soul.

"When crafting plays, I am chiefly drawn to exemplary literature. This was the case with Jurga Ivanauskaitė's "The Witch and the Rain." This intricate work can be presented on stage through multiple layers. Her writing is highly visual; in her texts, not only the events hold significance, but also the atmosphere, surreal imagery, and symbols. This reflects the language of my theater." - Milda Mičiulytė

November 15 **18:00** **Grand Hall**

Dollhouse II

"- It is simply quite challenging."
– What constitutes difficulty?
“All of that. Being with others.” – excerpt from Lucas Hnath’s play “A Doll’s House. Part Two.”

"A Doll's House II" serves as a modern exploration of women's roles in society, extending the narrative initiated by 19th-century Norwegian playwright Henrik Ibsen and situating it within the value conflicts of the 21st century.

Drawing inspiration from Lucas Hnath's play, this work extends Nora's narrative from A Doll's House—fifteen years after her transformative choice to abandon her family. She returns to her former residence as an autonomous, financially self-sufficient, and ideologically steadfast woman.

Does women's liberation necessarily entail the disintegration of traditional structures?

The performance is a collaborative production between the Public Institution "Mens Publica" and the Kaunas City Chamber Theatre.

KAUNAS CITY CHAMBER THEATRE

TWO-PART DRAMA N-16

DIRECTOR
AGNIUS JANKEVICIUS

SET AND COSTUME DESIGNER:
LAURA LUIŠAITYTĖ TEXT: LUCAS HNATH VIDEO PROJECTIONS:
RIDAS BERŽAUSKAS CAST: INGA MAŠKARINA, GODA PIKTYTĖ, SAULIUS ČIUČELIS, BIRUTĖ BELADA TAUTERYTĖ TRANSLATION FROM ENGLISH: GABRIELĖ ABRAMOVIČIENĖ

PREMIER 2026, JUNE 14

DURATION: 2 HOURS AND 20 MINUTES.

PRICE RANGING FROM €16 TO €20

TICKETS KAMERINISTEATRAS.LT AND THE THEATER BOX OFFICE

November 17 18:00 Grand Hall

Lineine beauty queen

JUOZAS MILTINIS DRAMA THEATRE

MARTIN MCDONAGH, A TWO-ACT PLAY

DIRECTOR
IEVA STUNDZYTĖ

SET AND COSTUME DESIGNER: LAURA LUIŠAITYTĖ
COMPOSER: GABRIELIUS ZAPALSKIS,
LIGHTING DESIGNER ANDRIUS KOLPAKOVAS,
ASSISTANT DIRECTOR VAIDAS JARUŠEVIČIUS
TRANSLATED FROM ENGLISH: NIJOLĖ REGINA CHIJENIENĖ
CAST: GIEDRIUS ARLAUSKAS, LUKAS AUKSORAITIS, KAMILĖ GALKUTĖ, LIGITA KONDROTAITĖ, EMILIS PAVILIONIS, AISTĖ ŠEŠTOKAITĖ

PREMIERE 2026 06 05

DURATION: 2 HOURS AND 10 MINUTES, INCLUDING A BREAK.
PRICE: STARTING AT €14.
***DISCOUNTS ARE AVAILABLE FOR SCHOOLCHILDREN, STUDENTS, SENIORS, INDIVIDUALS WITH DISABILITIES, AND HOLDERS OF ISIC, POLA, AND FAMILY CARDS. A DISCOUNT IS ALSO OFFERED FOR GROUPS OF 15 OR MORE INDIVIDUALS. WHEN PURCHASING TICKETS, IT IS ESSENTIAL TO PRESENT DOCUMENTATION THAT VERIFIES ELIGIBILITY FOR THE DISCOUNT.**

TICKETS
KAKAVA.LT AND THE THEATER BOX OFFICE

In a secluded Irish village nestled within the Connemara mountains, two women reside: a slender and unappealing spinster named Maureen and her ailing, elderly mother, Maggie. Maureen's days are consumed by resentment towards her mother, who is intolerable due to Maggie's hypochondria, manipulative tendencies, and her inability to prepare soup or porridge, as well as her habit of emptying the chamber pot into the kitchen sink each morning.

One day, a woman receives an invitation to her uncle's farewell party from her neighbors, brothers Pat and Ray. Maureen chooses to attend and spends the evening with Pat, whom she brings home. He becomes Maureen's first boyfriend and simultaneously a means for her to escape her manipulative mother and small-town life. However, Maggie's manipulative nature and Maureen's complex history hinder her pursuit of happiness. Will Maureen succeed in liberating herself from the confines of her small town and monotonous existence? Or is reality not as it appears?

"My personal introduction to the works of this playwright occurred during my studies at the Lithuanian Academy of Music and Theatre. Women hold significant importance for me—not only as actresses and characters but also in a broader context. I intentionally seek out material for performances that is intended for women and, while not exclusively about women, features women," states director Ieva Stundžytė.

November 18 **18:00** **Small hall**

At Every Step

“At Every Step” is a poetic and absurd exploration aimed at (re)discovering the world. What might have transpired if Winnie—the indelible heroine of Samuel Beckett’s play “Happy Days”—had managed to rise and break free from the sandbar that confined her? In this non-verbal performance, the clown personifies the liberated Winnie, retaining her idiosyncrasies and steadfast optimism.

Step by step, Vini confronts the disorientation of the unknown. What exists beyond the confines? What endures when life is no longer tethered to the sands that once engulfed it? Infused with humor, tenderness, and the innocent perspective of a clown, the performance transforms existential absurdity into a voyage of discovery, where each revelation becomes a minor miracle, and every stumble presents a fresh chance to ascend.

"Every Step" explores themes of fragility and resilience, loneliness and the beauty of the journey, enabling viewers to engage with movement that is simultaneously humorous and poignant.

PEPA PLANA · CATALONIA

CONTEMPORARY CLOWNING

DIRECTOR
ROGER JULIAN

CAST: PEPA PLANA
SET DESIGN: XAVIER ERRA
LIGHTING DESIGNER: YURI PLANA
COSTUME DESIGN: ROSA SOLÉ, IMMA EBJOL
MUSIC COMPOSER: LLUÍS CARTES
SOUND: TXE ARANA, ROGER JULIÀ
LANGUAGE: THE PERFORMANCE IS NON-VERBAL, WITH OCCASIONAL BRIEF EXPRESSIONS IN ENGLISH.

DURATION: 60 MINUTES.

PRICE €5* – €10
DISCOUNTS ARE AVAILABLE FOR SCHOOLCHILDREN, STUDENTS, SENIORS, INDIVIDUALS WITH DISABILITIES, AND HOLDERS OF THE “ALYTUS – ONE FAMILY” CARD.
50% DISCOUNT.

TICKETS
ALYTAUSTEATRAS.LT AND THE THEATER BOX OFFICE

Grand Hall

November 19

18:00

Rats

JV STATE VILNIUS MINOR THEATRE

GERHART HAUPTMANN: A TRAGICOMEDY IN TWO ACTS

DIRECTOR AUGUSTAS GORNATKEVICIUS

PLAYWRIGHT: SIGITA IVAŠKAITĖ SET DESIGNER: SIGITA ŠIMKŪNAITĖ COSTUME DESIGNER: SIMONA DAVLIDOVIČIŪTĖ COMPOSER: JŪRA ELENA ŠEDYTĖ LIGHTING DESIGNER: JULIUS KURŠYS ASSISTANT DIRECTOR: DIANA GANCEVSKAITĖ CAST: INDRĖ PATKAUSKAITĖ, DAUMANTAS CIUNIS, GRETA BENDŽĖ, SAULIUS AMBROZAITIS, MANTAS BENDŽIUS, ILONA KVIETKUTĖ, TOMAS STIRNA, AGNE SATAITĖ, ARVYDAS DAPŠYS, GINTARĖ LATVĖNAITĖ, VILMA RAUBAITĖ

PREMIERE: MAY 14, 2025

DURATION: 3 HOURS AND 10 MINUTES. (WITH A PAUSE)
PRICE STARTING AT €13.70

TICKETS BILIETAI.LT AND THE THEATER BOX OFFICE

Having assembled a distinguished and talented ensemble of actors from various theater schools, director Augustas Gornatkevičius presents one of the most frequently performed plays by Nobel Prize laureate Gerhart Hauptmann, "Rats," which the playwright composed shortly before receiving significant acclaim. In staging this work, which the author referred to as a Berlin tragicomedy, the director draws compelling parallels between early 20th-century Berlin and contemporary society.

The play revolves around two women, bound by the theme of motherhood. The maid, Paulina Pyperkarka, is anticipating an unplanned and unwelcome child, while the wife of the worker, Jonas, continues to grieve the loss of her newborn, who passed away several years prior. The child serves as a connection not only between the two women leading private lives; all subsequent dramatic events become intricately linked to the fate of Paulina's child and its two prospective mothers. The narrative unfolds within a confined setting—the theater studio of former theater director Haro Hasenreuter—amidst old theatrical props and costumes, where Paulina's baby is ultimately born.

According to Director A. Gornatkevičius, the play "Žiurkės" primarily addresses themes of social exclusion and inequality, emphasizing the underlying causes of alienation and societal radicalization. Director A. Gornatkevičius's adaptation, inspired by G. Hauptmann's work "Žiurkės," emerged as the winner of the 2024 DramaTest Residency competition organized by the VMT.

November 20 **18:00** **Grand Hall**

The Hour of the Lynx

Directed by Artūras Areima, the play inspired by Per Olov Enquist's "The Hour of the Lynx" (Swedish: "I Lodjurets Timma") is a poignant examination of the soul, delving into the nature of madness, faith, and the essence of humanity. It serves as an exploration of the human psyche and subconscious.

The central theme of the play revolves around the indistinct boundaries between sanity and madness, as well as normality and social exclusion. "Lynx Hour" narrates the story of a young man who finds himself in a psychiatric hospital's critical care unit. He shares his childhood experiences and complex life narrative with a young doctor. A team of researchers conducts an experiment involving the patients in this unit, permitting some to raise and care for pets. The protagonist discovers that the experiment is being terminated, resulting in the removal of his beloved companion, a cat.

"The Hour of the Lynx" offers a distinctive perspective that fosters empathy and understanding. The performance embodies a dreamy, surreal, and mystical quality. The director aims to reintroduce the elements of dreams and fantasy into theater, enabling us to transcend the confines of reality.

"The Hour of the Lynx" is a collaborative production between the Vilnius Old Theatre and the Public Institution "Artūros Areimas Teatras." The agency responsible for performing rights is Nordic Drama Corner.

For optimal visibility of the subtitles, we recommend selecting seats in the stalls from row 7 onward.

Smoking is permitted during the performance. Attention! The performance features loud noises, smoke, and intense flashes of light.

VILNIUS OLD THEATRE AND ARTŪRAS AREIMA THEATRE

PER OLOV ENQUIST THE PERFORMANCE IS PRESENTED IN LITHUANIAN, ACCOMPANIED BY ENGLISH AND RUSSIAN SUBTITLES.

DIRECTOR
ARTHUR AREIMA

SET DESIGNER:
OLES MAKUKHIN COSTUME DESIGNER: VALDEMARA JASULAITYTĖ VIDEO ARTIST: KRISTIJONAS DIRSĖ, LIGHTING DESIGNER JULIUS KURŠYS COMPOSER: MONIKA PODERYTĖ INSTRUMENTALIST: JULIUS BUČINSKAS VIDEO OPERATORS: DARIUS BUDRYS, MARTYNAS UNGURYS ASSISTANT DIRECTOR: NADEŽDA PEREVERZEVA PLAY TRANSLATED FROM SWEDISH BY: ZITA MAŽEIKAITĖ CAST: SAULIUS AMBROZAITIS, EGLĖ ŠPOKAITĖ, EGLĖ GRIGALIŪNAITĖ, MAKSIM TUCHVATULIN, ARTŪRAS ALEKSEJEVAS

PREMIERE 2025 01 31

DURATION: 2 HOURS AND 40 MINUTES, INCLUDING A BREAK OF APPROXIMATELY 20 MINUTES. PRICE: STARTING AT €11.

TICKETS
KAKAVA.LT AND THE THEATER BOX OFFICE

Small hall **November 21** **18:00**

~~HA-HA-HA~~ HI!

FELIX BAUMANN (FROM B TO Z) · GERMANY

INTERDISCIPLINARY MONOPERFORMANCE N-7

DIRECTOR AND PLAYWRIGHT FELIX BAUMANN

SCENOGRAPHY: CARL NITNELAV
LIGHTING DESIGNER: ANDREAS SALESMAN
VIDEO: ALICJA HOPPEL
MUSIC COMPOSED BY: FELIX BAUMANN
PRODUCER: VON B BIS Z
LANGUAGE: NON-VERBAL

DURATION: 45 MINUTES.

PRICE €5* – €10
DISCOUNTS: A 50% DISCOUNT IS AVAILABLE FOR SCHOOLCHILDREN, STUDENTS, SENIORS, INDIVIDUALS WITH DISABILITIES, AND HOLDERS OF THE "ALYTUS - ONE FAMILY" CARD.

TICKETS ALYTAUSTEATRAS.LT AND THE THEATER BOX OFFICE

"~~ha-ha-ha-~~hi!" is a solo performance featuring a lackluster comedian attempting to narrate a humorous tale that has the potential to transform his life. Yet, a genuine breakthrough remains elusive: he struggles with his vocabulary, or perhaps the microphone is improperly calibrated. Confronted with his shortcomings, the performer embraces the absurd, employing every conceivable method to fabricate comical and intentionally foolish scenarios.

The performance "~~ha-ha-ha-~~hi!" integrates elements of dance, circus, physical comedy, and object manipulation. It serves as a homage to the comedy genre, celebrating joyful absurdity, unrefined humor, comic disorder, and the allure of "happy meaninglessness." The performance beckons the audience into a realm where minimalism intersects with eccentricity, and playful silliness takes on unforeseen profundity.

a moon

30 Theatre events per 1 night
November 7

commediafest.com

Festival organized by

ALYTAUS ~~MIESTO~~ TEATRAS

www.alytausteatras.lt

Strategic sponsor

Vita

Partner

Lenkijos institutas Vilniuje

The festival receives partial funding from

Alytus | Alytaus miesto savivaldybė

LIETUVOS KULTŪROS TARYBA

Principal sponsors

Volfas Engelman Nealkoholinis

MV Group Production

Alita Nealkoholinis

Kauno Grūdai

Primary sponsors

TRINGALA betono gaminiai

LANKSTI LINIJA

Senas Namas Viešbutis - restoranas

UAB Coner

UNIQA Natūralus mineralinis vanduo

Astra

GLASS LT Production of IG units

Sponsors

TOMAS PANKA

GERO STALO Daugiau maisto namai

Šventė Jums Banketai

LANKAVA Statybinės medžiagos

GĖLIŲ PASAULIS

BOSCH Service Alytaus Bosch car service

LAVAZZA Blue

fantazijos.lt

MIRODA Nekilnojamojo turto agentūra

KAUTRA

SPORT ART

it. solutions Between web & business

Aprc

ctm media

15th Alytus International Theatre Festival

November 6 - 23, 2026