

The background of the entire page is a crumpled white paper texture. On the left side, there are two hands reaching towards each other. The top hand is dark-skinned and has its index and middle fingers extended downwards. The bottom hand is light-skinned and has its index and middle fingers extended upwards. The hands are positioned as if they are about to meet or have just separated.

ALEXANDRIA NOVA
Vilnius

presence

distance

artistic research in performing arts

For one week (September 23-29, 2021) young performers-researchers from the different theatre schools, namely Den Danske Scenekunstscole (DK), Uniarts Helsinki (FI), Listahaskoli Islands (IS), Stockholms Kunstnarliga Hogskola (SE), Hochschule für Schauspielkunst Ernst Busch (DE), Kunsthogskolen i Oslo (NO), Lietuvos Muzikos ir Teatro Akademija (LT) and Sao Paulo Theatre School (BR; participating online), in Vilnius, Lithuania to create a space for relaxed focus/defocus on the notion of artistic research in performing arts.

The idea is to take situations/topics/stories, questions, problems and join the sites discovered in Vilnius as an occasion for spontaneous performers reactions. At the end, groupwork results will be shown in the circle of Alexandria Nova participants and will be followed by discussion sessions on different creative perspectives. The project aims to explore how an artistic research approach can be employed to future thinking itself and as a result discover new, explorative processes that can be applied to long-term creative elaboration.

schedule

All times are indicated in local time (GMT +2)

All workshop events will place at Kosciuškos str. 10 and 12
(see p. 16 “practicalities”)

September 24 (Friday)

- 10:00-10:30 **Brasilian Sunrising**
by Rodolfo Vazquez
- 10:00-11:00 **Lithuanians don't say “hop“ before jumping over a ditch**
Games and exercises to get to know each other
Moderated by mentors: Aleksandr Špilevoj, Miglė Bereikaitė, Ieva Jackevičiūtė, Raimondas Klezys, Loreta Vaskova, Augustas Gornatkevičius
- 11:15-12:15 **Straight is closer but around is quicker**
Theoretical introduction on artistic research; Discussion with experienced reserachers. Moderator: Ramunė Balevičiūtė
- 12:15 -13:15 **If you haven't eaten enough – you will not fill yourself with licking**
Lunch
- 13:15 -16:15 **Spoons after dinner**
Work in 5 groups with mentors
- From 16:00 **Cheaper than a mushroom**
Evening program – optional events from the Events menu

September 25 (Saturday)

- 11:00 – 11:30 **It is always raining, when it is not – it is snowing**
Meeting place: Kalnų parkas close to river
- 11:45 – 12:15 **Know much, not carry on the shoulders**
Artistic research –presentation by Raimonda Medeišienė
- 12:15 –13:15 **If you haven't eaten enough – you will not fill yourself with licking**
Lunch
- 13:15 –16:15 **Spoons after dinner**
Work in 5 groups with mentors
- 16:15 –19:00 **Free time**
- 19:00 **Lithuanians won't ask if you want to grab a beer... they'll ask if you want some “liquid bread”**
Evening program - optional events from the Events menu

September 26 (Sunday)

Free day for students

September 27 (Monday)

- 10:00 – 10:45 **Oh, only no need for la la...**
- 11:00 – 12:00 **A Lithuanian won't "give you a lecture"... they'll show you "where legs grow from"**
Artistic research – presentation by Olga Lapina and Miglė Sokolovaitė
- 12:10 – 13:10 **If you haven't eaten enough – you will not fill yourself with licking**
Lunch
- 13:10 – 16:10 **Spoons after dinner**
Work in 5 groups with mentors
- From 16:10 **A Lithuanian doesn't ever abandon anyone. He just "leaves somebody on the ice"**
Evening program - optional events from the Events menu

September 28 (Tuesday)

- 10.00 – 13.00 **In Lithuania, things don't happen "with no reason"... they appear "from the air"**
Presentation of seminar works
- 13.00 – 14.00 **If you haven't eaten enough – you will not fill yourself with licking**
Lunch
- 14.00 – 16.00 **Lithuanian say, that "the word is silver, the silence is gold"**
General discussion teachers and students on artistic research
Moderator: Ramunė Balevičiūtė
- From 16:00 **Lithuanians won't "lie to you"... they'll "hang pasta on the ears"**
Evening program - optional events from the Events menu

workgroups

After a long period of isolation, we invite you to reconsider the concepts of Presence and Distance using the tools and methods of artistic research. Performing art as the art of presence *per se* was questioned during the lock down as theatre makers were forced to search for various substitutes. Many questions have emerged: is it possible to be present without direct carnal experience? What are the possibilities of compensating the lack of the direct presence? How can we transform distance into presence?

One of the possible ways to look into these questions is artistic research suggesting flexible and miscellaneous methodology and initiating unfinished thinking. We propose to choose the field that corresponds your area of professional interest and analyse it in relation of the concepts of Presence and Distance:

- Storytelling;
- Site-specific performance;
- Children theatre;
- Documentary theatre;
- Interdisciplinarity of a contemporary performance.

Together with the mentors, you will be invited to carry out a little research within the group of performing arts students trying to explore the problem which interests you the most. Take it as a creative adventure – without strictly formulated goals or defined results. You will be absolutely free to play, improvise and provoke while posing urgent questions linked to the reality we are living in.

self-creating story (narrative)

by Aleksandr Špilevoj

In this workgroup, participants will analyze the storytelling, the basic principles of creating and performing a verbal (non-written) narrative, a modification of history when it is transmitted from mouth to ear in the form of a legend.



About the mentor:

Aleksandr Špilevoj is a director, playwright, actor, theatre educator. With an educational background of music technologies, Aleksandr is a graduate of Acting in Lithuanian Academy of Music and Theatre (LMTA) as well, where he is currently pursuing a doctoral degree in Theatre Directing. At present, Aleksandr holds the position of artistic director of Juozas Miltinis' Drama Theatre, he is also the founder and the head of the theatre-art laboratory "Alchemy of Art".

Aleksandr Špilevoj's debut play "Unlearned Lessons" (2016) won "Open Space" competition in Arts Printing House, shortlisted one of the most prestigious Russian festivals of contemporary drama "Liubimovka" program, won the Dalia Tamulevičiūtė Competition for Lithuanian Authors of Performing Works of Art. In 2017, performance based on this play and directed by Aleksandr himself was nominated for the main Lithuanian theatre award "Golden Stage Cross" in the category "Theatre +". In 2018 Aleksandr Špilevoj has been awarded with the Young Artist Award from Ministry of Culture of the Republic of Lithuania and in 2019 he has been awarded with "Golden Stage Cross" for the dramaturgy of performance "Almshouse" ("Bagadelnia", dir. by Aleksandr himself). In 2020 Aleksandr received the Best Director award at Dalia Tamulevičiūtė Professional Theatre Festival for the performance "Iran Conference".

site-specific research: distance - geometric paradox

by Miglė Bereikaitė

Theme/ Inspirations/ Surroundings



The artistic, scientific and social project Portal, located next to the Vilnius Railway Station and united with the Polish city of Lublin, has erased the borders and kilometers that separate people in two countries. On June 20, 2021, on the occasion of World Refugee Day, the Portal invited with one simple step to meet those who were forced to leave their homes - Belarusian citizens living in Vilnius and Lublin. More than 500 km away. A real time and space experience of another time and space. What kind of encounters does the portal create? What kind of experiences do the participants have?

Marguerite Duras tells us a story:

Of two lovers who, for nearly twenty years, have been in the habit of holding their hands while seated in the theatre.

The moment their hands separates for the first time, a distance of only thirty centimetres, opens a cosmic void.

*What kind of empty space is she talking about?
How really big is it?*

Central nave of a Christian church:

Rectangular vestibule usually used for processions. At the end of this aisle - crucifixion symbol and the eye of God.

While crossing this two to four meter long space, you are meant to tilt your head as a sign of respect for the one who suffered and redeemed our sins.

What kind of bodies face this space of the eternal gaze?

The reality in which we live today very often evokes the enigmatic experience of distance.

In this artistic research workshop we would like to raise a question of the spatial paradox, or more precisely, the amount of the space between two places that we speak of when we use the term distance. As we have seen in the given examples, what lies in between is always mysterious. What is the nature of this amount of space? How is it experienced and how is it embodied? Is distance just a matter of geometric measurements, or is it something more?

Through different locations in Vilnius, which we will define at the beginning of our work, we will try to answer these (and other) questions by applying art-based research methods in relation to the specific places.

The aim is to experience these questions ourselves, to translate them into a performative, multi-disciplinary language and to find an artistic way to share our three- to four-day research results with an audience.

About the mentor:

Miglė Bereikaitė is a director, actor, theatre educator. Miglė has completed her Acting studies in France but has come back in Lithuania, where she gained master degree in Staging and is now pursuing doctoral degree in Theatre Directing.

Miglė Bereikaitė has experience in theatre acting and directing and has also tried the cinematic lense in both acting and directing roles.

how to create a performance for babies and children under five?

by Ieva Jackevičiūtė and Raimondas Klezys

Theatre for children has been around for around one hundred years, while theatre for babies and children under five is only about forty years old. In some countries, this form of theatre is not a new phenomenon, but in some countries, theatre for very young children is viewed with a great deal of scepticism. There are still questions about the need for theatre for children who cannot even walk or talk yet. The answer is unequivocal – they really do need it. It is scientifically proven that



human personality development is fastest before the age of five. Therefore, theatre can also contribute positively to these processes. As much as one is involved in artistic activities with one's family in childhood, one becomes an active cultural participant in adulthood. However, there is still a lack of knowledge and skills on how to prepare plays for the youngest audience. This is a special audience that defies the usual theatre canons. Young children do not sit, do not cry, do not clap. They don't pretend to like something if they don't like it. When they protest, they do so immediately and very strongly. When they like it, they reward it with maximum concentration, surprise, admiration, thus filling the theatre space with pure childlike energy, shrieks and joy, which makes people want to create for them.

Once the riddle of what attracts children's attention has been solved, once you've discovered your creative key and once you've been exposed to this audience, you want to experience it again, and again, and again. It's always inspiring to hear the positive feedback that comes during and immediately after the performance. When parents see their little ones change, get involved, or just watch the action attentively during the performance, they experience special states of mind of their own, for which they express their gratitude and trust in the creators. It's a really fun creative field, but not having children of one's own, or having never been exposed to them, can lead creators to a number of questions:

- How do you create a play that meets the needs of young children?
- Why is there a need for plays for such young children?
- What do they like, and what don't they like?
- How should actors act during such a play?
- What to create about, what kind of dramaturgy?
- What should be the structure of the play? Scenography? Music?

Join us! We promise you a creative, interesting, fun and playful time, after which you might feel that creating plays for babies and children up to five years old is your path of artistic exploration.



About the mentors:

The workshop will be moderated by a family duo of art educators and theatre makers and researchers Ieva Jackevičiūtė and Raimondas Klezys. The couple has three children, so the creative and pedagogical direction of creating for young audiences was not chosen by chance. Ieva graduated from ballet school, then studied acting and theatre education, worked as an actress on TV and film, danced in contemporary dance and physical theatre productions, and nowadays, in her PhD studies, she carries out artistic research on the creation of plays for young children, teaches theatre classes to babies with their mothers, organizes trainings for teachers, and directs plays. Raimondas is a qualified theatre educator, as well as a professional actor, dancer and playwright, who writes dramaturgy for baby, children's and youth plays, and who presents his work not only on the Lithuanian and foreign professional stage, but also to socially sensitive groups, working with youth in orphanages and prisons. Raimondas' recent artistic research focuses on the application of stand-up expression in the creation of one-man plays and the search for an artistic and educational dialogue with the audience in post-performance discussions. The artists have combined their creative and pedagogical activities to create an independent theatre called No Shoes Theatre (www.noshoes.lt), where audiences are invited to come without shoes because it's the cleaner way.

verbatim theatre on a global crisis

by Loreta Vaskova

Verbatim theatre formed at the beginning of the 20 C. Derek Paget describes it a type of performances where the play text is based only on interviews, with very few edits to the spoken language, and where actors repeat the people's words as accurately as possible. Up to this day verbatim performances it is based and draws inspiration from more various sources like diaries, articles, video recordings, court cases, photos etc.

In the context of documentary theatre, verbatim performances represent various social groups or individuals and give a voice of voiceless also this form of theatre is capable of social change, because it can incur change beyond the limits of the theatre. Most often, through their work, verbatim theatre artists attempt to influence the audience, to provoke dialogue, challenge stereotypes and inform opinion. Also, social change can be directed outward, manifesting through real action. Here, verbatim theatre artists aim to influence legal or political systems and implement short-term or long-term change, on an individual as well as a group level. That is also one of the reasons why verbatim theatre is often popular as an artist's reactions to various local and global crises.

In the 20th century performances reflected on world wars, atomic bomb invention, later on various social and political problems. Sometimes documentary theatre could be as a tool talking about crisis. No exception is COVID – 19 situation in which verbatim theatre artist had to search new ways of communication with audience and performance forms. So, in this seminar “Verbatim theatre on a various global crisis” we will pay attention how verbatim artist cope with such situations, what tools they use, and we will try to experiment with some of them in artistic research. Also, during the seminar the participants will get knowledge about the historical development of the documentary theatre, main tools of the verbatim theatre form, artistic responsibility making verbatim performance, pandemic strategies of communication with audience.

homework: bring an example theatre project which was of overcoming pandemic restrictions in your native country.

About the mentor:

Loreta Vaskova is a theatre director and teacher. After graduating from Klaipėda University, she continued her master's studies at the Vsevolod Meyerhold Centre, Moscow. Loreta Vaskova obtained PhD in Art at the Lithuanian Academy of Music and Theatre (LMTA) and, in 2014, started to teach there. Her first course focused on biomechanics for actors; later, Loreta Vaskova assisted director Oskaras Koršunovas in the course for actors he was leading. Currently, Loreta is teaching Documentary Theatre.

Besides this, as a theatre director, Loreta Vaskova practices documentary theatre beyond the walls of the Academy: her numerous publications and various seminars are all dedicated to the topic of documentary theatre. In addition to her research work, Loreta Vaskova has always been devoted to the theatre: she has directed 12 drama performances, five contemporary operas, and as many as 15 non-traditional theatre projects for play readings.

Loreta Vaskova is a passionate life-long learner, continuously developing her professional skills in internships and seminars in the USA, the Czech Republic, Poland, Russia, Denmark, Portugal, Great Britain, France and other countries.





we stage movies too

by Augustas Gornatkevičius

Movie scripts or cinematic narratives keep coming back to theatre stages. It's no surprise – the shift of theatrical language in the last century was deeply influenced by the birth and rise of cinema. Theatre makers could even be scared at first. We always suppose that the new will kill the old – tv was supposed to kill radio, internet was supposed to kill tv. In the same manner movies could have potentially killed theatre. Yet we flourish!

What goes around, comes around. Cinema didn't kill theatre and in the recent decades theatre creators started interpreting (or reusing, performing) cinematic scripts on stage. Theatre started feeding of cinema. Movie narratives or scripts are a huge source of material for contemporary theatre makers. Yet differently from plays, written with theatre in mind, we rarely read movie scripts before seeing the movie. That supposes that even when staging a movie script in theatre, we are deeply influenced by the original movie itself. So how do we deal with that? What do we do with the signs and metaphors, colors and camera angles seen in that movie? Do we try to close our eyes and forget what we saw, or do we start a dialogue with the original?

What's more important, movies can be seen as a document of time. Movies are created in a certain time frame and then sealed. Theatre, on the other hand, is always a live (or living) process. So, while researching and analyzing a movie for a theatre performance, we can search for the signs of a certain period and then actualize those signs in our interpretation. In this way we discuss the DISTANCE of time in a movie and create our own PRESENCE in theatre.

During the workshop we will be analyzing different approaches to staging a movie (script) in theatre and researching the differences and similarities between those two mediums. Is there something more to “steal” from cinema and what can we offer them back?

homework: Watch “Naked” by Mike Leigh (1993).

About the mentor:

Augustas Gornatkevičius is a theatre director, LMTA graduate and currently – lecturer in his alma mater. Augustas has completed bachelor in Theatre Directing mentored by legendary Lithuanian theatre director Jonas Vaitkus and masters at the course led by Yana Ross.

In 2019 performance “Trip to Eden” directed by Augustas has received the “Golden Stage Cross” nomination for the best supporting actress. He has staged theatre performances and play readings of various forms; his latest work - performance “The Flickering” - takes place in a completely online surroundings where the spectators can participate in a performance equally as the actors.

During his studies, Augustas actively participated as a students' representative in E:UTSA network for theatre schools. His international experience also concluded his final work at the Academy - the performance “Calamari Union 2. Megastar” was staged together with the Acting students of Helsinki UNIARTS.

events menu

All times are indicated in local time (GMT +2)



From 13 September, 2021 all events require to have an eligible COVID-19 certificate. More information on eligibility [here](#). The person has to be fully vaccinated!

> International theatre festival SIRENOS

§ Free-of-charge event

23 September (Thursday)

> 18.00 **Rider Spoke (Blast Theory, UK)**

Venue: Lithuanian National Drama Theatre, The New Stage (Gedimino str. 4, Vilnius)

Duration: 2 h 30 min

Language: Lithuanian, with English subtitles

Restrictions: Age 18+, All guests are required to have a Covid-19 certificate

Tickets: 10 free tickets available, others from 15 €, can purchased on tiketa.lt

18.00 **Anton Chekhov. Uncle Vanya**

Director: Tomi Janezic

Venue: State Small Theatre (Gedimino ave. 22)

Duration: 4 h 30 min

Language: Lithuanian, with English subtitles

Tickets: 10 free tickets available

§ > 19.00 **Opening event of SIRENOS**

[Synaesthesia ensemble](#) concert

Venue: Arts Printing House (Šiltadaržio str. 6)

Tickets: free-of-charge, registration needed at vytaute@sirenos.lt

24 September (Friday)

§ All night **Culture Night**

One-night festival when the squares, streets, parks, and the most unexpected spaces in Vilnius are filled with the projects of various types of artistic projects: music, dance, theatre, cinema, photography, state-of-the-art installations, etc. Every spectator is free to choose the route and programme of events on his/her own. The majority of events are free-of-charge.

For detailed programme visit <https://kulturosnaiktis.lt/en/>

> 17:00 **Alice**

Director: Antanas Obcarskas

[More about the performance](#)

Our comment: The performance is staged by recent LMTA graduate of MA Directing course Antanas Obcarskas. His graduation performance "Phantom of Normality" was created in collaboration with Helsinki UniArts and it's Acting students. "Alice" was his first performance after the graduation, already acclaimed of three Lithuanian Golden Stage Crosses for the best dramaturgy, best scenography and best woman role.

Venue: Lithuanian National Drama Theatre, The New Stage (Gedimino str. 4, Vilnius)

Duration: 2 h 30 min

Language: Lithuanian, with English subtitles

Restrictions: Age 18+, All guests are required to have a Covid-19 certificate

Tickets: from 15 €, can purchased on tiketa.lt

§ 18:00 **[Early music festival Banchetto Musicale] Maris Stella**

[More about the performance](#)

Venue: Palace of the Grand Dukes (Katedros sq. 4, Vilnius)

Restrictions: All guests are required to have a Covid-19 certificate

Tickets: Free admission

19:00 **[Vilnius Mama JAZZ festival] Vladimir Chekasin Trio**

[More about the performance](#)

Venue: Contemporary Art Centre (Vokiečių str. 2, Vilnius)

Restrictions: All guests are required to have a Covid-19 certificate

Tickets: from 20 €, can purchased on tiketa.lt

> 20:00 **William Shakespeare. Othello**

Director: Oskaras Koršunovas

[More about the performance](#)

Our comment: The performance is staged by the famous Lithuanian theatre director Oskaras Koršunovas, internationally known for his interpretations of "Roberto Zucco", operiu by Daniil Kharms, "Hamlet", "Seagull" and many others. He is a graduate of LMTA, now teaching at alma mater. "Othello" is the latest work brought by him and staged together with our most recent BA Acting students. The performance was supposed to open the Avignon 2020 festival in France but the premiere was postponed due to COVID. Premiered in July, the performance has already received a fair share of reviews from Lithuanian critics.

Venue: State Youth Theatre, Grand Hall (Arklių str. 5, Vilnius)

Duration: 2 h 30 min (two acts)

Language: Lithuanian, with English subtitles

Restrictions: Recommended age 18+, All guests are required to have a Covid-19 certificate

Tickets: from 25,20 €, can purchased on tiketa.lt

> 20:00 **Glaciers [contemporary opera]**

Director: Kamilė Gudmonaitė

[More about the performance](#)

Our comment: Kamilė Gudmonaitė is a graduate of LMTA, now studying PhD and teaching BA Directing here. During her studies, Kamilė has received numerous awards in student theatre festivals, including Spoleto (Italy) and Brno (Czech Republic) for best directing. She is called one of the most prospective young Lithuanian theatre directors, who is daring to tackle the socially tabooed problems.

Venue: Arts Printing House, Black Hall (Šiltadaržio str. 6, Vilnius)

Duration: 1 h 25 min

Language: Estonian, with Lithuanian and English surtitles

Restrictions: Recommended age 12+, All guests are required to have a Covid-19 certificate

Tickets: 10 free tickets available, others from 26,20 €, can purchased on tiketa.lt

21:00 **Insomnia. Lukiškių VI [DJ event in the former Prison]**

[More about the performance](#)

Venue: Lukiškės Prison (Lukiškių skg. 6, Vilnius)

Restrictions: All guests are required to have a Covid-19 certificate

Tickets: from 31 €, can purchased on tiketa.lt

25 September (Saturday)

14:00 **An extreme route in Vilnius Cathedral cellars [excursion]**

[More about the event](#)

Meeting point and ticket office: the Belltower of Vilnius Cathedral

Duration: 1 h 30 min

Language: Lithuanian, with English surtitles

Tickets: 12 €

Prior booking is required. For more information, call: + 370 600 12080,

e-mail: katedrospozemiai@bpmuziejus.lt

> 17:00 **Dmitry Danilov. A Man from Podolsk**

Director: Oskaras Koršunovas

[More about the performance](#)

Our comment: The performance is staged by the famous Lithuanian theatre director Oskaras Koršunovas, internationally known for his interpretations of "Roberto Zucco", operi by Daniil Kharms, "Hamlet", "Seagull" and many others. The work "A Man from Podolsk" is staged together with graduates of LMTA Acting.

Venue: Arts Printing House, Black Hall (Šiltadaržio str. 6, Vilnius)

Duration: 1 h 30 min

Language: Lithuanian, with English surtitles

Restrictions: Recommended age 14+, All guests are required to have a Covid-19 certificate

Tickets: from 29,20 €, can purchased on tiketa.lt

18.00 **Anton Chekhov. Three Sisters**

Director: Rimas Tuminas

Venue: State Small Theatre (Gedimino ave. 22)

Duration: 3 h 30 min

Language: Lithuanian, with English subtitles

Tickets: 10 free tickets available

> 19:00 **Trapped**

Director: Árpád Schilling

[More about the performance](#)

Venue: VRM palace (Žirmūnų str. 2, Vilnius)

Language: Lithuanian, with English surtitles

Restrictions: Recommended age 14+, All guests are required to have a Covid-19 certificate

Tickets: from 18 €, can purchased on tiketa.lt

> 19:00 and 21:00 **Radvila Darius, Son of Vytautas**

Director: Karolis Kaupinis

[More about the performance](#)

Our comment: Director of this extraordinary performance is a graduate of LMTA...Film Directing course! A Network of various artists built during and after his studies at our school has made the base for this performance to be born. This is the debut performance for Karolis at the stage, he is mostly known for his films "The Noisemaker" and "Nova Lithuania", presented in film festivals around the globe.

Duration: 1 h

Venue: Sodas 2123 (Vitebsko str. 23, Vilnius)

Language: Lithuanian, with English surtitles

Restrictions: Recommended age 14+, All guests are required to have a Covid-19 certificate

Tickets: from 12 €, can purchased on tiketa.lt

19:00 **[Vilnius Mama JAZZ festival] Emma-Jean Thackray (UK)**

[More about the performance](#)

Venue: Contemporary Art Centre (Vokiečių str. 2, Vilnius)

Restrictions: All guests are required to have a Covid-19 certificate

Tickets: from 20 €, can purchased on tiketa.lt

26 September (Sunday)

> 14:00 **Freedom**

Director: Dainius Gavenonis

[More about the performance](#)

Our comment: Dainius Gavenonis is mostly known as an actor of Oskaras Koršunovas company. His debut performance in a director's role is staged together with fellow colleagues, LMTA graduates of various generations.

Duration: 1 h 30 min

Venue: OKT Studio (Ašmenos str. 8, Vilnius)

Language: Lithuanian, with English surtitles

Restrictions: Recommended age 14+, All guests are required to have a Covid-19 certificate

Tickets: from 31,20 €, can purchased on tiketa.lt

> 16:00 **Dance for an Object and Child [dance performance]**

Concept and choreography: Greta Grinevičiūtė

[More about the performance](#)

Our comment: The performance brings together many LMTA graduates of various disciplines: dance, dramaturgy, music composition, theatre directing and is the best example of LMTA transdisciplinarity!

Duration: 1 h 40 min

Venue: Arts Printing House, Black Hall (Šiltadaržio str. 6, Vilnius)

Language: Lithuanian, with English surtitles

Restrictions: Recommended age 14+, All guests are required to have a Covid-19 certificate

Tickets: from 16,20 €, can purchased on tiketa.lt

> 19:00 **Austerlitz**

Director: Krystian Lupa

[More about the performance](#)

Our comment: Staged by the famous Polish director Krystian Lupa, the performance brings together many legendary Lithuanian actors, such as Valentinas Masalskis, Viktorija Kuodytė as well as LMTA young Acting graduates.

Duration: 5 h 30 min (three acts)

Venue: State Youth Theatre, Grand Hall (Arklių str. 5, Vilnius)

Language: Lithuanian, with English surtitles

Restrictions: Recommended age 18+, All guests are required to have a Covid-19 certificate

Tickets: from 23 €, can purchased on tiketa.lt

19:00 **[Vilnius Mama JAZZ festival] Vladimiras Tarasovas Quartet**

[More about the performance](#)

Venue: Contemporary Art Centre (Vokiečių str. 2, Vilnius)

Restrictions: All guests are required to have a Covid-19 certificate

Tickets: from 20 €, can purchased on tiketa.lt

§ 19:00 **[Early music festival Banchetto Musicale] Bogurodzica**

[More about the performance](#)

Venue: Franciscan Church of the Assumption of the Blessed Virgin Mary (Trakų str. 9/1, Vilnius)

Restrictions: All guests are required to have a Covid-19 certificate

Tickets: Free admission

27 September (Monday)

§ > 17:00 **Informal networking session with young Lithuanian artists**

Venue: Lithuanian National Drama Theatre Cafe (Gedimino ave. 4)

Lake full of Stars [exhibition]

[More about the event](#)

Venue: MO Museum (Pylimo g. 17)

Working hours: 10:00-20:00

Tickets: 4,50-9 €, purchased on site.

28 September (Tuesday)

> 19:00 **Eichmann in Jerusalem (Croatia)**

Director: Jernej Lorenci

[More about the performance](#)

Venue: Russian Drama Theatre of Lithuania, (Jono Basanavičiaus str. 13)

Duration: 3 h 30 min

Restrictions: Age 16+, All guests are required to have a Covid-19 certificate

Tickets: 20 free tickets available, others from 20 €, can purchased on tiketa.lt

practicalities

locations

All the foreign students will be staying at Downtown Forest Hostel & Camping
[Map location is here](#). Address: Paupio str. 31A, Vilnius

The workshops will take place in LMTA Theatre and Film Faculty.

[Map location is here](#). Address: T. Kosciuškos g. 10, Vilnius

The entrance is from the inner yard, in other words, from the river side.

Follow the posters and signs for specific room during a scheduled activity.

The Academy is open from 7 a.m. to 10 p.m.

how to get there

Vilnius Airport is 7 kilometres away from the centre.

Recommended local transport from the airport to the hostel:

taxi service

Recommended to download app **eTransport** or **Bolt** and you can easily order taxi and see maps of the Vilnius city. Service in several languages is available. Prices from airport to hotels vary from 7 to 14 euros depending on day-night time. Payments – through app (Visa / Mastercard) or cash if you pay to the driver (mostly).

Or you can order taxi online, **etaksi.lt** or call **1424** or **+370 61111117** taxi (payments by credit cards available not in all cars!)

NB! It is much cheaper to call or order taxi via app than stop it on the street.

buses

We do not recommend to take the bus to the hostel – there is quite a walk from the bus stop. However, if you want to commute around the city, bus is the choice. Go to the driver in order to pay the ride. He might not communicate enormously, but you'll get your ticket. Remember to stamp it in the little red (older) yellow (newer) gadget. A female voice calls the stops which however, might be difficult to hear. You will surely notice the stop when arriving to it, the names being also marked at the stop.

NB! Tickets from the driver are cash only

Important recommendation: The bus ticket is half the price with ISIC student card.

Important recommendation no. 2: You can download **Trafi app** and purchase travel tickets there. You have to show a valid ticket through an app if the controller shows up to the bus. Ticket through an app costs 0.66 eur (full price; half for students) for 30 min. You can also purchase day ticket (5 euros full price; half for students) or even a month ticket (with 80 % discount for students it's only 5.80 euros).

currency and payments

National currency: euro since 2015. You can pay for services by credit cards: VISA, EURO-CARD / MASTERCARD, AMERICANEXPRESS.

Payments for some services are in cash (for example some taxi companies) therefore it is recommended to withdraw some cash from bank machines at arrivals hall of the airport.

getting to the workshop

To reach the workshop location from the hostel you can either take a taxi or walk through through Bernardinai garden, the walking distance is 2,5 km, or arund 30 min.

emergency call

112. The number can be dialled from any telephone free of charge.

local contacts

International telephone code in Lithuania is +370

If you have any questions or issues, call:

Vaiva (LMTA Theatre Manager) +37067033596

Giedre (IRO coordinator) +37061404139

For less urgent questions, you can write an email: vaiva.martisauskaite@lmta.lt

the fun stuff

After the evening events, we meet at “**The New Winds**” bar (Gedimino ave. 27)

In the mood for a second round of drinks? Here are some recommendations:

Gringo bar (Vilniaus str. 31)

Republic no. 4 (Vilniaus str. 27)

Paviljonas (Pylimo str. 21B)

Peronas (Geležinkelio str. 6)

Basically, Vilniaus street and Islandijos street are full of bars, so if you want to party, go there.