Alchemy of Theatre
international theatre festival
21 Септември 29
MOT International Theatre Festival
Republic of Macedonia
Organised by: Youth Cultural Centre

MOT was founded in 1976. The admittance of the Republic of Macedonia into the Organisation of the United Nations (1993), and its membership in UNESCO, has meant also a beginning of the process of the integration of Macedonian culture (and particularly its theatre) into Europe and the world. MOT is a subscribing member of the Informal European Theatre Meeting (IETM) (Brussels, Belgium). MOT is also a member of Mediterranean International Theatre Institute-IITM (Madrid, Spain) and founder of the Macedonian Centre of the International Theatre Institute-IITM (Madrid, Spain) and founder of the Macedonian Centre of the International Theatre Institute-IITM (Madrid, Spain). MOT is also a member of Mediterranean International Theatre Institute-IITM (Madrid, Spain) and founder of the Macedonian Centre of the International Theatre Institute-IITM (Madrid, Spain).

At the beginning of the New Millennium, as a support of the United Nations and UNESCO, MOT celebrates its 25th jubilee. This year subject is UNESCO's International Year for the Culture of Peace (and non-Violence) 2000 - International Theatre Institute-IITM (Madrid, Spain) and founder of the Macedonian Centre of the International Theatre Institute-IITM (Madrid, Spain). MOT is also a member of Mediterranean International Theatre Institute-IITM (Madrid, Spain) and founder of the Macedonian Centre of the International Theatre Institute-IITM (Madrid, Spain).

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This September is the 32nd time when the MOT festival invites to accept challenges and open our minds to a new experience. I believe that MOT as an event, its focus, is able to change its outlook into a growing and changing cultural needs of Macedonian society and at the same time to explore perspectives. This event can be based on the broad spectrum of theatrics events of this year's festival.

MOT festival is a very important international project for Macedonia, develop cultural exchanges by arranging the meeting for theatre artists from different countries. MOT festival is not only significant because it attracts a wide circle of spectators, but also because it opens new perspectives for the artists and motivates the young generation.

In 2007 MOT festival will explore the theme Alchemy of theatre as alchemy of life.


In Macedonia the theatre is not a profession, it is destiny.

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Somewhat {elide}
The Sleeping Buddha talks about some principles of Gautama Sidartha Life, specially the idea of each one do his own way and illuminate itself, through their own actions. The Buddha blows up itself of live and serenity, that’s why he is there. Not to be adored like a statue, but to show us that is possible to reach such perfection.

This piece is about a special place. All the action happens in a small city with a marvelous beach. Also there is a casino, where people came to play for fun. It’s a place where we can meet people from everywhere. In this ambience of beach and sun many things happens. At the same time the most invisible and unknown personages came from under the sea. Sometimes they came out to feel the movement outside. Of course this is also a story of passion, underwater passion, beach passion, casino affairs...everyone is looking for something nice.

VORTICE - dance company is directed by Cláudia Martins and Rafael Carriço, and it develops contemporary and very physical dance work. Its authentic work has been recognized by the audience and the critics from many different countries.

Cláudia Martins
Rafael Carriço
Some actors will come on a stage and will say some important things (to an audience),
Before that the musicians play some other things. Sometimes it becomes interesting, sometimes not so interesting.
Critics: Some people, who have seen rehearsals, have said that the play could be good, but it might be no good.
Note: One of the actors will not take part in the play.
"An upside down Neighbourhood" by Nina Mitrovich is an ultra modern, cheerful and cruel dramatic text, which through series of tragic family scenes, and a strong doze of irony addresses criticism and a protest against the society in transition long as eternity, a protest against the time we live in, a protest against the opportunities we face. Our “great gains” from these societies in a slow transition are: a fall of the value of the human life, a fall of moral values, a fall of belief in future, a fall of belief in God, a fall of God himself. Mitrovich, through precise and cruel metaphor reflects this spiritual decadence through the falls of the characters in the play.

In the knot of this grotesque comedy, Mitrovich makes an appeal to the audience to take a look at themselves and the World around them through a prism of a cruel objectivity, but with a look towards potentially bright future.
The Seagull is no social drama. It discusses the life strategies of certain people and the conflicts evolving from them. Chekhov describes everyday lies with a surgeon's precision, he reveals human nature with ruthless irony and no mercy. Each character wants to fulfill his/her own intention and these intentions rarely coincide and even when they do they do not follow the same course for a long time. The point is the overwhelming power of the ego. Chekhov is a great master of spiritual characterization, for he is ready to push his own artistic ambitions into the background for the sake of the exactly analyzed characters. He does not tell a story, he describes a syndrome. His solutions are eternal, but to understand them as great social processes or artistic messages would be oversimplifying them. The real masters do not send heated messages, they rather observe their subject from a distance and depict them without drawing moral conclusions.

"Árpád Schilling's Krétakör company played The Seagull in a small, elegant room, with minimal lighting, no set, few props and the actors in street clothes, achieving a miracle of close-up emotion in the process." - Ian Herbert, Theatre Record

* there is a translation available for the performance
“Бура” е третото продолжение од шекспировиот триптих, што групата "LitMoon" го започна со "Хамлет" (2001) и го продолжи со "Кралот Ричард II" (2005). Овие три драми се најголемиот репрезент на работата на театарот во првата декада на 21-от век. Основана во 1991, "LitMoon" претставува здружение од театарски актери кои се посветени на развој и претставување на алтернативниот театар. Во текот на изминатата декада театарот бара инспирација во театрита и актерите од Источна и Централна Европа.

"Долго време бев прогонуван од оваа драма, имајќи на ум дека ова е последно големо дело на Шекспир, иако тој најверојатно напишал и други драми во текот на неговите последни години". "Бура" е неговото дозволување, збогување со театарот, што е дефинитивно препуштање во друга состојба на доживување, и најверојатно метафора за неговото крајно збогување. Со крајот на оваа драма, Шекспировиот Просперо го напушта театарот оставајќи ни да си создадеме слика за што следува потоа.

-Џон Блондел, режисер

Lit Moon’s The Tempest (2006) is the third installment of a Shakespearean triptych that the company commenced with Hamlet (2001), and continued with King Richard II in 2005. These three plays represent the major efforts of the company’s work during the first decade of the 21st century. Lit Moon’s The Tempest (2006) is the third installment of a Shakespearean triptych that the company commenced with Hamlet (2001), and continued with King Richard II in 2005. These three plays represent the major efforts of the company’s work during the first decade of the 21st century.

I’ve long been haunted by this play, with the knowledge that this is Shakespeare’s last major work, and though he probably had his hand in other plays during his last years. This is his good-bye, his valedictory, his leave-taking of the theatre, which is certainly a release into another state of experience, and perhaps a metaphor for the ultimate leave-taking. With this play’s ending, Shakespeare’s Prospero leaves the theatre, leaving it up to us to imagine what comes next.

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Rodrigo García works on a crystallization of all stereotypes, seeking for a bond between our modern daemons and mythologies. In his stories he shows how the advertisements have penetrated into every pore of our existence, changing its place with the politics and ruling under politics’ mask. He constructs and reconstructs everything we consider we know, but do not want to see; our personal effort to integrate within the system. Thus, García has been labeled “a provocative person.” The sense of provocation is only a proof of how his work wakes our ability to be a vigorous audience, still able to admire, judge and go wild. It is an arrogant play of the theatre with the morbid seriousness of a society in disguise.
"Why so all at once at home?" is a radical reworking of Aczel's first production with his company Port in Air, based at the University of Cologne. The play is a monologue for many voices. Memory speaks through a family who can no longer trust the voices they hear. Something has happened to this family, but no one can say exactly what. They have been uprooted, displaced, perhaps even punished. But the hostile environment they are trying to remember feels uncannily like home. And home, they realize, is the strangest, uncanniest place of all.

Why so all at once at home? explores the interdependence between home and exile, memory and fantasy, punishment and responsibility. It evolves, through a series of visual and verbal fragments, the haunting images of a past whose witnesses have fallen silent.

In Port in Air's new revival of the play – premiered in Cologne in June 2007 – an ordinary domestic space is transformed into a series of dreamlike worlds. Ironing boards become cages, surfboards, trains. Words and actions pulsate to ever-changing rhythms.

*educational programme | educational programme*
The trilogy is consisted of "The Fairy Queen", "Death and a Maiden" and "The Traveller", where the titles of the parts have been taken from Schubert's songs. The three parts of the performance smoothly flow and interweave, giving a varied, deep and at moments comical analysis of man's meeting with his eternity - the death.

The author, Elfride Jelinek a Nobel price winner, has sharp tongue and does not surrender to the rules and very often confuses the reader/ viewer.

If you decide to see the performance, you should get ready for a complicated and demanding journey, which like every other journey will bring you unforgettable and unique experiences.
ВО МАКЕДОНСКИ ОТВОРЕНТЕ ТЕАТОРИ

A DAY GAY-CARD TO THE GREAT LEGENDARY ACTOR PETRE PRLICHKO

Ден посветен на великото и легендарно актерско семе Пете Прлички

Лолита
Lolita

Дон Жуан
Don Juan

Госпоѓица Јулија
Miss Julia

Госпоѓица Јулија од Август Стриндберг е проект што ги соработува ниски читливиот и видливиот геетрија на акторската умешност и актерската игра.

Ода Блу
Oda Blu

Претставата "Госпоѓица Јулија" од Август Стриндберг е проект што ги соработува ниски читливиот и видливиот геетрија на акторската умешност и актерската игра.

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Госпоѓица Јулија
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Ода Блу
This controversial, provocative and extremely comic play, explores the lives of four people who are situated in a neurotic environment. The play is explicitly into the pathology of the urban living and the social identity of its alienated citizens. The four characters in the play are situated in a chess square in which nobody follows the given rules. A chaos given in geometric forms rules the stage as a metaphor for the chaos we live in. Torn between the modern way of life and the biological need for love, the characters till the end are confused and full of contradictory impressions. The journey finishes and the message says that no matter how much we think we are sophisticated, we still make the same mistakes trying to communicate and understand each other. The perversion is also in it, and the people are situated in their own self-destructiveness...
The play is based on Nijinsky’s “Diary”, written during the six weeks he spent in Switzerland before being committed to the asylum. “God Nijinsky” will not let you to rest indifferent - it is the ingeniously performed tale about the absolutely exceptional but tragic dancer. 

“Diaghilev is dead”… - these are the first words said in “God Nijinsky”. At the derelict chapel of the lunatic asylum in Kreutzlingen starts the unusual panichida. Vaclav Nijinsky serves the requiem mass for his promoter and lover. He was told that the famous Russian Ballet’s producer, Sergei Diaghilev had just died in Venice. Once Nijinsky promised him “Serge I will dance on your grave”. So he dances, blessing his believers, a group of Kreutzlingen patients, participating with him in this astonishing trial. 

During this stunning service Nijinsky dances some of his ballet parts, from “Petrouchka”, “Afternoon of a Faun” and “The Rite of Spring”. It is his last role and the last confession - he descends into madness. In this act of total exposure and repentance we can see a great trespasser, a vainglorious actor, a shaman and a priest able to create his own, redeemable crucifixion.

* there is a translation available for the performance
It is long time ago that I came to think of the challenge to Shakespeare’s language. It is also my intention to create a space of non verbal language in order to go beyond the limit of language and save its poetic meter at the same time. That is I want to leave marginal space on Shakespeare’s stage which is still alive in the Korean native emotion. Believing the possibility of making non verbal movements and emptiness to enhance tension for dramatic effects, I reconstruct the following three parts of the play.

1. I try to show throughout the characters of witches that Good and Evil cannot be divided by the binary theory.
2. I rewrite the suicide of Lady Macbeth into the murder of her husband, Macbeth.
3. I include the immorality of Lady Macbeth’s cousin into the story.

In fact, it should be not a new interpretation or reconstruction. But it could be, I hope, a rediscovery of Shakespeare.

-Yong Woo Lee

Играат | Cast
Ji Ae Kim
Eun Suk Choi
Young Mee Hong
Woo Gi Min
Yang Seong Kim
Hyun Woo Kim
Jung Ho Kim

Музика | Music
Jae Chuel Kim

Звук | Sound
Ran A Lee

Светло | Light
Seung Hwan

Режија | Directed by
Yong Woo Lee
5 2 10 - takes its audience on a journey through the human emotions with fervent, powerful music, played live, and dance of heart-stopping athleticism and beauty.

5 2 10 is inspired by the colours, frequencies and emotions of the body's energy system; the seven chakras. It unfolds in seven distinct yet connected parts - five unpredictable duets and two emotional and urgent solos. Each dance has its own unique soundworld, created by ten instruments including saxophones, bassoon, marimba, piano and congas. Beginning with a powerful drum solo, the music changes with each piece, building to a sublime climax for the final duet.

The beautiful carpet of red-brown earth delineates the space for each of the duets and solos. The light sweeps and unfurls, encapsulating the mood and resonance of each of the chakras, mirrored by the colours of the sleek costumes.
Where Fire and Wind dance together

29.09.2007

Argolla is a project that combines various arts: fire dance, adagio acrobatics, aerial artistry, juggling with a cube, dancing with flags, classical dance, jumping acrobatics and others arts into a compact entity.

The theme of the performance is fire and wind. The artists represent incarnations of these elements. You can see fire and wind in many of their faces: gentle, strong, weak, beautiful and fragile...

The Wizard character accompanies the viewer throughout the show. He invites the viewer into the mysterious land of Argolla where dreams become reality and reality turns into a dream.

www.argolla.net

Argolla cooperate with Anta Agni, a group of dancers involved in professional performing of fire dance and UV show. (www.antaagni.com).

Изведувачи | Performers
Stanislava Sekretarova
Michal Jurco Ing.
Lenka Andova
Matus Ritomsky
Silvia Polackova MUDr.
Pietra Herzelfdova
Jan Gonscał mgr. Art.
Andrea Gonscałova mgr. Art.
Richard Kemko
Martin Sak
Magdalena Milert
Milana Ogor
Mariusz Ogor
Ladislav Durkovic

Место каде што огнот и ветрот танцуваат заедно

Площад Македонија 20.00ч.

Argolla & Anta Agni

“Аргола” е проект што комбинира различни уметности: огнен танц, адагио акробатика, висечка уметност, жонглериране со коцка, танцување со знамена, класичен танц, акробатика полна со енергија и други уметности споени во една компактна целина.

Тема на претставата е оган и ветер. Актерите ја претставуваат инкарнацијата на овие елементи. Можете да видите оган и ветер во лицата на многу од актерите: нежни, силни, слаби, прекрасни и кревки...

Ликот на Волшебникот го придружува гледачот по целото шоу. Тој го поканува гледачот во мистериозната земја Аргола, каде што сонот станува стварност и стварноста се претвара во сон.

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Magdalena Milert
Milana Ogor
Mariusz Ogor
Ladislav Durkovic

илестив лист
Remaining consistent with this year’s tendency to novelties, this year MOT has started with the initiative to create an educational theatre. Through the years MOT has proven itself a festival that promotes new theatrical forms and tendencies, and in the same spirit is this initiative to create "workshops" whose mentors are prominent theatrical psychologists and creators. Furthermore, with their work and researches on theatrical forms they are direct creators of the new World’s theatrical tendencies.

We hope that with the creation of these "workshops" we will succeed in bringing the spirit and the creative progress that these theatrical magicians carry with them, closer to the aficionados of theatre.
Македонскиот театрски идентитет
Macedonian theatrical identity

Дебата | Debate

Ден | Date: 26.09.2007
Почеток | Start: 12.00 час.
The search continues...