

OBSESSION OF POSSESSION

A collective monologue about property in Lithuania
Adaptation of *Besessen* by She She Pop

By

She She Pop, Rimantas Kmita, Mikas Žukauskas, Jonas Žukauskas (Lithuania)

Dramaturgical Team She She Pop: Sebastian Bark and Ilia Papatheodorou

Author of Lithuanian text, translator Rimantas Kmita

Artistic Collaborator She She Pop: Alisa Tretau

Surtitles PANTHEA

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Lithuanian National Drama Theatre, Main stage (entrance through Odminių str.)

Ownership has become an eerily important subject in people's coexistence: if you have nothing, you have to hire yourself out. But even those who own too much, so people say, become obsessed by it. There it is: the community of the possessed. In their work *Besessen* (2016, Berlin) German theatre collective She She Pop invites audience to a meeting, agora, into a space where people meet and talk with each other. The text of the play addresses the audience, or better say – those present at the meeting, citizens, groups and individuals, and asks them to name *the* things. Who are we? Who is talking? Who is invited here to speak, represent and have its say in the society, and who is the outsider and has no possibilities? Even a possibility to speak and be heard. With this work they step forward to elicit property, ownership and a new meaning of 'theatre without an audience'. In the *Besessen* monologue, a polyphonic monologue can be heard, whereby the community has its say. Lithuanian adaptation of *Obsession of Possession* retains the same format and follows the original concept of She She Pop. The research was made and the new text written in collaboration of Lithuanian artists with She She Pop members Sebastian Bark and Ilia Papatheodorou.

Income shapes our mind. Our opportunities to seek education, career, even creative life are not equal. It is determined not only by how much effort we put or what job we have, a lot of it is predestined by social structures, classes, even a place of birth, a school, friends. Sometimes you don't even have a possibility to choose them. Often, we cannot even point and name those things.

The original play dwelves into the theme of inequality of income and its social consequences, whereas in Vilnius a group of Lithuanian artists together with the members of She She Pop will address the audience with the questions on emmigration, lost or no longer possible solidarity. We are different as the inhabitants of a block of flats. We differ in regards to our origin, income, place in society, and yet we still have to agree on certain things. Sometimes we even sing common songs together. And yet, does it unifies us?

Rimantas Kmita

A writer, translator, literary scientist. Graduated in literature studies from Klaipėda University, in 2008 obtained a PhD in humanities at Vilnius University (thesis on modern Lithuanian poetry during the Soviet times). So far has published three poetry books that brought him literary awards. His poems are mostly vers libre on the aesthetics of everyday life playfully interwoven with urban slang. In 2013 together with Mark Roduner he translated a novel *Der Goalie bin ig* by Pedro Lenz written in Berno's Swiss German dialect. In 2016 his debut novel *The Southside Chronicles (Pietinia kronikas)* was published. Written in a dialect spoken in Lithuania's south-western town Šiauliai, it goes back to the 1990s in a proletarian town that is facing challenges of a newly restored state.

His poetry is translated into English, Polish, Russian, German, Czech, extracts of the novel – into English, German and other languages.

He also works as a literary scientist, has been teaching at the universities in Klaipėda and Vilnius, has his radio show *Literatūros akiračiai* (Lit. Literary Horizons) on the Lithuanian National Radio. Currently works at the Institute of Lithuanian Literature and Folklore.

Mikas Žukauskas

A film and theatre director, film editor, video artist. Recently has worked mostly in theatre, also collaborates with artists from other fields on joint projects, makes music videos. In 2012 premiered with his debut short film *God Created Everything but a Carpet (Dievas sukūrė viską, išskyrus kilimą)* that won Lithuanian film award Silver Crane (*Sidabrinė Gervė*) as the best film in its category. In 2015, his documentary about Polish theatre director Krystian Lupa was nominated for the best documentary feature and best montage. He directed a puppet theatre performance for children *Tiktaktika* based on Miloš Macourek's writings, worked as video artist on installation performance *On Fears (Apie baimes)* for which together with the whole creative team received the most important Lithuanian theatre award A Golden Stage Cross (*Auksinis scenos kryžius*).

Jonas Žukauskas

An architect, architectural researcher and curator. Jonas studied sculpture at Vilnius Academy of Arts, architecture at London Met Faculty of Architecture and received his Diploma from Architectural Association (AA) in London. Jonas Žukauskas was co-curator and commissioner of the Baltic Pavilion, the joint exhibition that represented Lithuania, Latvia and Estonia at International Architecture Exhibition, Venice Biennale in 2016. Together with Jurga Daubaraitė he curated the Baltic Material Assemblies, the project connected Architectural Association (AA) and Royal Institute of British Architects (RIBA) exhibition spaces in London. Jonas Žukauskas is a spatial practitioner documenting, researching and proposing architecture of geopolitical and societal change.

She She Pop

A performance collective founded in the late 1990's by graduates of the Applied Theater Studies program in Gießen. Members are Sebastian Bark, Johanna Freiburg, Fanni Halmburger, Lisa Lucassen, Mieke Matzke, Ilia Papatheodorou and Berit Stumpf. For She She Pop, the stage is a space in which decisions are made, various forms of dialogue and social systems are tested, and grand gestures and social rituals are learned or discarded. They see it as their mission to explore the social boundaries of communication – and transgress them in a purposeful and artistic way in the protected theatrical space.

The members of the group are predominantly women and they work as a collective. There is no director – but also no author and no actors. Texts and concepts are developed together. Their understanding of performance simultaneously emphasizes the artistic responsibility of every individual performer. The inclusion of their own autobiographies is above all the method and not the purpose of their work.

She She Pop has been based in Berlin since 1998. HAU Hebbel am Ufer theatre has been a continuous co-producer and co-operation partner in Berlin since 2003.