



M E R D E

SCENKONST  
BIENNALEN

30  
ÅR

STOCKHOLM 2023

THE TATTARE

1

## Welcome to Stockholm!

For almost a thousand years, Stockholm has been alluring, sparkling and noisy right where Lake Mälaren meets the Baltic Sea. About half of us living here have moved here from other places. We hope that this festival will give you the opportunity to see something new in this beautiful city. From the charming Orion Theatre at Katarina Bangata to the Tower Room at Dramaten (The Royal Dramatic Theatre), from the Golden Foyer at Operan (The Royal Opera) to the brand new venues Konträr and Ö2 near Medborgarplatsen. From the newly renovated Kulturhuset Stadsteatern (Stockholm City Theatre) to Folkoperan, an architectural dream from the 1920's. And that's just the beginning.

Swedish manners are not the most polite. We are a capital of only 1.5 million, descending from a sparsely populated land. People will bump into you and pretend it didn't happen. If someone holds the door they are more attentive than the average person. It's not you, it's us. Remember, we never had to close down the country completely during covid, we don't like to stand close anyway. We do have warm hearts and will surprise you if you have some patience!

Here are some tips from us non-native Stockholmers at Scensverige:

- Be careful on bike lanes, many electric scooter drivers ride against the traffic.
- Be careful at crosswalks, many expensive car drivers are near sighted.
- Move with determination when getting off the subway, in Stockholm people like to get on at the same time.
- Stand to the right in escalators.
- Enjoy nature, there are plenty of beautiful parks and green areas, discover them before getting back into the darkness of the venues.
- Discover wildlife, on the way to the Orienteatern you can pet sheep, pigs and rabbits, on the way to Kulturhuset Stadsteatern there are pigeons that won't move and the city is known for having rats with very high self-confidence. In many parks, there are also large colonies of rabbit hares that are enjoying a good life, no one remembers who released the first pet rabbit.
- Ask people for help, Stockholmers love to explain.
- Take a boat, eat ice cream, buy fruit at Hötorget. Have some snacks in your pocket, drink tap water, the Biennial is intense, art comes before food.
- Don't feel bad if you also want to squeeze in the ABBA Museum and Astrid Lindgren's Junibacken, artists can be tourists too.
- You can basically walk anywhere in under an hour.
- If Stockholm and Sweden feel scary, come to the Biennial Centre located at Dramaten for comfort!

**We wish you a fantastic festival!**

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## Scenkonstbiennalen 30 years!

There are several reasons for bringing back the Biennale to Stockholm one of which is, it was here the first Biennale took place in 1993. Also, after the gray period the pandemic swept us into, it is essential that we as a group, community, sector, industry, profession, get to meet nationally and internationally. The fact that the generous national stage, Dramaten, pauses all its activities to assist us all week is fundamental. In addition, we have venues, studios, and seminar rooms throughout the city and prepare for a historically well-attended biennale. The selection committee has done a thorough job, with hundreds of performance visits. Our members have submitted a large number of ideas for seminars, workshops and adding new perspectives, and the program group has spent many hours creating and curating.

The heart of the festival is the chemistry of the meetings and the future plans we will make. We will also share experiences, nerdy attention to detail, and deepening relationships. The focus is on artistic Freedom, infrastructure of the independent dance scene, the climate, the Convention on the Rights of the Child, jazz dance, resistance, queer performing arts, war, directing circus, critique, artistic decisions, freedom of expression, and mental health. Among many other entirely reasonable, fun, and alarming topics.

We belong together, we are proud, we are resilient. We are all part of something bigger.

Take care of yourself, and thank you for contributing to the Performing Arts Biennale 2023!

### Ulricha Johnson

CEO Scensverige

## WELCOME TO DRAMATEN!

Dramaten is Sweden's national theater and the heart of the performing arts for the entire country. It felt like an easy and obvious decision to make, saying yes to be the host of the 30th anniversary of the Performing Arts Biennale. Personally, I didn't attend the very first edition in Stockholm in 1993. However, I did participate in the second one in Malmö in 1995 as a young actor in "Hostage", directed by Eva Bergman from Backa Teater. Since then, I have been taking part in the festival in one way or another - sometimes just as a member of the audience, sometimes as a participant in panels, and a few times as the director of jury selected performances.

Of course, not every edition has felt equally inspiring, but as a measure of what is currently being talked about within the field of the performing arts in Sweden - and what is not - the event has been crucial. As a resident and practitioner outside of Stockholm for most years of my professional life, it has also been an extremely important opportunity to not only present, but above all to discover and take part in performances created from all over Sweden, outside the capital.

It is now 2023 and both Sweden and the performing arts have changed drastically during these 30 years. The most frightening question to ask oneself as a profes-

sional practitioner is probably: Has theater increased or decreased in significance during this period? In a way, it is easy to answer in our fragmented, segregated, constantly media-saturated, and chopped-up contemporary society - that yes, it has lost in significance as a crucial art form about our time. At the same time, there is something in this ancient analogue experience of going to a specific place at a specific time and experiencing something together with other people in a room that becomes more and more unique today, and therefore becomes something that can actually break through the noise and therefore actually stay with us.

If we just have the strength and courage to be in constant motion and re-evaluate our tools and forms of expression, our positions and our statements about the world and which subjective voices we give space to on our stages, then personally, I actually do see the future of the art form as extremely hopeful. I hope and believe that the Performing Arts Biennale 2023 will be an indication of this.

Warm thanks to Scensverige for allowing us to host this important event!

### Mattias Andersson

Theatre Director and Artistic Director, Dramaten



# The selection committee

For the Selection Committee of the Performing arts Biennale 2023, the task has been to choose productions of high artistic quality that we have found particularly interesting. We have seen a total of almost 250 performances and have strived to experience as much as possible live.

In the process, we have discovered both strong and weaker areas in Swedish performing arts, which is being reflected in the program. For example, the dominance of institutions may become a subject for discussion at the Biennale. Another question we ask ourselves is why we have seen so many dramatized books and films. Although times are tough, and the arts often finds itself under pressure, we rest assured that the performing arts can resist fast-consumption culture. Not least by trusting the audience and inviting them into the game in various ways.

Our selection is based on lively and thorough discussions; this is how we have made our decisions, not just by voting. Now, we hope that the discussions continue throughout the festival.

Lis Hellström Sveningsson,  
Chair of the Selection Committee,  
together with the members of the Committee.



## **LIS HELLSTRÖM SVENINGSSON**

Chair of the Selection Committee. Freelance writer, dance and theater critic for Göteborgs-Posten

## **ANNA HÅKANSSON**

Performing arts critic for Dagens Nyheter

## **MAGDI SALEH**

Freelance actor at Malmö Stadsteater and Kulturhuset Stadsteatern

## **MONIKA WADE**

Audience strategist at Folkteatern and co-founder of the production platform Possibilitas in Gothenburg. Artistic director for aliasTEATERN in Stockholm

## **LENA ENGSTRÖM**

Board member for Danscentrum Nationellt and Danscentrum Syd

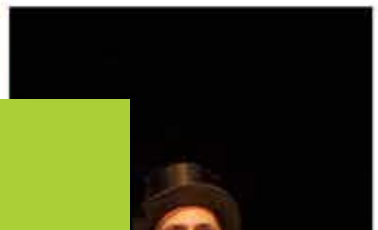
## **ANNA HEDELIUS**

Theatre critic for Kulturnyheterna, Public Television

## **ANDERS ÅLANDER**

Director of Umeå Teaterförening





**SELECTED PERFORMANCES**





## DRAMATEN MÅLARSALEN

THU. 1 JUNE KL. 13:00–21:20

SAT. 3 JUNE KL. 12:00–20:20

### ARTIST TALK

THU. 1 JUNE KL. 21.25–21.55

## THE INHERITANCE/ DRAMATEN

### – Motivation of the selection committee:

“Dramatens production of Matthew Lopez’s mammoth play does not only claim our time. It also urges us to never forget all those who have gone before in the struggle for the fragile Freedom we have today. Legacy is eight hours of immersive theater that connects the history and the present of gay men from the early 1900s, through the AIDS epidemic of the 1980s and the early 1990s. The Trump era. In an ever-changing stage space, the outstanding ensemble creates a deeply moving performance where the audience’s laughter is only drowned out by their sobs.”

The inheritance is an epic and multifaceted full-day performance in two parts, where we meet eleven gay men in contemporary New York. The younger generation, with its relatively Free lifestyle meets an older generation that survived both the AIDS epidemic and social repression.

In a comical, tragic and honest discussion, the men try to talk about their lives, deliver a collective status update and explore all the unresolved issues that they’ve never expressed in words, in order to move on. Should they just enjoy their new freedom, or should they continue to fight? How do you handle your history, how do you heal instead of burning up?

This play was directly inspired by E. M. Forster’s novel *Howard’s End* and is often referred to as a sequel to *Angels in America*, Tony Kushner’s monumental play (which has also been serialised for TV) set in New York in the midst of the AIDS epidemic.

**BY** Matthew Lopez

**TRANSLATION** Jonas Brun

**DIRECTION** Carl Johan Karlson

**SET DESIGN** Magdalena Åberg

**COSTUME** Jasmina Asplund Blanco

**MASK & WIG** Johan Lundström, Frida Ottosson

**LIGHT** Åsa Frankenberg

**MUSIC** Christoffer Karlsson

**DRAMATURGY** Anneli Dufva

**CAST** Samuel Astor, Kicki Bramberg, Maurits Elvingsson, David Fukamachi Regnfors, Thomas Hanzon, Johan Holmberg, Isak Karlsson, Christopher Lehmann, Razmus Nyström, Simon Reithner, Nils Wetterholm, Per Öhagen

**ADDITIONAL PARTICIPANTS** Elias Elkotbi, Patrik Gunnarsson Juhlin, Fabian Magnusson, Jesper Palmqvist, Mawlawi Rahem.



## UNGA KLARA

TUE. 30 MAY KL. 12:30–15:00  
WED. 31 MAY KL. 19:00–21:30  
THU. 1 JUNE KL. 13:00–15:30  
FRI. 2 JUNE KL. 19:00–21:30  
SAT. 3 JUNE KL. 17:00–19:30  
SUN. 4 JUNE KL. 16:00–18:30

## ARTIST TALK

TUE. 30 MAY KL. 15:05–15:35

**BY** Elmira Arikan, Farnaz Arbabi

**DIRECTION** Farnaz Arbabi

**SET DESIGN** Jenny Kronberg

**COSTUME** Matilda Hyttsten

**LIGHT** Johan Sundén

**MUSIC & SOUND** Foad Arbabi

**MASK** Alexander Wernersson, Klara Jorméus

**DRAMATURGY** Erik Uddenberg

**GRAPHIC DESIGN** Studio Parasto Backman

**PERFORMANCE PHOTO** Jenny Baumgartner

**CAST** Simon Carlsson, Ester Claesson, Egon Ebbersten, Isak Elwin, Klas Lagerlund, Karolina Mindell Kidanu, Rasmus Savic, Shada Sulhav, Sandra Medina, Nancy Ofori

**CAST (VOICE)** Agni's answering machine, Noor Arbabi Ohlin, Ray Thalayasingam Säll

### – Motivation of the selection committee:

“Agni and Evvi, played by 13 people live in a treatment center. They are two young, searching people who together feel bigger than the world. Burn revolves around youthful confusion and the inability of the adult world to deal with it. Directed by Farnaz Arbabi, the portrayal of sisterhood and revolt is a seamless meeting of realism and fantasy. In the bare stage space, with a focus on elaborate costumes and challenging lighting design, the explosive power of the outgoing girls is heartbreaking and impossible to resist.”

## BURN UNGA KLARA

This is the story of how a single event changes lives forever. It is the story of friendship so strong it becomes dangerous. About young people being locked up and isolated, and about fire as an untamable force inside and outside of you.

Agni and Evvi do everything together. They are so close that they almost sit together. They are star twins. They live in a home for teenage girls, and together they create a fantasy world with their own rules that go against the rules of society. One day they go way, way too far and life will never be the same again.

BURN is a story about girls who are bigger than the world. About the necessary revolt, and about when everything goes wrong. An explosive and sad performance that oscillates between humor and blackness.

Thirteen actors are on stage, all taking turns playing the main roles of Agni and Evvi. We also meet the teenagers Lucinda, Steff and Laura who live in the home, and the caregivers Anette, Sami and Pablo who work there. In the midst of the chaos, investigators Gunnar and Pamela are given the impossible task of mapping out what actually happened that day when the fire changed everyone's lives.

The performance is a free fantasy partly based on interviews and documentary material with young people and caregivers in SIS and HVB homes, among others.

The production was developed in the spring of 2022 as a co-production with the Theater Academy in Malmö. During the fall of 2022, the performance was performed at Unga Klara in its own production.



**This piece will not be performed live at the Performing Arts Biennale. A presentation of Hammer will be given as a Performance Lecture.**

## HAMMER GÖTEBORGSOPERANS DANSKOMPANI

### – Motivation of the selection committee:

“Hammer is an energetic and inclusive dance work with an accurate contemporary edge. The company’s perfect precision and technique merge with Alexander Ekman’s choreography in a strong concept. The dancers fly forward in playful communion, like a colour explosion of everyday creations. The audience is drawn into this absorbing universe as the dancers step off the stage and pose in the sea of spectators, an invitation that surprisingly turns into a black mirror of cold distance and self-absorption. A call for reflection.”

In Hammer, a group of people live a harmonious, selfless existence inspired by the hippie era. They run, play, sing and run around together.

Slowly there is a transformation towards modern day surveillance. The behaviour of the group shifts and becomes increasingly selfish and individualistic. When we return in the second act, we are in a different place.

The group has turned into self-conscious people in lonely clouds. In the end, they can’t stand the false pretence and need to knock down their facades and ideas about themselves to find their way back to an altruistic existence.

### CHOREOGRAPHY, DIRECTION, SET & LIGHT

Alexander Ekman

**MUSIC** Mikael Karlsson

**DRAMATURGY** Carina Nildalen

**COSTUME** Henrik Vibskov

**LIGHT** Joakim Brink

**ASSISTENT to ALEXANDER EKMAN** Victor G. JeffRlys II

**CAST** Benjamin Behrends, Mei Chen, Nathan Chipps, Zander Constant, Miguel Duarte, Zachary Enquist, Viola Esmeralda Grappiolo, Sabine Groenendijk, Mai Lisa Guinoo, Logan Hernandez, Hiroki Ichinose, Bettina Jurák, Janine Koertge, Fan Luo, Rachel McNamee, Waldean Nelson, Einar Nikkerud, Riley O’Flynn, Anna Ozerskaia, Auguste Palayer, Christoph von Riedemann, Duncan C Schultz, Endre Schumicky, Frida Dam Seidel, Satoko Takahashi, Lee-Yuan Tu, Danielle de Vries, Johanna Wernmo, Joseba Yerro Izaguirre, Zenon Zubyk, Amanda Åkesson



### KONTRÄR

WED. 31 MAY KL. 20:00–21:30

THU. 1 JUNE KL. 19:30–21:00

FRI. 2 JUNE KL. 14:00–15:30

FRI. 2 JUNE KL. 19:30–21:00

SAT. 3 JUNE KL. 15:00–16:30

### ARTIST TALK

FRI. 2 JUNE KL. 21:10–21:40

**IDEA** Ylva Olaison and Kristian Hallberg

**DIRECTOR, SCENOGRAPHY & LIGHT**

Tobias Hagström-Ståhl

**COSTUME & MASK** Jenny Ljungberg

**COMPOSER & MUSICIAN ON STAGE**

Lovisa Samuelsson

**CAST** Ylva Olaison

K

## FOLKTEATERN GÖTEBORG

### – Motivation of the selection committee:

“With challenging close contact, K puts one of the hottest literary events of recent years on stage. Katarina Frostenson’s memoir about her husband, who was accused of rape and later convicted, is portrayed by Ylva Olaison with brilliant, dynamic acting and a consistently exclusionary perspective from within.

Lovisa Samuelsson’s music is an evocative, propulsive hub in the monologue’s fascinating journey of a woman gearing up for attack. The stiletto heels are as sharp as the tongue and the frenetic energy evokes both empathy and discomfort in the audience.

In choosing this performance, Monika Wade has not participated in any discussions or decisions.”

K is one of Sweden’s greatest poets, with an obvious place on one of the eighteen chairs. Elevated and honoured. Then comes the explosion. Her husband is accused of serious offences, and the media frenzy rages. They fall together. She falls. Hard.

K flees the country of S and its bloodthirsty people. She writes to survive. She writes out of love. She writes to understand the plot of her own life.



## ORIONTEATERN

THU. 1 JUNE KL. 18:00–19:00, 18:30–19:30  
19:30–20:30, 20:00–21:00, 20:30–21:30  
FRI. 2 JUNE KL. 18:00–19:00, 18:30–19:30  
19:30–20:30, 20:00–21:00, 20:30–21:30  
SAT. 3 JUNE KL. 15:00–16:00, 15:30–16:30  
16:30–17:30, 17:00–18:00, 17:30–18:30  
SUN. 4 JUNE KL. 18:00–19:00, 18:30–19:30  
19:30–20:30, 20:00–21:00, 20:30–21:30

## ARTIST TALK

SAT. 3 JUNE KL. 18:45–19:15

### IDEA & CONCEPT

The artist duo LILITH and poet Daniel Mårs

**TEXT** Daniel Mårs

**DIRECTION/SCENOGRAPHY/COSTUME/LIGHTING**

The artist duo LILITH

**OPERA SOLOIST** Paulina Pfeiffer

**COMPOSER** Philip Gleisner

**RECORDED CHOIR** Maja Lundmark, Hanna-Maria Strand, Joar Sörensson, Daniel Åberg

**POLE DANCER** Selma Sjöstedt

**PRODUCTION** Lilith Performance Studio

**CAST** Daniel Mårs, Elin Lundgren, Erik Wall, Susanne Larsdotter, Elisabet Stengård, Birgitta Hult, Lo Pettersson-Lundgren, Inna Pettersson-Lundgren, Vilma Linton, Selma Kjesen, Filip Jönsson, Axel Berger, Mikael Dahlqvist Fuchs, Olivia Klang, Thomas Hiljeborn, Faïka Ammar, Helena Ricci, Finon Alkabawi, Hanna Knutsson, Irene Stenberg, Louise Zurawski,

Kaisa Malmberg

### – Motivation of the selection committee:

“The room is covered from floor to ceiling with five tonnes of flour, a giant dough becomes the prop that binds the 25 actors together. The dough smells, is hugged, kneaded, handed over and follows the audience home, stuck

## MY TOTAL PLEASURE/ LILITH PERFORMANCE STUDIO

under their shoes. The sensuality of My Total pleasure is striking and liberating, but the performance also gives a sense of nightmarish uncertainty in the dim neon blue light, with choral chanting and an operatic solo for soprano. It is beautiful, scary, totally enjoyable and unforgettable.”

My total pleasure is a state in the gap between before and after the crisis or ecstasy. The individual's desire for destruction and rebirth is examined in relation to the collective's need for ritual intimacy and care. Like a burning mill, all the old has been burnt to make something new.

We move gently in the crevices between erotic dreams and crumbling reality. The subconscious has taken the form of a new nature, a barren mountainous landscape that clings to the soles of our feet. A group of people involuntarily deal with the various stages of transformation of the living organism. With an unquenchable desire, the choir chants about redemption in total pleasure. Events and temporalities play out side by side, in reverse and without time.

In November 2020, on the initiative of the artist duo LILITH, the poet Daniel Mårs was commissioned to write a poetic universe that would be the basis for a large-scale performance in all parameters. In close collaboration with the artist duo LILITH, the poetic building blocks were developed and allowed to dictate the design of the site, choral pieces, opera solos and the choreographies of the participants. The result was the total performance and the poetry collection My total pleasure.



## KULTURHUSET STADSTEATERN KLARASCENEN

THU. 1 JUNE KL. 17:00–17:55

FRI. 2 JUNE KL. 14:00–14:55

SAT. 3 JUNE KL. 17:00–17:55

### ARTIST TALK

FRI. 2 JUNE KL. 15:00–15:30

# NOCHE CULLBERG

#### – Motivation of the selection committee:

“In Noche, choreographer Alma Söderberg and Cullberg’s nine dancers set the night in motion. Out of the darkness emerges a symbiosis of movement and sound, a composite choir where rhythms with syncopation and sudden stops create tension and variation. The movements feed the music and the dancers’ voices undulate from whispers to song. From the collective flow, solos emerge in the delineated fields of the sparse lighting design, reminiscent of the moon’s glow. It all adds up to a magically captivating atmosphere that makes you want to rock along.”

The encounter between dance and music, movement, voice and rhythm is central to Alma Söderberg’s work. In her second work for Cullberg, Noche, exploration takes a new form. At once slow and sudden, constantly recurring yet unpredictable, the night is a soft interruption with its own rhythm. The night becomes the symbol of a new type of music and dance, more uneven in its rhythm, more risky, but at the same time soft, warm and dark. With its pastel colours and blurred edges, Alma Söderberg’s first work for Cullberg The Listeners, premiered just before the pandemic in January 2020, was a work of the evening. Where it ends, Noche takes over. From a soft web of multiple voices and movements, towards the cut, the interruption, the syncopation.

– In Noche, I have focused even more on rhythm than before. More specifically, we have worked with syncopations, which are variations of rhythm and sudden stops. My ambition is that there should be a crystal clear quality, in the same way that moonlight creates clear contours and shapes. It should be clear in both a musical and visual sense,’ says Alma Söderberg.

**BY** Alma Söderberg

**CHOREOGRAPHER** Alma Söderberg

**MUSIC** Dehendrik Lechat Willekens

**COSTUME** Behnaz Aram

**LIGHT** Pol Matthé

#### **DANCE AND VOICE HAS BEEN CREATED IN COLLABORATION WITH**

Adam Schütt, Anna Fitoussi, Benjamin Pohlig, Camille Prieux, Cecilia Wretemark-Hauck, Elliott Marmouset, FRiddy Houndekindo, Johanna Tengan, Katie Jacobson, Louise Dahl, Mohamed Y. Shika, Víctor Pérez Armero

**DANCERS** Anna Fitoussi, Cecilia Wretemark-Hauck, Eleanor Campbell, Elliott Marmouset, Heather Birley, Katie Jacobson, Magali Camps (trainee), Naomi Schouten (trainee), Noam Segal, Victor Pérez Armero



## FOLKOPERAN

TUE. 30 MAY KL. 20:00–22:55

THU. 1 JUNE KL. 19:00–21:55

SAT. 3 JUNE KL. 13:00–15:55

## ARTIST TALK

THU. 1 JUNE KL. 18:00–18:30

## NORMA FOLKOPERAN

**MUSIC** Vincenzo Bellini  
**LIBRETTO** Felice Romani  
**TRANSLATION** Tuvalisa Rangström  
**MUSICAL ARRANGEMENT** Henrik Schaefer  
**DIRECTED BY** Eirik Stubø  
**SET AND COSTUME DESIGN** Magdalena Åberg  
**LIGHT** Ellen Ruge  
**MASK AND WIG** Theresia Frisk

**CAST** Julia Sporsén, Ann-Kristin Jones, Daniel Svenson, Oroveso, Johan Schinkler, Rebecka Elsgard, Mattias Gunnari, Daniel Koydan, Sam Larsson Herrgård, Alexander Sherwood  
**OPERA CHOIR** Arash Azarbad, Rebecka Elsgard, Mattias Gunnari, John Haque, Joel Kyhle, Ulrika Nilsson, Sara Norrback Carlsson, Viktor Rydén, Miriam Ryen, Alice Störholt, Jenny Viklund, Anders Werner  
**OPERA ORCHESTRA**  
**CONDUCTOR** Henrik Schaefer

### – Motivation of the selection committee:

“When Bellini’s energetic overture has faded, the music and the entire orchestra literally rise to the ceiling, and the notes evoke a harrowing triangle drama. At the Folkoperan, the Medea-like story has been stripped of all its trappings, leaving Norma’s bottomless rage and despair over Pollione’s betrayal. In Eirik Stubø’s minimalist and concise direction, the delicate voices of the two singing teams are filled with complexity and emotional nuances, and Norma becomes a timeless story of betrayal, jealousy and the painful and intoxicating passion of man.”

Theatre director Eirik Stubø makes his Swedish debut as an opera director with Bellini’s Norma – one of the most powerful love triangles in opera literature. Deep characterisation, orchestral music played on period instruments and new ways for the singers to engage with the Bel canto tradition make this production extraordinary.

Vincenzo Bellini’s 1831 opera Norma is the jewel of the Italian bel canto tradition, associated with beautiful sound and technical singing skills. The Arian Casta Diva from Norma has become known as a litmus test for sopranos and became iconic when opera singer Maria Callas took it on in the 1950s.

The lyrical music alternates between pompous hubris and grandeur, proximity and abyss. At its premiere, the opera was seen as innovative and revolutionary, as Bellini put the word and the action at the centre.

Folkoperan’s musical director Henrik Schaefer matches Stubø’s present character direction by exploring how Bellini’s music can grow musically while making room for the drama. By having the orchestra play on period instruments and opening up new ways for the singers to take on the Bel canto tradition, we search for that special sound that we believe Bellini wanted to hear.



## DRAMATEN LEJONKULAN

TUE. 30 MAY KL. 15:30–17:00  
WED. 31 MAY KL. 17:00–18:30  
THU. 1 JUNE KL. 14:30–16:00  
FRI. 2 JUNE KL. 16:00–17:30  
SAT. 3 JUNE KL. 14:30–16:00  
SUN. 4 JUNE KL. 13:30–15:00

## ARTIST TALK

FRI. 2 JUNE KL. 17:40–18:10

**CHOREOGRAPHY** Tove Sahlin

**LIGHT** Jonatan Winbo

**COSTUME** Pontus Pettersson

**MUSIC** in the original production was composed by Josefin Runsteen, now interpreted and adapted by Magdalena Eriksson.

**POEMS** from the poetry collection Omsorg by Jonas Brun

**DANCERS** Soledad Howe, Nassim Meki, Tove Sahlin, Daniel Staaf, Tobias Ulfvebrand

**MUSICIANS ON A NATIONAL THEATRE TOUR**

Line Jonsdotter, trainee from Region Uppsala  
Folkhögskola, Wik

## THE CLOSENESS TOVE SAHLIN & SHAKE IT COLLABORATION /RIKSTEATERN

### – Motivation of the selection committee:

“In the void left by the pandemic, we crave closeness. The tender gaze, the light touch, the shared approaches. When Tove Sahlin and her company invite us to a tender dance, our shyness is transformed into the delight of being seen, touched and allowed to co-create.

With Jonas Brun’s everyday existential poetry as a starting point and accompanied by Magdalena Eriksson’s contemplative violin and voice, proximity is a curious, loving and humorous exploration of our boundaries and our longing for someone to search inside them.”

Something heartfelt and bombastic takes place in a carefully selected venue. The audience experience the performance from the front row, wherever they stand, as the dancers move with, between and around them. With joint forces by both performers and audience, a new social context is built in real-time. A meeting beyond words, with an engaging choreography, designed within the space and those who share it.

The performance explores closeness, our need for it and what it does to us as a group.

The work was produced by Riksteatern in 2020 and toured with them in the autumn of 2022. From the spring of 2023, the work will be performed by the choreographer’s own company, Shake it Collaborations, with a partly new ensemble and recorded music.

Closness is produced with support from the Swedish Arts Council and the Swedish Arts Grants Committee. In collaboration with Ulfvebrand scenkonst.



## DRAMATEN LILLA SCENEN

TUE. 30 MAY KL. 16:00 – 17:15

WED. 31 MAY KL. 12:00 – 13:15

## ARTIST TALK

WED. 31 MAY KL. 13:25–13:55

## SEVEN METHODS OF KILLING KYLIE JENNER ROYAL COURT THEATRE / RIKSTEATERN

### – Motivation of the selection committee:

“A performance that can almost be described as an Olympic feat in which the actors, Nancy Ofori and Rachel Ann Willer, throw themselves between the Twitter feed and reality with a furious pace and glowing interplay. Doreen Ndagire’s congenial translation of Jasmine Lee Jones’ text makes it fit perfectly into a Swedish context. Both IRL and online, it explores friendship, relationships, cultural appropriation, queerness and colourism, but above all the capitalisation and ownership of the black body.”

A witty and multi-layered performance in the digital frontier. When Forbes named the youngest sister of the Kardashian family, Kylie Jenner, as “The youngest self-made billionaire”, Cleo had enough and tweeted with her anonymous account, @INCOGNEGRO, a sharp and humorous list of methods to murder Kylie Jenner. Cleo’s tweets are funny, sharp, and insightful about social injustice, racism, and capitalism. Her friend Kara gets worried, does Cleo really have to be so threatening? Soon the tone changes as likes and retweets are replaced by hate mail and knife emojis. The line between internet personas and IRL relationships is blurred, and the increased scrutiny Cleo faces puts her real friendship with Kara under pressure.

Seven methods of killing kylie jenner embodies life both IRL and through the meme language of the twitter stream to explore stereotypes of black femininity, colourism, white capitalist exploitation and political activism in social media.

In this set, there is grossly racist and sexual language. The set includes some sequences of flashing lights, loud noises, stage smoke and smoking of theatre cigarettes.

**BY** Jasmine Lee-Jones

**TRANSLATION** Doreen Ndagire

**DIRECTOR** Milli Bhatia

**DIRECTION OF MOVEMENT** Delphine Gaborit

**SET & COSTUME DESIGN** ROYAL COURT THEATRE

Rajha Shakiry

**LIGHTING DESIGN** ROYAL COURT THEATRE JESSICA

Hung Han Yun

**SOUND DESIGN** Elena Peña

**SCENOGRAPHY & COSTUME** RIKSTEATERN

Annika Bromberg

**LIGHT DESIGN** RIKSTEATERN Sofie Anderson

**ASSISTANT SOUND DESIGNER** Isabella Kear

**DRAMATURG** Edward Bromberg and Alexander

Charlamov

**ASSISTANT DIRECTOR** Norea Sandberg

**PROMPTER** Maud Forsman

**PUBLISHER** Colombine

**CAST** Nancy Ofori, Rachel Ann Willer

A Royal Court Theatre production in collaboration with Riksteatern.



**This piece will not be performed live at the Performing Arts Biennale. A presentation of Stranded will be given as a Performance Lecture.**

## **STRANDED KUNGLIGA OPERAN**

### **– Motivation of the selection committee:**

‘What happens after the disaster? When a beach paradise turns into an inferno, Karin Rehnqvist and Kerstin Perski put their ears close together and create a trauma emergency room for grief. With elements of folk music and guitar ballad, *Stranded* is a psychologically expressive opera for soloists, large choir and orchestra. A chilling voice cuts through like the knife of conscience and guilt lies black over the brightly colored holiday dreams. With rumbling cascades, brittle sounds and straightforward text, it illustrates how the forces within us can be just as violent as those of nature.’

Something momentous has happened to Maria, but she cannot remember what. Is she an illegal immigrant? Has she committed a horrific crime? On a beach full of happy people on holiday, Maria encounters «The Other», her own shadow, which forces her to confront feelings of guilt after having survived a natural disaster. *Stranded* is a ritual opera about how to go on living when the most important things in life are gone.

Karin Rehnqvist is one of Sweden’s foremost composers. Partly inspired by the immense collective tragedy that followed the 2004 tsunami, which she personally witnessed in Thailand, she and the librettist Kerstin Perski have written a compassionate opera about strong human emotions such as grief, loss, survival guilt and the search for equilibrium in a world that has been turned upside down. Opera arias meet folk music when Lena Willemark sings the role of The Other. Maria is sung by Vivianne Holmberg.

**BY** Karin Rehnqvist and Kerstin Perski

**MUSIC** Karin Rehnqvist

**TEXT** Kerstin Perski

**DIRECTION** Natalie Ringler

**DRAMATURG** Katarina ArWEDson

**SET DESIGN** Anna Heymowska

**COSTUME & MASK** Moa Möller

**LIGHT** Tobias Hagström Ståhl

**CHOREOGRAPHY** Roger Lybeck

**CAST** Maria Vivianne Holmberg, The Other Lena Willemark, Peter P Carl Ackerfeldt, Mrs. Lind Katarina Leoson, Sara Elvira Kåhlin / Benthe Börjesson Liebert, Simon Johan Edholm.

**CONDUCTOR** Cathrine Winnes

**ROYAL SWEDISH ORCHESTRA**

**ROYAL SWEDISH OPERA CHORUS**



## STRINDBERGS INTIMA TEATER

THU. 1 JUNE 19.00–20.30

FRI. 2 JUNE 19.00–20.30

SAT. 3 JUNE 16.00–17.30

### ARTIST TALK

SAT. 3 JUNE 17.30–18.15

**DIRECTOR** Lindy Larsson

**TEXT** Lindy Larsson, Stefan Forss, August Strindberg

**COSTUME** Delaine Le Bas, Stefan Forss

**MUSIC** BON BON BAND

**SOUND & LIGHT** Gustave Lund

**CAST** Lindy Larsson

## TSCHANDALA LINDY LARSSON/ STRINDBERGS INTIMA TEATER

### – Motivation of the selection committee:

“Lindy Larsson fearlessly takes on August Strindberg – in the titan’s own theatre! Tschandala is a personal and universal confrontation with Strindberg’s antiziganist text “Tschandala”. Larsson draws on his own background in queer culture and Traveller traditions as he elegantly uncovers layers of oppression, offers resistance and hope. With superb physical acting and charismatic singing, which can move mountains, his theatre concert points to the need for many people’s redress.”

In the award-winning performance Tschandala, Lindy Larsson, backed by the acclaimed Bon Bon Band, offers a personal theatre concert based on his origins. He gives a voice to the travelling people and reveals a blind spot in our Swedish history that resonates in our time.

The performance takes on large and complex issues of exclusion and abuse, but also of survival, healing and liberation. It is a musical manifestation, high-voltage cabaret music without a safety net and an emergency measure to preserve an endangered minority, the Romani people. It is a revision of Swedish history and a punky take on Strindberg and the short novel “Tschandala”.

Tschandala is produced in collaboration with Strindberg’s Intima Theatre.



### DRAMATEN LILLA SCENEN

SAT. 3 JUNE KL. 13:00–15:00, 17:00–19:00

SUN. 4 JUNE KL. 13:00–15:00

### ARTIST TALK

SAT. 3 JUNE KL. 19:05–19:35

## THE WILD DUCK GÖTEBORGS STADSTEATER

### –Motivation of the selection committee:

“Concentrating The Wild Duck in both form and space gives new lustre to Ibsen’s classic. Here the space is limited for everything but the excellent acting. The stripped-down bathroom where the drama now takes place exposes not only the lies of life but also our most intimate bodily needs. Gregers Werle’s eagerness to purify the escapist Ekdal family is expressed quite literally here. Rarely has the need for a room of one’s own appeared greater.”

Emil Graffman directs one of Ibsen’s most beloved plays, The Wild Duck. About a family whose happiness is torn apart by a passionate truth-teller. Should you really take the lie of life from a person?

At the Ekdal family home, life goes on as it should. The fact that things didn’t turn out as they hoped and dreamed is something the family avoids thinking about. Instead, they escape to spend time with their pet, a wounded wild duck.

Together they live a happy life, not without problems, but full of love. Everything suddenly changes when a friend from the past comes to visit. Where others see happiness, the friend sees falsehood. For him, the wild duck becomes a symbol of the family trapped in an illusion and he makes it his duty to make them see the truth. But truth is a harsh weapon and sometimes it hits the wrong way.

**BY** Henrik Ibsen

**TRANSLATION** Klas Östergren

**EDITING** Lucas Svensson and Emil Graffman

**DIRECTION & SET DESIGN** Emil Graffman

**LIGHT** Tobias Hagström-Ståhl

**COMPOSER** Fredrik Möller

**COSTUME** Matilda Hyttsten

**MASK** Maria Agaton

**SOUND** Marcus Lilja

**DRAMATURG** Sisela Lindblom

**PUBLISHER** Colombine

**CAST** Victoria Dyrstad, Johan Friberg, Mia Höglund-Melin, Benjamin Moliner, Robin Stegmar, Lars Väringer

**EXTRA** Embla Ingelman-Sundberg, Robin Ahlqvist



## KULTURHUSET STADSTEATERN KILEN

THU. 1 JUNE 13.00–13.40

FRI. 2 JUNE 18.00–18.40

SAT. 3 JUNE 13.00–13.40

### ARTIST TALK

THU. 1 JUNE KL. 13:45–14:15

#### CHOREOGRAPHY, SET AND COSTUME

Martin Forsberg in close collaboration with the ensemble.

**COMPOSER** Igor Stravinskij

**DANCERS** Alberte Buch Gøbel, Yeji Lim, Elias Kraft in collaboration with Jonathan Starr

**REHEARSAL DIRECTOR AND ARTISTIC COLLABORATOR**

Marco Herløv Høst

**TOUR TECHNICIAN** Daniel Granberg

## THE RITE OF SPRING NORRDANS

### – Motivation of the selection committee:

“At Norrdans, Igor Stravinsky’s Rite of Spring from 1913 is once again given new life, now in a surprising form as spring cleaning in the garage. With a large plastic tarpaulin and a plethora of gadgets – everyday items ranging from earplugs to drainpipes – the three dancers let loose with power and speed in Martin Forsberg’s playful choreography. To the classical music, they perform a contemporary ritual with the objects. Curiosity and imagination take the lead, and with the young audience around, The Rite of Spring is both rebellious and fun.”

A great classic, reformulated by Norrdans’ Artistic Director Martin Forsberg. This creation is a macro-cosm in a small space, where scales, volume and vibrations take center stage. The beauty finds its place next to the sublime, and the captivating next to the distorted.

The dance comes dangerously close and the grand notes of composer Stravinsky manifest in a small but explosive ensemble, a form of rebellious playfulness and total lack of sacrifice.



## DRAMATEN STORA SCENEN

FRI. 2 JUNE KL. 15:00–16:45

SAT. 3 JUNE KL. 12:00–13:45

### ARTIST TALK

FRI. 2 JUNE KL. 16:50–17:20

## WOMEN AS LOVERS UPPSALA STADSTEATER

### –Motivation of the selection committee:

“When Anja Suša and the ensemble take on Elfriede Jelinek, it’s an actor’s party without limits. Body fluids and loose body parts are thrown around as if there were no tomorrow. *Women as lovers* is a production that writhes and fizzes with rebelliousness. By throwing themselves headfirst into and out of the pointed characters, the actors twist the staged patriarchal structures into something so absurd and laughable that we can’t help but laugh in their faces.”

**BY** Elfriede Jelinek

**DRAMA** Tom Silkeberg

**TRANSLATION** Aimée Delblanc

**DIRECTOR** Anja Suša

**SCENOGRAPHY** Helga Bumsch

**COSTUME** Maja Mirkovic

**COMPOSER** Andreas Huuonen

**CHOREOGRAPHY** Damjan Kecojevic

**DRAMATURG** Marie Persson Hedenius

**LIGHT** Mats Öhlin

**ANIMATION** Vivien Reis

**MASK** Maja Mirkovic

**CAST** Jennifer Amaka Pettersson, Anna Carlson, Lolo Elwin, Moa Silén, Natalie Sundelin

Two young women. One from the country, one from the city. Two factory workers. They dream of a bigger life, a different life. Is the only way out a marriage? Nobel Prize-winning author Elfriede Jelinek’s novel ‘*The Lovers*’ is set in an Austria characterised by the legacy of Nazism. *The Mistresses of 1975* is a novel that still burns despite decades of feminism, written at a time of conservative currents.

Jelinek’s celebrated text pierces the reader like a spear. In the story of the women’s pursuit of happiness, there is also a we, a we that stands by and contributes to the condemnation of their distorted dreams.



## LÅNGHOLMENS STRANDBAD

WED. 31 MAY KL. 19:00 – 20:00

THU. 1 JUNE KL. 15:00 – 16:00

FRI. 2 JUNE KL. 12:00 – 13:00

### INTERNATIONAL GUEST PERFORMANCE

**CONCEPT, DRAMATURGY, TEXT, DIRECTION** Sinna Virtanen

**SOUND** Tatu Nenonen

**COSTUME** Samu-Jussi Koski

**PATTERN DESIGN** Tarja Anttila

**COSTUME AND HAT MAKING** Marja Huttunen

**FINALISING THE ACTORS' HATS** Tutta Lauren

**PRODUCTION** Pro Artibus, Hangö Teaterträff

**CAST** Malou Zilliacus, GeofFRly Erista

The performing arts biennial, sometimes have earmarked funds to invite international guest performances. This year we have focussed on the national, and this guest performance is self-funded.

**FOUNDED BY** Svenska kulturfonden, Otto A. Malms donationsfond, Centret för konstfrämjande, Niilo Helanders stiftelse, Samuel Hubers konststiftelse, Nygrens stiftelse, Konstsamfundet.

**THE WORK IS PART OF THE PRO ARTIBUS FOUNDATION COLLECTION**

## ASPHODEL MEADOWS SINNA VIRTANEN

Asphodel Meadows is a site-specific work centred on the eelgrass meadows of the Baltic Sea and a hidden grief that has not been mourned. The work has arisen from a need to create space for mourning, a need to look at the sea and a need to look in the sea.

The work was created at Pro Artibus' archipelago residence in Korpoström, where playwright, director, dramaturg and freelance artist Sinna Virtanen followed the work of researchers at Åbo University's Environmental and Marine Biological Research Station for six months. By being there and thinking together with the sea, the character and concept of the play was born.

In this intimate work, the text of the performance meets Tatu Nenonen's sculptural soundscapes and Samu-Jussi Koski's costume design, with a playful use of material and form, spans many periods of time, and Malou Zilliacus and Geoffrey Erista's sensitive and physical performance.



## DRAMATEN STORA SCENEN

TUE. 30 MAY KL. 19:30 – 21:00

WED. 31 MAY KL. 20:00 – 21.30

SELECTED PERFORMANCES BY HOSTING THEATRE

## THE LAST MINUTE DRAMATEN

**SCRIPT AND DIRECTION** Mattias Andersson

**CHOREOGRAPHY** Tove Sahlén

**SET AND COSTUME DESIGN** Ulla Kassius

**LIGHT** Charlie Åström

**COMPOSITION AND SOUND DESIGN**

Anna Sóley Tryggvadóttir

**MASK** Anne-Charlotte Reinhold, Melanie Åberg

**DRAMATURG** Jacob Hirdwall

**CAST** Danilo Bejarano, Niklas Blomqvist, Kicki

Bramberg, Erik Ehn, Magnus Ehrner, Lena Endre, Gunnel Frid, Hampus Hallberg, Electra Hallman, Thomas Hanzon, Otto Hargne, Rita Hjelm, Johan Holmberg, Hulda Lind Jóhansdóttir, Omid Khansari, Khemiri Hamadi, Melinda Kinnaman, Elin Klinga, Christopher Lehmann, Tanja Lorentzon, Per Mattsson, Hannes Meidal, Ana Gil de Melo Nascimento, Razmus Nyström, Ingela Olsson, Torkel Petersson, David Fukamachi Regnfors, Marie Richardson, Shanti Roney, Siham Shurafa, William Spetz, Nemanja Stojanovic, Sanna Sundqvist, Per Svensson, Christoffer Svensson, Kristina Törnqvist, Joel Valois, Pierre Wilkner

A play about some ultimate scenes by Mattias Andersson with Dramaten's entire cast.

When this play premiered, Dramaten had been closed to the public for several months, except for a short interlude. During this time, the following question was put to our permanent cast members: "If you only had one minute left to act on Dramaten's main stage when the theatre reopens – what would you choose to perform?"

Out of the 70-odd suggestions received, the director and playwright Mattias Andersson will create a performance where hopefully all members of Dramaten's cast will appear on the main stage on the first night.

It will be an associative, pluralistic, musical, choreographic, hyper-individualistic yet collectivist performance that seeks to capture a "now" in an array of ultimate minutes on stage.

Mattias Andersson is the artistic director of Dramaten. As a playwright and director, he is best known for productions such as *The Mental States of Sweden*, *Idioten*, *Uppenbarelseen* and *Vi som fick leva om våra liv*. His plays are often based on documentary material.

Each Biennale, the hosting theater selects one of its own productions to be included in the festival program. This year, Dramaten will perform "Den yttersta minuten" (The Last Minute), created by the artistic leader Mattias Andersson.

# PROGRAM GROUP

The program group is the engineers of the festival. They have extensive experience in the various sectors and layers of the performing arts field. They are active and have distinguished themselves both in Sweden and other countries for wanting to discuss, collaborate, analyze and further develop the conversation and power of the performing arts. In many cases, they have acted as coaches to fine-tune wording, questions, find the perfectly composed panel or discuss an idea that could become even bigger.

The foundation of the program consists of what Scensverige's members want to arrange and present. This year we have seen a lot of well-thought-out and exciting plans, and are grateful for all the perspectives we will get to share.

Many thanks to all the organizers and whole program group!

**EBBA MALANDER**  
PRODUCER VÄSTMANLANDS TEATER

**ELLEN NYMAN**  
ACTOR AND PHD STUDENT

**ERIK GAVELIN**  
PRODUCER

**BENEDIKTE ESPERI**  
CHOREOGRAPHER, DANCER AND ARTISTIC  
DIRECTOR FOR DANSFILMFESTIVALEN AND  
FINNEKUMLA DANS & KONSTSCEN

**KARIM RASHED**  
ACTOR, DIRECTOR, PLAYWRIGHT AND DRAMA  
TEACHER AT MALMÖ CITY THEATER

**EMMA MEYER-DUNÉR**  
HEAD DRAMATURG DRAMATEN

**ANNELI DUFVA**  
DRAMATURG DRAMATEN

# PROGRAM

During The Performing Arts Biennial in addition to the listed programme, you can also take part in the following:

## **Free admission to Dansmuseet (the Dance Museum)**

The Dance Museum turns 70 on June 3 and is open from May 30 to June 4, with free admission for all visitors. Come and celebrate with us!

**Tue May 30-Sun June 4 at 11:00-17:00, Dansmuseet**

## **Free admission to Scenkonstmuseet (the Museum of Performing Arts)**

Sweden's Museum of Performing Arts opens its doors wide! Those of you with a biennale pass have free admission to the entire museum throughout the biennale week. You will find us across the street from Dramaten at Sibyllegatan 2. Show your pass at the entrance when you arrive. Warmly welcome in - as many times as you like!

**Tue May 30-Sun June 4 at 11:00-17:00, Scenkonstmuseet**

## **ADDRESSES SCENES**

**DRAMATEN STORA-& LILLA SCENEN, MÅLARSALEN, TORNRUMMET, DRAMATENBAREN, REPSALAR, MARMORFOAJÉN, MASKAVDELNINGEN**  
Nybroplan  
111 47 Stockholm  
Subway: 13, 14 Östermalmstorg, Bus: 54 Nybroplan

**LEJONKULAN**  
Sibyllegatan 1  
114 51 Stockholm

**KULTURHUSET STADSTEATERN**  
**KILEN, LILLA SCENEN, LILLA STUDIO, KLARASCENEN, BIOCAFÉET**  
Sergels Torg  
111 57 Stockholm  
Subway: T-Centralen, Sergels torg

**FOLKOPERAN**  
Hornsgatan 72  
118 21 Stockholm  
Subway: 13, 14, Maria Torget, Torkel Knutssons gata

**UNGA KLARA + FOAJÉ**  
Sergels Torg Norrmalm  
111 57 Stockholm  
Subway: T-Centralen, Sergels torg

**STRINDBERGS INTIMA TEATER**  
Barnhusgatan 20  
111 23 Stockholm  
Bus: 2, 53, 57 Norra Bantorget

**ORIONTEATERN**  
Katarina Bangata 77  
116 42 Stockholm  
Subway: 17, 18, 19 Skanstull



#### **KUNGLIGA OPERAN GULDFOAJÉN**

Gustav Adolfs torg 2  
111 52 Stockholm  
Bus: 57, 65 Gustav Adolfs Torg

#### **KONTRÄR**

Östgötagatan 33  
116 25 Stockholm  
Subway: 17, 18, 19 Medborgarplatsen

Artillerigatan 30  
114 51 Stockholm  
Subway: 13, 14 Östermalmstorg

#### **ARMÉMUSEUM**

Riddargatan 13  
114 51 Stockholm  
Subway: 13, 14 Östermalmstorg

#### **LÅNGHOLMENS STRANDBAD**

Långholmsmuren 21  
117 33 Stockholm  
Subway: 13, 14 Hornsgatan 1 km walk  
Bus: 54 Bergsunds Strand 650 m

#### **TEATER GALEASEN**

Slupskjulsvägen 22  
111 49 Stockholm  
Bus: 65 Östasiatiska museet

### **ADDRESSES SEMINARS**

#### **Ö2 SÖDERMALM**

Götgatan 73  
116 62 Stockholm  
Subway: 17, 18, 19 Medborgarplatsen

#### **SKEPPSHOLMSSTUDIUM**

Slupskjulsvägen 34  
111 49 Stockholm  
Bus: 65 Östasiatiska museet

#### **SCENKONSTMUSEET**

Sibyllegatan 2  
114 51 Stockholm  
Bus: 54, 69, 76 tram: 7 Nybroplan

#### **SVENSK SCENKONST**

Birger Jarlsgatan 39  
111 45 Stockholm  
Subway: 13, 14 Östermalmstorg

#### **STOCKHOLMS KONSTNÄRLIGA HÖGSKOLA**

Valhallavägen 189  
115 53 Stockholm  
Bus: 72 Hakberget, Subway: 13 Karlaplan

#### **PLAYHOUSE TEATER**

Drottninggatan 71 A  
111 36 Stockholm  
Subway: T-Centralen, Vasagatan

#### **DANSMUSEET**

Drottninggatan 17  
111 51 Stockholm  
Subway: T-Centralen, Sergelstorg

#### **HEDVIG ELEONORA KYRKA**

Storgatan 2  
114 51 Stockholm  
Subway: 13, 14 Östermalmstorg  
Biskopsvåningen

## **PUBLIC TRANSPORTATION IN STOCKHOLM**

By subway, tram, bus, ferry, or commuter train. Stockholm's local transportation network takes you almost anywhere.

Stockholm Public Transport, SL, is responsible for buses, underground trains, commuter trains, trams, and certain ferry lines in Greater Stockholm.

A single ticket is valid for 75 minutes, costs 39 SEK, and can be purchased at SL's ticket machines, through their app, or directly at the turnstiles using a credit card. It's also possible to buy 24 hours, 72 hours, and 30-day tickets. A parent with a stroller gets to ride for free on any of Stockholm's busses.

It's not possible to pay cash for tickets on buses in Stockholm. Failure to show on-demand a valid ticket during a control will result in a penalty fee of 1200 SEK.

Stockholmers are always heedful of their beautiful surroundings, and this has led to many inner-city buses running on eco-friendly fuels such as ethanol. The Stockholm underground is also known as the world's longest art gallery as so many of its stations are adorned with the works of different artists. Read more about art in the subway here.

Stockholm's public transport system also has an accessibility guarantee to ensure that travelers with different disabilities reach their destination.

Plan your journey and read more about the various subway lines, busses, and trams on SL's webpage.



[www.sl.se](http://www.sl.se)

The Stockholm subway system is said to be the world's longest art exhibit - 110 kilometers long. Traveling by subway is like traveling through an exciting story that extends from the artistic pioneers of the 1950s to the art experiments of today.

Stockholm's subway system is truly one of a kind. One hundred stations, each with unique art on its platform, walls or waiting hall. Since 1957 artists have played a key role when new stations have been built. And over time the metro's older stations - planned and built without any art - have been spruced up with beautiful statues, murals, and installations.

So spending a day in Stockholm's metro is basically like visiting the world's longest art exhibition. Here's just a small sample of the beauty waiting to be discovered below ground.

SEMINAR

**RUNNING AN INTERNATIONAL THEATER COMPANY IN PARIS**

Scensverige

Marcus Lindeen, a director and playwright, and French-Swedish dramaturge and translator Marianne Ségol-Samoy run the theatre company Wild Minds in Paris. Last fall, they premiered "La trilogie des identités," consisting of the plays "Orlando et Mikael" (based on Marcus' first play "Ångrarna"), "Wild Minds," and "L'Aventure invisible" (The Invisible Adventure).

The plays have been performed at the Festival d'Automne in Paris, Wiener Festwochen, Schaubühne in Berlin, and Piccolo

Teatro in Milan, where Marcus has been one of five international house directors for the past year. The seminar will focus on the artistic process of creating the trilogy, as well as the experience of running a theatre company in France, where the importance of both national and international networks for tours and co-productions differs from Sweden.

2023-05-30 12:00-12:45

DRAMATEN TORNRUMMET

SEMINAR

**AFTER #METOO**

Dramaten

Discussion on how the #metoo movement impacted our field by raising awareness of work processes, hierarchies, and gender roles. The conversation explores the role of directors and the visible and invisible work of employers.

2023-05-30 13:00-13:45

DRAMATEN MÅLARSALEN

SEMINAR

**PERFORMING IN PUBLIC SPACES**

React Public Performances

What happens when we perform a show in a public space? Why should we move performing arts outside of a black box? Should we adapt an existing work for the stage or create something entirely new? Who is the artist, and who is the audience in a public space?

Dancers and choreographers Alex Nagy and Rodrigo Vilarinho from the company React will host a seminar to address these questions. In collaboration with special guests, there may be a surprising event in a public space.

2023-05-30 15:00-16:30

DRAMATEN TORNRUMMET

SEMINAR

**WORLD SUMMIT ON ARTS AND CULTURE - HOW DID THE TOP MEETING GO?**

Kulturrådet

A month ago, Sweden hosted the largest cultural policy summit in 25 years. 400 delegates from 85 countries attended. The theme was artistic freedom in a global context, and this edition's hosts were The Swedish Arts Council and IFACCA (International Federation of Arts Councils and Culture Agencies).

Artistic freedom has been a hot topic of debate in the media lately - and usually from a national perspective. During the World Summit, it was possible to hear how other countries view

the the issue of artistic freedom and political control. From around the world leaders, senior decision-makers, researchers, representatives from the cultural sector and civil society came to Sweden.

**Participants:** Kajsa Ravin, Director General of the Swedish Arts Council, and Rani Kasapi, Project Manager for the World Summit on Arts and Culture 2023.

2023-05-30 15:30-16:15

MÅLARSALEN FOJAJÉ

SEMINAR

**PANEL DISCUSSION ON ARTISTIC FREEDOM IN SWEDEN.**

Avdelningen för Sveriges scenkonstregissörer på Fackförbundet Scen & Film

There is a movement against right-wing extremism throughout Europe. For a long time, we have looked outwards from Sweden to discuss artistic freedom, but what does it look like in Sweden? What are the arguments when art is restricted? What happens to an artist who is subjected to censorship? What support systems do we need?

A relay conversation about artistic freedom.

**Participants:** Nasim Aghili, Astrid Menasanch Tobieson, and others.

2023-05-30 16:00-17:30

DRAMATEN DRAMATENBAREN

OPENING CEREMONY

**OPENING MINGLE**

Dramaten och Scensverige

Dramaten and Scensverige welcome everyone to Scenkonstbiennalen 2023! Sweden's Minister of Culture Parisa Liljestrand will speak, as well as Stockholm's Director of Culture Maria Jansén.

2023-05-30 17:30-19:30

DRAMATEN

## SEMINAR

**EMBODIED QUEER THEATER**

Teater Dictat

Teater Dictat uses relational, phenomenological, and existential methods in their queer performing arts. They present and discuss how "embodied practice" can contribute to the LGBTQ+ community. Through reading exercises that place the experience of language in a queer body, and understanding how memory colors experience, a connection is created between

text and body that is then taken further with a relational acting method.

The seminar is led by Teater Dictat's artistic director Johan Svensson and dramaturg Matthew Short, partly in English.

**2023-05-31 11:00-12:15**  
KULTURHUSET STADSTEATERN  
LILLA STUDIO

## SEMINAR

**ART IS AT ITS FREEST WHEN THE AUDIENCE IS CAPTIVE**

Backa Teater

School audience do not choose to attend theater, they can't leave even if they don't like the performance. Paying audiences choose their cultural experiences, but most children and young people visiting a theatrical performance have no prior preferences. This allows children's and youth theater to be free from commercial considerations and a potential Eldorado for artistic experimentation. But does the forced audience attention have

any value? And where is the limit for what can be done with an involuntary audience?

Based on the involuntary audience, we discuss responsibilities and limitations, attitudes and content, and share experiences, advice, and knowledge from different organizations.

**2023-05-31 12:00-13:30**  
Ö2 SÖDERMALM

## SEMINAR

**IN THE SPOTLIGHT BETWEEN STAGE AND REALITY. HOW CAN A CULTURAL ACTOR SUPPORT THREATHENED PERFORMING ARTISTS? AND HOW DOES IT WORK IN PRACTICE?**

Scensverige

Several theaters and cultural actors have recently taken initiatives to provide space for contemporary drama and performing artists from conflict-affected areas. Examples include Dramaten's series of readings "Dramaten.doc" Rikstolvan, which has transformed from an art gallery to a hub for Ukrainian drama. In Gothenburg, several theaters have come together in the network "Free Zone Gothenburg" and Orienteatern is currently playing "How Do You Feel When You Are Scared," a

production consisting of 18 short plays written by Ukrainian youths in collaboration with Stockholm University of the Arts".

Come and listen to an important conversation about engagement with representatives from small independent theaters as well as Sweden's national stage.

**2023-05-31 12:00-12:45**  
DRAMATEN DRAMATENBAREN

## SEMINAR

**WAR AND RESPONSIBILITY**

Scensverige

What responsibility do Swedish theaters have to react to Russia's invasion of Ukraine? Is it neutral to perform Russian classics while Ukrainian initiatives tend to signal charity?

A discussion about nuances and principles featuring Stefan Ingvarsson, former Swedish Cultural Attaché in Moscow, Sofia Nyblom, Journalist and Mattias Andersson, Director of Dramaten.

**2023-05-31 14:00-15:15**  
DRAMATEN DRAMATENBAREN

## SEMINAR

**HOW FREE IS ART IN CENTRAL EUROPE?**

Scensverige

The free culture is facing challenges in Europe as conservative and right-wing populist forces demand governance and censorship. In Central Europe, art has become increasingly politicized. Cecilia Hansson spent years traveling between Stockholm, Vienna, Bucharest, and Budapest to understand this

cultural climate. She interviewed leading intellectuals, including Herta Müller, Péter Nádas, Marina Abramović, and Michael Haneke, discussing not only the conditions for creativity, but also the larger meaning of art.

**2023-05-31 13:00-13:45**  
DRAMATEN DRAMATENBAREN

## WORKSHOP, SEMINAR

**WHAT SHOULD QUEER PERFORMING ARTS DO NOW? - PROUD PERFORMING ARTS LGBTQ+ NETWORK PRESENTS A MAJOR WORKSHOP FOR PERFORMING ARTISTS, PRESENTERS AND PRODUCERS**

Stolt Scenkonst / Scensverige

Proud Performing Arts invites artists, producers, and presenters to a three-hour workshop aimed at gathering and formulating ideas related to queer performing arts. The open process includes short inspirational speeches from industry professionals followed by an Open Space process, resulting in documenta-

tion accessible within the Stolt Scenkonst network.

The workshop aims to encourage the creation of more queer performing arts events across the country.

**2023-05-31 14:00-17:00**  
DRAMATEN STORA SCENEN

## SEMINAR

**EUROPE, EUROPEANA**

Dramaten

Dramaten presents plays about the political climate and historical events. Join a conversation about art, politics, and history, and how theater can be made out of them in the context of the current ideological shifts and political events.

**2023-05-31 16:00-16:45**  
DRAMATEN MÅLARSALEN

SEMINAR

**HIGH-QUALITY PERFORMING ARTS FOR THE WIDEST POSSIBLE AUDIENCE – HOW AND WHY?**

NKA – Fackförbundet Scen & Films normkreativa arbetsgrupp

Birmingham Opera Company (BOC) is a groundbreaking and award-winning opera company that attracts diverse audiences from across the city. BOC's deputy CEO, Hannah Griffiths, will give a lecture in Swedish about engaging different audience groups in the arts and social integration through BOC's work.

2023-06-01 09:30-11:00

PLAYHOUSE TEATER

SEMINAR

**WE HEAR YOU AND IN YOUR SHOES – METHOD DEVELOPMENT FOR DOCUMENTARY NARRATIVES**

Swedish Embassy, Washington DC, Dramaten

We live in a time of rapid change. How do we portray the present in theatre? Are there new ideas on how we can go about creating new stories?

We Hear You – A Climate Archive is a multi-year, global storytelling project where 77 young artists, writers, students and activists from around the world will make their voices heard in response to the climate crisis. The project began in the spring of 2022 with the exhibition COAL+ICE at the John F Kennedy Center for the Performing Arts in Washington and will end with a performance at Dramaten in the spring of 2024.

The Lab's In Your Shoes project is based on a method developed by Derek Goldman in which the participants have open conversations and then, based on this, shape each other's perspective on the issue to create a deeper and empathetic

understanding of each other's perspective. The project is based at Georgetown University in Washington.

**Participants:**

Derek Goldman, Professor of Theatre and Performance Studies  
Co-Director, Laboratory for Global Performance and Politics,  
The Lab / Washington.  
Caitlin Nasema Cassidy, Project Manager/Director We Hear You – A Climate Archive.  
Emma Stenström, Professor at the Stockholm School of Economics specialising in sustainability

**Moderator:** Jacob Hirdwall, playwright and director We Hear You – A Climate Archive

2023-06-01 11:15-12:00

DRAMATEN TORNRUMMET

PRESENTATION OF SELECTED PRODUCTION

**PERFORMANCE LECTURE ON THE OPERA "STRANDED"**

Kungliga Operan

Strandad premiered at the Royal Swedish Opera in November 2022 and moved both audiences and critics. Hear the singers again in a programme where the music is mixed with a conversation about opera as a timeless work of art. What does it take to make opera relevant to our time? What role do institutions play in bringing out new writing? How do we attract new audiences?

**Participants:**

Vivianne Holmberg, soprano  
Lena Willemark, singer  
Carl Ackerfeldt, baritone  
Katarina Leoson, alto

Samuel Skönberg, piano  
Olle Pettersson, percussion  
Martin Larsson, percussion  
Karin Rehnqvist, composer  
Kerstin Perski, librettist  
Natalie Ringler, director  
Katarina Aronsson, dramaturge & moderator.

The conversation will be introduced by members of the selection committee of Scensverige.

2023-06-01 15:30-16:30

KUNGLIGA OPERANS GULD-FOAJÉ

SEMINAR

**DOES CULTURE BECOME MORE FREE WITH PRIVATE SPONSORS?**

Scensverige

According to the government, increased private funding is a fundamental part of a free cultural life. In a dialogue about the relationship between arm's length and artistic freedom in relation to public and private funds, we deepen this discussion. Moderator Susanna Dahlberg, CEO of Riksteatern and author of the master's thesis "What is the length of an arm? – how arm's length distance is used in art and cultural politics in Sweden today".

**Participants:**

Minister of Culture Parisa Liljestrand and others. Input to the conversation from Hege Knarvik Sande, Director of Performing Arts Hub Norway and Ersian Francois, Director of The Laboratory for Global Performance and Politics at Georgetown University.

2023-06-01 16:30-17:45

DRAMATEN STORA SCENEN

## MINGLE

## MEET OUR INTERNATIONAL GUESTS

Scensverige

Mingle with Scensverige's international guests.

2023-06-02 11:00-12:00

DRAMATEN LEJONKULAN  
FOAJÉ

## SEMINAR

## WHAT WILL THEY INHERIT? MAKING HERITAGE THROUGH DRAMATURGY

Teater Dictat

Matthew Short, the dramaturg of Teater Dictat, presents his research on how dramaturgy creates space for new narratives of heritage, specifically within the context of the LGBTQ+ community in Sweden. Teater Dictat uses this research to reimagine a queer heritage and explore how dramaturgy can be used to reclaim histories and imagine new futures.

The presentation will be held in English.

2023-06-02 16:00-17:30

DRAMATEN MÅLARSALÉN

## SATURDAY 3 JUNE

## SEMINAR

## "WHAT ROLES DO YOU THINK YOU WOULD BE ABLE TO PLAY?"

Normkreativa Arbetsgruppen, Fackförbundet Scen &amp; Film

Panel discussion focusing on the conditions and experiences of transgender individuals in casting within the Swedish performing arts industry. It raises questions about the representation of gender in the industry and how power dynamics can affect casting decisions, including the expectations and limitations placed on trans performers.

2023-06-03 13:00-13:45

UNGA KLARA FOAJÉ

## SEMINAR

## WHAT WOULD YOU BE WILLING TO RISK? SEMINAR: CULTURE AS RESISTANCE IN NON-DEMOCRACIES

Scensverige

An exclusive conversation with international guests, who are not disclosed in advance. Participants will leave their phones to an official at the door.

Ulf Johansson, artist and playwright, and 4-6 other participants.

The conversation will be held in English.

2023-06-03 13:00-14:30

DRAMATEN TORNRUMMET

## PARTY

## BIENNALE LAST NIGHT PARTY!

Dramaten och Scensverige

More info on website!

2023-06-03 20:30-23:59

DRAMATEN

## SUNDAY 4 JUNE

## PRESENTATION OF SELECTED PRODUCTION/TALKS

## BIENNALE FINALE AND PERFORMANCE LECTURE ON THE CHOSEN DANCE PERFORMANCE "HAMMER"

Scensverige

The success of Gothenburg Opera's Hammer has not gone unnoticed. The busy dance company could not attend Scenkonstbiennalen, but we will enjoy a conversation and presentation of the work with star choreographer Alexander Ekman! We will also summarize Scenkonstbiennalen and thank

everyone for this year.

More information will follow.

2023-06-04 16:00-17:30

DRAMATEN STORA SCENEN

**Ulricha Johnson**  
Managing Director

**Johanna Byström**  
Project Manager

**Jenny Baumgartner**  
Communication and Design

**Sandra Karlung**  
Operations Coordinator &  
Membership Manager

**Casia Bromberg**  
Project Manager for  
Colleagues in Crisis

**Inger Einheri**  
Executive Producer  
Scenkonstbiennalen 2023

**Ebba Malander**  
Project Manager  
Scenkonstbiennalen 2023

**Daniel Sallmander**  
International Coordinator for  
Scenkonstbiennalen 2023/  
Project Manager for Proud  
Performing Arts 2023

**Bella Kempe**  
Project Team and Design

**Albin Oké**  
Project Team and Design

**Joppe Svensson**  
Admin

biennial@scensverige.se  
www.scensverige.se

**Mattias Andersson**  
Theatre Director & Artistic Director

**Åsa Lassfolk**  
Production Manager

**Dina Östergren**  
Technical Director

**Emma Meyer Dunér**  
Head Dramaturg

**Sara Hallgren**  
Planner

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**BIENNAL CENTER: +46 72 363 19 12**  
biennial@scensverige.se

Pick up your biennial badge, program booklet, a map and ask us any questions about the festival. You can find the Biennial Center at the main entrance of Dramaten!

### Opening hours:

Tue, May 30th 9:00-15:00

Wed, May 31st 9:30-14:30

Thu, June 1st 9:30-14:30

Fri, June 2nd 9:30-14:30

Sat, June 3rd 9:30-14:30

## MANY THANKS TO...

**Our stages and venues:** Kulturhuset Stadsteatern, Unga Klara, Folkoperan, Orienteatern, Strindbergs Intima Teater, Kungliga Operan, Konträr, Skeppsholmsstudion, Scenkonstmuseet, Dansmuseet, Ö2 Södermalm, Playhouse Teater, Svensk Scenkonst, Stockholms Konstnärliga Högskola SKH, Hedvig Eleonora kyrka, Långholmens strandbad, Armémuseum

**All those who have shown interest and offered their venues to us:** Bagarmossens Folkets Hus, Bio Aspen, Cirkus Venues, Den Fantastiska Platsen, Dotterbolaget, Höjdens Studios, Improvisationsstudion, Kollektivet Livet (Stadsgårdsterminalen), Oktoberteatern, Reimersholme Hotell, Riksteatern, Stockholms Improvisationsteater, Studio Ljusbild, Subtopia, Södertälje Stadscen, Teater Tre, Telefonfabriken, Tribunnalen, UusiTeatteri, ZebraDans, Årsta Folkets Hus

## Funded by and in collaboration with

Swedish Arts Council, The Swedish Arts Grants Committee, City of Stockholm, Region Stockholm, all seminar organizers, the Selection Committee, the Program Group, Scensverige's board and members, and all the wonderful staff and volunteers at Dramaten

We would also like to give a big thank you to: MTAB, Enklapack in Malmö

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