

## PROGRAM

**Bush Moukarzel and Mark O'Halloran:**  
**LIPPY [Dead Centre, Ireland]**

**2 Oct 2017** 8:00 p.m.

**New Stage**

**Beton Ltd.:**  
**ICH KANN NICHT ANDERS [Beton Ltd., Slovenia]**

**5 Oct 2017** 8:30 p.m.

**New Stage – B Building**

**6 Oct 2017** 8:30 p.m.

**New Stage – B Building**

**Romeo Castellucci:**  
**DEMOCRACY IN AMERICA [Societas, Italy]**

**5 Oct 2017** 8:00 p.m.

**New Stage**

**6 Oct 2017** 6:00 p.m.

**New Stage**

**Jiří Havelka:**  
**ELITES [Slovak National Theatre, Bratislava]**

**7 Oct 2017** 8:00 p.m.

**New Stage**

**Rabih Mroué:**  
**RIDING ON A CLOUD [Lebanon]**

**8 Oct 2017** 8:00 p.m.

**New Stage**

PARTNERS OF THE FESTIVAL:



MINISTRY OF CULTURE  
CZECH REPUBLIC



Culture Ireland  
Cultúr Éireann



Ambasáid na hÉireann  
Embassy of Ireland



REPUBLIC OF SLOVENIA  
EMBASSY IN PRAGUE

*The auspices of the festival have been assumed  
by the Minister of Culture of the Czech Republic,  
Daniel Herman*

Last year, on the occasion of what would have been Václav Havel's 80th birthday, the zero edition of the *Prague Crossroads* took place at the New Stage, a festival devoted to theatres from Belarus, Russia and Ukraine, countries where the questions of human rights (a quintessentially Havelian area of interest) are more acute than elsewhere in Europe. The festival also paid tribute to Václav Havel in the form of a series of productions of his works, which are currently staged by Czech theatres, both independent and student. Accordingly, last October the New Stage (also thanks to a number of accompanying events) became the venue of heartfelt Havel celebrations.

We have not only retained the name of the festival, which clearly evokes Václav Havel, but also the desire to continue the work and to give it greater sense and direction. In the spirit of the "activist" legacy of Václav Havel, we believe that theatre should talk about the current situation and even has the obligation to reflect it. The programme will thus include performances that seek a new aesthetic language (dramatic) in connection with the themes that move today's Europe.

Marta Ljubková, director of the festival

For more information visit

[www.prazskekrizovatky.cz](http://www.prazskekrizovatky.cz)

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National Theatre

partner of the festival čeps

PRAGUE CROSSROADS  
PRAŽSKÉ KRÍŽOVATKY

International  
Theatre Festival

New Stage  
2–8 October 2017

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## Bush Moukarzel and Mark O'Halloran: LIPPY [Dead Centre, Ireland]

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2 Oct 2017 8:00 p.m.

New Stage



Seventeen years ago in Leixlip, County Kildare, an aunt and three nieces made an extraordinary decision which seemed to defy explanation. They boarded themselves into their home and entered a suicide pact that lasted 40 days. We didn't know them. We weren't there. We have no idea what they said. We are just putting words in their mouths. *LIPPY* was widely regarded as one of the most extraordinary works to come out of Ireland in 2013, and was the winner of two OBIE Awards in New York, a Fringe First, and the Irish Times Award for Best Production..

*In English with Czech surtitles  
Discussion with artists after the performance in the New Stage's foyer*

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## Beton Ltd.: ICH KANN NICHT ANDERS [Beton Ltd., Slovenia]

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5 Oct 2017 8:30 p.m.

New Stage – B Building

6 Oct 2017 8:30 p.m.

New Stage – B Building

The authorial poetics of the Beton Ltd. collective is characterised by a search for personal entries into the global issues – a search for new, hybrid forms of performing, and a mastery of performing techniques. *Ich kann nicht anders* is their fifth performance, where a counterpoint between complete intimacy and reflections of the global events reminds us of the thesis by Srećko Horvat that a true revolution is always a revolution of everything, all social relations, including the most intimate ones.

*In Slovenian with English and Czech surtitles  
Discussion with artists after the performance in the auditorium on 5 Oct*

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## Romeo Castellucci: DEMOCRACY IN AMERICA [Societas, Italy]

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5 Oct 2017 8:00 p.m.

New Stage

6 Oct 2017 6:00 p.m.

New Stage

This performance is not political. This performance is not so much a reflection on politics, as – if anything – on its end. In 1835, for the first time, a European turns his eyes away from Athens. Alexis de Tocqueville witnesses the birth of the United States of America at the time when a new Democracy was being created from the seeds of the principles of Puritanism and true equality among individuals. This implies the decline of Tragedy, understood politically as an awareness and comprehension of being. The great artificial laboratory of the negligence of being – Tragedy – has thus been dismissed, for ever. The vital and antibiotic experiment inherent in Athenian democracy has been relegated to the archive, along with the attempt – for the brief duration of a performance at the Theatre of Dionysus – to situate oneself beyond the limits of democracy itself, so as to listen, time and time again, to the dysfunction of existence, the lament of the expiatory victim, whom no politics is able – even today – to save. No more sacrifice, but still no politics. No more Gods, but still no city of man. The Scapegoat has been driven out, the knife has fallen out of our hands, and the sky is empty, new, blue and cold. All that remains is the empty ceremony that celebrates the grandeur of this loss.

*In Italian with English and Czech surtitles  
Discussion with artists after the performance in the New Stage's foyer on 6 Oct*

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## Jiří Havelka: ELITES [Slovak National Theatre, Bratislava]

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7 Oct 2017 8:00 p.m.

New Stage



It is the end of socialism. Also at party meetings, there is an open discussion about the need to integrate elements of the market economy into the socialist economy. The events in East Germany and Hungary have indicated movements in Eastern Europe's political order. And new people are waiting for their chance in foreign trade enterprises, prognostic institutes or state security offices. They are pragmatic, they speak languages, they know – in contrast to their fellow citizens – the market economy, they have contacts with foreign entrepreneurs and an overview of the competitiveness of domestic enterprises. *Elites* is an attempt to give a true psychological portrait of the people who have been able to access their information on the basis of their status during the Velvet Revolution, not least because of their education and language skills, as the first to orient themselves in the new social order.

*In Slovak with English surtitles  
Discussion with artists after the performance in the New Stage's foyer*

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## Rabih Mroué: RIDING ON A CLOUD [Lebanon]

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8 Oct 2017 8:00 p.m.

New Stage

In *Riding on a Cloud*, Rabih Mroué examines the personal and political heritage of conflict and trauma. To this performance he has invited his brother Yasser to play a character that is reminiscent of himself, a person who was injured in the civil war in Lebanon and lost his ability to use words. Afterwards, Yasser began making videos as a sort of therapy to regain an understanding of the relationship between reality and representation. Using these videos, photos and lyrics, he weaves a highly personal story. But it is at the same time collective: through Yasser's story we get a complement to the construction that is our historiography. For whose truth fits into that construction?

*In Arabic with English and Czech surtitles  
Discussion with artists after the performance in the New Stage's foyer*

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